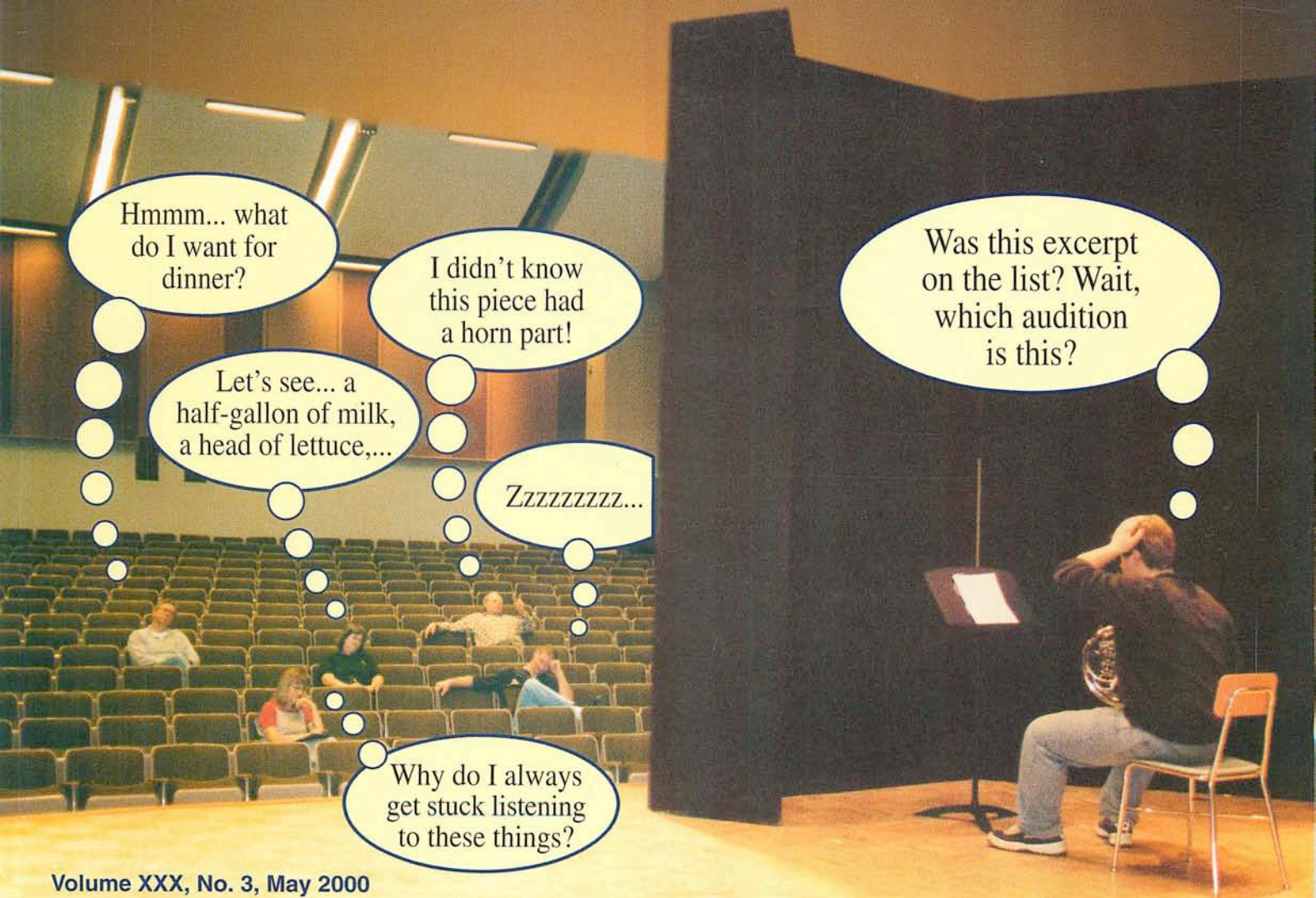
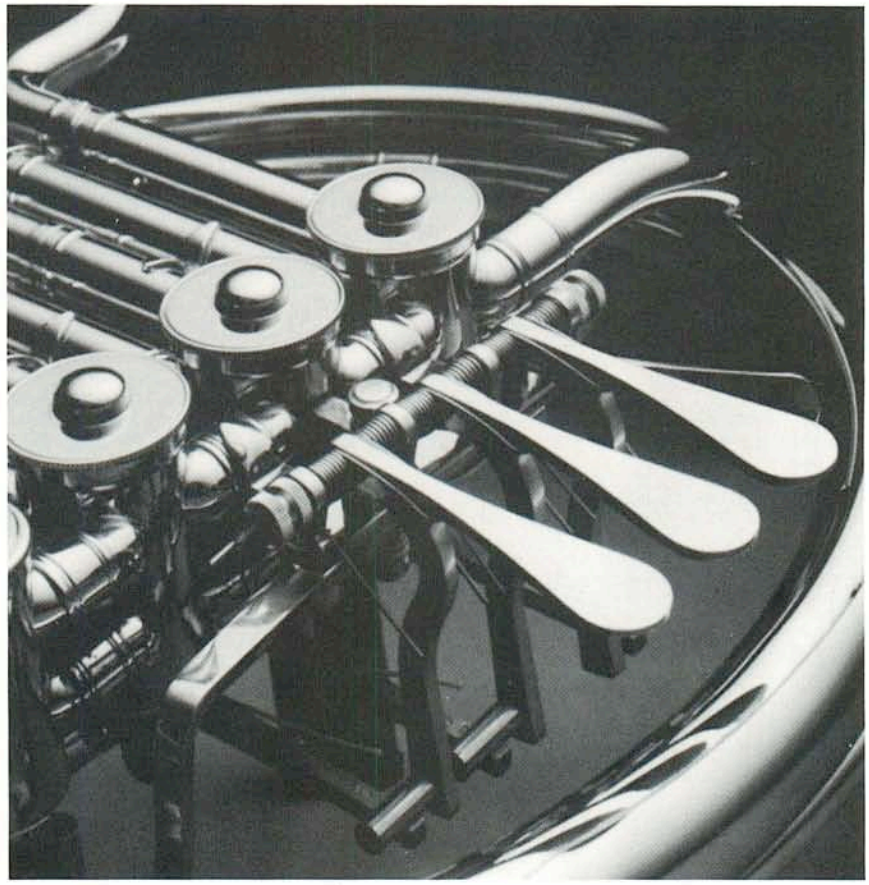
The Horn Call

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

CELEBRATING 30 YEARS



Volume XXX, No. 3, May 2000



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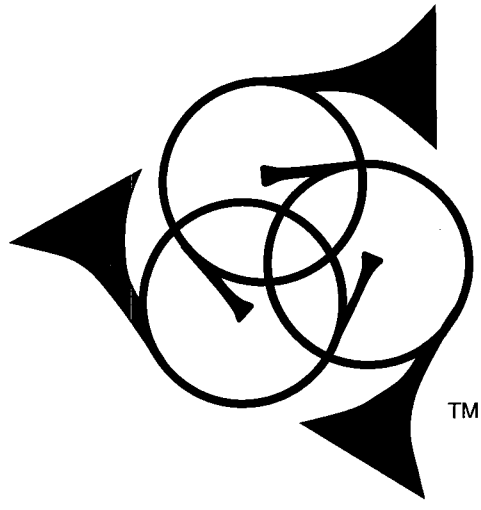
The Horn Call

Journal of the International Horn Society

Volume XXX, No. 3, May 2000



Jeffrey L. Snedeker, Editor

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On the cover: We poke a little fun at the subject of our "Spotlight" Feature: Auditions. Of course, this would never happen in REAL life...
(photo collaboration by Jeffrey Snedeker, Susan Johnston, and Record Printing & Design)

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

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Volume XXX, No. 3 May 2000

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The Horn Call

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From the Editor

Hello everyone!

This issue marks my first attempt at a "Spotlight" Feature, which this time will focus on auditions and the audition process. In my introduction to this wonderful collection of articles, I mention that this came about as a result of a number of happy coincidences. In some ways, every issue of *The Horn Call* is a result of happy coincidences. I know many of you have important things to say and ideas to share, and I hope you will contact me about them so that we may work together to communicate these ideas for the greater good.

In this spirit, I have two individual items to let you know about. First, inspired by Milan Yancich's call in our last issue to bolster collections of music in libraries, I would like to invite colleagues interested in various types of collections to contact me about bringing some of these to light. The most convenient (and certainly visually-entertaining for a journal) type of collection to report on is musical instruments, but in some cases some general knowledge of special collections of sheet music, rare books, etc., can be of interest to people with a wide range of interests. If you have an interest (or a collection!), please contact me so we can discuss the possibilities.

Second, I would now like to invite an interested person (or persons) to contribute to what I hope will be a regular feature in or near our News section called "Horn Browser" (or other title TBA). Those of you who are frequent Web-surfers may have found a variety of sites that others in our society may be interested in. To try and describe everything that is going on is impossible in a single article, but a regular installment of interesting stuff people have found is timely. I would also like to enlist the help of someone to coordinate this feature. Please contact me if you are interested.

Wishing you good chops,

P. S. Please continue to send your comments for the February "Out the Bell." I will publish the results next issue.

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 (Finale files may be acceptable, but the Editor should be consulted in every case). Submit graphics and musical examples in hard copy (suitable for scanning) as well as on disc, if possible.

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

President's Corner

Frøydis Ree Wekre

Dear all members of the IHS,

A few years ago there was a discussion in the IHS Advisory Council about whether the individual membership fee should reflect the actual costs of postage for members outside the USA, from where *The Horn Call* has always been distributed. Fortunately, in my view, such a proposed variety in the membership dues was not accepted by the majority of the AC. We agreed to look upon the world as one "country," thus the total cost of the postage would be shared by all.

But, nevertheless, the majority of our members are indeed from North America. Some concerns have been raised about the language issue—if *The Horn Call* would only be available also in French, German, and Spanish (in addition to English) we might get many more members. However, from English-speaking countries like England, Ireland, Scotland, and Australia, we have altogether 76 members, whereas in China and Japan we have a total of 120 members. The language does not seem to be a decisive factor for either of these nationalities.

One can wonder, for example, why many European horn players are somewhat reluctant to join. Are the practicalities of paying the annual dues by the help of banks too stressful? This is now changed, by the way, at least for all those with a credit card. Also, the option of becoming a life member—if one has the cash and the optimism about living for at least ten more years—is a very lucrative one, saving money and time for the future. Do Europeans feel too far away from the main IHS "action"? Or are we back to the language issue?

Imagine a tri-lingual *Horn Call*: this would be a very different magazine. The ads could be in one language (and so would all the pictures!), but for the rest, the content would have to be reduced to about one-third of what it is today. Do we want to push for such a change—without any guarantee as to a significant increase in membership? Maybe another possibility would be to get in closer contact with local horn clubs in the various countries, wherever they exist, and through them have some regularity in getting regional news as well as letting selected articles be translated into several languages. Judging from the very positive results of the work of the regional coordinators and area representatives in North America, we should be able to gain some momentum and growing membership by expanding this system to other countries and parts of the world.

The fact that the next international horn workshop takes place in China certainly indicates the potential of the IHS to become more and more international, including many professional and amateur horn players and lovers from around the world among our members. My best personal wishes to the Horn Club of China and to all of us for a very successful event in Beijing, July, 2000!

CORdially,

Frøydis

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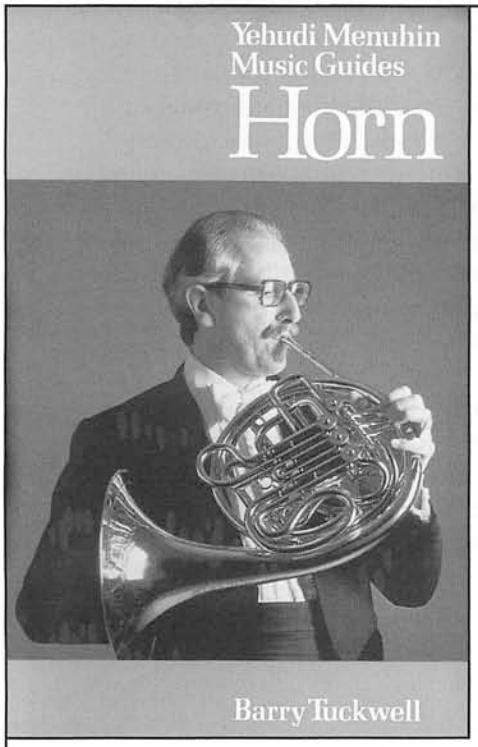

Barry Tuckwell's acclaimed book, *Horn,* is now available exclusively through the International Horn Society. This book, originally published in 1983 as part of the Yehudi Menuhin Music Guides series, has been out-of-print but is once again available.

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Correspondence

It has come to my attention that statements published in my November 1999 article concerning the commissioning and premiere of the Joseph Schwantner's *Beyond Autumn* could be construed as overtly critical of the efforts of the IHS officers and Advisory Council at the time. My intent was simply to report on my knowledge and perceptions of the process from the start, where I was heavily involved, to the finish, where, admittedly, I was not always directly involved. I want to assure readers that these statements were not intended as indictments but were based on my understanding and perceptions of what took place. If anyone was hurt by these statements, I apologize greatly. I admit that this article was written during a stressful time when I had several important performances to prepare. As a result and in my haste, research beyond my knowledge was admittedly lacking for the importance of the article. For this, I apologize to the readers. The arrival of this new work, the result of efforts by a large number of IHS officers and Advisory Council members over several years, should not be tarnished by any individual statements or interpretations of them.

Sincerely,
Bill Scharnberg

Dear Editor,

Congratulations to Howard Hilliard for his articles on horn playing in Los Angeles from 1920-1970. Despite the Musicians Local 47 archive records being inaccessible, Mr. Hilliard's efforts accomplished a yeoman's service to the horn community. As a movie buff, I have often wondered who were those magnificent horn performers in the musical background of the movies and radio. Because of cable television, many of the great movies of the past are now shown daily to new generations of viewers. I hope that someone close to the Hollywood scene investigates the identification of those great horn players and their roles in the movie recording industry. Perhaps it might be worthy of a doctoral thesis, if only as a historical document.

Certain individuals and situations make profound impressions on one's psyche. Sometimes the human condition and soul is affected directly, sometimes indirectly by these interventions. The presence of so many great horn players in one area such as Alfred Brain, Jack Cave, Arthur Franz, Wendell Hoss, Vincent de Rosa, James Decker, Sinclair Lott, and a host of others created an inspirational feeling upon the general horn community. I hope the young people of today respond and are inspired by the tonal sounds of the magnificent horn playing demonstrated in the background movie music of the past. Again, my congratulations to Howard Hilliard and to Jeffrey Snedeker for printing and making available important history of great horn playing of the radio and movie industry.

Sincerely,
Milan Yancich
Rochester, New York

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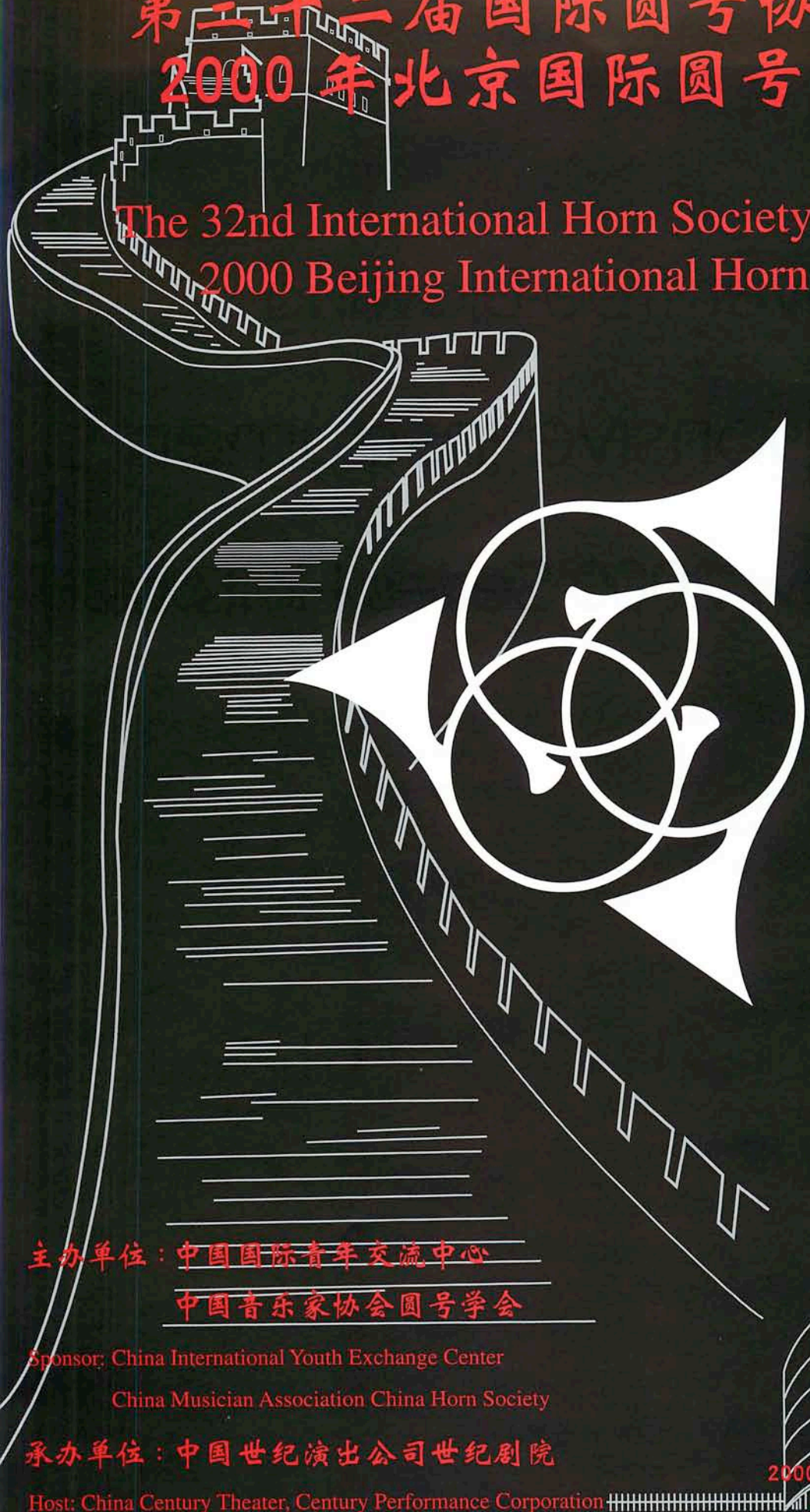
The 32nd International Horn Society Symposium
2000 Beijing International Horn Festival



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Flights of Fancy

for Horn, Voice and Piano $ 15
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The dedication on the piece reads: "To Philip Farkas, Pilot--from Burton Hardin, Pilot." Originally presented as a one-movement work, Dr. Farkas suggested expanding it into a song cycle. The result: five movements based upon poems with aviation themes.

It opens with *The Swing*, by Robert Lewis Stevenson, followed by Mildred Plew Meigs' *Silver Ships*, *Prayer for the Pilot* by Cecil Roberts and *An Irish Airman Forsees his Death* by William Butler Yeats. The piece closes with Hardin's original inspiration *High Flight* by John Gillespie McGee, Jr.

The composition has been performed many times with soprano as well as tenor. A string orchestra version, arranged by the composer at the request of Meir Rimon, captures the character of the work so well it is often thought the string score was the original version.

Caught by the Horns for Horn Quartet and Symphonic Band $ 35

A rollicking composition based upon two authentic hunting calls. The style is in the spirit of the Horn but is the "Buglers' Holiday" of the Horn Quartet. There are five sections, including a jazz-style section notated in a way that even non-swingers can play it with ease. The piece is approximately five minutes and not very difficult. Order it now for your summer band concerts.

Caught by the Horns for Brass Quintet $ 15

Hardin was asked by several Horn players who had performed the work to score the piece for Brass Quintet. The instruments of the Quintet have been utilized very creatively to compensate for the multiple Horns.

Nocturno, Opus 7, by Franz Strauss. Arranged for Horn and Symphonic Band by Burton Hardin. $ 40

This new arrangement was prompted by the urging of several colleagues on the Horn chat line. Originally for Horn and Piano, Hardin has made a very successful arrangement of the piece with Band accompaniment. Franz Strauss (Richard Strauss' father) was a remarkable melodist and gives Hornists an excellent opportunity to demonstrate their legato playing.

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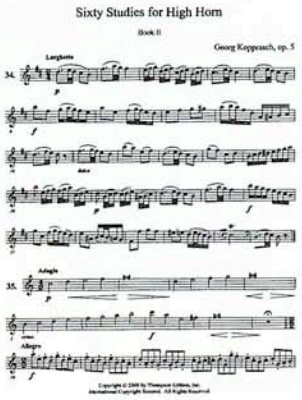

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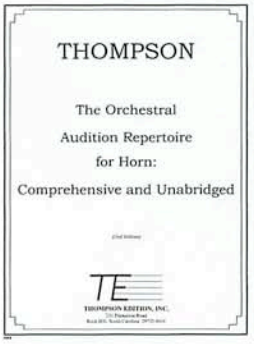

The Dennis Brain Video

Under a special agreement with the British producer Beulah, we are pleased to now be able to make this important historical document available to hornists in both the American and European VHS video formats. In this 1950 Anvil Films production, Brain introduces and demonstrates the modern horn and the natural horn, and then performs the Beethoven Sonata, op. 17, accompanied by pianist Dennis Matthews. Viturally every hornist around the world has grown up listening to the recordings of this legendary hornist. It is fascinating to now be able to see him perform, and hear him speak. $19.75

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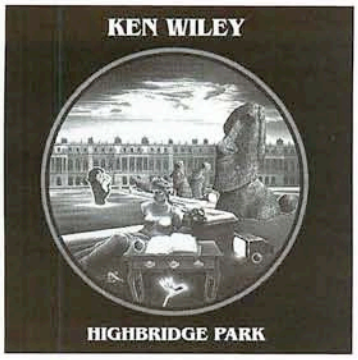

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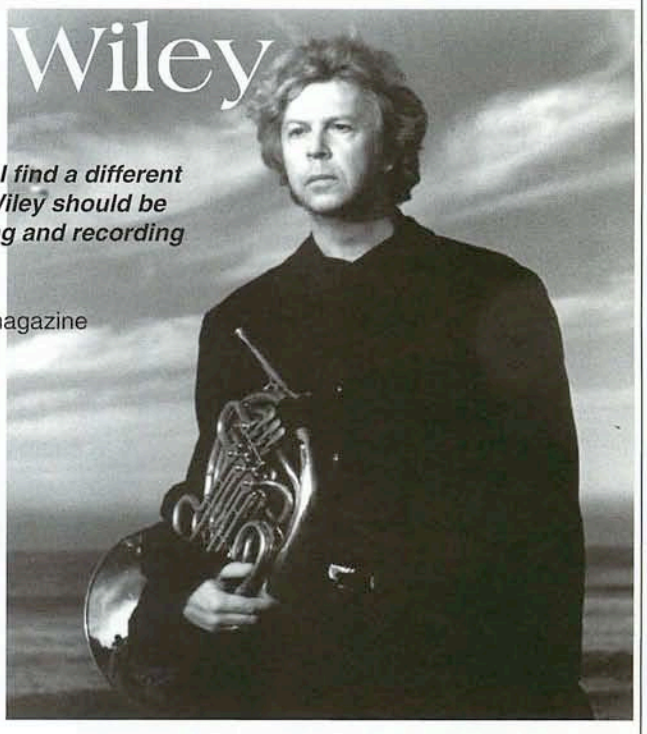

"Each time I listen to this CD, I find a different favorite tune, and I like that. Wiley should be encouraged to continue writing and recording similar discs!"

—Calvin Smith, The Horn Call magazine

Highbridge Park spotlights the fiery interaction of world-famous percussionist **Luis Conte** and ace session drummer **Ralph Humphrey** combined with the haunting and melodic sounds of **Ken Wiley's** French horn. From the infectious grooves of "Jungle" and "Cuba Libre" to the cinematic title track, Wiley's compositions surround the listener with dense harmonies and memorable melodies.

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IHS News and Reports

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Member News

Brice Andrus performed the Strauss Concerto No. 2 with the Atlanta Symphony Orchestra on January 27, 28, and 29, 2000.

David Uber, Emeritus Professor of Music at The College of New Jersey, has seen several recent performances of his music. Nobuhiro Noguchi performed a recital of Dr. Uber's solo works; in November of 1999, the Downtown Brass Company premiered his brass quartet, *Tribute to Tinmouth*; and his commissioned work *Commemoration Overture*, op. 384, was premiered by the Salem County Brass Society April 30, 2000. Dr. Uber has again received the ASCAP award for the year 2000. A complete catalog of his publications is available from Dr. Uber at 283 Mountain View Rd., Tinmouth, VT 05773, Tel. 802-446-2630.

Just Desserts - Etudes in Frippery style, is the most recent creation from the pen of **Lowell Shaw**. Featuring the same challenges as Spike's multiple-horn, jazz-flavored works, this new publication allows the performer to experience the pleasure of these previous works without the problems of rounding up other horn players. *Just Desserts* is available from The Hornist's Nest, P.O. Box 253, Buffalo, NY 14226, Tel. 716-626-9534, E-mail <lowell.shaw@worldnet.att.net>.

On Monday, January 31, 2000, Philadelphia Orchestra members Richard Amoroso, violin, **Adam Unsworth**, horn, and free-lance pianist Sheri Segal-Melcher presented a chamber music recital at the University of Delaware that included trios by John Harbison and Johannes Brahms, as well as works by Claude Debussy and Daniel Schnyder. The musicians performed the same program the following week at Carnegie Recital Hall.

In January, **Chris Leuba** participated in the 13th Annual Colorado Mahler Festival at Boulder, CO. The Festival presented Mahler's Symphony No. 3. While there, he also presented two master class sessions at the University of Colorado, hosted by David Pinkow and Jack Herrick. The topics included basic brass techniques, interpretatin, and nerves/stage presence.

Tom Varner is a busy fellow. He toured with **Arkady Shilkloper** in the Vienna Art Orchestra in March in Austria, France, and Switzerland and recorded a CD with them. He and **Vincent Chancey** have been sharing the horn chair in the Mingus Orchestra, a 12-piece band that plays every Monday night at City Hall, a new club in NYC. And his new CD, *Swimming*, is out and was voted as a top ten CD of 1999 in *Jazziz*.

After a long and succeessful career as a valued member of the University of Southern California faculty, **James Decker** will retire at the end of the 1999-2000 school year. To acknowledge his many accomplishments and to commemorate the occasion, the USC Thornton Horn Ensemble performed a concert to honor Mr. Decker on April 5, 2000. The program consisted of works by David Raksin, George Hyde, Gunther Schuller, Russell Garcia, Clare Fischer, Dell Hake, and others that were made famous by the Los Angeles Horn Club. Many of the composers were in attendance to honor Mr. Decker, a great champion of education and the horn. A

fund has also been created in Jim Decker's name to preserve and care for the LA Horn Club library and commission new works for horn ensemble. Donations may be sent to **Richard Todd**, Instructor of Horn, USC Thornton School of Music, Los Angeles, CA, 90089-0851.

The North Carolina School of the Arts announces the appointment of **David Jolley** as Artist-Faculty in Horn.

Kazimierz Machala, Professor of Horn at the University of Illinois spent a busy few days in Chicago at the 1999 International Midwest Band and Orchestra Clinic this past December. He presented a workshop for educators, "The Most Frequently Neglected Aspects of Horn Playing Among Middle and High School Students," that used horn ensembles as a medium for developing well-rounded players, and conducted a performance by the University of Illinois Horn Choir.

The University of Illinois Horn Choir

William VerMeulen performed the Strauss Concerto No. 2 and Rossini's *Una Voce poco fa* with the Prometheus Chamber Orchestra on Wednesday, February 23, 2000, at Merkin Concert Hall in NYC.

Richard Chenoweth has certainly been keeping busy. He was instrumental in bringing in the Canadian Brass for a masterclass at the University of Dayton on March 4 and he appeared as featured horn soloist with the Dayton Philharmonic Orchestra on April 1, performing the 3rd movement of Mozart's Horn Concerto No. 4, and conducted a performance of the Flanders and Swann "Ill Wind" by DPO Music Director Neal Gittleman. The Pro Musica Brass Trio (Patrick Reynolds, trumpet, Chenoweth, horn, and Tim Anderson, trombone) is releasing their debut CD of 20th-century music for brass, *Voyages*, featuring music of Poulenc, Sanders, Reynolds, Cabus and others; and finally, he will be enjoying his 28th summer with the Santa Fe Opera. While all this was going on, Richard was also holding down the principal horn position in the Dayton (Ohio) Philharmonic Orchestra.

On the west coast, **Jim Thatcher** is not only keeping us entertained at the movies but pushing farther into the classical front as well. He says to get ready for some juicy horn parts in the films *Dinosaur* (score by James Newton Howard) and *U-251* (score by Rick Marvin). He also has a new John Williams film score, *The Patriots*, coming up and something from James Horner, as well. Jim's not all work and no play, however; he is currently working on a CD of both Strauss concertos, performed on a Conn12D, with a back-up orchestra made up of the recording industry's finest musicians.

In the market for some work on your Conn 8D? Then you might consider calling **Jim Patterson.** His Patterson Hornworks has come up with an 8D makeover (or conversion) consisting of a Patterson leadpipe, annealed tuning slides, and their new first branch and bell. Several LA horn players, including Vince de Rosa and Jerry Folsom, have "road-tested" Jim's prototype and been extremely complimentary. For further information contact Patterson Hornworks at <http://www.hornworks.com>.

David Ohanian and the TransAtlantic Horn Quartet are out on a spring tour with stops in Tampa, Boston, Atlanta, and Tuscaloosa where they hosted the Southeast Horn Workshop. David is also Professor of Horn at the University of South Florida in Tampa.

Peter Arnold, solo horn for the SWR Radio Orchestra and well-known soloist, chamber musician, and recording artist, has been named Professor at the Staatliche Hochschule of Mannheim, Germany, where he has taught since 1981. His students have won positions in orchestras, teach at colleges and academies, and have won prizes at several important competitions.

The New England Conservatory Job Bulletin lists music performance, teaching, and arts administration opportunities worldwide. Each month approximately 200 jobs are listed, including those in orchestras, colleges/universities, chamber ensembles, public/private schools, opera companies, churches/synagogues, and other arts organizations. Information about competitions, festivals, grants, conferences, and seminars is also included. Subscriptions are $25/year for the e-mail version and $35/year for the print edition ($49 for Canada and overseas). To request a complimentary issue, call the New England Conservatory's Career Services Center at 617-585-1118 or E-mail <careerservices@newenglandconservatory.edu>.

Fighting horrible winter weather and new "no live music" rules at local malls, IHS Area Representative

Hornaments, Christmas 1999

Caroline Kinsey beat the odds and arranged for Hornaments to perform at the University Mall in Little Rock, AR , this past Christmas. Twenty horn players arrived ready to entertain holiday shoppers with traditional and modern holiday fare. Hornaments should experience only continued success with the addition of the Arkansas Horn Club, started by Brent Shires, horn instructor at the University of Central Arkansas.

Momentum, the mother/daughter team of hornist **Kathleen Dougherty** and her daughter, flutist Kristine, has released a CD of music written, arranged or transcribed for horn, flute, and piano. Information is available <http://www.momentumchambermusic.com>.

Members of the Anchorage Horn Club performed with the Anchorage Civic Orchestra in a "Horn Extravaganza" family concert on Feb. 18, 2000. IHS Area Representative for Alaska, **Dan Heynen**, narrated the concert and took the audience through the history of the horn, playing various horns and hoses. Included were the Rondo from Leopold Mozart's Sinfonia for Alphorn, played on hose in G, and the Rondo from Mozart's 2nd Horn Concerto played on natural horn. Twelve members of the Anchorage Horn Club performed Lowell's Shaw's *Frippery No. 2* and Shaw's arrangement of Bach's Prelude and Fugue in A minor. The evening finished up with the Hübler Concerto for Four Horns and Orchestra performed with 12 horns.

The Chestnut Brass Company (**Marian Hesse**, horn) and composer Peter Schickele received a Grammy Award in the Classical crossover category on February 23 for their recording *Hornsmoke*. Featuring chamber music by Mr. Schickele, the CD includes his *Piano Concerto No. 2 (Olé)*, *Variations on a Joke*, *A Little Mosey Music*, *Hornsmoke*, and *Brass Calendar*, a new work commissioned by the Chestnut Brass Company. Mr. Schickele joined the ensemble as both narrator and pianist.

Chestnut Brass Company: Larry Zimmerman, trombone, Bruce Barrie, trumpet, Susan Sexton, trumpet, Marian Hesse, horn, and Jay Krush, tuba

A new Internet horn mailing list is available. It is based on a website, so to subscribe visit <http://www.elmhurst.edu/mailman/listinfo/hornlist> and follow the directions to enter your e-mail address and choose a password. A digest version of the horn list is also available. Postings to either list are cross-posted, so everyone is requested to subscribe to one version at a time. Questions and comments may be directed to list owner **Gary Greene** at <gagreene74@hotmail.com>.

IHS Area Representatives

This 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.

Job Opening

Principal Horn, Luxembourg Philharmonic Orchestra (formerly the RTL Symphony), David Shallon, Music Director. Full 42-44 week concert season with all benefits. Audition date: June 18, 2000, in Luxembourg. For information: Tel +352-2299-01-205; Fax +352-22-99-98.

In Memoriam

The horn world lost a fine gentleman on New Year's Eve when **Brady Graham**, 4th horn of the Colorado Symphony, died after a long bout with cancer. He was a true fighter having lived with and beat cancer for some time. Mr. Graham graduated from Duquesne University in the mid-1970s and after many auditions won a position in the Denver Symphony horn section, unfortunately developing cancer soon after. When the Denver Symphony faced its demise, Brady was one of the first to convince his colleagues that they could run an orchestra themselves.

John Richard Jensen
(1930-2000)

Long-time IHS member John Richard ("Dick") Jensen was born in Blackfoot, Idaho, in 1930 to loving parents, Ella and John Jensen, the youngest of four children. His mother was a self-taught musician who, according to those who knew her, could play anything by ear after only hearing it once. His oldest brother, LaMar, made a career of music and started Dick on the trumpet when he was in the third grade. He took to it so fast that he was recruited almost immedi-

ately to play in the high school band. Dick's first musical love was jazz. While in high school, he played in and organized several dance bands both in Blackfoot and in Grandview, Washington, to which he had moved when he was a sophomore. He switched to horn as a 10th grader. In 1948, after high school graduation, he moved to Los Angeles, studied horn, played in some groups, and tried to survive. In 1950, he received his draft notice. He knew that if he went into the army he might have to put his horn playing on hold, but if he enlisted in the Air Force he would have a choice and could keep playing. He spent time at Edwards AFB, and, along with a group of jazz-loving musicians, among them trumpeter Jack Sheldon, would spend every chance they got in LA going to jam sessions. He eventually wound up in the AF band stationed in Fairbanks, Alaska, and in 1953, when the president offered early discharge to all non-essential personnel, Dick left Alaska and enrolled at the University of Washington.

Dick did a lot of playing in various university and civic music groups in Seattle. One of his teachers said that if he wanted to play horn he really needed to go to New York. It was a very difficult move for him but with his determination he did it in 1956. He studied horn with John Barrows and Mark Fischer, worked at a hotel, practiced in one of the hotel's banquet rooms, and then was offered a full scholarship to Yale. He was about to move there when the opportunity arose to audition for the Minneapolis Symphony, which he did and was hired in 1957. After a season with the orchestra (under Antal Dorati), he decided that if he wanted to get a college degree, he needed to return to school before his GI bill ran out. So, back to the University of Washington he went. After completing a BA at UW in 1959, he taught elementary music at Lompoc (CA) Union School District and played in the Santa Barbara Symphony Orchestra. A year later, he began a masters at UCLA, working as a teaching assistant with band director Clarence Sawhill.

He completed his masters in 1962 and got another teaching job at La Crescenta High School in Glendale, CA, where he taught band, orchestra, and stage band. In the fall of 1966, he joined the faculty of Central Washington University, where he taught horn, low brass, brass pedagogy, theory, directed the CWU Brass Choir, and played in the Yakima Symphony on occasion until his retirement in 1991. While in Ellensburg, he was very active in the Ellensburg community and realized another life-long love: horses. He maintained a stable, Allegro Quarter Horses, whose logo combined two loves, horses and the horn. Though his health was deteriorating, his retirement was very active, showing great strength and love of life. He passed away on February 2, 2000, at home among his loved ones. Dick had three main loves in his life: his family, his music, and his horses. He was very much a "can do" person who would not let obstacles prevent him from doing what he really wanted. *Ginger Jensen and Jeff Snedeker*

Dr. Siegfried Schwarzl

Dear friends,

Dr. Siegfried Schwarzl, former president of the WWV (Vienna Waldhorn Verein), host for the Vienna Horn Symposium, and former member of the IHS Advisory Council, has left us forever. He died during a family celebration on January 23, 2000, in Vienna. A shock for his mourning family indeed, a great shock for everyone, but a peaceful, sudden fulfilling of life's destiny. He was in his 84th year. I think I speak for all of us that we have lost one of the greatest horn enthusiasts and promoter of the old style Viennese F-Horn and the horn ensemble. If you would like to send sympathy letters, here is the address:

Paula Schwarzl
Krottenbachstr. 29/5
A-1190 Wien (Vienna), Austria

If you like to do it electronically, it would be a great pleasure for me to collect your letters and send them, printed out and collected, to Siegfried´s widow. Feel free to send your letters to <Hans.Pizka@t-online.de>.

Siegfried Schwarzl, who knew me from my first days as a student of Gottfried von Freiberg, when I was a boy of fourteen, studied horn with Freiberg himself and became a member of the State Opera orchestra in Vienna, but military duty during the war took its toll. So, he became director of the stage band of the State Opera but also studied climatology besides his duties, and became a climatologist with wide reputation. His love was his Viennese Horn, the horn ensemble, the Waldhorn Verein. We really have lost a great

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):

Michelle Cabral, Edward Deskur, Jamie Geiges, Jennifer Hemken, Andrew MacDonald, Doris Smith, Yoko Takaki.

human being, a great man. I had the great pleasure being a guest many times in the home of my fatherly friend.

We all bow our head in mourning and promise to keep the memories about this great horn friend alive forever. *Prof. Hans Pizka*

Richard Ely
February 10, 1934 - November 17, 1999

I'd like to introduce you to someone you should know about. His name is Richard Ely—"Dick" to his friends and students. And although most of you probably never met or heard of Dick, I can guarantee that he was very much a vibrant part of the horn world. Dick grew up in Missoula, Montana, where both his parents worked as musicians. It became apparent that Dick was likely to join the family trade when he was a very young child. One day, his parents were playing the piano and cornet together when Dick started marching along to the beat, pretending to play his father's mute. As predicted, when he was big enough, he progressed from the mute to the trumpet itself.

Dick studied at the University of Montana, in Missoula. In his final year, following a moment of lucidity or insanity (there is some debate), he switched to horn from cornet. This was followed by a stint in the army, where he was stationed in Germany. After his return from overseas, he went to Chicago to study with Philip Farkas, and then obtained a master's degree from the University of Illinois (1961). From 1961 to 1963, Dick was a member of the Denver Symphony, at the end of which time he began dating his future wife, Kathryn Corbin. In 1963, after a study break back in Chicago, where he worked with Arnold Jacobs, Dick won a job playing fourth horn with the Dallas Symphony. Using his considerable charms, Dick managed to lure Kathryn away from paradise, where she was playing harp with the Honolulu Symphony, and they were married in 1964. Never one to take the safe route in his career, Dick quit his job in 1965, "to get away from the trumpets!" He then taught from 1966 to 1969 in Memphis at the university, and briefly took up the trumpet again. One of the times Dick performed on the trumpet during this short period was for a march held in Memphis following Martin Luther King's assassination. Dick's involvement in this typified his political outlook. In 1967, Dick and Kathryn's daughter, Elizabeth, was born. And, although he had a young wife and a two-year-old, in 1969, Dick quit his teaching job in another fit of frustration, this time due to the fact that the university schedule was forcing students to blast their chops off in marching band and then expecting them to be able to play sensitive chamber music. Disillusioned with the conditions under which people were expected to learn and perform music, Dick took a year off to reflect, and meantime worked in the post office.

Although he remained somewhat skeptical about the music business, and always doubted that institutions were the place to learn to play music, Dick resolved to find a position where both he and Kathryn could work. This lead them to Victoria, BC, Canada, where they held the principal horn and harp positions with the orchestra and taught at the University of Victoria. After several years, Dick quit his symphony position (probably again to get away from the brass and save his hearing), but he continued to teach at UVic until his death this past fall. During his time at UVic, he played hundreds of concerts, from solo repertoire and chamber music to orchestral literature. Never one to shy away from challenging repertoire, Dick was looking forward to playing the Ligeti Horn Trio soon. He was highly respected as a musician and teacher by his colleagues, and well loved by students. His impact as a teacher has been widespread, with numerous students going on to work professionally, while others have carried on their love of music and the horn in the amateur music scene.

If there were two words that could describe Dick's approach to being a musician, I think they would be discipline and principles. Evidence of Dick's discipline, is the fact that he taught himself music theory in high school because he thought should. That level of discipline continued throughout the rest of his life, including when he was stationed overseas. Even when he didn't have access to a horn he worked on his musicianship in any way he could. In later years, he told his wife that if there was one thing that he did that benefited his students more than anything else, he thought it was the fact that he went to the university every day of the week to practice. (Okay, he missed Christmas Day a few times!) As one of his students from 1978 to 1983, I can attest to the fact that his level of dedication and consistency made a strong impression on me.

When it comes to principles, Dick Ely was one of the most resolute people you could ever have met. His principles encompassed his whole life, ranging from his passion for what he thought was important and true in music, to his equally passionate belief about the importance of ethical treatment of animals and the environment. I can honestly say that Dick came as close to living and behaving according to his principles as anyone I've known. That is not to say that he was a moralistic or rigid person. On the contrary, he did not try to impose his point of view on others and was always open to new ideas. Dick was willing to step outside of convention and risk ridicule in order to satisfy his endless curiosity and passion for life. Whether it was his interest in the effects of pyramid power and negative ions during the 1970s, his passion for photography, or his recent explorations into NLP (neuro-linguistic programming) and comput-

ers, Dick approached each with the fascination and energy of a child. And, although he didn't seem to ever want to leave Vancouver Island once he moved to Victoria, he was amazingly up-to-date on what was happening in the horn world.

Dick Ely was a wonderful musician and horn player, and conveyed his love of good music, which could be anything from classical to country, to anyone who got to know him. But more importantly, he was a kind, thoughtful and inspiring person. I feel incredibly fortunate to have known him, and I hope that knowing a little about him might encourage you to follow your passions and principles. Kathryn and Elizabeth Ely are both professional harpists working inVictoria, BC. I would like to thank them both for being so kind to so many hornists over the years, and for sharing Dick with us. *Dawn Haylett, Vancouver, BC*

Dick was my teacher for four years at UVic (1971-75) and at the same time was Principal Horn of the Victoria Symphony. I had the great fortune to sit beside him as second horn for four years. What training! Everything he taught me I use everyday and think of him. He was a consummate professional and a caring, loving, thoughtful, and intelligent musician. Dick saw music in everything and everything in music. He taught me above all that we are human beings first and musicians second. He taught me that ego has no place in a musician's life, that the horn is a humbling instrument, that life could get no better than being a musician. On top of on-the-job training, Dick became a friend and mentor. I spent many hours with him tinkering with horns, talking about the supernatural, trying to make sense of life on a grand scale. I truly adored the man. When he passed away I felt like I had lost my friend, father figure, advisor. He passed on his love of teaching, playing and being inquisitive always. The horn world and the world at large have lost a truly passionate man. *Joan Watson, Toronto Symphony Orchestra*

Reports

UWSP Horns Staying Busy
submitted by Patrick Miles

This has been an active school year for Dr. Patrick Miles' horn studio at the University of Wisconsin-Stevens Point. While last year's activities included masterclasses by Hermann Baumann, Tom Bacon, and a two-day residency by the American Horn Quartet, this year's events are more performance-based. The studio started the year with a bang by performing the National Anthem at a Milwaukee Brewers game Labor Day weekend. The 16-member ensemble played for 35,000 baseball fans and had the bonus of witnessing Mark McGuire slam two home runs in for the opposing Cardinals. In October, UWSP hornist and IHS member Gina Anderson received the Richard A. Gaarder award for the Music Student of the Year by the Wisconsin Music Educators Association, the second UWSP hornist in the past three years to receive this prestigious award. In November, the horn choir performed its annual fall concert, and in December the studio hosted the Ninth Annual UWSP Horn Choir Festival, drawing over 90 participants. These performers had a day of rehearsals, masterclasses, and a performance at day's end.

UWSP Horn Choir at the Milwaukee Brewers game

First Annual Columbus Horn Day
reviewed by Gina Yeoman

Performers and horn enthusiasts alike attended the first annual Columbus Horn Day on February 5, 2000, in Westerville, Ohio. Despite the brisk winter temperatures, 85 hornists of all ages attended workshops and concerts for a full day of music and fun. The event, hosted by the Columbus Horn Group of Columbus, Ohio, offered a variety of workshops including a horn maintenance clinic led by local technician Mark Gifford; horn pedagogy considerations led by Nicholas Perrini; and horn practice considerations, routines, patterns, and computer-assisted materials given by C. Scott Smith.

The highlight of the event was the evening concert with incredible performances by jazz hornist and Akron horn professor Bill Hoyt accompanied by the Dave Powers Jazz Trio and the Air Force Band of Flight Horn Quartet. A massed horn choir comprised of workshop attendees headed off the concert and was conducted by Ohio University horn professor C. Scott Smith, Carol Hayward, Director of Bands at Westland High School in Columbus, and Capital University

Bill Hoyt, horn; Louis Tsamous, drums; Dave Powers, piano; and Dave DeWitt, bass

horn professor Nicholas Perrini. Other performances included a welcome concert by the Columbus Horn Group along with an alphorn fanfare by local performer Noel Franks. Performances by the Ohio University Horn Ensemble and the Kentucky Horn Club offered entertainment throughout the day.

United States Air Force Band of Flight Horn Quartet, A1C Kristen TenWolde, SrA Hughey Hancock, SSgt. Jeff Wacker, and A1C Marina Campbell

The First Annual Columbus Horn Day was the first of its kind in the Central Ohio area. "The event was a great success," remarked Jed Hacker, Executive Director of the Columbus Horn Group. "I got a lot of positive feedback and plan to have more events like this in the future." To view pictures from the First Annual Columbus Horn Day or receive information on future events hosted by Columbus Horn Group, visit <http://www.musicianshaven.com/chg>.

Nicholas Perrini conducts massed horn choir

Weber State Horns in Concert and Horn Choir Debut

submitted by Rebecca Boehm Shaffer

The music of Mozart, Gliere, Kling, Krol, and Vinter rang out through the Weber State University campus in Ogden, Utah in an exciting evening of horn music on Saturday, December 4, 1999. Sponsored by the horn studio of Rebecca Boehm Shaffer, the finale of a wonderful evening was the debut of the Weber State Horn Choir playing seasonal Viennese Christmas carols arranged by H. Liebert. Weber State Horn Choir: Kathryn Anderson, Dan Ellis, Lynn Gatrell, Joel Johnson, Daigo Kawai, David Larsen, Amy Mikesell, Maggie Sauer, Kevin Sinnott, Maggie Sauer, Matt Walker.

Horns in Concert

Featuring the Weber State Horn Choir
December 4, 1999, 7:30pm, Roland Parry Recital Hall
Weber State University, Ogden, Utah

Duets ..... Kling
Kathryn Anderson, David Larsen, Kevin Sinnott, Amelia Smith
Concert Rondo ..... Mozart
Joel Johnson, horn, Judy Johnson, piano
Nocturne ..... Gliere
Kathryn Anderson, horn, Holly Baudin, piano
3 Duos ..... Mozart
Matt Walker and Joel Johnson, horns
Laudatio ..... Krol
Lynn Gatrell, horn
Hunter's Moon. ..... Vinter
Matt Walker, horn, Amy Jones, piano
Kanon ..... Mozart
Christmas Carols ..... arr. H. Liebert

Horn Choir conducted by Rebecca Boehm Shaffer

Canadian Brass in Dayton

submitted by Richard Chenoweth

On March 3rd, the University of Dayton sponsored The UD Brass Festival with the Canadian Brass (Chris Cooper, horn) as guest artists. Over 150 brass players attended, and heard the Canadian Brass perform, speak about playing techniques and ensemble problems, and reinforce basic brass concepts. After beginning the day with a mini-concert that included *Just a Closer Walk, Canzon per Sonare No. 4, Virgin de la Macarena,* the Barber *Adagio* and *Beale Street Blues,* the members of the Canadian Brass coached a UD student ensemble in four movements of the Nelhybel *Brass Trio,* and the Air Force Band of Flight in the same Canadian Brass arrangement of the Gabrieli canzonas; the concert ended with an antiphonal performance of the Gabrieli by the CB and the Air Force quintet. In the afternoon, members of the UD brass

faculty (Richard Chenoweth, horn, Tim Anderson, trombone, Patrick Reynolds, trumpet, and John Tabeling, tuba) presented masterclasses on their respective instruments. After a break, all participants joined together and performed music for brass ensemble, with a group of over 100 brass instrumentalists. That evening, members of the UD Brass Festival attented another concert featuring the Canadian Brass and the Dayton Philharmonic Orchestra.

Thompson Down Under

submitted by Timothy Thompson

I recently had the great fortune to spend five weeks on the continent of Australia. I traveled throughout the country engaged in activities as diverse as meeting with some of the country's finest musicians, attending a number of fabulous concerts (including *La Boheme* at the Sydney Opera House), studying the didjeridu in Alice Springs with Paul Ah Chee Ngala, and generally gawking around like a tourist. But without question the highlight of the trip was spending the week of October 2-8 in Brisbane, performing a residency at the Queensland Conservatorium of Music.

Invited to the Conservatorium by Director of Brass Studies Graham Ashton, now at the State University of New York at Purchase, I was hosted by Peter Luff, instructor of horn at the Conservatorium. Peter and Graham left no stone unturned in making this one of the great experiences of my professional and personal life.

The week was a whirlwind of activity with a masterclass for the horn students, private lessons, meeting the brass choir, attending a performance of the Queensland Opera, and sharing some fabulous Australian wine with the locals. My greatest thrill, however, was presenting a recital at the Conservatorium on October 5. During the recital, I performed the unaccompanied solos *Blues and Variations for Monk* by Amram and *España* by Buyanovsky, and was joined by Mitchell Leigh, a wonderful pianist on staff at the school, for Dukas' *Villanelle* and Franz Strauss' *Nocturno*. Peter and I performed *Calls for Two Horns* by Verne Reynolds, and the concert concluded with Mitchell and myself joined by Queens-land Symphony Principal Clarinetist Paul Dean in a performance of Rochberg's *Trio for Clarinet, Horn and Piano*. An especially proud moment was the performance of my own composition, *Hornscape for Eight Horns*.

Many times during my stay, concern was voiced by the musicians that they felt isolated and wanted to let the rest of the world know that there are fine musicians in Australia. I assured them that the world knows of the standard of playing in the "land down under"; but I can say that now from personal experience, from hearing the symphony and opera performances, fine chamber presentations, and the wonderful student groups.

I owe a tremendous debt of gratitude to Graham, Peter and his lovely family, and all the fine folks that I met. The biggest problem for me now is how to save up for airfare to go back. Until then, cheers and g'day mate.

Schuller Premiere

submitted by Heidi Wick

A new work by Gunther Schuller entitled *Ohio River Reflections* was premiered on October 31, 1999, at the Columbus Museum of Art in Columbus, Ohio. The piece, scored for horn, violin, violoncello, and piano, was the result of a commission by the Jefferson Academy of Music (in Columbus) and the Chamber Music Society of St. Cloud, Minnesota, in honor of both organizations' 20th anniversaries. William Purvis, horn, with the Tempest Trio (Bayla Keyes, violin, Michael Reynolds, cello, and Mihae Lee, piano) gave an outstanding performance ofthe Schuller piece, as well as the Brahms Horn Trio and the Beethoven op. 97 piano trio.

Ohio River Reflections is a significant and substantial work. Demands on each performer are high, requiring advanced techniques on each instrument. Harmonics, glissandi (including double-stopped glissandi), tremolo, mutes, and dictated vibrato are required for the strings, while command of the low range, flutter-tongue, multiphonics, quick mute changes, and stopped horn are all required for the hornist. Mr. Purvis added circular breathing to this tool kit, to great effect in the open horn lines. In the last bars of the piece, the horn is silent, but the player is called upon to play chimes.

The work is in three movements (slow-fast-slow) and lasts about seventeen minutes. In the dedication of the piece, Schuller writes, "Dedicated to the memory of James Benjamin Jones (1941-1995), a simple, kind, and gentle man, blessed with a legion of friends. He embraced each day of his life, fortified by a brave heart, keen wit, helping hands—and his Conn 8D. *Requiescas, amice, in pace.*" Jones taught for many years at Ohio State University. The Columbus audience included Jim's widow, Katherine Borst-Jones, and other family members, former students and colleagues, as well as area horn players. One person in attendance, OSU Professor Emeritus and former Director of Bands, Donald McGuinis, called the piece "powerful and demanding." Another, OSU composition teacher Don Harris, called attention to its "Central European atmosphere" and described the whole piece as "beautiful." The piece was well-received by the entire Columbus audience.

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.

Upcoming events

(listed chronologically)

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–June 3 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 $500.00. Opportunities for seminar participants will include: solo and ensemble performances, daily masterclasses 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>.

Seraphinoff Natural Horn Workshop

This workshop will be held June 12-17, 2000, at Indiana University, Bloomington, IN, and is open to professional hornists, teachers, and advanced amateurs interested in the natural horn. The schedule includes a daily masterclass, ensemble session, and lecture. Each student also receives two private lessons during the week. An informal concert concludes the workshop. For more information: Office of Special Programs, Indiana University School of Music, Bloomington, IN 47405; E-mail <musicsp@indioana,edu>; Tel 812-855-6025, Fax 812-855-9847; website <www.music.indiana.edu/som/special_programs>.

Kendall Betts Horn Camp

The Sixth Annual Kendall Betts Horn Camp will be held June 17-July 2, 2000, at Camp Ogontz in Lyman, New Hampshire, under the auspices of Cormont Music, a New Hampshire non-profit corporation. As in the past, Kendall is planning a unique seminar and retreat for hornists of all ages, abilities and accomplishments to study, perform, and have fun in the beautiful White Mountains under the guidance of a world class faculty (to be announced). Enrollment is limited to 40 participants a week to ensure personalized curricula and individual attention. Participants may attend either or both weeks at very reasonable cost. Camp Ogontz is a magnificent 300-acre facility that is famous for its hospitality and food. Kendall Betts is principal horn of the Minnesota Orchestra, instructor of horn at the University of Minnesota, and a former member of the IHS Advisory Council. Detailed information is available electronically at <http://www.iaxs.net/~cormont/KBHC> or contact Kendall Betts, 4011 Roanoke Circle, Minneapolis, MN 55422-5313, Tel 612-377-6095, Fax 612-377-9706, E-mail <HORNCAMP@aol.ccom>.

Oberlin Brass Institute

The Oberlin Conservatory of Music announces its first Summer Brass Institute, June 17-24, 2000, on the Oberlin College campus. High school students are invited to attend a stimulating week of masterclasses, clinics, lessons, andrecitals in a relaxed productive environment. The Institute is designed for students who are thinking about pursuing music at the college (and possibly professional) level. For more information: Office of Outreach Programs, Conservatory of Music, Oberlin College, Oberlin, OH 44074; Tel 440-775-8044; E-mail <OCBrass@Oberlin.edu>.

Third International Glottertal Horn Days

The Third International Glottertal Horn Days will take place from June 22-25, 2000, featuring masterclasses, workshops, chamber music, and concert. Professor Peter Arnold and Stephan Rinklin are the hosts. For more information: Tourismus e. V. Glottertal, Föhrentalstr. 14, D-79286 Glottertal Germany, Tel +49-7684-1425, Fax +49-7684-1370.

Stephan Rinklin and Peter Arnold with 1999 Glottertal psrticipants

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>.

News Deadline

The next deadline for IHS News is June 10, 2000.
Send items directly to Heather Pettit.

Eli Epstein Horn Workshop

In June, the Brevard Music Center hosted the first annual Eli Epstein Horn Workshop. Twenty horn enthusiasts participated in master classes horn ensembles and discussions in the beautiful mountains of western North Carolina. For information concerning the 2000 workshop, write Eli Epstein Horn Workshop, P. O. Box 193, Chagrin Falls, OH 44022, Tel 216-795-3170, ext. 424, or contact the Brevard Music Center at 828-884-2011.

Top Brass: The IWBC

Obstacles such as gender bias directed toward female brass players prodded Susan Slaughter, Principal Trumpet of the Saint Louis Symphony, into research which uncovered no professional musicians organizations that had addressed the major issues and particular needs of female brass players, despite sound and worthwhile agendas. This research led to the formation of the International Women's Brass Conference (IWBC), Ms. Slaughter's 1992 response to help organize a new group that focuses on issues geared to female brass musicians.

IWBC 2000 will convene on the campus of the College Conservatory of Music in Cincinnati, Ohio, from June 28 through July 1 and will be among the first to enjoy CCM's newly renovated facilities. Joining founding members Susan Slaughter and Marie Speziale (trumpet), Julie Landsman (horn), and Betty Glover (bass trombone), will be more than 40 artists, including soloists, jazz and classical ensembles, veteran players, and exciting young musicians. In addition to the workshops, seminars, and master classes planned, the solo brass competition promises to be a most exciting event. Two cash prizes will be awarded in each of six instrument categories (horn, trumpet, trombone, bass trombone, euphonium, and tuba); the competition is open to men and women, students and professionals. There is no age limit, however all solo competitors must be registered conference attendees. For more information or to request a registration brochure, visit the IWBC web site at <http://metro.turnpike.net/~iwbc/> or write to IWBC, University Conferencing, 567 University Hall, P.O. Box 210031, Cincinnati, OH 45221-0031, Tel 513-558-1810, Fax 513-558-0385.

Michael Thompson Masterclass

Morningside College will host a week-long masterclass with Michael Thompson July 10-16. Participants will study solo and ensemble literature and present two concerts. The cost for the week is $475, including tuition, room, and two meals per day (breakfast and lunch). For more information, contact Michael Berger, Tel 712-239-2667 or E-mail <MBCorno@aol.com>.

College Audition Preparation Workshop

Indiana University presents a workshop for high school brass and woodwind players planning to apply for entrance to college music programs. Topics are wide ranging and including lectures, lessons, and ensembles. The workshop will be held July 22-27, 2000. The horn teacher is Thomas Sherwood of the Cincinnati Symphony Orchestra. For more information: Office of Special Programs, Indiana University School of Music, Bloomington, IN 47405; E-mail <musicsp@indioana,edu>; Tel 812-855-6025, Fax 812-855-9847; website <www.music.indiana.edu/som/special_programs>.

Humboldt Brass Chamber Music Workshop

The Humboldt Brass Chamber Music Workshop is a workshop where adult brass musicians come together to hone their chamber music skills. This 27-year-old workshop provides a collegial, nurturing atmosphere, where playing chamber music is the prime motivating factor. Held this summer from July 23 to July 29 at Humboldt State University on the beautiful Northern California coast, 85 musicians, 15 of which are hornists, will be accepted. Staff for this year will include some of the finest brass players on the West Coast. They will assist participants in broadening their chamber ensemble experience and share their knowledge in areas relevant to the brass world. Our excellent library (over 4,000 titles) is open to participants. For further information contact Tony Clements at E-mail, <Tonyc789@aol.com>.

Kammermusik of Kansas City and Santa Fe

Kammermusik of Kansas City and Santa Fe announces The Fifth Annual Adult Amateur Woodwind Workshop, July 23-30, 2000, at Sunrise Springs Resort in Santa Fe, New Mexico. The workshop is open to adult (over age 18) amateur woodwind musicians who play flute, oboe, clarinet, horn, and bassoon. This workshop is a wonderful opportunity to spend a week making beautiful music in beautiful surroundings. The Santa Fe Opera and Santa Fe Chamber Music Festival are in full swing at this time of year, and participants have the opportunity to attend performances. For more information please visit our web sites at: <http://www.kammermusik.sneezy.org>, <http://www.geocities.com/Vienna/4302> or E-mail director Patrick Berry at: <prb@postoffice.worldnet.att.net>.

Pitten Festival 2000

The Pitten Festival 2000, held in the idyllic ancient village of Pitten, Lower Austria, will take place July 27-August 13, 2000. Open to horn players, singers, and pianists of all ages and backgrounds, the festival immerses participants in both solo and chamber music. Hornists will have the opportunity to study with Alan Parshley, a member of the University of Vermont music faculty, and receive coaching in chamber music from the artist-faculty at the festival. Special consideration will be given to horn players who are experienced singers and willing to take part in the Festival Chorus. For further information, contact Alan Parshley, Tel 802-655-2768, E-mail <aparshle@zoo.uvm.edu>, or write The Pitten Festival, P.O. Box 3135, Burlington, VT 05401.

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>.

16th Annual Early Brass Festival

The 16th Annual Early Brass Festival will be held at the University of Connecticut-Storrs, July 28-30, 2000. Lectures and performances with many recognized figures in the field of historic brass. For more info: Historic Brass Society, 148 West 23rd Street, #2A, New York, NY 10011; Tel/fax 212-627-3820; E-mail <president@historicbrass.org>.

Programs

Hard Cor New Music Ensemble

Tuesday, January 25, 2000, Butler University
Jordan College of Fine Arts
Kent Leslie, horn
assisted by: Thomas Harvey, percussion,
Nicholas Brightman, alto saxophone, Jon Crabiel, timpani,
Dr. John White, guest composer and pianist

Invocation ..... Shulamit Ran
for horn, chimes, and timpani
Dances ..... Randall Faust
for natural horn and percussion
Hommage á Jenni ..... John D. White
for alto saxophone, horn, percussion, and piano
Courtly "Addio," Neon Sein Leo ..... John D. White
for horn, percussion, and piano
Dragons in the Sky ..... Mark Schultz
for horn, percussion, and tape

University of Wisconsin-Stevens Point Horn Choir

Tuesday, November 16, 1999, Michelsen Recital Hall
Patrick Miles, conductor
Gina Anderson, Stephanie Krueger, guest conductors
Rebecca Ross, alto soloist
UWSP Horn Choir members: **Gina Anderson, Elizabeth Detjen, Dan Emerson, Cheryl Gokey, Amanda Gorges, Tara Johanek, Elizabeth Kanac, Julie Kreuser, Katie Kreuser, Stephanie Krueger, Ken Musante, Rebecca Ross, Heather Shaw, Megan Shiner, Kathryn Tomlinson,** and **Denise Tubman**

Faust: Soldier's Chorus ..... Charles Gounod, arr. Martinet
L'Arlesienne: Agnus Dei ..... Georges Bizet, arr. Zamecnik
Stephanie Krueger, conductor
El Capitan March ..... John Philip Sousa, arr. Martinet
Gina Anderson, conductor
Magnificat ..... John Taverner, arr. Tritle
Rebecca Ross, alto soloist
Sextet for Horns ..... Gregory Kerkorian
Fugue "Singet dem Hern" ..... J. S. Bach, arr. Martinet
Frippery #5 "Beguine" ..... Lowell Shaw

Ninth Annual University of Wisconsin-Stevens Point Horn Choir Festival

Saturday, December 4, 1999, Michelsen Recital Hall
Neenah High School Horn Ensemble,
Gary Lemieux, conductor
UWSP Horn Choir, Patrick Miles, conductor
Festival Horn Choir, Patrick Miles, conductor

Hunting Scene ..... B. Smetana, arr. Holmes
The Cricket ..... Vecche, arr. Maganini
Allegro Vivace, from Aeolian Suite ..... Ostransky
Neenah High School Horn Ensemble
Fugue from Motet #1 ..... J. S. Bach, arr. Martinet
Sextet for Horns ..... Gregory Kerkorian
Frippery #5, "Beguine" ..... Lowell Shaw
UWSP Horn Choir
Agnus Dei ..... G. Bizet, arr. Zamecnik
Pilgrims Chorus ..... R. Wagner, arr. Rosenthal
Ding, Dong, Merrily on High ..... arr. Gogolak
Festival Horn Choir

UWSP Festival Horn Choir

An Afternoon of Mozart Horn Concertos

CORnucopia Horn Series
3:00 pm, Sunday, March 26, 2000,
Grand Valley State University Recital Hall
Performing Arts Center, Allendale, Michigan
accompanied by Robert Byrens, piano (GVSU)
Session on writing cadenzas with
Paul Austin, GVSU Horn Professor

This performance features the premiere of Margaret Gage's edition of the piano accompaniment for Mozart's Horn Concertos.

Concerto No. 1 in D major, K. 412
Allegro, Adam Borst (GVSU)
Allegro, Chad Bauer (South Christian HS, Grand Rapids, MI)
Concerto No. 2 in E-flat major, K. 417
Allegro, Kristen Johns (Valdosta State University, Valdosta, GA)
Andante, Johnny Pherigo, natural horn (WMU, Kalamazoo, MI)
Rondo - Allegro, Jessica Landes (GVSU)
Concerto No. 3 in E-flat major, K. 447
Allegro, Ryan McLaughlin (GVSU)
Romance - Larghetto, Sally Newton (Delton Kellogg HS, Delton, MI)
Allegro, Laura Klager (GVSU)
Concerto No. 4 in E-flat major, K. 495
Allegro moderato, Audra Zackay (GVSU)
Romanza, Margaret Hamilton (WMU)
Rondo- Allegro vivace, Heather Knevitt (GVSU)
Concert Rondo in E-flat major, K. 371
Johnny Pherigo, natural horn (WMU)

An Afternoon of Horn Music

West Michigan Horn Choir
3:30pm, Sunday, February 27, 2000
Dimnent Memorial Chapel
Hope College, Holland, Michigan

Calls from *Blast Mir Das Alphorn* ..... A. L. Gassman
On the Brienzersee
From the Köln Valley
Forget Me Not
Mountain Melody
Dr. Paul Austin, alphorn

Hunter's Moon ..... Gilbert Vinter
Thom Working, horn, Susan Dekam, piano

Pizzicato Ostinato ..... Tchaikovsky, arr. Shaw

Fripperies ..... Lowell Shaw
#1 - medium "Swing"
#8 - "Barbershop"
West Shore Symphony Horn Section:
W. Tucker Supplee, Mary Harkema, Paul Austin,
Ann Rogalla Portenga

The Fog Horns Waltz ..... Mary Ann Tilford
Hope College Horn Section: Laurie Zeller, Lynette Wehmer,
Helen Meronek, Susan DeKam

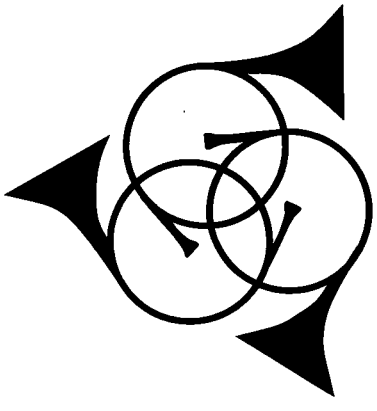
Fantasia on a Lutheran Chorale ..... Morris Haigh
Paul Austin, W. Tucker Supplee, Tricia Butler,
Nathan Ruffer, Lisa Honeycutt, Thom
Working, horns, Ann Rogalla Portenga, organ

The Entertainer ..... Joplin, arr. Sharp

Sextet for Horns ..... Gregory Kerkorian

Manzoni Requiem ..... Verdi, arr. Martinet
Rex Tremendae
Sanctus

Fairest of the Fair ..... Sousa, arr. Martinet
Members of the West Michigan Horn Choir
Thom Working, conductor



IHS Website

Visit the IHS Website:
www.horndoggie.com/horn

Eulogy for Philip Jones

by Elgar Howarth

St. John's Wood Church, London, January 26, 2000

Forgive me if I begin on a personal note. In, I believe, the autumn of 1954, I turned on the family wireless, as they were called in those days, at home in Manchester to listen to a recital I had seen announced in the *Radio Times*. I had a year before begun my studies at Manchester University and (as it was then) the Royal Manchester College of Music. My first instrument was the trumpet. The recital was to be given by a young London-based trumpeter, and what I heard that afternoon transformed my conception of the instruments possibilities. The tone was bright but golden, the articulation crisp but varied, the flow of music propelled by a rhythmic poise and sense of rubato which was new to me. If, I thought, this is the standard in London, perhaps I ought to head for John O'Groats. The trumpeter's name was Philip Jones.

Photo courtesy of Jeremy Mathez

He was born in March, 1928, at Bath where his family were engaged during the winter season as members of the Pump Room's Resident Orchestra. Grandfather Leonard was by now a percussionist, though originally a trumpeter, father John (Jack) played the trombone, uncle Roy Copestake the trumpet. Professional circumstances changed and, with the demise of the Brighton Municipal Orchestra where they worked in the summer months, the whole family moved to London. London was then, as it is now, by far the busiest town in the country for musicians. Theatres, cinemas and dance halls provided employment, and trumpeter Copestake found work in a variety of ways including a stint with the popular Henry Hall orchestra. This ebullient, jovial man would later find a different kind of career with his nephew, but that lay unsuspected in the future.

John Jones initially worked in the cinemas and theatres, but took the opportunity of joining the BBC Symphony Orchestra when a vacancy in the trombone section arose. Playing problems developed as they can—the professional musician's life, like the athlete's, is fraught with physical hazard—but he moved successfully to the other side of the fence, to London Philharmonic in fact where he became a respected and popular orchestral manager.

The young Jones then was raised in this professional environment, only too aware of the problems inherent in music as a means of livelihood. He was, his mother once told me, a fastidious child, particular about his food, meticulous in appearance, organized. He did well at his Grammar School in Battersea, and she hoped for a career away from the insecurities which the family were experiencing, but Philip already had different ideas.

He had caught I suppose that bug which infects most of us who invest our lives in the Arts, and there would be nothing else for him but a career in music, as a brass player, as a trumpeter.

Jack Jones accepted the boy's wishes: those of us who knew Philip in later years may well imagine that he had little choice, his son was one very determined character. He arranged for Philip to have lessons with his colleague at the BBC SO, Ernest Hall. Hall was the doyen of the trumpet fraternity, a big man with a famous quality of sound, and at first he was unconvinced about Philip's choice of instrument. Philip was slight, slender even, and the trumpet is a hard physical task-master. His student days flourished, he showed interest and enthusiasm for all his subjects, harmony, history, etc., even it seems, from an end-of-term report, for his second instrument the viola—this a closely kept secret that was revealed only very recently. Leaving college with Hall's best wishes, their relationship though extremely cordial in later life was not always easy early on, he entered the profession to freelance.

He found instead a position very quickly at Covent Garden where he became a fledgling fourth trumpet doubling curiously on bass trumpet: "curiously" since this is normally the province of the trombone player, Hall's prognostications were perhaps not entirely unfounded. Soon, however, he became the principal of the section, the youngest player still ever to hold that honorous position at the Opera House, where the going is a tough one for the brass player: the operas by Strauss and the ballets of Stravinsky are amongst the most difficult in the repertoire, the Tchaikovsky ballets too are physically very demanding. At the Garden, he was now his uncle's boss, Copestake forsaking Henry Hall for Floral Street. Philip stayed several seasons until 1951 when the call of the concert platform became too strong to resist, and he moved to the LPO in a lesser position as third player.

A third position in those days allowed for a degree of flexibility in professional terms. Not every concert or recording date would need his presence and this was an ideal situation for a young unattached bachelor, ambitious to make his way in London's music life. Freelance contacts grew, it was during this period for instance that he played the BBC recital I referred to earlier, and another aspect of his career was developing which I shall describe in some detail later.

Round about this time he was called by the Philharmonia Orchestra's office with the offer of an engagement as an ex-

tra player in a performance of the Verdi *Requiem*. *Aïda* and the *Requiem* are the favorite Verdis amongst trumpeters, for rather obvious reasons. To the consternation of the young lady doing the booking, Philip turned down the offer, he wasn't free, he said—cricket match. Her name was Ursula Strebi, she was Swiss, from Luzern, cricket presumably an enigma to her. She was intrigued, when they met shortly afterwards, so was he—more than intrigued. He paid court, she complied, they married, and their partnership became legend.

Word of the trumpeter's talent was out; quality tells. Beecham was in need of a new trumpet team, since his section at the RPO, Walton and Barker, were en route to the Philharmonia. It is hardly surprising that the mercurial maestro was attracted by the special sense of style which Philip was now bringing to his work. In 1956, the RPO included the famous "Royal Family," Jackson later Gilbert, MacDonagh, Brymer, and Brooke, the Leader at this period was Staryck, the viola player Riddle. It was a group of great individuality, and though junior to them all, Philip took his place on merit accompanied by "Nunky," as Copestake was now generally and affectionately called.

He enjoyed the period undaunted, even amused on meeting Klemperer now at the Philharmonia, to be told by that somewhat irascible skeptic that the RPO was "a very bad orchestra." Glyndebourne was a particularly enjoyable venue for the band. Many of the orchestra stayed down, renting cottages, becoming involved in local life. Philip and Ursula took great pleasure in this unique atmosphere, as they were to do some years later when, she by then being the manager of the English Chamber Orchestra, Benjamin Britten's chosen band they found themselves renting a house on Crag Path at Aldeburgh five yards from the sea, during the Festival time.

After four years at the RPO, the Philharmonia, already a beneficial influence on his life vis-à-vis the former Miss Strebi, now entered the equation again, Walter Legge its impresario tempting him (and "Nunky") away from Beecham. Orchestrally speaking, the next few years were probably the apex of his career. Philip was never in thrall to conductors (though he spoke warmly of Erich Kleiber from Covent Garden days, and of De Sabata at the LPO—he even had the latter's baton as souvenir), but he had a real respect for his new director. Klemperer was the professional's professional, as black in humor as any player, as ironic, yet as passionately committed too in the oblique way of the orchestral player which is so often misunderstood. Here too were great players, Civil, Bean, Clarke, Bernard Walton, Morris, Sutcliffe, Brooke—now also ex-RPO, and many others. It was a time to savor. Abruptly, in 1965, he decided to quit, and for a short time tried management as an artists agent and concert manager. It was the one false move in an unerringly judged career. Soon he was back playing, briefly with the LPO at his favorite Glyndebourne and then to the New Philharmonia as it was now called since Legge's sudden departure. He stayed two years, never really settled, left and was snapped up by Colin Davis for his new orchestra, the BBC SO, Jack Jones' alma mater from years before. He enjoyed the new situation, Davis was an old friend from RCM days. Soon it was the Boulez time, and he became fascinated by experiencing the new repertoire at the hands of its most talented and famous exponent. Though completely open-minded he was never a radical, but he admired the breath of fresh air which Pierre Boulez brought to the concert world, equally so in attitude as artistry. In the brass section at the time were two musicians who would be important in his thinking during the next several years, John Fletcher, the tuba player, and John Iveson, trombonist.

He left the BBC in 1972 to concentrate on professional matters of more personal concern. This then reads as the history of a most distinguished career, one with which most musicians would be more than content and fulfilled. In Philip Jones' case, it is rather less than half the story.

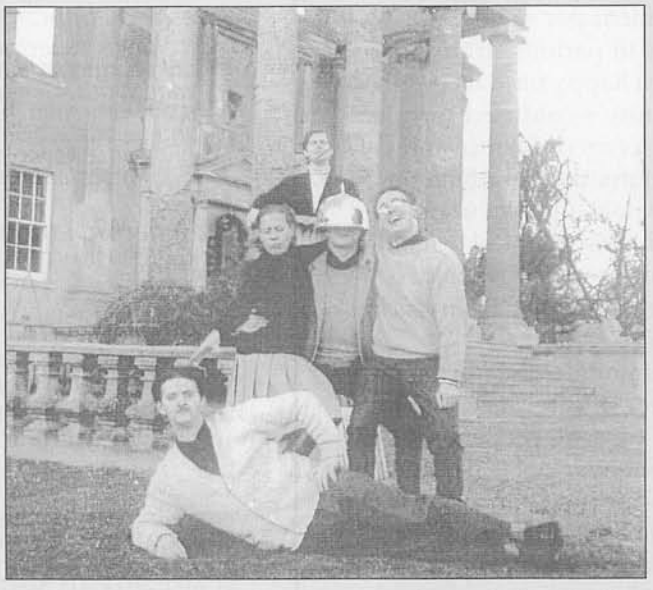
In 1947, before joining Covent Garden, he had heard broadcast by the BBC a rare concert of brass chamber music given by members of the Concertgebouw Orchestra of Amsterdam. He took some lessons from their leader Marinus Komst, and became fired by a passion to create a platform for such music in Great Britain, where a like culture did not exist, undreamt of by the proceeding generations of players. Why indeed should they have made such a leap of the imagination? Brass players belonged in the symphony orchestra, or the dance band, in an amateur context in the brass band, chamber music was the prerogative of the string player, of pianist, or to a limited degree of the woodwinds. There was after all no repertoire, a few performances perhaps of Gabrieli, usually given in clumsy style or worse no style at all, nothing modern, nothing of the 18th or 19th centuries which periods at that time—immediately post-war—monopolized concert life. Here was a situation demanding a personality with an amalgam of talents—a fine player to lead, a researcher to discover the old repertoire and establish a style, an entrepreneur, someone with programmatic flair, with powers to persuade living composers to write and BBC and recording company managers to present this new kind of brass music, someone with huge energy and the force of personality to carry a group of potentially nervous brass players with him. By wondrous serendipity, Philip Jones qualified on all counts. He formed a quartet: himself, Roy, Charles Gregory, horn, and Evan Watkin, trombone, all of them in the Covent Garden orchestra of the time, and looked for composers interested enough to try their hand. John Gardner and John Addison were two who early responded with fine, well-crafted pieces, written for the instruments in true chamber music style, pieces still popular with ensembles and audiences today.

Slowly the repertoire grew. The Baines family, Francis in particular, was most helpful, providing information and scores of early music. Gabrieli was the famous name, but the Baines brothers pointed him also in the direction of Pezel

whose tower music proved of interest, Melchior Franck and others including the inevitable "anonymous." Francis contributed a piece himself, Joseph Horovitz provided humor and elan with several pieces including a great favorite *A Music Hall Suite*, Stephen Dodgson presented an eloquent *Septet*, and Leonard Salzedo, a former violinist in the RPO, a *Divertimento* whose opening phrase is known nationwide as the signal for the Open University.

These and the many new pieces which followed were for a variety of groups; quartets, quintets, septets, etc., but in the middle 1960s he became particularly attracted to the quintet. This combination of two trumpets, horn, trombone, and tuba featured all the orchestral brass instruments and the flugelhorn played by Philip himself was included from time to time. I myself was lucky enough to be involved in this development together with Ifor James, the horn player, and either Ray Brown or soon John Iveson on trombone. A tuba player of our dreams appeared in the person of John Fletcher. The group played many music society concerts in Britain and began to be known abroad. A vital factor was the series of records which the Ensemble embarked upon with the Argo side of Decca. Philip had earlier created a trumpet and trombone group which had recorded with Neville Marriner and John Eliot Gardiner. Record producers Mike Bremner and later Chris Hazell were persuaded to record the group alone, and Philip's great gift for program planning provided them with temptation on temptation. The discography of the group became the largest of any brass ensemble in the world and remains so.

Argo showed interest in a larger group and so did concert promoters, especially abroad. The tentet form was assembled with four trumpets, four trombones, plus horn and tuba. This flexible group proved enormously successful and has been much imitated all over the world. An even larger group was encouraged by Argo who said they wanted something "really spectacular." The *Pictures from an Exhibition* record was made much to the astonishment of many in the music world who had not thought that brass players could play so long without injury, nor to such a standard. The list of players involved in these events reads like a who's who of brass playing. Trumpeters Watson, Wilbraham, Laird, Franks, Miller, and Paul Archibald, for instance, of what was then the younger generation, were all regular members and were joined by equally distinguished guests. The same is true, too, for the other instruments including a considerable number of fine percussion players, engaged mostly for recordings.



Four 'crazy' young men posing for probably the first photo of what was to be a serious venture. When we decided we would all put this ensemble "first" in our work, we went for weekends to Felix Hall in Essex, and rehearsed for long weekends. Ursula (Philip's wife) and my wife Helen cooked meals and we worked solidly. Philip claims it was the only time we ever really got together and just worked. Luckily, we were left in peace (for this photo) by the geese which were all over the estate, and which used to chase us...especially John Fletcher!

Unfortunately, Philip Jones took the photo, so he is not shown. His wife Ursula looks rather pensive, wondering what she is letting herself into!! I am stretched on the ground in the pose of an 1880 footballer (without the ball or cup). A jovial Fletcher without a beard. Elgar Howarth (Uncle Elg) with a meat turine on his head, and a grand pose from Raymond Brown at the rear. Felix House originally was huge, but most was burned down and only this (damaged) part remained.
Ifor James

Tours on behalf of the British Council were undertaken—to the Middle East, for example, and to India. Other tours were even further afield—to Japan, where the players were treated almost like pop stars, and where today record sales are still high; to the USA and to Australia. The repertoire became well known to brass players throughout the world, and Philip began to have requests for scores of many of the pieces. Robin Boyle at Chester Music suggested publishing a series, and Just Brass became an offshoot of the Ensemble which helped many of the groups which now set up in imitation of the PJBE to get started. The Ensemble had begun to run a summer school for brass players at Canterbury, and it was this perhaps that encouraged Philip's growing interest in music education. Leaving the BBC in 1972, he spent three years more or less entirely devoted to the Ensemble, but in 1975 he felt able to take on the position as Head of the Wind and Percussion at the recently opened Royal Northern College of Music in Manchester. The next decade became a notable coda to his playing career as the awards arrived: the OBE in 1977; the Composers Guild Award in 1979; and most pleasingly, in 1983, a Fellowship of his alma mater the Royal College of Music; 1984, a Fellowship of the Guildhall School of Music, where the year before

he had taken over as Head of Wind and Percussion in succession to his Manchester appointment, and many more. In 1984, he became a member of the Arts Council of Great Britain, and in 1986 he was appointed CBE.

In 1984, he decided to retire from playing, at age 56 he was finding it difficult to keep up the standard he applied quite ruthlessly to himself. Retirement per se however was not to be. The Trinity College was in parlous straits and in need of a Principal, and after a most happy time at Guildhall he left there to take over the Trinity's confused fortunes. Much needed to be done, both in terms of finance and curriculum. He considered several alternative solutions, and it took all his long-learned powers of tact and persuasion and his innate determination to turn things around. He handed over a revitalized College to his successor, Gavin Henderson, who in a recent broadcast acknowledged that Trinity's continued existence was owing to Philip's efforts.

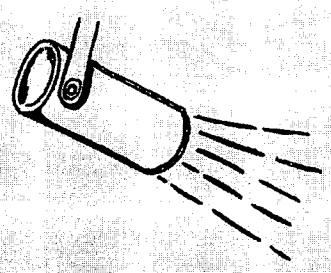
He was invited on to many committees; he ran together with Ursula and Margaret Fletcher, for instance, the John Fletcher Trust, in memory of the tuba player whose early death had shocked the brass playing world. He became the Chairman of the Musicians Benevolent Fund—he was always conscious of his own good fortune and of the many privations which can afflict those not so lucky or talented in the world of music.

He and Ursula took a little time for life in the Swiss mountains—to their Chalet for walks and skiing (she in fact walked up Kilimanjaro, not in Switzerland incidentally, but without him), and together they visited the Grand Canyon. But also to concerts, the opera, they were each year at an old love, Glyndebourne, but also a new one, Garsington, she reveling in the Strauss, he rather dubious. The theatre was important, as were exhibitions, their local house here in St. John's Wood is ablaze with pictures and photographs of this most eventful life.

He faced his last illness in the same style he had lived—calm, organized, good-humored. He planned this service with Ursula and myself; "Jolly," he said, "I want it jolly, not solemn." He chose the music, though not Stephen's contribution which lovely piece arrived without his knowing.

His handshake as we said good-bye was as firm as ever, the laughter as infectious. He was, as has been remarked a thousand times in these last nine days, a man of great elegance of manner, speech, and dress. He had a special way with people as he had a special way with music. He had many friends, as this congregation here today bears witness. He did a unique job for brass players all over the world, it's called emancipation, and I think his like come only once in a lifetime.

I can find no better way to conclude this address than by repeating again words I have written elsewhere—the profession of music has lost one of its favorite sons; we brass players have lost a star whose dazzle has illuminated all our lives.



Spotlight on Auditions

A look at the past, present, and future of auditions and the audition process

Introduction

The following collection of articles is the result of a number of happy coincidences. Recently, over a relatively short time, several authors (and others who are not... this time!) contacted me with article submissions and suggestions all related to auditions. With this as a foundation, it seemed logical to fill out a few more areas by inviting others to share their thoughts, and thus create a sort of status report on auditions and the audition process as we move into the new millennium. Some of these authors wrote their pieces upon my invitation, others contributed their thoughts independent of my inquiries, and I believe all of our readers will find something of interest, even if auditions are not in one's future. It is also quite coincidental (happily) that the three articles that follow have some relationship to auditioning and the personal and professional issues involved. While there are many areas left uncovered or unaddressed here (such as amateur or community orchestras, procedures used in other professional settings or other regions, personal stories of success and failure, updated studies on audition repertoire, etc.), my hope is that others will be inspired to share their experiences and opinions. I thank all the authors here for their time and inspiration. No matter what your feelings about auditions and the audition process, I hope you enjoy this "Spotlight on Auditions"!

Jeffrey Snedeker, Editor

The Audition System In America

by John Cerminaro

If I had to choose, I should detest the tyranny of one man less than that of many. A despot always has his good moments; an assembly of despots never. —Voltaire

It is now nearly three decades since orchestral auditions in America began being decided by player's committees rather than at the maestro's total discretion. Having enjoyed a career that spans both the "before" and "after" of these two opposing systems, and having been a member of numerous audition committees myself as principal horn of both the New York and Los Angeles Philharmonics, I would like to present a personal summing up as we enter the new millennium.

There is no doubt in my mind that we are comparing necessary evils, so to say, since neither system—decision by committee vote or by maestro alone—is without certain drawbacks. The question then becomes, which is the lesser of these two evils for symphony musicians to abide?

Compromise attempts to combine both systems by having audition committees select finalists and music directors choose winners, invariably lead to compromise results. This sort of farrago is, in my judgment, the least-principled approach and often produces a kind of Alphonse and Gaston syndrome, where the ball simply drops between the two factions. A candidate is then chosen that neither side thinks is best, but with whom both can live. The emphasis becomes safe choices over controversial ones, which has already encouraged a generation of prospective candidates to strive for a kind of dry, inconspicuous, note-getting presentation entirely antithetical to the requirements of genuine artistry.

At its worst, the committee-maestro method degenerates into trench warfare: committees deliberately preventing their music director from hearing someone they fear might be chosen over their wishes, and music directors rejecting anyone the committee favors over his own kind of player. Such standoffs continue *ad nauseum*, with tedious delays, excessive captive time for everybody, ever new rounds of auditions and much rancor until a compromise candidate can finally be determined. The cost to scores of rejected candidates in disappointment, futile months of preparation, wasted airfares and hotel bills is disgraceful beyond words. Classical music audiences everywhere suffer orchestras now stocked by compromise players and concerts stricken by a kind of homogenized indeterminacy of style, lacking the authority and distinction of rival orchestras of old with their colorful maestros and supremely virtuosic first-desk players.

The success ratio of purely committee-driven auditions

has, in my estimation, little better to recommend it. Squabbling between rival factions within a committee leads to the same sort of impasse that can only be remedied by a compromise candidate—again, of the sort that offends the least but usually has no remarkable qualities whatever. Naturally, there is always the happy occasion of a brilliant auditionee recognized and accepted by all, but today this tends to be the exception rather than the rule.

The true function of any bureaucracy is to perpetuate itself. Seldom are local orchestra members motivated to accept a tremendous new outside player into their midst, one who might later threaten the group's own security. They prefer a familiar face or one of those "safety first" types who will fit into the character of protectionism. Again, the people who pay the price are the audiences and the audition hopefuls who queue up like actors at a Hollywood cattle call only to be turned away time and time again. There is even a class of player now known as the professional auditionee. Everybody knows who they are: supremely skilled at accurate, inoffensive, unremarkable playing, traveling from city to city, audition to audition, like compulsive lottery players hoping to hit the big jackpot.

As to the matter of so-called fairness and equal rights protection afforded by committees and their screened auditions and attempts at impartiality, I have not witnessed a single instance of completely unbiased proceedings in all of my years of association with audition committees. Individuals comprising committees can always find subtle ways to cheat, consciously or unconsciously, in overt collusion or by tacit agreement—and they do. Can the maestro cheat as well? Most assuredly, but where is the motivation to choose anyone less than the best ?

I believe there is a natural aristocracy among musicians. The grounds of this are talent and virtue. But the orchestra's best, most respected musicians along with their maestro have abdicated (or else been overthrown) and been replaced by three decades of committees, locker room lawyers, management stooges, and bungling bureaucrats. I think the so-called democratic handling of our affairs has proven a failure. Where that great tyrant of old, the maestro, may have been capable of tyrannies and various errors in judgment, it is unlikely that a lesser or unqualified musician would deliberately be chosen to fill a vacancy. The bottom line of tyranny is protection of the tyrant. A maestro can only accomplish this by improving the level of the orchestra. Like the manager of a baseball team, it is in the maestro's best interest to get the strongest players possible and produce winning results.

By contrast, the bottom line of committees is protection of the group. The group is always threatened by the acquisition of a new player potentially greater than themselves. Incompetence can be exposed, salaries affected, raw nerves opened, and jobs lost, all because someone joins the orchestra who threatens to impose a new standard of excellence. As a member of Local 802 and ICSOM, I never felt intimidated by a conductor in my life. Meddling committees are another story. In the early 1970s, control of American auto companies passed from "car men," who were skilled at designing and building automobiles, to "money men," who knew all about profit margins and stock options but almost nothing about making cars. Challenged by Japanese competition, U. S. auto makers floundered until they put "car men" back in charge. Around the same time, control of American symphony orchestras passed from conductors and principal players to managers and committees, who knew all about cost efficiency and majority rights, but very little about what makes great concerts. As H. L. Menchen said, it's like running the circus from the monkey cage.

Finally, having taught at Juilliard, the California Institute of the Arts, and the Aspen Music School for a quarter of a century, I have witnessed a shift of emphasis in the minds of our music students. They have become less interested in learning how to make music and more interested in learning how to win auditions. They do not care that this is a self-limiting concept, they only want to succeed within a new system that dictates how they must behave in order to win. I have witnessed the gradual extinction of the famous schools of playing—New York, Philadelphia, Boston, Chicago, etc.—all giving way to one predominant new school: The Audition School. The Audition School is the shadow of all schools and the substance of none. Its solitary goal is to win auditions. Music is entirely a secondary concern.

Surely this must be our wake-up call that things have gone too far. It is time for the pendulum to swing back. I believe American orchestras still work best the time-honored way: with a dedicated maestro at the helm, a good labor union looking over his shoulder, and a handful of his best, most trusted players at his side for counsel. These are the people to rely on again to revitalize and renew our orchestras. Though performers will always clamor for more freedom and complain about everything, what they really want (and nothing less) is inspired leadership which will better enable them to reach the highest possible level of performance. You cannot legislate glory, only rise to it. Nor can you long bribe or democratize symphony orchestra members into thinking there is another less-sacrificing way to achieve it. Every true musician knows he must give up his life in order to receive it back more resplendent. This is a feeling, a transformation, beyond the reach of money and which committees and legalists can never hope to attain, but only to kill.

John Cerminaro, former principal horn of the New York and Los Angeles Philharmonics, has been an international soloist and recording artist since 1986. He has taught at The Julliard School, The California Institute of the Arts, and The Aspen Music School. Several of his solo CDs appear on the Crystal label, and he has recently recorded Henri Lazarof's Fantasia for Horn and Orchestra *(a piece he premiered) for JVC Classics as well as the Mozart concertos (also Crystal) with the Seattle Symphony, for whom he now plays principal horn. Mr. Cerminaro lives in Seattle with his wife and son, and they expect their second child this summer.*

The Maestro Paradox

The following is a summary of opinions compiled by the Editor from several hornists who, when contacted to share their thoughts on the subject of auditions and audition procedures, had similar strong feelings about the topic but, for a variety of reasons, asked that their names be withheld. While printing unsigned material of this sort is not usually appropriate, the opportunity to present equal time for an opposing view has prompted its inclusion this time. Readers should be aware that the individuals sharing these feelings come from a variety of professional circumstances, and include active and retired players from professional symphonies (including at least one major U. S. orchestra) as well as established, reputable university teachers with extensive orchestral experience. Ed.

The position of conductor has changed in recent years. Many of today's conductors are no more than part-time employees who have been given the power to make full-time decisions. Often, decisions are made that have profound effects on the day-to-day operation and morale of the orchestra, while the conductor is rarely in town to understand and experience these effects first-hand. For example, consider the circumstance where a conductor is music director for more than one orchestra, not uncommon today. Sometimes the conductor will use one orchestra as a sort of training ground for anticipated openings in the other (for the moment, let's not consider the darker side of this issue, i.e., why those openings might be anticipated). There are plenty of examples of players in one orchestra taking a leave of absence, whereupon the conductor brings in a substitute from the other orchestra. If the person taking leave departs permanently, the substitute is frequently promoted to semi-final or final rounds without much consultation, and, if the conductor is given such power and is so inclined, it is unlikely that any other auditionee will receive a fair shake, no matter what the other musicians think. The other musicians may not even be consulted.

A second unfortunate circumstance can arise when, after an entire audition process is completed, one or more players reach the final round but then no one is hired. In many circumstances, the final word from the conductor is that no candidates chosen by the committee were "good enough." If the committee has in fact narrowed the field to one or more acceptable choices, this decision produces a colossal waste of time and creates morale problems and divisiveness between the players and the conductor. It can also mean that the conductor has a favorite in mind for the position that for whatever reason was deemed unacceptable or no one knows about. The difficulty with this is that in many situations a conductor is only around for part of a working season and the players are there for all of it. Again, part-time help is making decisions that effect full-time operations. It is not right. In these circumstances, the conductor should get no more than one vote, if that. The orchestra, ideally, should hire the conductor, in cooperation with the board of directors. Take the power out of the hands of part-time employees!

Auditions—or Maximum Stress?

by Hans Pizka

First of all, how should an audition be organized? Well, after offering the vacancy, the incoming applications should be selected according to the profiles received. But one should not do the selection with a "gold balance," leaving some space for potential "surprise talents."

A first round, best if behind a screen, should eliminate one-half to two-thirds of the candidates. The criteria here should be tone quality, relative security (depending on the vacant position), and interpretation. The second round with a second solo piece could also take place behind the screen. Again, nearly half of the candidates will be eliminated, surely.

For round three, the screen might be abandoned. Here now comes the "hour of truth" with the excerpts. It is common to inform the candidates about all excerpts with which they will be confronted. I personally think that this is not a good policy, as many candidates will just focus on these excerpts, but if confronted with something unexpected, they will be in deep trouble. So I feel that it might be better to leave the candidates somewhat "in the dark."

Nobody, however, should ask candidates to play unknown special things. All excerpts should be from common symphonic or opera repertory, with perhaps some regional preferences. There are some nonsense excerpts, such as Bach's Brandenburg Concerto No. 1 or B-minor Mass, Mahler Symphony No. 9, etc. There are so many traps, we all know, but why use them for auditions?

So, what do we want for the audition?

We are interested in the candidate's tone quality, rhythmic feeling, intonation, *cantilena* playing (singing style on the horn), dynamic spectrum, endurance, and solo potential (in the orchestra).

What excerpts would be useful for that? Well, there is a difference between high and low horn positions, of course, and there is the special position of the principal. Let's start with the principal position:

Wagner *Siegfried* "Long Call" (endurance, fire, dynamics)
Tchaikovsky Symphony No. 5 solo (*cantilena*, piano cultivation)

Strauss *Till Eulenspiegel* (rhythm and solo feeling)
Strauss *Ein Heldenleben* (solo performance, rhythm, power, accuracy); also tutti passage 8 horns (endurance, sound)
Strauss *Don Juan* (lyrical playing, endurance)
Brahms Symphony No. 1 solo (big tone volume—not loud, but big)
Mendelssohn Nocturno from A Midsummer Night's Dream (lyric, piano, evenness, solo performance, tone color)
Beethoven Symphony No. 9 solo from the Adagio (solo performance, full range, low notes, intonation)
Beethoven *Fidelio*, Aria no. 9 (tricky fingerings, endurance, rhythm)
Mozart *Cosi fan tutte* Aria no. 22 (tricky fingerings)
Wagner *Die Meistersinger* Act II Boys fight (nice staccato, high notes, accurateness)
Wagner *Das Rheingold* beginning (low notes, light legato, intonation, rhythm)
Strauss *Der Rosenkavalier* beginning & several short soli from act 1 (rhythm, courage, light play, solo)
Beethoven Symphony No. 7 (power, shiny high register); also Symphony No. 8 Menuetto.

For Second horn:

Mendelssohn Nocturno
Tschaikovsky Symphony No. 5 solo
Mozart *Cosi fan tutte* Aria no. 22
Beethoven Symphony No. 9 solo
Strauss *Ein Heldenleben* (low passage with low G, unisono passage 8 horns)
Bruckner Symphony No. 4 end of first mov't. unison (power)
Bruckner Symphony No. 7
Strauss *Don Juan* (unison passage)
Bruckner Symphony No. 8 (unison passage in the Scherzo)
Wagner *Das Rhinegold* beginning
Wagner *Götterdämmerung* Act II (the 8 horn thing)
Weber *Der Freischütz* (the first hunting choir—rhythm)
Beethoven *Fidelio*, Aria no. 9,overture solo
Verdi *Tosca* beginning Act III (rhythm, intonation, breathing)
Maybe Wagner *Siegfried* "Short Call" first two signals (endurance, courage)

Third horn and Fourth horn? Well, here one could ask similar or the same solos as for Horn 1 or Horn 2 more or less, perhaps some special excerpts from *Die Meistersinger* or *Till Eulenspiegel* (e.g., third horn passage in D); also the "Short Call," as they should feel the "Call-fever" even once in their life. But don't let them play up to the climax, as this would be too much.

What concerto or piece should be required for all candidates? Strauss Concerto No. 2 is nonsense; ask for Strauss Concerto No. 1, first and second movement, plus the first movement of Mozart´s Concerto K. 495 for a high horn, and extend this to the full Strauss No. 1 plus the first movement of K. 495 for a principal horn candidate. A low horn applicant might be asked for Mozart's K. 447 concerto plus the Neuling *Bagatelle*.

The repertory as above might vary from place to place, but remain the same in principle. The final round could have some sightreading. One might use the argument "but the other candidate had a chance before to play this piece." This argument is not valid. It might be used by anybody. If one has prepared well and is experienced for a certain position, he or she will not have any problem. If candidates cannot sightread and need to "hammer-in" everything, well, these candidates are not suitable for an orchestra job.

But, dear colleagues on the audition committees, please avoid laying traps. An audition should present the candidates and potential future colleagues at their best, so traps do not add anything good.

And my dear young colleagues-to-be, study excerpts, not complete parts, but the nice spots, the tricky passages, study them by listening to the many available media (CD, MC, DVD, etc.). Learn to be quick at filing music into your brain, and you will be prepared well for the audition.

Do not make the mistake of studying only first horn parts, study all parts, as you cannot forecast where you will land. It will not be enough to study hard. You must be ready for the job when there is a vacancy, and the vacancy must exist the same time you are ready for the job. If not, you have to decide to wait again or accept another position, maybe not your dream position. But sometimes it might be wise to be a section player in a top-grade orchestra, than to be a principal in one that is not as good.

Appear serious at the audition, also in serious dress (modest). Do not practice in last-minute panic. No special food before. Abandon any alcohol weeks before the audition and watch how your nerves improve. Avoid coffee on the audition morning. Avoid anything which might disturb you or your preparation. Try to get a quiet corner for warm-up if needed (it might even be better to warm up elsewhere). Do not over-concentrate yourself.

Good luck on your next audition!

Prof. Hans Pizka was born in 1942 in Metz (Lorraine, France), the first son of late horn professor Erich Pizka. He began his musical education at age 4 with violin, continued with viola and horn at age 9, studying first with his father and continued with the late Gottfried von Freiberg and Josef Veleba of the Vienna Philharmonic. He played his first concerto with professional orchestra accompaniment at age 15. His orchestral career led him from Linz (Bruckner Orchestra), to Düsseldorf, as successor to Gerd Seifert, and Munich, as successor to Norbert Hauptmann. He has held the "Franz Strauss Chair" as the Bavarian State Orchestra's principal horn in Munich since 1967, often being called as an extra player or filling the first horn position at the Vienna Philharmonic. Besides his duties in the orchestra, he is a frequent soloist in many countries, writer of several books, lecturer, horn designer, horn collector, publisher of horn-related music, producer of compact discs, and an expert regarding nearly everything connected with the horn. Prof. Pizka was Vice President of the IHS, and served on the Advisory Council for 12 years. He translated and published The Horn Call *in German (*Hornruf*) between 1983 and 1994. His life-long devotion to his art and his activities as an ambassador through music have been honored by the President of the Federal Republic of Austria with the honorary title of Professor. He is married to Boorlian Pizka (nee Nuangmathcha) since 1971.*

Views from the Other Side of the Screen

by Randy C. Gardner

Let's take down the audition screen and view for a moment what goes on beyond the vision of every auditionee. In this brief article, I want to help to demystify current audition practice within the American orchestral context, from the perspective of one who sits on an audition committee. How are audition committees formed and how do they function? What goes on in a dark concert hall behind that visual blind? What makes the difference between an auditionee who is advanced to final rounds or wins an audition, and one who hears "Thank you, that will be all" after a preliminary round? What do committees search to find in candidates for each position within a horn section? Let's look on the other side of the screen.

Today, American orchestras have almost universally adopted a policy of blind auditions for rounds up to the finals. Some orchestras that hold multiple final rounds even have blind finals through the last round. This greatly objectifies the audition procedure, helps eliminate a variety of possible areas of discrimination, and protects orchestra managements against lawsuits in our exceedingly litigious society. It also eliminates some musical and non-musical considerations that can be important for the best performance of an orchestra or horn section (professional experience, work ethic, reliability, etc.). There is no perfect system for hiring personnel, but long-gone are the days when music directors or principal players had the sole word in hiring decisions. Each audition is a real opportunity for any qualified musician to earn his/her livelihood by making music in that particular orchestra.

While blind auditions are almost universal, the make-up of audition committees and selection procedures are highly individualized from orchestra to orchestra. It is sometimes quipped that "All people are created equal. It's just that some are more equal than others." This is certainly true in our orchestras. Even with an audition committee in place, an orchestra's music director has a greater voice in almost every orchestra's hiring decisions. Productive auditions fill vacancies by consensus. Occasionally, all parties agree that no suitable candidate has auditioned. It sometimes happens that a committee will be strongly in favor of one candidate while the music director strongly favors another, one who is not favored by the committee. This frequently results in choosing no candidate and another set of auditions being scheduled. In some cases of dispute, one side will acquiesce to the other. Or, in rare cases, a music director can exercise executive authority and hire a musician against the will of a committee. Power-sharing is complicated.

Audition committees are generally weighted towards the instrumental family of each vacancy. A typical horn audition committee will include hornists, perhaps a whole section, and the other brass principals. In addition, though, the concertmaster, principal woodwinds, members or principals of other string sections, assistant conductors, and even pianists may all be on this committee. Because of this diversity, an auditionee is well-advised to perform mock auditions for non-horn playing colleagues! Be open and learn from their "different" ears. First and foremost, we all should strive to be musicians who happen to play the horn, rather than horn players who happen to play music.

It is obviously important to perform with great accuracy, flawless rhythm, and excellent intonation. Listening to recordings of your own playing and using tuners and metronomes are crucial to excellent audition preparation. Compatibility of sound and style are also very important factors in making decisions to advance performers to the next round.

It is equally important to make great music! Committee members can tell within seconds whether an auditionee has an orchestra in her/his inner ear while performing, or if that person has learned an excerpt as though it were an etude. Behind the screen, auditioners are hearing the orchestral whole, and conductors may even be conducting, including the rests, while an excerpt is performed. Score study that leads to an understanding of the horn's role throughout a composition, listening to a variety of high quality recorded performances, and understanding the particular orchestra's style put an auditionee in a position to communicate well with an audition committee. There is much more to making great music than merely playing all the notes. Committee members are constantly asking "Do I want to live with this person in my section for the next (10, 20, 30?) years?" Grab the committee's attention by making great music!

Each position within a horn section requires specific skills. To make a baseball analogy, shortstop Cal Ripken, Jr. may not have made as great an outfielder as Willie Mays, and vice versa. Orchestra parts require that all hornists be able to cover the instrument adequately from top to bottom, but committees and individuals listen for different strengths in a principal than a fourth player, and so forth. Below are some thoughts as to how I might listen to an auditionee for each position.

Beyond technical command of the instrument, principal players need to express a strong musical personality and be convincing (through the horn) that he/she can lead a section by example. A principal player's performance should "say" all that a section needs to know. Technical command must be demonstrated convincingly in the high register at dynamic levels from the softest to the loudest with great fluidity. It is also important to demonstrate a passably good low register (e.g., Shostakovich Symphony No. 5). Third players need to demonstrate all of these technical abilities, but need not demonstrate as much individuality. A third player should be able to function as a second principal player, but must have the ability to "fit in" more than lead.

On the low side, second and fourth players have somewhat different job descriptions. The second player is the "chameleon" of the horn section, needing to demonstrate the ability to play with finesse in all registers (e.g., Mozart Symphony No. 29) and the ability to fill out the bottom register. Second players also need to be able to change colors with various principal players. A fourth player is the great basso foundation of a horn section and needs to demonstrate that foundational strength. I have heard it said that second players are hired for their soft playing and fourth players are hired for their loud playing. This remark is a gross over-simplification, since each player must be able to perform the widest dynamic spectrum, but it carries a small kernel of truth. (As a non-horn playing example, listen sometime to the vocal characteristics of each member of a great barbershop quartet.)

Finally, an assistant/utility player must show the ability to be a "Jack/Jill of all trades." This person will be called upon to sit in every seat of a section, with the possible exception of principal. It is not uncommon for a utility player to have to fill in at the last moment, on any part in any work, for a colleague who becomes ill. It is very important to demonstrate great power, as the job requires leading the section through loud passages so that a principal player can be rested for those important solos which she/he was hired to perform. Also, extremely fine soft control and pitch are required for dove-tailing with a principal player.

In closing, let me also say that audition committees are, generally speaking, cheering sections, not groups of mean-spirited interrogators for auditionees. Committees desparately wish to hear great musicians. Their strongest desire is not to eliminate players but to hear playing worthy of advancement. Few people beyond a person's family are so intimately connected with the quality of life for a musician than fellow section members. Hiring decisions are really quality-of-life decisions. Orchestra musicians take these decisions very, very seriously, and truly hope and pray to hear great, compatible playing. Musicians listening from behind the screen are on the auditionee's side. See them as friends and encouragers who are looking for the "right" someone to join their ranks.

Randy C. Gardner is Professor of Horn at the University of Cincinnati College-Conservatory of Music, and a member of the IHS Advisory Council. Before his CCM appointment, he spent twenty-two years as Second Horn of The Philadelphia Orchestra, where he was privileged to be on the other side of the screen with great colleagues for over 500 auditions.

by David Krehbiel

Choosing a horn section colleague in an audition is a lot like choosing a marriage partner after one blind date. How much do you really know about that person you will be sitting next to and playing with for hours each week for the next twenty or thirty years, for better or worse, in sickness and in health?

There are, of course, a few givens that the behind-the-screen audition can tell us. The first characteristic that I look for is a complete freedom to play the instrument. I am looking for a certain comfort and physical joy in producing the sound and an ease of tone production through all registers and dynamics. The tone must sound natural in all dynamics. In other words, I don't want to hear a tone that sounds like the person is trying to sound very dark or, by the same token, sound unnaturally bright or very loud. We have all had the experience of walking by a practice room in which a singer is doing something that sounds extremely unnatural. Each person has a unique vocal sound. We should sound like ourselves when we play the horn, which means we will each sound a little different, even if we use exactly the same equipment. Wouldn't it be boring if we all sounded exactly the same? I think that a horn section can sound homogeneous if the group has somewhat the same concept of sound and color, but they don't have to be exactly alike. Tone color and concept of sound, concepts of dynamics, and equipment can change during the life of a player. What is much harder to change, and in fact is probably already set for life, is the auditionee's musicality, concept of intonation, and relative rhythm. This trinity of qualities must be acceptable for a player to even be considered.

Of course, what we are really testing is the candidate's ability to have complete freedom of technique, sound completely natural, and play musically with good intonation and good rhythm, under the most extreme pressure possible—the behind-the-screen audition.

Having said all that, I would like to say unequivocally that the very most important characteristic I am looking for in a horn section colleague is attitude. This is where the audition process fails us. You can have word of mouth testimonials from teachers and former colleagues of the candidate in question, but you really don't know how that person will fit into the chemistry of the section until you sit there together for a year or two. We have seen players who leave one section where they are just not fitting in and go to another where the fit is just fine and everyone is happy to have them there.

Furthermore, each position in a section requires a slightly different attitude and type of player. As a first horn player, I always strived to play in a way that put the other players at ease. This meant that I had to show some enthusiasm for what we were playing. I had to play with musical interest so that the others would want to play with the same style and sound. I always felt that you give leadership by what you play and not what you say. Play in a way that the others will listen to you, and then they will play with you. Another responsibility of a first horn is to sound fearless. Nothing makes a person more uncomfortable than sitting next to someone who is uncomfortable or nervous. Worrying about what someone else is doing takes away from what you are doing.

Second horn. To be a really great second horn player takes a very special talent. A great second player has to develop a sixth sense that is way beyond thinking. Given all the at-

tributes I mentioned at the beginning, this player is really the center and foundation of a section. The second must be willing to blend and match two or sometimes three different partners, each requiring a different color, intonation, and musicality. The second must have an unerring sense of what that player to the left is going to do, and be there right with him or her. I have always thought that this is the hardest job in a section. The second player must have the most extreme range and the greatest flexibility as far as registers and styles are concerned. And on top of all that, the second is out there working (playing) all the time while the rest of the section (especially if there is an assistant) will come in and out.

Third horn. The third horn is sort of a part-time first horn and the leader of the second pair of horns. All the things I said about the first horn apply to the third horn. However, the third horn must be the kind of person who enjoys having a nice solo now and then, but is thankful that it is not happening all the time. The third must be a team player first and a soloist second. When the whole section is playing, the third should be thinking, "what will make the section sound best?" and not "can I be heard?"

Fourth horn. The fourth horn must have most of the attributes of a second in that he or she is the partner of the third. I feel that it is important for the fourth to enjoy being the bottom of chords and the section, the anchor and foundation of the section. The fourth must have the ability to put out a sound and volume that will give the section the roots it needs to be secure. Again, the fourth must have that team attitude of the bigger picture, pride of what he/she can do as a fourth horn and a bigger pride of what we do as a horn section, brass section, and orchestra.

Let me also say that audition committees now expect a viable candidate to play at the level of the orchestra. This, in itself, is a Catch-22. Those of us who have played successfully in orchestras for a few years are used to playing at a certain level which is not easy to do if one has never played day to day in an orchestra. I don't mean to sound elitist, but it is a fact that playing in a good orchestra with a good horn section is a very easy thing to do. Believe me, it is much harder to play in a not-so-good orchestra with a not-so-good section. Some of us who are fortunate enough to have played for years with great orchestras and great sections don't always understand and remember what it is like to be under the audition pressure and not have the background of playing everyday with great players. There is no better way to know that you can do it than to have done it many times.

Principal Horn of the San Francisco Symphony from 1972 to 1998, David Krehbiel joined the Chicago Symphony under Fritz Reiner at age 21. After five years there as Assistant and Associate Principal, he was appointed Solo Horn of the Detroit Symphony. Dave is a very respected horn teacher, and has served as Chairman of the Brass Department of the San Francisco Conservatory of Music and Professor at the Music Academy of the West. He has appeared as a soloist with many orchestras and festivals in the USA and Europe, and has been soloist and conductor at five IHS symposiums.

by Howard Wall

As a fourth horn player hearing auditions for first, second, or third horn, I would first be interested in aspects of horn playing required for any position. These things would include good rhythm, pitch, sound, and musicality. Candidates should play with dynamic contrast, being aware of how loud and soft they are playing. They shouldn't get edgy when loud, but it shouldn't be constantly *mf* either. When playing the excerpts, the candidate should sound like they know how the piece goes, like they've played it before. I realize that these are obvious points to make, but it seems like these basic things aren't presented often enough in auditions.

As far as the solo piece goes (if there is one), for second and third horn positions, I don't hold all that much stock in it. By that, I mean that I'm much more concerned with the excerpts than the solo. I'd much rather that a candidate play a bad solo and great excerpts than great solo and bad excerpts. For the first horn, of course, I want to hear a pretty good solo, but to me the excerpts are more important.

As far as first and third horn auditions go, I'd like to hear strong and easy sounding high and middle ranges. I'm not so concerned with the low range of high horn players, although it should be there. The first horn candidate needs to sound like he or she will be the best player in the section. They should exhibit musical qualities that are more than just competent. They shouldn't sound so far out, however, that it would be hard to play together with them.

The second horn candidate should have strong and easy sounding middle and low ranges, but also a competent high range as well. Sometimes the second horn player has to play the second highest part in a four-horn piece or play high along with the first horn in a two-horn piece. The second horn needs perhaps, the most flexibility of all the players in the section, so I would look for that.

One other important aspect of auditioning is that, if, after playing an excerpt, the committee asks to hear it a different way, the player should be able to do that. It's not necessarily a bad thing to be asked to do something again, and it can be impressive if one is flexible enough to comply.

Currently Fourth Horn with the New York Philharmonic (since 1994), Howard Wall was the Philadelphia Orchestra's Fourth Horn for 18 years, until he left it for a woman (his wife, Elmira Darvarova, is Associate Concertmaster of the Metropolitan Opera in New York). In the past, he was also Fourth Horn of the Phoenix and Denver Symphonies. He started playing horn at the age of 10, and studied with Betty Levine and Forrest Standley in his native Pittsburgh. He earned a BA in music performance at Carnegie-Mellon University.

by Gail Williams

What do you want an audition committee to hear? What do you want to prove that you can do on the horn? Those are common questions one would ask a student/auditionee.

What characteristics do committee members want to hear in an audition for a horn position? In my thinking of this topic, the most important component of an audition is the musicality of the auditionee. Does this person know and demonstrate the styles and characteristics of the composition? Many horn players can play the notes, but what is behind the notes is missing in many auditions.

One could compare a musician preparing for an audition like a tennis pro preparing for a major tournament. The tennis pro would work on all the strokes, not just baseline strokes. An all-court player has already done the hours of drills as we all have in our scales, arpeggios, long tones, dynamics, etc. When the set begins, our confidence will be very high with the knowledge that our basic 3 "T's" will be a given: "T" for Tone, "T" for Time, and "T" for inTonation. This is just like the tennis pro's basics: forehand, backhand, overhead, slice, etc.

When playing a tournament, tennis players go for their shots, using all their strength and finesse. In the audition, real musicians must step forward and show that they are complete players. Knowledge of the scores and the context of the excerpt is a must. Look for opportunities to really show off your stuff in an excerpt that is really special to you. Wear your heart on your sleeve, even if it may be for only ten minutes. Sell your concept to the committee and show what a beautiful musician you are. Go for it.

We all want players with good even sounds throughout the registers, contrasting articulations, dynamic contrast, great legatos, and exciting fortes. Practice those drills and turn on your emotional side of the brain and give the committee some lovely phrases to sit back and enjoy.

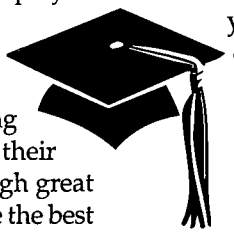
Gail Williams is an internationally-recognized hornist and brass pedagogue. She has presented concerts, master classes, recitals, and lectures throughout North America, Europe, and Asia. Ms. Williams joined the Chicago Symphony Orchestra in 1979 and was appointed Associate Principal Horn in 1984, a position she held until her retirement from the orchestra in 1998. She is currently Principal Horn of the Grand Teton Music Festival Orchestra. She has been featured as a soloist with orchestras, as a chamber musician, and in recitals all over the world. She is an original member of the Summit Brass, with whom she has made eight recordings, and her solo CDs have received the highest critical acclaim. Ms. Williams has been horn professor at Northwestern University since 1989. She has served on other faculties in the Chicago area. She studied with John Covert at Ithaca College, and received a master's degree from Northwestern University. Her awards include Ithaca College's Young Distinguished Alumni Award and an honorary doctorate of music, also from Ithaca College.

Preparing for College

(and a Career in Music!)

by Douglas Hill

Before spending the vast amounts of necessary time and effort trying to become a professional horn player or teacher, students should contemplate whether this is the career they truly want. Students who cannot imagine doing anything more important with their lives, who actually enjoy the rewards of long hours of solitary practice, who wish often to share their music with others, and who simply cannot get enough great music into their days, these are the ones who will have the best chance to eventually find their place in the music profession.



If you can commit positively to the above with the deepest conviction, then ask yourself to commit positively again tomorrow morning, and each day after that! Commitment, focus, dedication, and self-discipline make up the foundation for a successful career in music. Only students who have well-defined goals and can remain focused and are determined each and every day to reach those goals will have a chance to find a life with music at its center. YOU must want it or it will never happen. When it does happen, all of the hard work will have been worth it.

When you are deciding, during middle school or high school, to go to college and pursue a major in music, some preliminary and specific goals should be seriously considered. First, locate the best private horn teacher in your area. Ask your band or orchestra director for suggestions. Check out the local or nearby colleges or conservatories, talk to other students (more than two), and don't just settle for the most convenient or the least expensive teacher available. Ask questions and actually "audition" your teacher. This is a very important decision. How you learn to work and what materials you work on can have a major effect on your later success. Compatibility and respect are also important components in a teacher/student relationship. Make certain that you are compatible and that you feel respect for and from your teacher! Again, do not underestimate your chances of studying from the best possible teacher available. Just ask.

Own your own double horn. Ask about brands of horns from all of your music teachers, talk to more advanced students who have searched for and decided on a particular instrument. There are so many fine horns available. Go to music stores, try out all that you can, borrow other students' horns, make sure that the "machine" is good, all the valves work quietly, all of the slides move smoothly, the metal is in sturdy condition, and that you can get all of the notes within your present technique with similar ease. After making such judgments, trust yourself to pick out the one that seems somehow to "call to you." Before you buy, it is also a good idea to take the horn to a local professional or advanced horn player (ideally your teacher) and have it evaluated.

Play with your horn! Play whenever you possibly can. Make it a priority. Private play is called practice, which can and should be a joyful experience. Other play includes both your large ensembles and the small ensembles you create for yourself from groupings of your like-minded musical friends. Find places to perform together, often. Playing basketball or soccer or tennis is a lot of work, but it is still play. Practicing is also a lot of concentrated "work" that brings the rewards of growth, and the results of having more fun. The better you play, the greater the fun.

If all of the above is already part of your daily and weekly life, then you are on your way. If not, begin immediately, if not sooner! Do what you have decided to want.

During the high school and college years is when most serious horn students spend vast amounts of time and energy focusing on their musical, technical, professional, and personal growth. This is when you come in contact with many others who have similar goals for themselves. These people, or people very much like them, will be your colleagues for the rest of your musical life. Learn to get along, listen to them, support their successes, grow together through your mutual love of music. The music world/business is a very close-knit group. We all need each other and we all need great music. This is a beautiful bond. Enjoy being a positive part of it.

Before your college years you are, in most cases, told by your local government or by your parents where you are to go to school, who your teachers will be, and what subjects you should study. Then, all of a sudden, at about age seventeen, you are asked to decide, or help to decide what to do next. That is an incredible responsibility. What an important sequence of changes such a decision will make on the rest of your life. How does one know what to do? What steps should you take first?

To begin with, ask professionals (i.e., those who are doing what you have decided you want to be doing after college) the many important questions racing through your mind. Prepare these questions over a period of time, and write them down when they come to you. Also, prepare a wish list and a list of personal musical preferences as they seem appropriate to you at your present level of development. For example: "I am a horn player who wishes to be an orchestral musician. My favorite orchestras are...and the horn players I enjoy listening to the most are... I do enjoy studying other subjects and would love to have peers with other interests, but I do plan and desire to focus on all aspects of music. I already practice...hours a day and plan to work even harder. I want to be in a school with lots of fine horn players so I can learn from and with them. I seem to respond best to a teacher who will guide me towards my goals and not prescribe a specific set of requirements and rules. Where should

I go?" Such a statement is well-designed, thoughtful, and personal. It tells a lot about you and will thus require thoughtful answers from those professionals you approach.

Ask similar questions of all of your school music teachers and counselors. Keep a notebook. Go to libraries and ask for catalogues for the schools that become interesting to you. Write to those schools and ask for all available materials, or locate their web sites and down-load what you need. Consider the differences between small colleges and universities, larger universities, conservatories, and both private and public institutions. Talk to older students whom you have known that have similar goals and abilities who have done such research and made their decisions. There is so much to consider, so do all of this research during your junior year! By the fall of your senior year you will be very busy arranging and practicing for the all important (return) visits and auditions at your chosen schools.

Plan to visit every school which interests you. This should definitely be in conjunction with your official playing audition, and, if at all possible, earlier, during your junior year. Invest in these trips. You must know how you feel being there. Try to attend rehearsals, concerts, and recitals, and do find some horn students and ask them thoughtful questions which might help you to get a feel for what it might be like for you. These students are just as interested in you as you might be in them. Your coming to this particular school will add to their lives as well. These students are the people who can answer the specific questions that the professors may find awkward, or that you might find awkward asking professors. Come prepared to interview students and plan to listen carefully. Choose more than just one student, if possible.

Meet with as many teachers as possible and interview them openly and honestly. Be sure to meet the specific horn teacher with whom you would study. Take a lesson with this person and get a feel for your mutual compatibility and for their teaching style. Look over the facilities, the campus, the housing possibilities, even the city itself. Remember that this may be the very place where your professional life will find its foundation, and where your personal life will flower into adulthood. Try not to be overly influenced by the "hype" that some schools are better at than others. Once you are a student on a campus, it is the feel of the environment, the attitudes of your peers and teachers, and the content of the work possible that will constitute your daily life.

The actual audition should definitely involve a personal appearance and extended visit whenever possible. Sending a tape for an audition puts you in a much less favorable position for acceptance. You will have no control over how or when the tape is played, for whom it is played, whether it is played in its entirety, whether the equipment used is worthy of your sound, and you will not be there to sightread or respond as a human being to the professors of the auditioning committee. We professors are simply older people who have dedicated our lives to teaching younger people. There is a very strong tendency for us to select students who are real people, people with whom we have conversed. We will less often select those auditionees who have been introduced to us only through application forms, phone calls, and/or sounds from a speaker.

Each institution will have its own specifics regarding the content and procedures of the actual audition, but some generalities are a safe guess. You will probably be given 10 to 20 minutes to play for the professor(s) of horn and perhaps the other brass faculty. In smaller schools, you might also perform for the woodwind faculty and conductors as well. While preparing for these events, please realize that these professors are quite experienced at listening to young students at all stages of their development. We can hear where you are, we've been there ourselves, and we deal with these issues all of the time. Your job is to simply represent yourself and your playing as comfortably as possible on that day. Show us where you are along your own path of growth. Be prepared! Be very well-prepared to demonstrate what you have done up until then on your horn. Be yourself, let us see who you are. Share your personality with us. That should be simple. That's what you do everyday. It is our job to decide acceptability. Don't take on that job for yourself at any audition. It is impossible to be the defendant and the jury at the same time, and to try will cause you to lose your focus...to lose your self.

Content requests for the various schools will vary, so be sure you know the specifics, down to the last detail, long before you go. It is quite safe to assume that the committees will want to hear one or two solos from the basic repertoire, ideally in contrasting styles. Sightreading is commonly requested, so be prepared for treble clef and both octaves of bass clef (including "old notation" which is read up an octave from the notated pitch). A few transpositions in the more common keys of E, E-flat, D, C, B-flat, and G, may be a part of the sightreading, so be ready. Scales are often requested. Be prepared for all major, melodic, harmonic, and natural minor scales over two octaves. Also be prepared to demonstrate your full range through a chromatic scale. Orchestral excerpts may be requested at certain conservatories and universities, so having the basic excerpt repertoire prepared would add favorably to the depth of preparation which you might wish to demonstrate.

Taken in its entirety, the above audition materials could never be presented in an average 15-minute audition. However, your commitment, dedication, and discipline would be noticed and respected by the committee. Such a depth of preparation can be heard in all that you play, so you wouldn't have to play it all. A very special gesture which is not required at most auditions, but would be a wonderful way to represent your hard work and attract special attention to your organizational skills, would be to prepare a printed list of everything you have ready for the audition. Make copies for each member of the audition committee and hand these out upon entering the room. List only those solos, excerpts, or etudes that you have ready to perform, in a suggested order, being prepared to perform it in any order requested. This will make a very strong impression on the members of the faculty and will guarantee that they will know how serious you are and how complete your preparation has been.

I reiterate, be ready to ask questions of the committee, thoughtful questions that need answers. Be prepared to talk and show your enthusiasm for the art of performance, your love for the horn, your ambition to learn. Don't overdo it, just be yourself. Also take notice of the questions, reactions and interest you feel from the faculty. These may be your mentors. They may be the ones who help to mold your professional life. After each audition is over, make notes about how you felt at the time, and again later, write on how your feelings have grown regarding each experience.

Most schools of music and conservatories will also expect you to demonstrate a certain level of understanding in music theory. You will probably be asked to take a test covering the rudiments of music such as scales, intervals, key signatures, triads, etc. A few high schools do offer such a course. If so, take that course. If not, I recommend that you work, ideally, with a private tutor, perhaps in collaboration with a piano teacher. Learning piano skills is also very important for all musicians, and, since you will have to pass piano exams for your college music degree, you might as well start now. If no such opportunity exists for you, or even if it does, let me recommend a basic book of music theory fundamentals: *Scales, Intervals, Keys, Triads, Rhythm, and Meter*, 3rd edition, New York: Norton Press, 1998 (which includes a compact disc). There are also a number of computer programs which cover the same basic materials. The most popular, at this writing, is Ars Nova Software. Their web site is <www.ars-nova.com>.

Your job is to simply represent yourself and your playing as comfortably as possible on that day. Show us where you are along your own path of growth. Be prepared! Be very well-prepared to demonstrate what you have done up until then on your horn. Be yourself, let us see who you are. Share your personality with us. That should be simple. That's what you do everyday.

Let us now imagine that you have auditioned at four wonderful schools of music and have been accepted at each of them. Congratulations! Now what do you do to decide? Check your notes. After having traveled to each of the campuses, you must have developed some "gut feelings" about how comfortable you were or would be at each of them. That is one of the most important considerations, but not the only one. Know that "gut feelings" can tell you "no" more easily than "yes." Think long and hard about your desires and goals, and about your past experiences as a musician. Sometimes what is "the most comfortable" is simply what is the most familiar. If you are from a high school where you are "the big fish in the small pond," comfortable might mean that you eliminate a larger situation where you will be initially challenged to swim in a larger pond with lots of "big fish." Is eliminating that challenge right for you? Many students are attracted to the schools where they will get into the best organizations right away, and many schools use that as a point for recruitment. Consider all that that means to your ultimate goals and to the importance of having an inspirational peer group from which you can learn and grow. Challenge yourself. Change is inevitable, take chances. The chances you take, however, should seem sensible and inspiring to you.

Another very important and very confusing part of the process of choosing a music school is what I'll call the "scholarship raffle" which is played by many young students and their parents each year. This decision of choosing a school is full of subjectivity. Opinions, conjecture, gut feelings, reputations, recruitment hype, and hear-say all enter in. When the schools being considered all look so similar, or are at least all acceptable, how does a family decide? The one objective element that can so easily tip the scale is the ever-present "bottom line." Of course, money is important, especially if you don't have enough or must go too deeply in debt. My concern is with the deceptions that this process can convey to impressionable young students and their tired parents looking for the clearest, easiest answer.

To an aspiring young student, the following questions often occur: "How much money are they going to give me to go there? Is my playing worth only that much money to that school and this much to the other? The school who gives me the most money wants me the most, right?" To the parents, the following concerns and beliefs are quite natural: "If the tuition is extremely high the school has better faculty and is a better school. The 'package' being given my child is so impressive, it can't help but raise his/her self-esteem. All schools are pretty much the same, so let's go for the 'sale item'." I realize that all of this appears rather simplistic and that everyone wants to do what's right for the student. But what must always be remembered is that colleges, universities, and conservatories are all big businesses. They are full of great people who are doing wonderful things, but they are still businesses who also want to do what's right for their own perpetuation and growth.

For students and their families to step back and see why and how scholarships are offered from each institution is important. All institutions are funded primarily from private donations, research money derived from private and/or government sources, tuition payments, and (if a state university) from tax dollars. Private schools charge the most, in part, because they do not receive as much, if any, government money. State institutions charge, on average, about what it costs to educate the students and can charge no more than what is mandated by the state legislatures. Thus, the private schools can and do tend to charge far more than it costs to educate each student. This extra revenue can then be used to offer huge scholarships while having some left over to create a strong public image through attractive brochures and effective use of the media.

For example, many private schools that charge large

amounts for tuition are also able offer large scholarships rather freely. The main reason they can do this is that costs of running any educational institution are rather similar among campuses; faculty salaries differ far less than the difference in tuitions. It has also been well-documented that certain schools charge a great deal more than necessary to create the image of quality. We all are led to believe that "we get what we pay for."

Most of these institutions offer financial packages which look very supportive, especially when they come close to covering tuition. What you must know and receive in writing from each institution before money becomes a reason for your decision, is the exact description of the complete contents of that package for each of the four years, not just for the first year. It is not extraordinary that an institution will provide a package that includes scholarships, grants, work study, and loans where the first year is heavy on the scholarships and light on the loans. Year by year, however, the allocations can change, so that by the senior year, the financial aid is made up primarily of loans and very little, if any, scholarships or grants. This technique uses huge initial scholarships for the purpose of recruiting talented young players. The "package" stays the same, but the contents differ. Once students have become part of a particular institution they infrequently want to leave their friends, teachers, and familiar surroundings just because of money. Many institutions know this and profit well from it. Be sure to find the real bottom line before you get too caught up in the numbers themselves.

It should also be noted that very large scholarships are also offered by almost any school that is in dire need for certain instruments to fill the ranks of the organizations and, thus, allow for a particular program, such as the band or orchestra to exist for all of the other students in attendance. You should always take that issue into account. Do you want to be one of the only horn players at your new school, or even one of the most advanced going in as a freshman? You might, you might not, but you should always feel comfortable asking why you have received a particular scholarship.

The above discussion about the "scholarship raffle" is full of generalizations, but they are based on specific situations I have known. Suffice it to say that you, the student, should choose the best situation. Choose the place which you found to be the most interesting, stimulating, attractive, challenging, and ultimately appropriate for your own personal goals and needs. After that decision has been made, try to strike the best financial deal possible from that chosen school. (If more than one school is completely appropriate, all the better.) Once you have finally enrolled and begun your lessons, studies, and ensembles, all of these tedious considerations will have faded out of your thoughts. That's when the fun of being a musician occupies each and every day, and the joy of learning makes it all worth while.

With such an exciting life ahead of you, take a few long, deep breaths and recommit yourself to your goals. Get back into that practice space and lose yourself in that gorgeous sound you love. Below is a short list of some very basic repertoire which will help you get ready for a college audition, college career, and eventually a professional career as a musician who loves to play the horn well.

Suggested solos for college auditions:

Mozart, W. A., Four Concertos and Concert Rondo
Strauss, R., Concerto No. 1, op. 11
Saint-Saëns, C., *Morçeau de Concert*, op. 94
Strauss, F., Concerto, op. 8
Krol, B., *Laudatio* (unaccompanied)

Somewhat more demanding solos:

Haydn, F., Concerto No. 1
Schumann, R., Adagio and Allegro, op. 70
Dukas, P., *Villanelle*
Bozza, E., *En Forêt*
Jacob, G., *Concerto*
Weber, C. M. von, *Concertino*, op. 45

Suggested excerpts for college auditions:*

Tchaikovsky, Symphony No. 5 (slow mov't solo)
Strauss, *Till Eulenspiegel* (opening solo)
Shostakovich, Symphony No. 5 (mov't I, unison low passage)
Strauss, *Don Juan* (unison horn call)
Beethoven, Symphony No. 3 (mov't III, trio, 1st or 2nd part)
Beethoven, Symphony No. 9 (slow movement, extended 4th horn solo)
Brahms, Symphony No. 3 (mov't III solo)
Wagner, *Siegfried* "Short Call"

*(see *Horn Players Audition Handbook*, compiled by Arthur T. LaBar, published by Belwin Mills.)

Suggested reading:

Farkas, Philip. *The Art of French Horn Playing*. Evanston, IL: Summy Birchard.
Tuckwell, Barry. *The Horn*. London: MacDonald, 1983. (Presently available only through the International Horn Society)

Douglas Hill is Professor of Horn and Emily Mead Baldwin Bell-Bascom Professor in the Creative Arts at the University of Wisconsin-Madison. He is a past President of the International Horn Society, and has played solo horn with the Rochester Philharmonic, New York City Ballet, and the Contemporary Chamber Ensemble. He is now a member of the Wisconsin Brass Quintet and Principal Horn in the Madison Symphony. He was recently selected as one of twenty hornists for the biographical compendium Twentieth Century Brass Soloists. *Hill has many publications, including* Introducing the French Horn *(1976),* Extended Techniques for the Horn *(1983/1996), his soon-to-be-released* Collected Thoughts on Teaching and Learning, Creativity and Horn Performance *(2000), over thirty published articles and reviews, an educational video* Hill on Horn, *as well as three solo and many ensemble recordings. He is active as a published composer, and has appeared as a concerto and recital soloist, teacher, and clinician throughout the United States, Germany, France, Hong Kong (for the Asian Youth Orchestra), and the People's Republic of China, including appearances at numerous regional and international horn and brass workshops. This article is an excerpt of his new book mentioned above (reprinted with permission), which will be published in 2000 by Warner Bros. Publications.*

Orchestra Auditions in Japan

by Donna Dolson

Living and playing in a homogeneous hierarchical society has its challenges, but after years of doing three-months-of-one-nighters with the New York City Opera National Company, I discovered I am prepared for ANYTHING.

As a group-oriented culture, Japan's criteria for judging auditions are not only performance related, but include looking for someone who they feel will "fit in." Positions are advertised in a monthly music magazine, sometimes advertised in Japanese in *Das Orkester*. There are 23 full-time professional orchestras in Japan, with audition procedures differing from orchestra to orchestra. No orchestra uses a curtain, no surprises, please. An age limit of 35 (for tutti players) is standard. As is true in other places, graduates of the same schools as current section members have an advantage, but not necessarily because of playing style. Occasional comments like "Can't take that one, too short," or "Can't take her (even though she outshined everyone), she wore slacks," raise no eyebrows. This is when I'm quietly appreciative of the Betty Friedans and Frøydis Ree Wekres of the western world.

The orchestra I play with is sponsored by the Osaka government, and ultimately bureaucrats approve or reject audition winners, generally following the recommendation of the orchestra. Copying somewhat of a German system, the entire orchestra must attend each audition. What makes it Japanese, however, is that each member has an equal vote, and ballots are designed to register a "yes," "no," or "no opinion" vote. We're supplied with each applicant's resumé. The Music Director has his finger in the pot for principal positions. After the audition, we have the ubiquitous MEETING, where the goal is to come to a consensus, and time is not of the essence. If it's close, those who voted "no opinion" are now hot commodities, as they may be swayed. If we do not arrive at a consensus, we take no one. Many auditions in the states arrive at the same conclusion, but more expediently. One can sit for many hours, listening politely to EVERYBODY'S opinions (and stomachs growling).

A unique cultural feature of a Japanese audition is that each applicant gets to play the entire list, regardless of how they play ("Wouldn't be polite to stop them before they've finished"). Although some corporations are beginning to test the waters by remunerating their workers based on performance, Japan is by no means a meritocracy. Salaries are tied to age and every year brings a raise, so hiring young workers is a prudent investment. The older you get, the more money you make, the more "respect" you are afforded (this is a vertical society—the first question I was asked by the other members of the brass section was "How old are you?" down to the month and day), and so your value has little to do with your chops. Principal players by definition in Japan MUST be older than section players, because deferring to age is *de rigeur*. On the rare occasion we've used a substitute principal who is younger than section players, older section members dictate how their subordinate should play. Interesting... In the wind section, we tune to the OLDEST member, which, when you think about it makes sense, because he's the person least likely to change! It is a different culture. However, in this era when many American orchestras go begging, the Japanese support of orchestral music is beyond impressive.

At the risk of sounding like one well-known hornist, who, when queried by a young hopeful at a masterclass how to best prepare for an audition, responded by boasting an impressive list of principal positions he'd held in major symphony orchestras without the benefit of ever having to actually take an audition, I confess that I was in the right place at the right time. My orchestra was founded ten years ago, and at that time the Music Director hired everyone (including inviting me to join). Since then, when we've had openings, the orchestra goes through the process I've described, but the Music Director does have the final word. Not surprisingly, there's considerable resistance from orchestra members. We're still hashing that out, but it's a work-in-progress. Remember the hierarchical society; questioning authority is, as they say here, difficult!

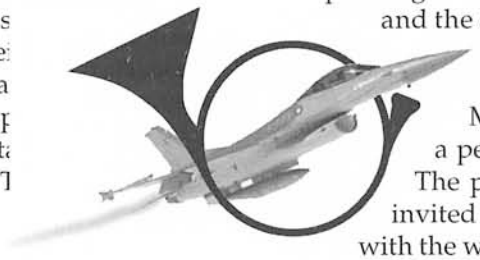
A sushi-filled, one-year adventure is what I expected. Nine years later, it's still an adventure, learning something new every day, although eating less sushi and more tofu. Japanese food is incredible! As different as the culture is, I've discovered that horn players share same similarities wherever they're from: we love playing music. We love the horn, as much as we are sometimes confounded by it. We're the cocks-of-the-walk in the orchestra, even if our colleagues don't get it. Sometimes we take no prisoners. I feel like I've known the guys in my section my whole life, and delight in playing with them.

Donna Dolson studied at the Manhattan School of Music, the University of Oslo, Boston University, and the NYC High School of Performing Arts. She studied privately with Frøydis Ree Wekre, David Ohanian, Charles Kavalovski, and Arthur Berv, and has played with the New York City Opera National Co., Norwegian Radio Orchestra, L'orquesta Symphonica de la Universidad Autonoma de Guadalajara. She is currently Principal Horn of the Osaka Century Orchestra and Second Horn with the Chautauqua Symphony. She is married to another adventurer, from Cleveland (the best perk from those NYC Opera tours!), and together they have a son, George.

Auditioning for United States Air Force Bands

by SrA Emily Justiniano

Countless horn players began their careers by playing in Service Bands, largely because this type of job offers professional musicians performance and educational opportunities while earning a s income. The United States Air Force has e regional (stateside) bands in addition to ba stationed in Alaska, Hawaii, Germany, Jap and two "premier" bands: The United St Air Force Band (Washington, DC) and T United States Air Force Band of the Rockies (Colorado).



Each band will have its own audition guidelines even if they are part of the same large organization. USAF Band auditions differ from orchestral auditions in many ways simply because of the job requirements. The minimum enlistment for musicians entering any service band is four years. Musicians in service bands perform a wide variety of music, work and travel very closely together, and often work under tight time constraints. The nature of this job calls for musical flexibility as well as some personal sacrifice. These types of considerations are the basis for our auditioning process.

The majority of USAF Bands require interested musicians to submit a preliminary tape recording along with their resumé, but the required content of this tape varies greatly between bands. Some bands require specific audition material on the tape. Others bands give musicians the option to select material which best represents their abilities, such as: one movement from a standard solo and either two etudes (demonstrating lyrical and technical skills) or contrasting excerpts; excerpts of a live recording from a recent recital; or a previously prepared tape for college or a festival (recorded within the last year). **This preliminary tape round is very important**. A poorly-prepared tape accompanied with the most impressive resumé only signifies to us that the musician is not very interested in the position. Recording quality isn't necessarily an issue; we will accept a tape recorded on simple equipment if the intonation, rhythm, accuracy, and musicality are excellent. Most bands do not have the budget necessary to pay the travel expenses for musicians who are interested in auditioning. Furthermore, as former civilian musicians, we sympathize with budget constraints and the travel expenses incurred in the audition process. The preliminary tape round assists us in inviting only those musicians who we feel have an excellent chance of winning the position to the live audition. Finally, it should be said that USAF Bands have extremely busy schedules rehearsing, touring, and recording. Coordinating audition dates with the audition committee alone is a challenge. We aren't afforded the time to listen to live auditions of everyone who is interested in auditioning in the time we need to conduct a thorough audition, therefore, the preliminary tape round is our way of giving everyone a chance to be heard.

Speaking from the experience of my own audition and the auditions I have coordinated within our band, the committee for a horn audition consists of the Commander, the Band Manager, the First Sergeant (comparable to a personnel manager), and the horn section. The principal players of the brass section are invited to listen and if the hornist is to perform with the woodwind quintet, these members may be present throughout the audition as well. The Commander makes the final decision but weighs the input of all band members present.

Some USAF bands use an audition screen, but we do not. In my experience, I have received mixed opinions as to the atmosphere of this type of audition. Some musicians feel additional anxiety without a screen; others (like myself) feel more comfortable with a more informal audition setup. The latter allows for casual interaction with current band musicians resulting in the auditionee feeling more like a colleague, less like a number. If time permits, auditionees are allowed to play in the room where the audition will be held in order to familiarize themselves with the acoustics. We attempt to make the audition process as painless as possible. In order to prepare for this type of open audition, I suggest that you perform your audition material in front of as many people as possible.

Universally throughout USAF Bands, scales are an integral part of an audition. If your goal is to win a position with any service band, know your major and minor scales, all forms. I cannot emphasize this enough. Scales are one of the fundamental building blocks of music; all musicians will benefit by learning them if they don't already have them under their fingers. When you prepare your scales, pay attention to intonation, rhythm, and articulation as well as the notes. It is amazing how much you can tell about a person's musical foundation from listening to scales. There have been cases when the knowledge of scales has been the deciding factor between equally strong finalists. The degree of importance placed on scales differs from Commander to Commander, but without a doubt, you will be asked to play them.

Prepare a solo of your choice. The USAF Band in Washington, DC, currently asks for the exposition of the first movement from Mozart's Concerto No. 4 or Strauss' Concerto No. 1. Other bands let the musician choose their solo. Always have the complete solo learned; many times the audition committee will ask to hear more than the exposition.

Audition lists are not universal throughout the USAF Band career field. Some bands audition directly from the list found at <http://www.af.mil/band/employ/f_horn.htm>.

Others create a list according to their needs. Our current audition list (as of August 1999) is as follows (1st horn parts):

Beethoven Symphony No. 7, opening
Mozart Symphony No. 40, mov't III Trio
Shostakovich Symphony No. 5, mov't I tutti passages
Strauss *Ein Heldenleben*, opening
Tchaikovsky Symphony No. 5, mov't II solo

The current audition list from the USAF Band in Washington, DC, includes excerpts from the following works:

Strauss *Ein Heldenleben*
Shostakovich Symphony No. 5
Mahler Symphony No. 7
Strauss Salome's Dance
Holst *Hammersmith*
Sparke *Dance Movements*
Smith *Festival Variations*
Barnes *Symphony No. 3*

USAF bands use sightreading as an integral part of the audition process. Here, sightreading is not only used to discover if you are familiar with standard band literature, but to determine your ability to actually sightread! Because of the intense schedule USAF bands maintain, it is essential that musicians are able to sightread well. Prepare yourself for this portion of the audition by familiarizing yourself with excerpts from the standard band literature: works cited above, works cited on the web page, Gustav Holst suites, works of Percy Grainger, Alfred Jenkins, etc. Spend a little time looking over jazz/pop rhythms, Broadway melodies, and mentally prepare yourself to read material you have never seen before.

Most regional USAF bands also have auditionees perform with a chamber group to evaluate blend and pitch. Sometimes the literature is distributed with the audition materials; sometimes it will be sightreading. You should be notified in advance which type of group you will be playing with, brass or woodwind. Prepare yourself by playing with a chamber group if you don't already play with one. This is one of my favorite parts of the audition. The presence of a chamber group seems to diminish some nerves and it also gives the auditionee a chance to show their skills as a section player.

One final note, if you find yourself to be the only musician auditioning on a particular date, don't relax and assume you will be selected for the job. USAF bands would rather function with a vacancy than accept a substandard audition.

Competition at USAF band auditions has become greater, much like the rest of the musical world. As job vacancies become more infrequent and more competitive, many musicians are turning to service bands for full-time professional employment. As a result, the quality of musicianship in these bands has increased immensely. If you are preparing for an audition with a service band, take this information into consideration and prepare as you would for any orchestral audition. Many qualified musicians have played rather careless auditions under the assumption that a service band job is easy to win, only to be disappointed.

USAF band auditions differ from orchestral auditions in many ways. An average audition in most bands lasts 20-30 minutes and prospective musicians have the chance to play most of their prepared work. Sightreading and chamber music playing are an integral part of the audition. Excellent musicianship counts more than an impressive resumé, and all musicians have an equal chance. We look for the best musician, as well as a person who will be happy fitting into the military way of life because, quite simply, a gig in a Service Band is not for everyone. But, for those musicians who want to play their horn for a living, who want professional experience, who want solo and chamber music opportunities, who want stability and benefits, who want to travel, who want the gratification of bringing live music to students of all ages, this is an excellent opportunity. No audition process is flawless, but we try to best meet our needs while providing the most comfortable atmosphere for an audition.

The USAF is an equal opportunity employer. For current vacancy information, visit the Air Force Bands website <www.af.mil/band/home.htm> or call 1-888-519-9866.

Bands from each branch of military service have different standards for acceptance, audition requirements, and training programs. They also differ greatly in their musical function/role within the Armed Services. These factors should be reviewed carefully as part of one's consideration (overseas assignment opportunities vary according to active duty status and rank). The U. S. Army has three premier bands (United States Army Band "Pershing's Own" in Washington, DC; United States Army Field Band in Maryland; United States Military Academy Band in West Point, NY), 21 U. S. field bands, as well as bands in Alaska, Hawaii, Germany, Korea, and Japan. The U. S. Navy has two premier bands (United States Navy Band in Washington, DC; United States Naval Academy Band in Maryland), eight fleet bands, one in Hawaii, one in Italy, and one in Japan. The U. S. Marine Corps has the United States Marine Band "The President's Own" in Washington, DC, 10 regional bands, and one each in Japan and Hawaii. The United States Coast Guard Band, a premier band, is located in Connecticut and is the only band the USCG maintains. There are even two other overseas bands which are multi-service NATO bands, consisting of musicians from the U. S. military and NATO countries—each service has several members in each band (CINCSouth in Naples, Italy, and SHAPE International in Mons, Belgium). For more information about these opportunities, please contact your local recruiter.

Emily Justiniano, under the guidance of Fred Ehnes and Randy Gardner, earned a Bachelor of Music Degree from Ball State University and a Master of Music Degree from Temple University. Before joining the USAF Band of the Golden West, she was an active freelancer in the Indianapolis and Philadelphia areas, performing with many organizations including the Opera Company of Philadelphia, the Delaware Symphony, the Lehigh Valley Chamber Orchestra, the Reading Symphony, and the Indianapolis Chamber Orchestra. Emily has appeared in masterclasses given by Philip Farkas, Dale Clevenger, and James Decker, and has been a member of the USAF Band of the Golden West Concert Band and the Golden West Winds since 1997, where she also serves as Auditions Coordinator.

My Audition with The Canadian Brass

by Christopher Cooper

My name is Chris Cooper and I am the new horn player in the Canadian Brass. I was lucky enough for my name to come up in conversations the group had with other musicians when they were looking for a new horn player. I was standing in the kitchen pouring coffee when the phone rang and, to my surprise, there was the Canadian Brass on the other end asking if I would be interested in playing for them. I jumped at the chance and learned they would be in town in two days.

First, I had to email a resumé and some recommendations along with a short personal background. Then, the group decided on five pieces from their repertoire and faxed them to me. I wasn't sure what to expect, but I figured I would have this music down. I started to get myself into that mode we all know and love, the audition mode. I got all pumped up, focused on the music, ran out and bought several CDs. When we met, I was surprised to hear that the first thing we would do is have lunch. I didn't know if I liked Indian food, but on that day I was going to love it. We sat and chatted for an hour over lunch about all the little things in my daily life. I was ready to talk about all the playing I had done, but they were more interested in knowing what foods I enjoyed, what kind of movies I went to see, and if I enjoyed flying.

When we finished with lunch, we went to a church in San Francisco and played together. As auditions go this was a dream come true. Instead of being on the hot seat with all ears focused on every note I played, we sat down and rehearsed the music that I was sent. I was encouraged to give ideas and stop when I felt there was something I wanted to try. After playing the first five pieces, they pulled out the concert book the group was touring with and we read through the whole show. I had a great time working with them and didn't really want to stop, but it was soon time for the serious part of the audition: coffee. We walked to a coffee shop down the street and discussed how I felt about the music industry, about what was needed in music education today, and how I really felt about living on the road. This went on for over an hour. I hadn't put that much thought into the music world in a long time, but this is how the group works all the time.

Later in the summer, I was asked to fly out to Toronto and play with the group one more time. It still felt great to play together and after another dinner of Indian food (which I do enjoy), I was asked if I would like to join the quintet. It has been a year and a half since I said "yes," and I have traveled to more cities and played more concerts than ever before. It was an audition of a life time, and I am having the time of my life.

Christopher Cooper joined the Canadian Brass in 1998 at age 31. Chris was born in California and grew up in Rockport, Massachusetts. He began studying horn at age 12. He studied at Boston University, played a little with the Empire Brass, and then returned to California to study at the San Francisco Conservatory of Music with David Krehbiel. While in San Francisco, Chris was first-call sub with the San Francisco Symphony and he performed in Miami, Honolulu, and Japan. At Tanglewood, he studied on fellowships and received both the Harry Shapiro and Henry Kohn awards. Aside from music, Chris enjoys paragliding and camping. His wife, Gina Feinauer, is a violist with the San Francisco Symphony, so they rake up lots of frequent flyer miles. He is looking forward to the CB's 30th anniversary tour this coming season.

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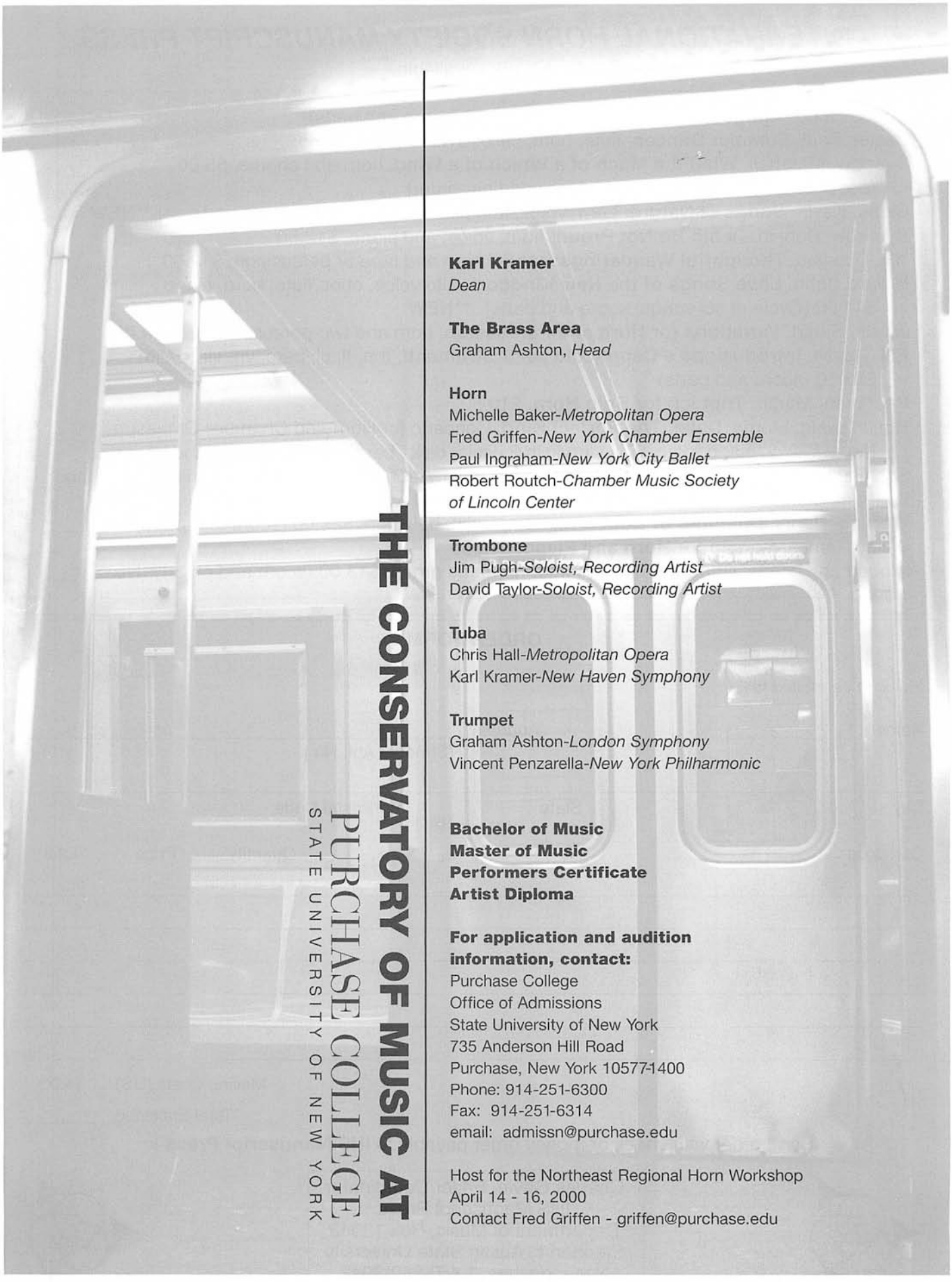

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A Perspective from the Pit

by Richard Chenoweth

Playing in the opera pit is an experience that many horn players assume is very similar to performing on stage with a symphony orchestra. However, there are enough differences between performing on the stage with an orchestra and performing in the opera pit that some reflections on this medium of performance might be of interest. It is also quite possible that an examination of the operatic repertoire will reveal a rich and challenging source of familiar music in its original context, as well as the discovery of new works, the study of which will greatly enhance the player's understanding of musical repertoire, orchestrational origins, and operatic traditions.

Background

Some of the earliest music incorporating the horn in the orchestra was music written for the stage; music for the theater using horns can be found in the works of composers such as Cavalli and Lully, in the late 1600s. By the early 1700s, the use of the horn in the opera pit was an established practice, as exemplified by the clarino-style orchestration found in stage works by Keiser, Handel, Scarlatti, and Rameau. The middle 1700s witnessed advances in horn sound and playing techniques that undoubtedly encouraged Mozart to use the horn in a soloistic and melodic fashion, especially in the operas *Idomeneo* and *Cosi fan tutti*. Beethoven expanded the possibilities of horn writing in his opera, *Fidelio*, soon followed by French composers such as Meyerbeer and Halévy who experimented with the then newly-invented valve horn, combining sections of two valve horns with two natural horns to produce a diverse range of chromatic and timbral possibilities. By the middle 1800s, German opera, with its frequent exploration of folk tales and mythological personalities, commonly featured the horn as an important symbolic element in the evocation of dramatic, mysterious, heroic, and bucolic moods and motifs. The use of the horn in opera reached a high point with the complexly scored and imaginative stage works of Richard Strauss, while other 20th-century composers such as Benjamin Britten found a new vocabulary for the horn in chamber operas like *Curlew River*.

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In western European musical culture, opera was an important and significant form of musical entertainment, with most large European cities possessing full-time opera companies. While composers have written for the symphony orchestra as an important form of public entertainment for the past three centuries, it could be argued that the formation of our modern symphonic orchestra subscription series came about at least partially as a result of the 19th-century practice in which many opera orchestras established weekend symphonic concert series to supplement the salaries that players earned while performing in the pit. Those subscription series became the model for the modern orchestral concert series.

The medium of opera is an art form which combines a dazzling array of fine and performing arts: vocal talent, stagecraft, scenery design, lighting effects, instrumental accompaniment, and dance. As such, it is a popular medium that even today commands a dedicated public following, with superstar vocal artists possessing celebrity enjoyed only by sports figures and TV/movie entertainers. Because of the rich and varied repertoire found in opera, horn players owe a debt of gratitude to such masterful composers as Handel, Mozart, Weber, Strauss, Wagner, Verdi, and Britten for their innovative use of the horn in their theatrical scores.

Repertoire

A conventional course of study for a horn player will usually include etudes, solos, and orchestral excerpts. Many of the most commonly taught etudes, such as those by Kling and Belloli, have clear operatic associations. A close examination of many of the standard excerpts commonly found on orchestral audition lists reveals that many of them are actually from the operatic repertoire. Indeed, one only has to be reminded that such orchestral staples as the overtures to *Oberon* or *Der Freischütz*, for example, or Siegfried's Rhine Journey, while common fare for the orchestral concert, obviously appeared first in operas. Although many of us have the chance to play operatic excerpts as part of a symphony concert, we seldom have the good fortune to play the opera from which those excerpts were extracted in its entirety.

Most symphony orchestras rehearse several works in preparation for a concert or concerts over a period of a few days or week, then perform the concert and do not return to those works again for quite some time, unless they are touring or recording with that particu-

lar repertoire. In contrast, an opera orchestra, especially one in what is called a repertory company, may only rehearse an opera at the beginning of their season, but perform the same opera throughout the remainder of the year. It is entirely likely that an opera company of this type will perform a different work each night (and afternoon on weekends) with no rehearsals. A typical fare might include the alternation of such widely divergent works as operas by Mozart, Puccini, Lehar, Strauss, and Berg, for example. Therefore, the horn player not only has to be aware of the technical demands of the various scores, but also the style differences required by each. Even more important, the player has to learn the music in such a way as to be familiar about all of the individual idiosyncrasies of each work, as there will be no refresher rehearsal before a performance. Other opera companies will perform a run of one opera production with consecutive performances. This is more commonly the case with smaller companies with limited budgets, or opera companies associated with music festivals. It is almost always a less-than-desirable situation for the singers, as their voices tend to wear out from the constant singing over a period of several consecutive performances.

It is of interest to realize that many of the greatest works in the solo horn repertoire, including, for example, concerti of Mozart, Weber, and Strauss, are from the pens of composers who considered themselves primarily opera composers. Studying opera scores and listening to performances of representative works, in particular those by the composers mentioned above, may have a meaningful influence on the player looking for insight into style and interpretation of works by these masters.

Finally, one of the biggest differences in symphonic and operatic repertoire has to do with the length of performances. While an average symphony concert may last a little over two hours, quite a few operas, with their intermissions between acts, last three hours or more. Concentration is an important issue during these long operas, as many players find it difficult to play with the same verve and excitement at the end of a long opera as they do at the beginning. Unfortunately, since many operas have dramatic endings, the finales are often where some of the most bombastic and technically difficult passages lie. For example, Strauss' *Der Rosenkavalier* is almost four hours long, yet some of the most delicate and dramatic writing for horns occurs during the final pages of the score.

I have included a list of repertoire toward the end of this article that I feel is essential for anyone interested in including opera literature in his or her practice routines. It may be enlightening to compare the composers and repertoire of this list with those found on symphonic audition lists.

Style

Since the main medium of performance in opera is the human voice, it follows that the horn player should attempt to play in a singing style. Obviously, while the same criteria for tone production used in the symphony apply to opera playing, an emphasis on producing a steady, full tone with a variety of colors, a consistent sound throughout the entire range, and the ability to match the pitch of a singer are all highly desirable traits. Just as with the symphony orchestra, there is no single universally-accepted style of tone quality for playing in the pit. In other words, music of Mozart and Debussy requires a more transparent approach than Germanic repertoire. However, there is also a need to perform in an accompanying style that does not always exist on the symphonic stage—what is being played in the pit is *always* subsidiary to the music occurring on the operatic stage. Obviously, there are exceptions to this: Richard Strauss, for example, was a composer who loved to let the orchestra have moments of glory such as in the instrumental portions of *Salome* or the orchestral interludes in *Intermezzo*. Mozart also used interesting and soloistic orchestral colors, as can be found in his apotheosis of the *opera seria*, *Idomeneo*, and Richard Wagner's operas utilize orchestral colors as a primary means of identifying dramatic moments as well as advancing the action and narrative of the storyline. Nonetheless, horn players will spend the majority of their time in the pit playing an accompanying role. That is not to say that the operatic parts aren't important, or that a player can get by with a less-than-accurate performance. Indeed, opera audiences tend to be much more knowledgeable about musical nuance than symphony audiences.

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Generally, opera audiences also know the conventions associated with the performance of a specific aria or ensemble, and expect that those conventions will be followed. At the same time, they listen for highly individualized performances of what is essentially a fairly limited repertoire. The term *ABC's of Opera* is used by opera commentators to refer to the most commonly performed and popular crowd-pleasing operas: *Aïda*, *Madama Butterfly*, and *Carmen*. In contrast, symphony audiences experience a much wider and diverse repertoire. They often are more interested in the variety and distinctive insight that a conductor brings to a commonly performed work (such as a Beethoven symphony), rather than simply hearing a repetition of a standard interpretation. Newly-composed works for orchestra also are more common concert fare than new operas, which can be a financial risk for an opera company. Although new operas from significant composers are premiered by major opera

companies (John Corigliano's *Ghosts of Versailles* and Andre Previn's *A Streetcar Named Desire* are two recent examples), the staying power of these new works and the subsequent number of performances are often dictated by the tastes of a fickle audience that generally prefers to hear traditional repertoire from Italian, French, and German Classical and Romantic opera.

For general playing, there is no substitute for clean articulation: sitting in a pit calls for extreme clarity of sound production and projection of the attacks. An opera player also has to be confident about playing soft attacks after extremely long rest or tacets. It is not uncommon to sit for long stretches, and then be required to play a delicate entrance, especially when the performance is punctuated by applause after various arias and choruses, a common occurrence in opera performance. Playing in an opera pit is usually a much more "stop-and-go" type of playing than found on a symphonic concert, although there certainly are operas, such as *Hansel und Gretel*, where it seems as if the mouthpiece never is off of one's face. It is also true that the same style guidelines that one follows on the orchestral stage are certainly applicable in the pit: Mozart should sound different than Strauss, although a player's approach in the pit should be dictated by the sounds that are being created around them. The best guide for appropriate style is to match the dynamics and lyricism that are coming from the stage. If a conductor wants more sound, they will most certainly ask for it. My friend and mentor, the late Robert Elworthy, former principal horn of the Minnesota Orchestra and principal horn of the Santa Fe Opera for twenty-nine years, was fond of saying that, "my idea of a perfect rehearsal is one in which I never hear the word HORN."

"I have heard of a lot of players who were fired because they played too loud, but very few who were fired for playing too soft."—Michael Hatfield

Dynamics

One of the most obvious differences in symphonic vs. operatic performance technique has to do with the dynamic levels that are expected from the orchestra. Although some of the loudest playing in the pit can occur during intensely dramatic moments in large-scale works such as *Elektra* or *Lulu*, the majority of the time the player is asked to provide an accompanying dynamic; again, the audience has come to hear the singers, not the orchestra. Indeed, most of the comments directed at opera players in rehearsals usually have to do with either dynamics or tempos. Since the focus is on the stage, there is often little attention given by the conductor to the type of nuance that fills an orchestral rehearsal—the players are expected to provide those musical nuances themselves, without being asked. Therefore, a highly desirable attribute for the successful opera player is the ability to play softly without losing the center of the sound or experiencing pitch and intonation problems, while at the same time matching the phrasing and dynamics coming from the stage. Indeed, whereas a work such as Tchaikovsky's Fifth Symphony on a symphonic concert might give a player the opportunity to distinguish themselves as a solo voice, that situation seldom exists in the pit. Opera is a much more anonymous type of music making for orchestra members. While the audience may sincerely appreciate the virtuosity and contributions of an opera orchestra, their primary interest is on the stage. One does hear of occasional exceptions, such as the solo bow given to the principal horn at the conclusion of a recent performance of the complete *Der Ring des Nibelungen* in Arizona. This is certainly the exception rather than the rule, however.

During dress rehearsals, opera singers sometimes sing in a style called "marking," which means that they either sing the part an octave lower, in half-voice, or even speak the part rather than sing it. This is done in order to save their voices. However, be wary of conductors who make dynamic adjustments when this is happening!

Finally, while the development of extremes in dynamics is very important in a player's growth and musical maturity, the finest operatic players are those who can literally make their sound disappear in delicate accompanying passagework. I am reminded of a saying by one of my former teachers, Michael Hatfield, who was fond of remarking that he "had heard of a lot of players who were fired because they played too loud, but very few who were fired for playing too soft."

Counting, Rhythm, and Location

One of the most difficult aspects of playing opera is knowing exactly where you are in the music at all times. There are often large numbers of rests to count, or entire arias in which one does not play. Also, recitatives between arias can go by very rapidly, making the attempt to count rests throughout a nightmare, or at the least, very confusing. Sometimes, these recitatives lead directly into a "number" (called thus because they are numbered in the score, e.g., Aria No. 9) with no break, which makes it difficult to know one's location. Also, a recitative can often contain a single loud *tutti* chord—it is essential that one know exactly where that note belongs. While a "solo" chord note played inadvertently in such a spot during a rehearsal is often followed by laughter (and embarrassment for the performer who played it), such an occurrence in a concert is no laughing matter, and is sure to incur the wrath (or, at the very least, what is sometimes referred to as "the hairy eyeball") of a conductor, as well as the disdain of more experienced colleagues.

In addition, the horn part of any given opera may contain frequent tacets (with an absence of any notated music or rests), cuts, and interpolations of music from another work. It is also not uncommon to skip to a different place in an opera, and then back to an earlier section of music. In short,

locating the proper place to play can often be very confusing.

It is most helpful to write in any cues, either vocal or instrumental, that will help one stay oriented in the proper location. If there are long rests, I have found that actually counting with my fingers is helpful (especially as it allows me to avoid distractions), and I use a system that keeps me numerically oriented, even if I lose actual count. Since the player is rarely in view of the audience, there is no shame in affirming bar counts with your colleagues, such as with a small motion or a nod at a rehearsal number or letter. Quite often, the music will contain printed vocal and text cues. Unfortunately, it is very easy to get wrapped up following the text (or watching the stage) and ignore your own entrance! Also, singers are no more infallible about rhythm than instrumentalists, so following a vocal line may prove to be disastrous, if the singer is in the wrong place. Ultimately, there is no substitute for knowing the score and exactly when it is time to play. If the part contains an entrance which because of an extended rest or confusing bar count is causing problems, most experienced conductors will usually honor a request to give a cue or a nod to help insure a precise and accurate entrance at a specific point in the score. The wisest course is to notate your own part in a verbal or graphic shorthand that leaves no question about the "roadmap" of the part. In the past, I have benefited from reading opera parts that my colleagues had previously notated with very clear, understandable and concise instructions or warnings (for example, a backwards arrow meaning a ritard, or a large "V" to indicate a big breath). I do tend to avoid using complicated verbal indications—if the instructions are too involved, by the time the player reads the instructions, the music has already passed.

Another confusing aspect about counting and rhythm is that there are often ritards and subdivisions matching the singers phrasing which do not appear in the score. Again, opera has many traditions or standard interpretations of famous arias and choruses that include additional rhythmic distortions as a matter of course. Since opera is essentially a dramatic art form, often the singers will stretch out a phrase or cadence for maximum emotional effect, causing forward musical momentum to come to a screeching halt. Also, be prepared to see many more subdivided beats from the conductor at finales or peak dramatic moments than one normally experiences on an orchestral concert. The codas following a large choral section are sometimes played at a much faster tempo than the original speed, usually following a fermata. This is rarely notated, but is commonly found especially in Italian opera and in operetta, such as Johann Strauss' *Die Fledermaus*, another commonly performed work.

Many symphony orchestras learn to play either with or slightly ahead of their conductor's beat. In opera, many orchestras tend to play exactly the opposite, placing entrances slightly behind the beat. A common mistake by young players performing opera for the first time is to play their entrances early. The experienced player usually has learned to wait for an entrance, rather than anticipate—it is far easier to "catch up" than it is to retract a note that has already been played! Obviously, the ideal is that all entrances will be together, with the same inflection, dynamic, and nuance as everyone else.

Another common mistake made by young or inexperienced opera players is assuming that every opera performance of a specific work will be exactly the same. While the point of rehearsals for a symphony concert is to teach an orchestra a specific interpretation that will be repeated successfully during the concert, the point of opera rehearsals is usually to adjust balance and acquaint the players with the continuity of the opera. Due to the dramatic nature of opera, performances seldom are exactly the same. So much depends on stagecraft, for example, that such occurrences as a missed lighting cue or a misplaced prop can radically alter the tempos, entrances, or timing of the work. Therefore, it is in the player's best interest to pay attention and not assume that all will be exactly the same night after night. Several years ago, I was involved in a performance of Bizet's *Carmen* in which the tenor could not find the prop knife that he was to use to stab the heroine, Carmen. He therefore proceeded to strangle her instead, which made nonsense out of the lyrics, not to mention severely incapacitating the soprano! Ah, opera...

Conductors

Many of the greatest conductors learned their craft as conductors of opera. Indeed, historically important symphonic conductors such as Hans von Bülow, Gustav Mahler, and Richard Strauss were all conductors of opera, while in this century, Arturo Toscanini, Bruno Walter, Georg Solti, and more recently Leonard Bernstein, Zubin Mehta, Riccardo Muti, Wolfgang Swallisch, James Levine, and Seiji Ozawa, to name but a few, have established important credentials as opera conductors. Many of these conductors began their careers either as orchestral instrumentalists or as keyboard accompanists. In the early part of this century, conductors established their credentials in the opera pit before moving on to the orchestral stage. Conducting opera was considered an important step in a conductor's career because of the many intricacies involved in being the musical overseer of a stage production. Not only would the conductor have to balance the singer's voice to a full symphony orchestra and accompany the singer through very often highly stylized musical interpretations, but also would have to work with a chorus, stage directors, costume and set designers, not to mention administrators who were watching the production budget very carefully. To coordinate such a large group of performers was a very daunting task, and it took powerful personalities on the podium to stand up to the divas of the stage.

Since the most essential element in the opera is the clear transmission of the vocal text and musical line, the most common remark that an opera orchestra hears from a conductor is usually "Too loud!" While some players resent being cau-

tioned about dynamics, I have always felt that if the conductor cannot hear the singers, then the audience probably cannot either. Certainly, the old rule, if "you cannot hear the singer, then you are playing too loud," has some merit. Obviously, if you cannot hear the singer, how can you accompany them?

There are a number of conductors who started in the pit as a result of their association with a particular singer, serving as a personal accompanist or vocal coach. Sometimes, these conductors have extraordinary musical gifts and are able to communicate their ideas with a clear, concise, and efficient beat. Other conductors who have come from a non-traditional background are less successful in their conducting efforts, making a thorough knowledge of the score even more important on the part of the orchestra.

A conductor will sometimes mark measures in a recitative with quick motions, each beat signifying an entire measure, not a metrical beat. Another technique used during long vocal episodes without accompaniment is that a conductor will simply stop beating, then bring the instruments in at a pre-arranged point (e.g., "I will start beating again three measures before letter R...").

"My idea of a perfect rehearsal is one in which I never hear the word HORN." —Robert Elworthy

Because of the action on stage, expect to see far fewer cues than would be given in a symphony concert. Only the most prominent solos or section soli receive special attention from conductors, who are usually engrossed with coordinating the stage and pit or simply following the singers.

Although it is difficult to specify the make-up of an "ideal" opera conductor, I would define such a person as a musician who has a thorough knowledge of the score, a sensitivity to the needs of the singers, an understanding of the problems facing instrumentalists, a clear beat pattern, a sense of musical adventure and creativity, and, finally, the wisdom and musical integrity to produce exciting performances on a consistent basis. I have been fortunate to play under conductors who match that description, and the musical experiences have always been most rewarding for me. Unfortunately, when some or many of those qualities are absent, the musical experience can be less than satisfactory, and substantially reduce the amount of enjoyment and learning that takes place during the course of the performance.

Transpositions

The horn player needs the same facility in transposition in an opera pit as they do on stage, although there are usually many more transpositions required per opera than are common in a symphonic work. After all, each singing role usually is in a different voice type (i.e., soprano, tenor, etc.) and in a different tessitura. The complex plots in opera also usually require a wide variety of key schemes. Many classical operas have rather complicated harmonic plans that take a player through a wide variety of keys in a short amount of time.

It is not uncommon for the orchestra to be asked to transpose an entire section such as an aria, in order to accommodate a singer who is more comfortable in a different key than the one originally written. In some instances, this transposition request is so traditionally performed that the specific portion of music for such transpositions may be indicated with alternative versions in the parts, marked *se il trasporto*, or "alternative version," or even "Eb (or whatever key the singer requests) version."

There are keys for transposition that are more common in opera than in symphonic music. For example, the keys of A-flat and A are frequently found in opera, and are frequently played *basso*, transposed down a major or minor sixth, not up a third. These keys are most commonly found in Italian opera, such as in the third and fourth horn parts of works by Rossini and Verdi. A well-known example of this A transposition would be found in the third and fourth parts of Rossini's Overture to *Semiramide;* I have heard on more than one occasion those parts played in A alto, with disastrous results. A less well-known example is the Prelude to Act II of Verdi's *Don Carlo*, which has Horn 1 pitched in D, Horn 2 in B basso, Horn 3 in E and Horn 4 in A basso. Although all four parts appear in different keys, this passage actually contains a large portion of unison playing. These A and A-flat basso parts are not hard to transpose—I usually mentally substitute a bass clef for the treble clef and play the part an octave lower. This type of shortcut works especially well in a sight-reading situation. Some unconventional or less common transpositions also exist in German opera, including works of Wagner and Strauss, who would write in keys such as D-flat horn, and who also tried to avoid using key signatures in the horn parts.

In many cases, even though the transposition might be conventional, such as the Horn in G parts in the Act II, sixth scene of Wagner's *Die Meistersinger*, sometimes the simplest course is to, in the words of the late Richard Moore, former Principal Horn at the Metropolitan Opera, "Just memorize it!"

Offstage Horn Parts

There are many opportunities to perform offstage parts in opera, ranging from the famous solo in Wagner's opera *Siegfried* to more obscure works such as the offstage solo in Britten's *Owen Wingrave*. Other commonly performed solos include the off-stage part in Verdi's *Falstaff* (horn in A-flat basso!), as well as horn ensemble passages in Wagner's *Tristan und Isolde* and the Prelude to Act III of *Götterdämmerung*, which features offstage horns, a steer-horn, and eight horns in the pit!

The most common problem with playing offstage has to do with intonation: unless the player consciously makes an adjustment, the pitch will sound flat. The greater the dis-

tance, the flatter the pitch will sound. Also, these parts usually have to be played much louder than they are played in the pit or the practice room, which can be uncomfortable and cause accuracy problems. Although today's player will usually be provided with either a video monitor or a conductor (or both), there is a slight tendency to play behind the beat, making the entrance sound late. The player has to learn to ignore what they are hearing and react to what they are seeing in order to play accurately with precise ensemble.

Finally, there are sometimes distractions backstage that can take one's focus away from the task at hand. Although major opera companies have extremely competent stage managers and backstage crews, I have always felt that the final scenes in the Marx Brothers' movie *A Night at the Opera* are uncomfortably close to the truth about the confusion and potential mayhem that can exist backstage at some smaller opera companies!

There are many stories about backstage opera solos, ranging from a player being told, "You can't play that thing here, there's an opera going on!" to the one about a famous player who, while preparing to play the *Siegfried* Long Call, emptied the water from his horn, and then watched his mouthpiece drop out of his horn and roll across the stage floor! The most important consideration when preparing these solos is to realize that they require the same degree of diligence, readiness, and concentration as the solos in the pit, even though often you may have the benefit of being able to dress more informally.

Auditions and Essential Repertoire

Auditions for an opera orchestra are usually managed in the same manner as symphonic auditions. Openings will often be advertised in *The International Musician*, announcing the audition date and location. Repertoire lists are sent upon receipt of an application, although the major companies will almost always ask for a pre-audition tape. The candidate should devote the same study and listening to this specialized repertoire as for an orchestral audition. It would definitely be worthwhile to listen to recordings and broadcasts in order to learn styles, tone concepts, and other criteria about a particular section that make them distinctive.

Just as a player learns specific repertoire for a symphonic audition, there are some passages that because of their prominence, style requirements, and popularity will be found on many opera orchestra audition lists.

It is essential to know the prominent horn passages in the Mozart operas: *Le Nozze di Figaro* (Act I, number 3), *Cosi fan Tutti* (Act II, number 25), and *Idomeneo* (especially Act I, numbers 2 and 3, and Act II, number 11). All contain difficult and exposed passages that are suitable for auditions in all parts. The stage band part of *Don Giovanni* has very exposed horn parts in G that can be problematic (Act I, number 13), which are sometimes played by the hornists in the pit if the company doesn't want to hire a separate stage band.

Handel's operas contain many prominent horn parts, but perhaps the best known is the aria, "Va, tacito..." from Act I of *Guilio Cesare*. This tune is familiar to many players as the song in Mason Jones' book *Solos for the Horn Player*, called "I See a Huntsman." However, be aware that in Jones' book the horn part has been transposed down a fourth—the original appears a fourth higher as an obbligato to the vocal solo and is quite taxing, staying in a high tessitura. Since it is a *da capo* aria, it is repeated almost in its entirety with a nine-measure rest between repetitions.

Beethoven's only opera, *Fidelio*, not only contains an important and often-requested solo excerpt for second horn found in the overture but also a virtuoso aria for soprano, three horns, and bassoon, "Abscheulicher, wo eilst du hin," which is found in Act I, number 9. Sometimes referred to as the "Cosi aria," it is thought to have been inspired by Mozart's use of the horn in Aria number 25 of *Cosi fan Tutti*. Most performances of this aria now commonly include rhythmic distortions, such as ritards, that are not notated. All three parts are exposed, difficult, and worth learning, if for no other reason than to improve E transposition. Because this excerpt usually appears printed with all three horn parts, young players assume that it is a horn trio. However, it is actually an instrumental quartet, with the bassoon providing an important chromatic bass line that must be audible, even in the most dramatic moments.

Bizet's opera, *Carmen*, is one of the best known and most popular operas. It is performed quite frequently, and contains very prominent solo horn writing, especially in Act III, number 22, known as "Micheala's aria." This work is often performed as a solo work by a soprano with orchestra.

Rossini operas have many prominent horn solos especially featured in the overtures; *Il Barbiere di Siviglia, Semiramide, La Gazza Ladra, Otello, La Cambiale di Matrimonio* all feature important solo passages, while the ensemble writing in *Barbiere* and *Guillaume Tell* is technically quite challenging.

The works of Vincenzo Bellini and Giacomo Meyerbeer have important horn passages. Bellini's writing can be characterized as in the *bel canto* style, with prominent passages in *I Capuleti e i Montecchi* (Act I, number 4) and *La Sonnambula* (Act III). Meyerbeer wrote many extended solos for horn, and featured a horn quintet with solo tenor in *Le pardon de Ploërmel* (Act III, Number 16.)

Another excellent example of the *bel canto* style is *Lucia di Lammermoor*, by Gaetano Donizetti. This score is deceptive—what appear to be nothing more than simple chordal passages are actually quite prominent horn duets and quartets. The opening of Act I and number 5 are good examples of this, while Aria number 6 in Act II has a prominent solo horn introduction. In Act III, the opening of number 15 contains a tutti soli passage, while there is a prominent second horn obbligato accompaniment figure in the same number.

Guiseppi Verdi's career as a composer spanned a wide variety of operatic styles. His horn writing was especially interesting in works such as the overture to Act II of *Don Carlos*, and throughout *Falstaff* and his version of *Otello*. According to Julie Landsman, Principal Horn of the Metropoli-

tan Opera Association in New York City, the horn parts of *Simon Boccanegra* are also quite challenging and bear careful examination.

Although Giacomo Puccini did not write any extended horn solos, all of his operas have important and conspicuous horn passages. Like Bizet's *Carmen*, Puccini's opera *Madama Butterfly* is one of the most popular operas in the repertoire. It is performed by all levels of opera companies and features exposed horn writing throughout. The opening of Act III in *Tosca* is an important unison passage for the entire section, difficult because of the unwritten rhythmic distortions that are usually added as a matter of tradition. Puccini's *La Fanciulla del West* (The Girl of the Golden West) contains some technically challenging passages, as does *Turandot*, his last opera. It is quite obvious in *Turandot* where Puccini stopped composing and Alcano took over: Puccini's horn parts, which are usually quite lyrical, become much more angular and trumpet-like in Alcano's style of orchestration.

Humperdinck's opera *Hansel und Gretel* is a major work for the horn section. All four parts are prominent and continuously challenging. This opera is written in three acts but often performed in a two-act version, which makes the strong endurance required to play the opera even more necessary.

Carl Maria von Weber's *Der Freischütz* and *Oberon* are good examples of operas whose overtures have entered the mainstream of symphonic repertoire. The horn parts in the quartet of the overture to *Der Freischütz* are familiar to many players in the Max Pottag arrangement for horn quartet, as is the "Hunter's Chorus" from the third act. The opening solo of *Oberon* remains a challenge for the most experienced player.

The operas of Richard Wagner and Richard Strauss represent some of the most important and prominent operatic horn writing, with many passages and sections excerpted and performed on symphonic concerts.

Virtually all of Wagner's writing represents a culmination of the Romantic horn style: bravura, lyrical, and heroic. The overture to *Der fliegende Holländer* is full of exposed passages, and the opera itself contains some touchy parts. *Die Meistersinger* contains some of Wagner's most difficult technical passagework, especially in Act II, scene 6. The opening to Act III also represents difficult writing for all four horns, in terms of phrasing, dynamics, and breath control. The four operas in The Ring (intended by Wagner originally to be performed, "in three evenings and a fortnight") contain a multitude of passages that are frequently found on symphonic auditions, such as the extended low horn passage in the Prelude to *Das Rheingold*, *Siegfreids Rhinefarht* from *Götterdämmerung*, and the "Long Call" from the second act of *Siegfried*. The scores to these operas are published by Dover Scores and should be in every horn player's library.

As a young composer, Richard Strauss was influenced by Wagner's compositions, in spite of the disapproval of Richard's father, Franz Strauss, principal horn of the Munich Opera. He soon developed a distinct musical vocabulary of his own, however, in which the horn often occupies a solo role in many of his operas. One characteristic of his writing was that Strauss almost always wrote a soft, delicate, and exposed solo passage towards the end of his operatic works. The horn solo from the one-act opera *Salome* in the section called *Salomes Tanz* is often found on symphonic concerts, while the four horn parts of *Der Rosenkavalier* could serve as a textbook in orchestration for the horn. The overture to *Der Rosenkavalier* is performed often and there are several popular suites of dances from the opera that contain most of the prominent horn passages. His masterpiece, *Ariadne auf Naxos*, contains some sublime and challenging moments for the two horns in the score, while the opera *Capriccio* contains one of the loveliest extended lyrical horn solos in the repertoire, found in the orchestral music that introduces the last scene of the opera. Having performed Strauss operas such as *Daphne, Die Liebe der Danae, Feuersnot, Elektra, Intermezzo, Arabella, Freidenstag,* and *Die schweigesame Frau,* it is this author's opinion that the technical difficulty level of the horn writing in the operas is, on the whole, much higher than that found in the symphonic works. While symphonic tone poems such as *Eine Alpensinfonie* and *Ein Heldenleben* contain exposed and important passages for the horns, they do not have the unrelentingly difficult nature found in his opera scoring. As with the Wagner works mentioned above, Strauss' operatic works should be carefully studied and learned as a means of improving one's technique and musicality.

Although the bulk of operatic repertoire performed is from the Classical and Romantic composers, the works of Alban Berg are important stage works that are performed by major companies. *Lulu* contains moments of cantabile lyricism alternating with jagged and angular melodic lines, while *Wozzeck* contains extremely difficult passages commonly used as audition material, such as the drunken waltz scene in Act II, scene 4, written in unison for all four horns.

While there are obviously many other operatic works that contain important solo writing, it is my opinion that the above-mentioned works represent a basic list of operatic audition repertoire. For the student wishing to know more about this repertoire, I recommend the list found in *The Business* by Paul Pritchard about the London horn-playing world (specifically, the section by Julian Baker on opera and ballet). The excerpt book, *Hornist's Opera and Ballet Handbook* by Arthur LaBar, with performance notes by Howard T. Howard, also Principal Horn of the Metropolitan Opera Association, is published by Phoenix Music Publications. Mr. LaBar compiled his excerpts based on a survey he sent to opera and ballet companies around the United States, and Mr. Howard has added valuable comments about performance style, dynamics, and tempi. Other important opera excerpt books are Richard Moore's *Operatic French Horn Passages* published by Presser, and Fontana's *Raccolta di Principali Passi e a-soli* published by Riccordi. *Handel Studies* (two volumes), edited by Kurt Janetzky and published by Hofmeister, and its companion *Bach Studies*, represent important sources of Baroque orchestral, choral, and operatic repertoire. Vol-

umes 13-15 of *Orchestral Studies-Horn*, edited by Paul Plotner and published by Hofmeister, contain prominent excerpts from most of the Strauss operas, including some of his less-performed works.

Playing Opportunities in Opera

A player wishing a full-time career in the opera pit has fewer options in the U. S. than in Europe. There are only a few full-time opera orchestras in the U. S. including those in New York, Chicago, Dallas, and San Francisco. Many other operatic opportunities occur during summer festivals, such as can be found in Santa Fe or Glimmerglass, or as part of a symphony orchestra's regular season, where the orchestra in effect becomes a pit orchestra. Obviously, one way to learn about performance opportunities would be to study with the players who hold those positions, although very few players make the conscious decision to specialize in opera—they are simply fortunate to land a position in an opera orchestra. Since the opera repertoire is so specialized, many players don't wish to take time away from learning the material for their symphonic auditions, although as mentioned earlier, there is quite a bit of duplication in major repertoire between the pit and the stage.

Many smaller opera companies now use arrangements of operas in order to save money. These arrangements are reduced scores, meaning that the orchestral parts have been re-arranged to accommodate a smaller orchestra. My opinion of these scores is that both the audience and the musicians are being short-changed artistically. These arrangements almost never sound good. Instead, they tend to have a bright, brittle quality due to the same few instruments playing continuously. How boring it must be for an audience to hear the same instrumental sonority throughout, instead of the subtle variety of instrumental choirs or the blending of different sections. Indeed, anyone with a memory or experience of the audio quality of old 78-rpm records will notice a similar tonal texture created by these reductions. Not only are the reductions rather tedious for the audience, but they can be extremely tiring for the performers. A good example is a popular reduction of Humperdinck's *Hansel und Gretel*, which uses two horns instead of the original four. Not only is this opera a *tour de force* for the entire horn section in its original version, but in the reduction clarinet and bassoon lines have been *added* to the horn parts! This continuous use of the horn makes the performance of the part extremely taxing and difficult, with page after page of non-stop Wagnerian style horn writing.

An even less desirable alternative to the use of these arrangements sometimes occurs in smaller companies when two players are handed four parts and told to cover both parts. Although it is difficult to refuse such a request if one is at the mercy of a contractor or personnel manager, it is in one's best interests to refuse to do so. Not only is it difficult to find one's place rapidly by flipping back and forth between parts, but problems such as differing transpositions between the two parts can cause severe accuracy problems, which, since the player has agreed to both parts, becomes entirely the player's fault. An alternative suggestion would be to politely request that the prominent parts be written into one part. Another solution is to mention that since you are being asked to cover more than one part, then obviously you will have to receive double pay, or at least doubling.

Suggestions and Conclusions

While playing, don't ogle the stage unless you know the score very well and are confident about your entrances. Watch the conductor like a hawk, and be especially sensitive to any deviations (of which there will be many) from one performance to another.

In many instances, a player's first exposure to opera will be a free-lance engagement or "pick-up" gig. I am always amazed at the cavalier attitude of players who believe that playing an opera is no different than playing a popular musical or a well-known oratorio at a church. While it is certainly true that those types of playing engagements have their own inherent difficulties, an opera score is full of "landmines" not found in casual engagements. There is no excuse for arriving unprepared—the notes in the music that are played in a local production of The Marriage of Figaro, are the same notes that are played in New York, Vienna, or Santa Fe, and as a professional hornist (or an aspiring one), the player has an artistic obligation to the music. The goal must always be to satisfy the demands of the composer, orchestra colleagues, the audience, and, perhaps most importantly, one's own personal standards of excellence in order to produce a quality product.

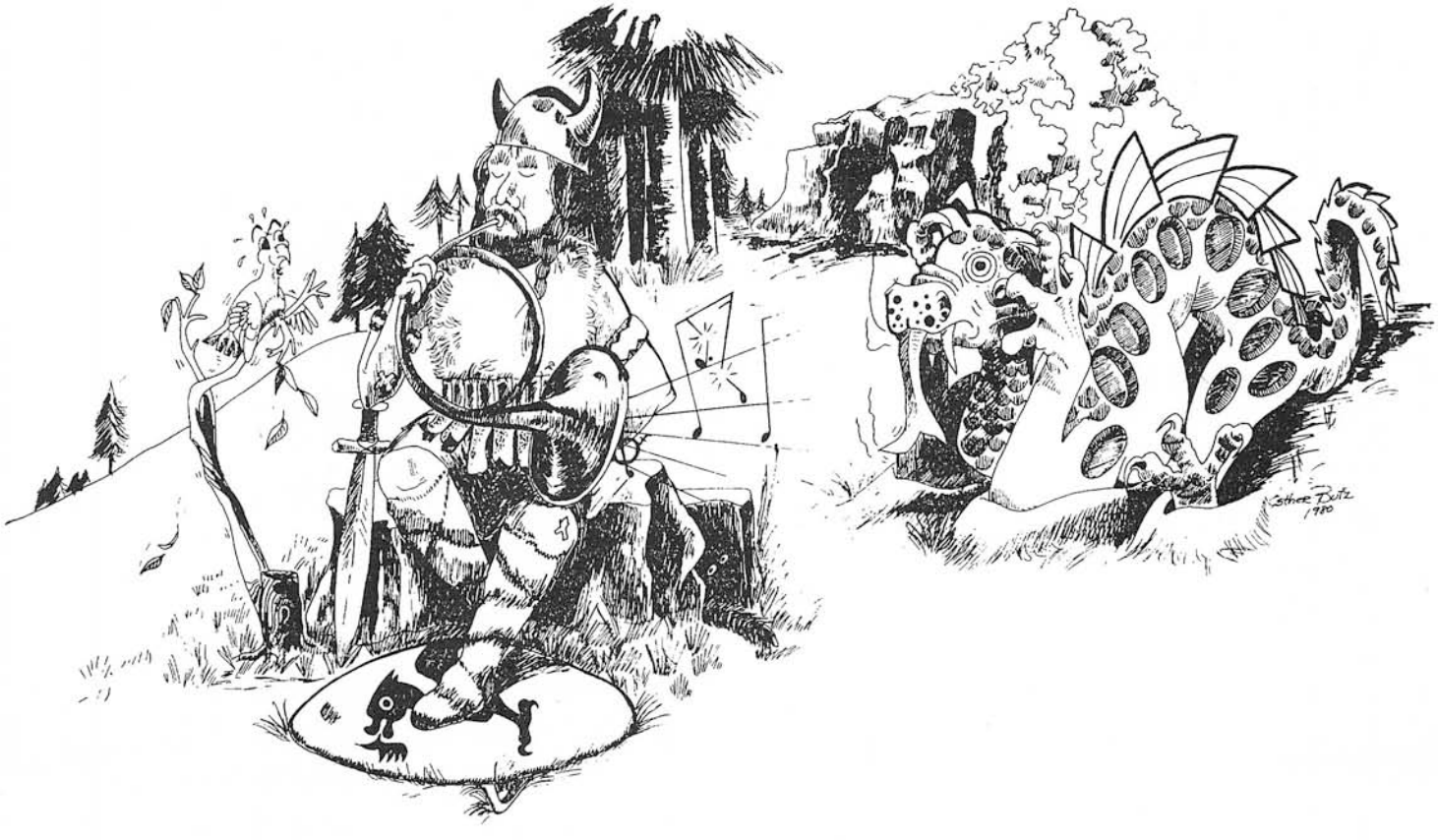
There are different opinions about reading in the pit. Some players I have worked with make a point to snatch a book or magazine and start reading at every rest longer than a few measures. If one is very secure in their ability to read and count at the same time (I'm not!) then this is probably an acceptable practice. However, one only has to miss an entrance once because of being engrossed in reading to ruin that privilege for the entire orchestra! While I believe that it is usually acceptable to read during tacets or long recitatives (providing one is out of sight of the audience), it is probably best to see what the company policy is towards reading before automatically grabbing a book at the first rehearsal. I am usually so interested in the interaction between singers and orchestra that I tend to watch and listen to comments during the rehearsal. I believe that we wind players can learn much from a good singer, and I always enjoy listening to a great vocal artist.

For the player who wishes to specialize in opera, the best resources should include critical listening to recordings and broadcasts, as well as intensive score study. One of my colleagues, the outstanding hornist Terry Roberts, who performed for sixteen years as principal horn in the opera orchestras of Duisberg, Germany, and Monte Carlo, mentioned that when he first began working in Duisberg, he would

spend his evenings in the pit and his afternoons in the library, studying and learning scores of upcoming operas. Because there are relatively few players who actually specialize in opera performance techniques, hornists in such orchestras as the Metropolitan Opera, New York City Opera, Chicago Lyric Opera, Dallas Opera, and San Francisco Opera obviously would be excellent resources for players interested in learning more about style, repertoire, and audition techniques. The Metropolitan Opera has been broadcasting opera performances on Saturday afternoons for many years. These performances should be considered required listening for the player interested in this field. To learn about opera performance opportunities in your area, visit the Opera America website at: <www.operaam.org>, or subscribe to *Opera News*, the magazine of the Metropolitan Opera that lists news about opera happenings in both the U. S. and Europe.

In closing, I would like to thank Julie Landsman, Principal Horn of the Metropolitan Opera Association, for her comments and suggestions regarding this subject and hope that the material contained in this article will stimulate interest and discussion about the topic of operatic horn playing. Opera is obviously much more than just stereotypes, such as overweight sopranos with horned helmets. With such a rich repertoire by great composers and a long heritage of outstanding and heroic (but often anonymous) performers, learning about the field of operatic horn playing can greatly enhance the horn-player's knowledge about the horn and the many traditions associated with it.

Richard Chenoweth holds degrees from Manhattan School of Music and the College-Conservatory of Music of the University of Cincinnati, where he earned the first Doctor of Musical Arts Degree ever awarded to a horn player by that institution. Dr. Chenoweth has studied with distinguished teachers including Arthur Berv, Michael Hatfield, Lowell Greer, Gail Williams, and Arthur David Kriehbel. He has achieved acclaim for his performances of the major orchestral and operatic repertoire as Principal Horn of the Dayton Philharmonic Orchestra, and for 28 years, in the horn section of the Santa Fe Opera. Dr. Chenoweth also performs with the award-winning Carillon Brass Quintet. His most recent recordings include Voyages, *a CD of 20th-century brass trios with the Pro Musica Brass trio,* Flights of Imagination, *the solo horn music of Steven Winteregg, and* Nocturnes, *20th-century music for voice, horn and piano with the Cantecor Trio, all on the Equilibrium label. He also appeared as soloist with the Czech Radio Orchestra in Prague, and recorded a CD of the Winteregg horn concerto,* Visions and Revelations. *He has presented recitals and masterclasses on the subject of opera and operatic repertoire in all parts of the United States. Professor of Music at the University of Dayton, Dr. Chenoweth is the recipient of the 1998 Outstanding Scholarship Award from the College of Arts and Sciences and the 1999 Alumni Award in Scholarship.*



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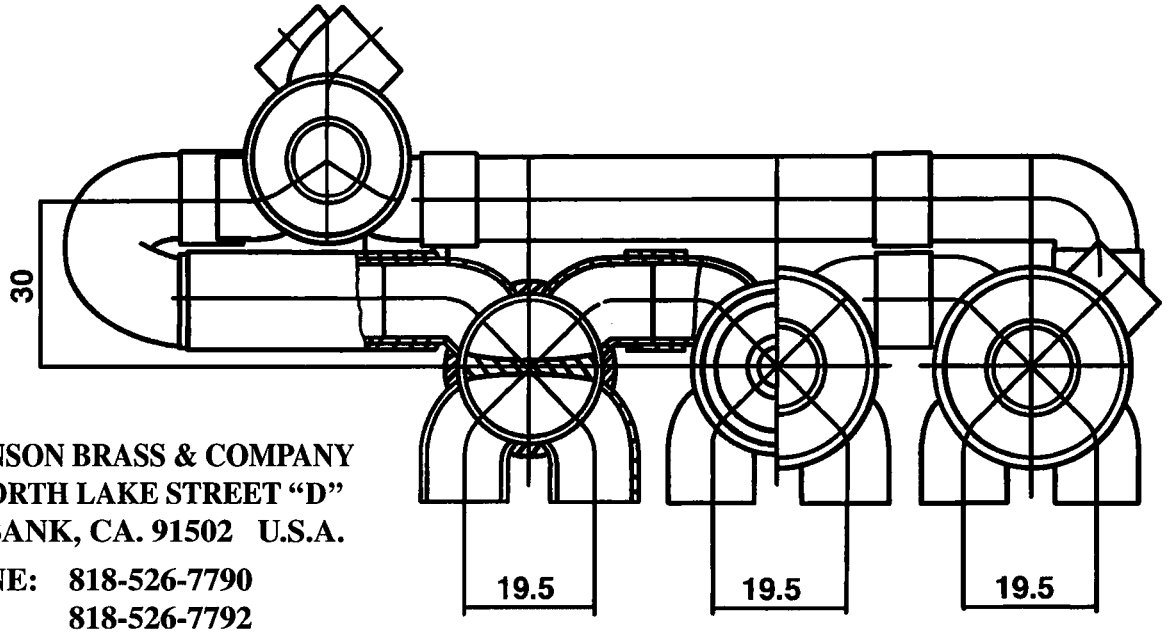

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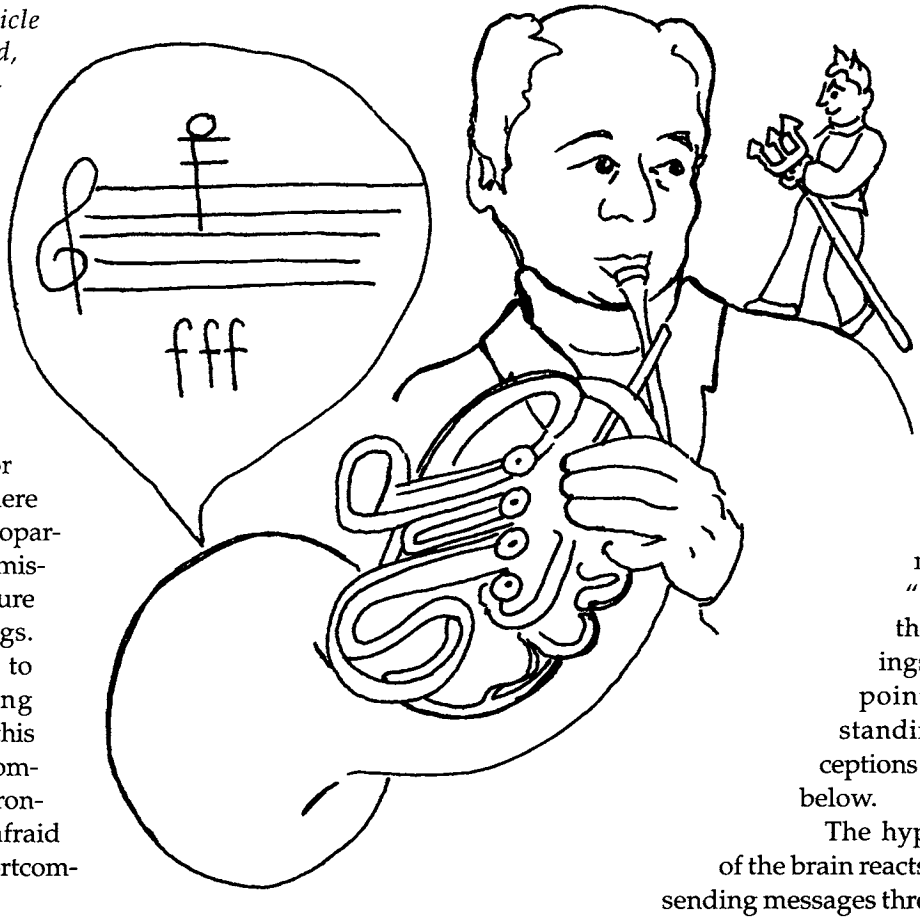
Inderal™ for Performance Anxiety

Better Living Through Chemistry or Bargaining with Satan?

by Philip Rosenthal, M.D.

Editor's note: In this article where medical terms are used, more common terms are provided within parentheses () for the sake of clarity.



Despite the well-known practice of taking beta-blocking drugs such as Inderal for performance anxiety, its use remains highly controversial. This author is aware of instances where professional performers jeopardized their careers due to misconceptions about the nature and effects of these drugs. Many factors contribute to both secrecy and strong opinions about the use of this medication. In a fiercely competitive professional environment, players are often afraid to admit to any type of shortcoming or vulnerability.

While many informative articles have been published in the musical performance literature, some have contained inaccuracies, misconceptions, and misleading viewpoints that have been presented as facts. In this article, I will begin with an objective review of the science of anxiety and Inderal, progress sequentially to an examination of controlled clinical trials of beta-blocker use in musical performance, and finish with a critique of the literature and the various conclusions reached. Thus, this piece will begin with the objective and progress to the author's recommendations and informed opinions. Certainly the publication of this article will not completely end the controversy of Inderal use for musical performance, but I hope this disclaimer will reduce the amount of irate letters delivered to me.

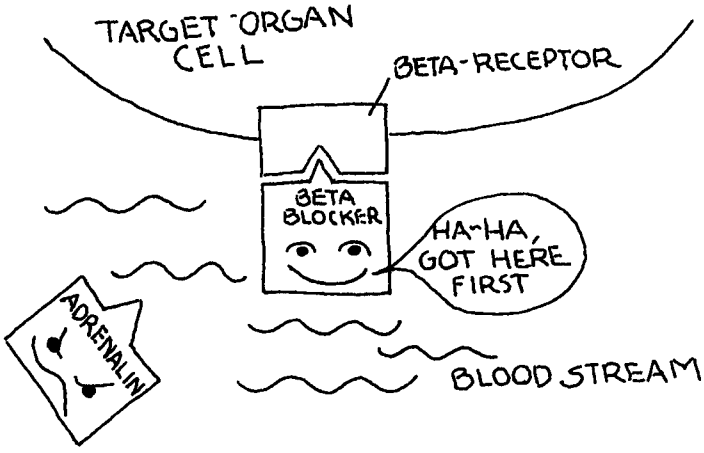
Physiology of Performance Anxiety

Performance anxiety, also known as "stage fright," can be thought of as two usually simultaneous conditions: psychic fear and the response of the body to hormones released by the adrenal glands.[1] The psychic symptoms include fear of failure and its personal and professional consequences. Irritability, lack of concentration, and even panic are components of psychic anxiety. Another well-known feature of psychic anxiety is depersonalization,[2] a feeling of one's self being separated from reality. There may be a sensation of "strangeness,"[3] as though the surroundings were unreal. This point is key to understanding certain misconceptions of Inderal discussed below.

The hypothalamus portion of the brain reacts to psychic stress by sending messages through nerves directly to the adrenal glands in the abdomen, stimulating them to release hormones into the blood. These circulating hormones bond to receptors on organs causing them to respond in characteristic ways. The adrenal hormones include epinephrine (adrenalin) and norepinephrine (noradrenalin.)

Effects of adrenergic (adrenal) hormones include those which prepare the body for defensive action or "fight and flight." The heart beats rapidly and vigorously, blood pressure increases, and the airways maximally dilate for efficient pulmonary exchange. Other effects of these hormones include increased perspiration, inhibition of salivation ("dry-mouth"), pupillary dilatation, an urge to empty the bladder, and tremor of the muscles. The mechanism of the tremor is probably by exaggeration of basic reflexes by which the central nervous system exerts its control.

Beta-blocking medications competitively bind to the beta receptors for the adrenal hormones, thus preventing or "blocking" their binding to the organs. In this way, the body's response to the adrenal glands or "hyperadrenergic states" can be reduced or prevented.



Hyperadrenergic states unrelated to stage fright may also contribute to the musician's dilemma in a performance situation. Hypoglycemia from a lack of recent nutrition can also stimulate release of the same adrenal hormones. Anxiety or excitement from unrelated circumstances can contribute to adrenergic hormone release. Bronchodilating asthma medications and excessive thyroid hormone can stimulate hyperadrenergic states. Xanthines (a class of chemicals which includes trimethylxanthine, a.k.a. "caffeine") found in coffee and tea as well as amphetamines, contribute to physiologic tremors.[4] Other recognized factors of uncertain mechanisms include recent exercise, fatigue, lithium and glucocorticoid medications.

Inderal™

"Inderal™" is the Wyeth-Ayerst Laboratory brand name for the synthetic medication propranolol hydrochloride.[5] Propranolol (which I will hereafter refer to as Inderal) is a beta-adrenergic blocking agent. It competes with beta-adrenergic stimulating agents such as adrenalin, for available receptor sites. Peak effects after oral ingestion occur in sixty to ninety minutes and substantially subside in approximately four hours. The therapeutic effects of Inderal vary widely in individuals. The desired dosage requires careful observation of its effects starting with smaller amounts.

The recognized indications for Inderal listed in the *Physician's Desk Reference* (hereafter *PDR*) include a variety of conditions related both to the vascular system and the nervous system. These include hypertension (high blood pressure) and various heart conditions. Non-vascular indications include the prevention of migraine headaches and tremor of hereditary or unknown reasons. The medication reduces the amplitude of the tremor but not its frequency. The controversy of whether performance anxiety is a legitimate indication for Inderal will be addressed below.

Contraindications to the use of Inderal include heart failure, abnormal heart rhythms, and bronchial asthma. Although beta-blocking medication can contribute to narrowing the airways of asthmatics, its effect on non-asthmatics is minimal. Diabetics are discouraged from taking Inderal because the drug could mask the hyperadrenergic symptoms they depend on to signal hypoglycemia, including rapid and vigorous heart palpitations. The adverse reactions to Inderal are numerous, but summarized as "mostly mild and have rarely required the withdrawal of therapy."[6]

Most patients with Inderal prescriptions for these conditions are given far larger doses than those useful to musicians for performance anxiety. Those articles which are critical of Inderal for musicians' use cite the possible side effects of Inderal which are associated mostly with patients receiving large daily doses. "Mental depression, insomnia, hallucinations and vivid dreams" were seen primarily in those receiving daily doses above 160 milligrams.[7] This is approximately eight times the dose useful for treatment of performance anxiety. In clinical trials where some groups received inactive pills, "many of those complaints occurred with equal frequency during administration of placebo."[8] Drug dependence or abuse is not listed in *PDR* as a characteristic of Inderal.

Disclaimer

The above is a highly abbreviated review of medical literature. Inderal, like any prescription medication, should only be taken as prescribed by your physician.

Performance Anxiety—"How Bad is It?"

Musical performance is not brain surgery...it's much worse! The author of this article actually bypassed the stressful life of music performance for the relative tranquility of brain surgery. William Scharnberg observes "The worst that can happen in any performance is neither terminal or permanent,"[9] nevertheless the musician's experience may be quite traumatic. Numerous studies of stage fright have been conducted, including portable monitoring of the musicians heart rates during performance. Neftel's study of 22 string players[10] produced typical results, with average heart rates accelerating to 150 beats per minute in the 90 seconds before starting performance. Cardiac surgeon C. O. Brantigan observes "The magnitude of stress experienced by professional performing musicians is greatly underestimated by those physicians who have never experienced such a degree of stress themselves."[11]

"Stage fright" was listed as the most common "severe problem" in the 1987 survey of The International Conference of Symphony and Opera Musicians (ICSOM).[12] This survey included 48 member orchestras with a total population of 4,025 musicians. Fifty-five percent completed questionnaires, including 143 of 241 horn players. Women (19%) were more likely than men (14%) to list stage fright as a severe problem. Brass players were most likely to report severe stage fright (22%), whereas string playerswere the least likely (14%).

Of the various sections in the orchestra, brass players were the most common users of beta-blocking medications (32%). The "vast majority" of those using beta-blockers did so without a doctor's prescription. Overall, 19% of beta-blocker users took the medication as a daily prescription which may have represented use for non-musical medical conditions. This pattern of use increased with the age of the musician, with 5% under the age of 35 and 46% over the age of 45. The remainder were categorized as "occasional" users.

The patterns of use by "occasional" beta-blocker ICSOM users varied with the performance circumstance. Beta blockers are most likely to be used before auditions (72%). They are next most likely to be used before solo recitals (52%), difficult orchestral performances (50%), and concerto performances (42%). Very few (4%) occasional users report taking beta blockers before every orchestral performance. Over 96% of occasional beta-blocker users reported it to be successful in reducing "performance anxiety."

Performance anxiety is not limited to amateurs, the inexperienced or young performers. Vladimir Horowitz was apparently incapacitated by stage fright for fifteen years. Other recognized victims of performance anxiety include Artur Rubinstein and Pablo Casals. Complex life stressors including financial insecurities, frequent touring which interferes with stable personal relationships, and complicated business negotiations may all contribute to performance anxiety.[13]

Musician's Trials of Beta-Blockers

Numerous clinically controlled studies of the use of beta-blocking medication by stressed performing musicians have proven them to be extremely effective in preventing the symptoms of excessive adrenal hormones. The earliest study was published in 1977 by I. M. James and associates[14] with 24 highly-trained string-playing volunteers recruited from London colleges and academies of music. The design of the study was a double-blind crossover study similar to all the studies discussed in this section. In such a study, both the musician participants and the music evaluators are unaware who has taken a medication or inactive placebo prior to performing. The musician's blood pressure, pulse, and tremor before performing were evaluated. Anxiety was scored on a scale ranging from zero ("relaxed") to 100 ("petrified"). Musical assessment was carried out by experienced music competition judges.

The results of the study were an overall improvement with the beta-blockers. Tremor, perspiration, and pulse rate were all reduced. Musical performance improved with less tremor and better intonation. Each of the 24 players improved with the beta-blocker and three of the four subjects with the greatest anxiety problems improved the most. There was no effect on performance by memory.

In 1982, Klaus Neftel and associates[15] studied 22 string players randomly assigned either beta-blocker or placebo, playing both with or without an audience. With an audience, the placebo takers showed significantly impaired technique in comparison to their performance without an audience. The beta-blocker takers had no significant impairments when stressed by the audience.

Neftel's performers also took a brief questionnaire on a "stage fright rating scale" just before and after performing. The beta-blockers had no effect on the pre-concert rating but reduced the anxiety reported on the post-concert measurements. The urine levels of the metabolic byproduct of catecholamines (adrenal hormones) were measured. Catecholamine excretion for the beta-blocked subjects was double that of performers receiving the placebo. This indicates that beta-blockers do not work by reducing psychic anxiety such as sedatives, but instead by reducing the influence of adrenal hormones on their target organs.

C. O. Brantigan and associates also published their double-blind study in 1982.[16] Their investigation involved 29 musicians in musical trials at both the Julliard School and The Music Department of The University of Nebraska. The quality of musical performance with beta-blockade was significantly improved. Saliva production was measured by weight and laboratory analysis. The results of beta-blockade included significantly increased saliva production. The average maximum heart rate was reduced from 148bpm to 104 bpm at the Julliard trials.

A novel feature of Brantigan's study was randomly giving some performers the beta-stimulating (instead of blocking) drug terbutaline. Questionnaires of the performers indicated that this significantly increased the subjective experience of anxiety in five out of seven musicians. Comments about this drug were characterized as "awful."

James published another study in 1984,[17] this time comparing beta-blockade to the sedative medication diazepam (brand name Valium™). Thirty-three young players of string instruments were recruited from London music colleges. Players who appeared to have "undue nervousness" were not selected. The performances were conducted in concert settings, with a professional camera crew present to ensure stressful conditions. There were no statistically significant differences in subjective tremor, palpitations, or "sense of detachment" with either beta-blocker, diazepam, or placebo. The pulse rate was significantly decreased with beta-blockade. Objective musical assessments revealed obvious improvements in bow control and a tendency toward improvement in left hand coordination and intonation with beta-blockade in comparison to placebo. Diazepam (Valium) produced no such improvements and actually a deterioration in intonation.

Possible Side Effects of Beta-Blockers

There have been numerous studies of the neuropsychological side effects of beta blockers on various subjects in-

cluding healthy volunteers, hypertensives, musicians, and pistol shooters. Fifty-five of these articles are reviewed in an excellent paper by J. E. Dimsdale and associates.[18] Overall, these studies indicate "there may be subtle perceptual effects of beta blockers." These effects are described as sedation and fatigue, yet "there is no cohesive evidence that they have precise neuropsychological effects."

While Dimsdale included five musical studies in his review of 55 articles, musical performance was not his major focus. All five musical studies showed results of improved performance with beta-blockade in comparison to placebo. Non-musical studies which found decreased test performances with beta-blockade used drug dosages four times the equivalent dose commonly used by musicians (Inderal 20 mg). Beta-blockers are commonly prescribed for medical conditions at much higher doses than those useful to performing musicians.

A literature review more specific to music performance was published by J. Nubé in 1991.[19] Her review included nine studies of musician trials. All nine studies resulted in overall improvement with beta-blockers in comparison to placebo. Despite those, she cites some non-musical studies employing much larger beta-blocker doses which found decrease "in reaction time and eye-hand coordination" to cast doubts on whether musicians should use the drug.

Three years later, in 1994, Nubé published the results of her own study designed to evaluate "the expressiveness and precision of musicians" after 20 mg of Inderal.[20] Her trials examined experienced solo pianists who were evaluated using objective analysis of their performance on an electronic keyboard. Unfortunately, this study appears to be quite flawed and yields only inconclusive data. Only five subjects were tested, a number far too small to generate statistical significance. Also, the performances were apparently without any anxiety stressors. Nubé cites "a weak effect after the use of the drug on the quality of pianistic performance." In this author's opinion, the results are inconclusive.

"Zombie" Musicians

In her first article (1991), Nubé further describes a theoretical deficit in musical performance with beta-blockade as "detachment." She theorizes "a lowered sensitivity to anxiety and stress may also signify a lowering of feelings in other sensitive aspects such as emotion and musical expression." Similar effects are also cited by other authors including "inhibited edge in performance"[21] and "lethargy."[22]

Although musicians may experience these feelings during stressful performances, it is doubtful they are directly caused by beta-blocker use. The research cited by Nubé in 1991 which discuss "disinterest" came from three clinical trials which used large doses of beta-blockers in non-musicians. Her own 1994 trial to support this theory involved only five subjects and yielded largely inconclusive results. Dimsdale reviewed 55 studies of cognitive functions with beta blockade using generally much larger doses than those used by musicians. Overall, 16% found improved functioning, 17% found worsened functioning with no significant effect on the rest.

Other factors cast the "detachment" connection to Inderal in further doubt. Beta-blocking drugs vary between those that can reach the brain ("lipophilic") and those that can not ("lipophobic"). When the "cognitive" effects of the drug are examined, there is no significant difference whether the beta-blocker used is one which can, or can not effect the brain. Dimsdale also cites the "high rate of side effects from placebo," and "wonders if it is accurate to attribute cognitive side effects to beta-blockers based on this data base."

This author has his own theory to explain the observations of "detachment" in some musicians taking beta-blockers for stressful performances. As described above, the psychic anxiety symptoms include derealization,[23] a feeling of one's self being detached from reality.[24] Such relatively minor anxiety symptoms probably go unnoticed in the performer with worrisome palpitations and trembling hands, until he takes a beta-blocker. The medication can thus "unmask" subtle anxiety effects by controlling the more alarming problems caused by excessive adrenal hormones.

Are Beta-Blockers "Psychologically Addicting" to Musicians?

Substance abuse and addiction is a very serious problem for members of many occupations, especially musicians. Although addiction was not listed specifically in the ICSOM study, other psychological difficulties rank highly in the responses of the orchestra musicians who completed their questionnaires. Performers cited problems with depression (17%), sleep disturbances (14%), and acute anxiety (exclusive of stage fright, 13%). Some authors have cautioned against the use of Inderal for performance anxiety citing a potential for "psychological dependence" and "psychological addiction."[25] I believe these precautions pertaining to Inderal use are incorrect and unjustified.

Let us examine what constitutes a substance addiction and whether or not Inderal use could fit these criteria. Two of the most destructive and easily recognized addictions include alcohol abuse and opiate (morphine and its derivatives) addiction. These substance addictions consist of three recognized components: 1) episodic intoxication and euphoria, 2) pharmacologic dependence, and 3) the propensity to relapse after a period of abstinence.[26]

Opioid products produce a "morphine euphoria," often described as a "high." Alcohol intoxication produces varying degrees of exhilaration, excitement, and loss of restraint. No such effects have been attributed to Inderal use.

The pharmacologic dependence of alcoholism can produce an abstinence syndrome with life-threatening compli-

cations including seizures and death. Delirium tremens ("D. T.'s") can produce hallucinations and other very unpleasant effects which can be controlled by resuming alcohol intake. Withdrawal from opiates, although less life-threatening, includes nausea, diarrhea, insomnia, and fever, which can only be controlled by taking higher doses of the drug. No such effects have been attributed to Inderal use. Most of the desired effects of Inderal are achieved with small doses. Increasing dosage causes little additional effect.[27]

Both alcohol and opiate abuse are well-known for the propensity of abusers to relapse after a period of abstinence. Opiate addicts suffer craving for the drug and perform manipulative activity directed to obtaining it. These are the symptoms designated by medical literature as "psychologic dependence." Clearly, no such characteristic of Inderal use fits these criteria. The manufacturer's description of Inderal (in *PDR*) does not include any potential for abuse.

Even if Inderal isn't addictive, isn't it still habit forming?

The experience of musicians appears to indicate that Inderal use actually reduces the motivation to taking more for subsequent performances. Of musicians identified in the ICSOM questionnaire as using beta-blockers "occasionally," only the smallest minority (4%) took it before every orchestral performance. Neftel accompanies his clinical trial report with the observation "psychological dependency on the beneficial effects of single dose beta-blockade in regularly performing musicians is not a relevant problem. In contrast, the sometimes striking results seem to reinforce self-confidence for further performances."

Isn't Inderal use for performance anxiety illegal?

There are multiple factors which contribute to a somewhat clandestine image of musicians using Inderal. First of all, Inderal is not an over-the-counter medication therefore a doctor's prescription is necessary. Like any prescription drug, its use by anyone for whom it is not prescribed is inadvisable. As described above, there are definitely medical conditions which should disqualify certain persons from taking it. For this reason, it should only be taken with your own prescription. This does not imply that Inderal is a "controlled substance." Various drugs with abuse potentials (mostly narcotics) are on a "schedule of controlled substances." Inderal has no recognized abuse potential, therefore any physician can prescribe it without need of a Federal Drug Enforcement Agency (DEA) number.

Despite these common sense precautions, the majority of orchestra musicians occasionally using beta-blockers do so without a prescription by a ratio of seven to one.[28] Emil Pascorelli, M.D., Director of a New York Health Care Center for Performing Arts states "Lots of performers are taking it like a street drug that they get from their friends."[29]

Frank Wilson, M.D. claims "doctors cannot 'legally' prescribe propranolol or other beta-blockers for stage fright [because] there has been no federally sanctioned study of its use for this purpose."[30] In fact, medical practitioners frequently prescribe various medications for medically-recognized indications not specifically listed (or "off label") in the *PDR*. There is nothing "illegal" about Inderal's legitimate use to treat performance anxiety. The *PDR* does describe the use of Inderal to treat tremors. At least one medical text recommends "propranolol 10 to 20 mg...to block the autonomic accompaniments of anxiety disorder."[31]

It is likely that the reasons why Inderal is not listed by its manufacturer for use by musicians with performance anxiety have everything to do with economics and very little relevance to safety or ethics. The most minimal study required to suit federal requirements for a new drug trial would cost the manufacturer a very large financial investment. Inderal is a very inexpensive drug. The market of musicians taking the drug occasionally in very small doses is relatively minuscule. In any case, such an endorsement would be unlikely to have much impact on musicians who already use Inderal. For these reasons, we should not expect to see performance anxiety listed as an indication for Inderal in the *PDR* any time soon.

Is Inderal use for performance anxiety an unfair advantage?

As discussed above, beta-blockade reduces only the response of the body's organs to the effects of excessive adrenal hormones. Beta-blockers are not stimulants, sedatives, or steroids. They do not enhance any performance parameter beyond what the performer can do in the privacy of his/her own studio. The performer with beta-blockade has as much psychic anxiety (fear) as the one without, although he/she probably worries less about tremor, palpitations, and dry-mouth.

Beta-blocking medication is considered an unfair advantage in certain precision sports. A study of competition pistol shooters in 1986 found obvious advantage with beta-blockers by a reduction in hand tremor.[32] For this reason, beta-blockers are a forbidden medication ("doping") in Olympic shooting competitions. As long as musical performance remains an artistic endeavor evaluated by subjective standards instead of hitting bulls-eyes, this factor should probably not apply. (Although, perhaps an exception could be made for performances of Weber's opera *Der Freischütz* [The Straight Shooter].)

The Guilt Trip

Some authors have cautioned against the use of Inderal for stage fright with admonitions of a "tendency to attribute success to the drug"[33] and "remember you may end up feel-

ing that a successful performance was the result of the drug and not you."[34] Such ideas are both contradictory to the evidence in this article as well as being generally deplorable. Dr. A. G. Brandfonbrener, Director of The Medical Program for Performing Artists in Chicago states "the musician with stage fright is already heavily burdened with guilt. To make such a person feel guiltier still...is grossly unfair."[35]

C. O. Brantigan notes that since a bricklayer disabled from his job due to angina symptoms is a candidate for beta-blockers, perhaps a musician whose profession also stresses his body should likewise be a candidate. Many musical giants including the aforementioned Horowitz and Rubinstein are recognized to have suffered disabling performance anxiety. Does this diminish our respect for their musical accomplishments? The musician who emulates fictional characters incapable of experiencing fear, such as James Bond, probably suffers more profound problems than performance anxiety.

The musician who emulates fictional characters incapable of experiencing fear, such as James Bond, probably suffers more profound problems than performance anxiety.

Discussion

We have seen that performance anxiety is reported by professional orchestra musicians to be their most common severe problem. This condition can be disabling and destroy the careers of not only younger orchestra musicians but also the most highly accomplished soloists. When used with a physician's prescription, beta-blocking medications such as propranolol (Inderal) in low doses are very safe and effective at reducing the tremor, palpitations, perspiration, and dry-mouth effects of excessive adrenal hormones. Beta-blockers exert their actions without any sedative effects or any effect on the psychic fear of stage fright.

Because of various irrelevant circumstances, the use of beta-blockers for performance anxiety is largely a clandestine practice surrounded by inappropriate negative judgements. This secrecy and prejudice about "drug use" has been exacerbated by incorrect statements in some articles appearing mostly in journals read by performing musicians. The article with perhaps the most scary list of alleged Inderal side effects is authored by a social worker who gains her income by the treatment of performers with psychotherapy. Although performance anxiety is generally described as a "situational anxiety,"[36] this psychotherapist, critical of Inderal use, contends "public performance stirs unconscious fears and desires which are conflicting and have their roots in childhood."[37]

One musician-author who emphasizes Inderal's "major drawbacks" appears to be distracted by the synthetic composition of the drug.[38] She writes enthusiastically of "alternative plant substances." She cites these extracts as being not only useful for stress but also "showing promise" for conditions as diverse as AIDS and cancer. Another article on stress management unfortunately lists beta-blockers under "tranquilizers."[39]

Many good discussions of Inderal use for performance anxiety have been published. Johnny Pherigo provides a very brief but rational summary in the February 1998 issue of *The Horn Call*.[40] Edward Wolff, M.D., provides a very practical guide for performers' Inderal use in his article in the *ITA Journal*, which has been cited several times in the present article. Probably the most noteworthy statement appears in Alan Lockwood's article in *The New England Journal of Medicine*: "Beta-blocking agents are clearly indicated in the management of severe performance anxiety. For many, this may be the only treatment necessary. For others, such drugs may be a useful component of a multiple approach stress management program in which beta-blockade can be used to demonstrate to the patient that high-level performance is possible, thereby enhancing self-confidence sufficiently so that routine use is not necessary."[41]

Finally, I will address the question posed in the title of this article, "Inderal for Performance Anxiety: Better Living through Chemistry or Bargaining with Satan?" Clearly, Inderal is not an aid to playing fortissimo high "D's" or improving any musical parameter beyond the ordinary abilities of the player. For those impaired by stage fright, Inderal by prescription is very safe and effective for the treatment of excessive adrenal hormones. Inderal use should not in any way burden the player's conscience. (Satanic obligations should be no concern to the performer, at least not so far as Inderal is concerned.)

Performance Anxiety and the Young Musician

Although beta-blocking medication can be occasionally valuable to the performing professional, it is my opinion that its use by music students could be deleterious to their development. As important to the young musician as learning to read music and fingerings are the confidence skills of performing before an audience. Fortunately, none of the high-school music students responding to a questionnaire in 1995 reported the use of beta-blockers.[42] While some students may need prescribed medications in the context of a combined therapy plan, probably no medication will substitute for the development of fundamental skills, both technical and psychological, essential to the performing musician.

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The Recidivist Hornist

or "If Rip Van Winkle had played the horn"

by Sion M. Honea

This article is primarily intended for people like my self, middle-aged musical recidivists, most particularly horn players. I am, perhaps, more fortunate than most such individuals in that I have always been employed in the broader musical field. My return to the horn came unexpectedly: upon returning to my native state, I was drafted by friends to teach the instrument to their public school students. In connection with this new "calling," I have discovered that very many adults share my recidivist feelings, wishing to revive a past musical life. Almost every day I meet someone who expresses that regret and desire. This article is intended to encourage these aspirants and to provide them with practical guidance; as such, it is not scholarly but empirical. My own current experience of re-teaching myself the instrument, even as I teach others, has proven very stimulating, each side of the endeavor supporting and yielding insights worthwhile for the other. Though I direct this to horn players, I hope there would be recidivist musicians of all types who might profit from my experience.

An individual's fear of failure creates greater anxiety and a more adverse mental state than does actual failure itself.

Our society seems now to grow more conscious of the value of more aesthetic, or more spiritual as opposed to material, endeavors beyond the merely utilitarian or financially remunerative. Yet, many adults are inappropriately intimidated from commencing or recommencing some participatory form of musical life. Opportunities for participation exist now and more develop in response to the availability of musicians of all levels of ability.[1] The impediments to the individual's musical rebirth are real but not insurmountable. Of all obstacles, the fear of taking the first step is the greatest.

Nosteocornuphobia[2]

It is an interesting aspect of human behavior, observed and formulated by Ralph Stogdill in his classic work on group effort and achievement,[3] that an individual's fear of failure creates greater anxiety and a more adverse mental state than does actual failure itself. The fear of failing generates an inhibitory block against the very attempt, whereas there is something mentally and morally healthy about an endeavor attempted in that it significantly diminishes the negative results of any failure realized. Nonetheless, the mental impediment of initiating the attempt remains and must be confronted. In the literature of business administration, there is a well-known article on a subject of a related nature.[4] In it, the authors formulated that humans resist engaging in new and productive activities because familiar routines, even if unproductive toward a specific goal, produce less anxiety in the individual. The factors necessary for confronting nosteocornuphobia effectively are, thus, the realization that we will instinctively resist new endeavors despite their potential to prove satisfying and also that even a failed attempt will be more satisfying than never having tried.

Turning to Stogdill again, we can find some additional help: reasonable expectations. The achievement of a reasonably formulated goal generates higher morale and greater drive. If the recidivist player sets the goal of becoming an internationally-famous virtuoso or of regaining all former facility in two weeks, the expectation is not reasonable. The goal of regaining sufficient proficiency over a reasonable period of time so as to perform satisfactorily in an amateur group is more likely to lead to fulfillment and reinforcement of motivation. In teaching, I try always to set reasonably high expectations for students, something that challenges yet is attainable, and to reduce their own too often unreasonably high ones. The adult player must formulate similar challenging but realistic goals in order to avoid the demoralization of failing at unrealistic ones. In another area, most health clubs are careful to warn overzealous new members against expectations so high as to result in early burnout. The same kind of circumspect behavior is at least as applicable in the attempt to resume playing the horn.[5]

Perhaps the greatest danger in formulating reasonable expectations for one returning to the horn is the recollection of what one **used** to be able to do, especially when this ability has been somewhat "enhanced" by remoteness in time! This generates a constant forcing of the natural pace of redevelopment so as to arrive quickly at that fondly-recollected degree of ability. This affects the attempt across the board with regard to practice time, literature undertaken, demands of range and flexibility, endurance, speed of development, etc. The unreasonable expectation is reinforced by the common phenomenon that the player will find he or she plays astonishingly well on the first few attempts. Of course, this appearance is false and endures for only a few minutes at a time and for only two or three practice sessions, after which the reality of delicate muscles long out of condition asserts itself.

It is all-important in the early stages to resist unreasonable expectations and to balance challenge with reason. I have

found that it is probably better to err to the side of reaching a goal too easily; it at least gives a sense of accomplishment, so long as this facile accomplishment does not lead back to the trap of inordinate expectations. I originally set a goal of one year to recover my flexibility, range, and stamina. More than one year has passed and I have reasonably succeeded in the first two categories but fallen far short in the third. Redevelopment will probably take longer than you think, but so long as you do not undermine your endeavor with self-defeating habits and attitudes, as discussed in the following sections, you will find that sufficient satisfaction and stimulation result from the perception of steady progress even more than from achievement of the exact goal you have set.

Cornocalvinism

Closely connected with both the anxiety generated by the attempt to resume playing and the formulation of unreasonably high expectations is what I call that instinctive intolerance that most of us have felt and still feel when confronting our own fallibility and imperfection. One response to this feeling is what I call the Calvinist school of horn playing, i.e., punish the weak and sinful flesh into submission. If you can't play high, practice on nothing but high range. If you can't play loud, then play as loud as you can all the time. If your endurance is limited, ignore it and play beyond endurance and beyond any grain of sense! I believe this attitude arises from an anxiety natural to the situation of finding oneself in uncertainty: will I ever be able to play again? The reaction is simply to ignore reality and pretend all is well.

Perhaps the greatest danger in formulating reasonable expectations for one returning to the horn is the recollection of what one **used** to be able to do, especially when this ability has been somewhat "enhanced" by remoteness in time!

Cornocalvinism is, however, directly harmful to a reviving horn player. The embouchure is composed of a complex network of delicate muscles that do not, in fact, respond well to being punished mercilessly. Their response to such punishment is, rather, to become seriously injured. Thus, it is important to grasp one essential concept in attempting to recover your playing ability: the need to rest. The work of the so-called efficiency experts of earlier times provides a useful lesson.

In the late 19th century, Frederick Winslow Taylor, often called the father of scientific management, conducted time and motion studies in order to determine the most efficient method of performing a variety of tasks. One of these studies is particularly illustrative.[6] Taylor studied manual laborers loading ingots of pig iron onto a railroad car.[7] He discovered that the typical workman working persistently could load 12.5 tons of pig iron per day. He selected a cooperative test subject and, stopwatch in hand, began to experiment with ratios of time under load and at rest. Taylor discovered that with the optimum conditions of 43% of the time under load and 57% at rest, the average worker could load 47-48 tons of ingots during the same time period! He also discovered that if the load were lightened, the ratio of work to rest could be increased. The message for us is clear: if you wish successfully to resume playing and build a strong and effective embouchure, the all-important "chops," in the most efficient manner, then you should rest frequently during practice, and more frequently as the material you work on gets more strenuous.

At this point, I must confess that this is my own most stubborn problem. I am in my heart of hearts a devout cornocalvinist who must struggle daily against this delightfully austere sophistry. Therefore, I know whereof I speak. My greatest frustration in regaining playing ability lies in the seduction of ignoring my own weakness and playing too hard, too long, too intolerantly, then stupidly punishing myself for being "weak" by playing even harder the next day! Even knowing what I know, I have fallen into the pit, and it has been only when and to the degree that I have conquered my own shameful proclivities that I began to make the greatest progress. To counteract this tendency, I often plan other activities so that I might intersperse periods of practice with rest periods devoted to some other worthwhile activity.[8]

Hornohedonism[9]

If your objective is merely to amuse yourself at home with no intention of entering any kind of performance activity whether private or public, and if you have an infinite tolerance for stiff and hurt lips, then yielding to hornohedonism is fine. This overzealousness in pursuing the immediate gratification of any and every desire seems an obvious folly and easy to avoid, but it is no such thing. The impulse is allied with and abetted by the imaginative memory of that "golden era" when we could play anything at all, however high, low, fast, slow, loud, soft, or grueling, while never tiring or getting a stiff lip. The beginning of the slippery slope to hornohedonism is the nearly irresistible desire to drag out all our favorite pieces and try to play them immediately.[10]

As in life, this kind of unrestrained self-indulgence bears a price. Constant straining in playing material too difficult too soon and for too long at a time will result in rapid burnout. I have already mentioned that health clubs strongly caution their new members against such exercise. Precisely the same is true when returning to practice. The weak embouchure's delicate condition is extremely susceptible to injury that can last for weeks, and only rigorous self-restraint can prevent such disheartening damage. The good intentions

and efforts of very few will survive a second hurt lip that results in a month-long convalescence with drastically reduced ability.

Regimen

I have found that it is necessary to develop and adhere to a rigorous discipline in regard to certain aspects of playing in order to re-develop playing ability successfully. This discipline relates both to routine and to various physical aspects of playing. The formation of a stable routine will greatly enhance reliability and greater regularity in progress. A strict, unflinching attention to the vital mechanical aspects of playing will also increase the uniformity of results. An inconsistent warm-up, an embouchure allowed to shift like the sands of the sea, a practice routine that varies widely, overtaxing one day and too slight the next, all of these impede steady reliable development and increase debilitating frustration.

Routine. It is necessary to establish a routine of practice that will gradually, consistently, and safely rebuild playing ability. Proper rest at every level of the routine is as important to consider and schedule as actual playing time itself. A slow and gradual development will result in more rapid progress in the long term than short bursts of intense work interrupted by long periods of injury and recuperation. The routine should be plotted out to support a progression of practice at the daily, weekly, monthly, and yearly level. The routine, however, exists for the player, not the player for the routine. Should injury occur, it is more important to rest appropriately than mindlessly to follow the practice schedule and inflict even greater harm.

In the beginning, plot out a weekly schedule of practice, incorporating frequent off-days for rest. For example, an initial schedule of practice on Monday, Wednesday, and Saturday allows for a slight concentration at the beginning of the week and increased rest at the end. It also avoids practice on what is often the most available leisure day, Sunday, when one is most likely to yield to the temptations of overindulgence that will result in injury. This schedule should persist for a month or longer until the player feels that the embouchure can tolerate an increase. The next block of weeks should plot out two practice days in succession, again with increasing rest as the week progresses. It is impossible to attempt to prescribe one universally applicable practice schedule, but it is certain that the player's inclination will always be to over-optimism and overzealousness. Self-restraint is a vital factor.

The individual practice day during this early stage should be equally regular and include only ten or fifteen minutes of gentle practice either over two practice sessions or in one session, using the rule of one-third practice time to two-thirds rest. In the early weeks, this will accommodate little more than what once would have been considered a short warm-up. The lip absolutely must be "reawakened" gently. By the end of the second month, one should have advanced at most to a daily practice total of twenty or thirty minutes on three or four days per week, each day divided into two practice sessions and with the heaviest practice day followed by two off-days. Subsequent blocks of weeks will gradually increase both the number of practice days and the length of practice time.

I feel that, had I followed this kind of routine when I first resumed playing, I would have made much more rapid progress. As proof, only when I began to introduce greater regularity and most especially ample rest into my practice schedule did I drastically reduce and almost eliminate periods of "stiff lip" and begin to make real progress in endurance. For most players, the demands of a "day job" can actually have the healthy effect of imposing regularity and brevity on the practice schedule. A short warm-up for a very few minutes before work and a somewhat longer session in the evening on specified days should fit readily into the work routine.[11]

The player who is trying to recover any fairly high level of previous skill should expect as a reasonable goal a period of one year or more. This may seem dismaying, but it need not be, for the player can make use of this time to strengthen previously weak points and even expand ability. I find, as I believe almost all middle-aged individuals will, that I am an incomparably more self-reflective player now than I was as a graduate student twenty-odd years ago. The need to relearn has forced upon me this habit of constant self-evaluation, with the result that I have improved in some aspects of playing. It has also had a direct impact on my teaching, for, as I have become more conscious and analytical of my own playing, I have also become more capable of communicating the results to others.

During a lesson, one of my students was playing an assignment to so little effect that I asked whether he had practiced it, to which he responded "kind of." On my inquiring what "kind of" meant, he clarified, "well, I practiced it, but I practiced it wrong!" So also will it avail little if one who resumes playing merely resumes playing wrong. The foundation of playing is form, by which I mean proper embouchure formation, mouthpiece placement, and distribution of pressure. Extensive discussions of form may be found in the literature.[12]

Embouchure. Apart from the difficulties inherent in attempting to cajole out-of-shape muscles into forming a proper embouchure, two problems seem to arise as most predominant. The first is the familiar tendency of the chin to creep up as one ascends in the range, clamping the teeth and lips together and thereby actually preventing the embouchure from attaining the tautness necessary for higher notes. The second is the "flabby corners syndrome," or the tendency of the corners to open up in the low range, allowing the aperture to collapse and the low note to disappear.

The key to avoiding these problems is to build slowly.

Develop immediately the self-discipline to accept nothing but proper form in the work of the embouchure through the range. Progress does not come through the immediate gratification of allowing yourself to do it wrong, thereby spitting out a note of poor quality. Wrong form is a dead end, and cannot produce dependable control of the range and good tone quality.

Mouthpiece placement. The traditional placement of the mouthpiece is two-thirds on the upper lip and one-third on the lower.[13] Certainly placement varies somewhat according to a variety of factors, such as teeth and lip size and formation, but long experience has proven the general formula to be effective. For a recidivist player who did not originally use this traditional placement or for one who has no recollection of it, I strongly advise taking this opportunity to institute it. In the great preponderance of cases, it will enhance the player's potential, for there are real reasons underlying its success.

A mouthpiece placement that slips below one-half on the upper lip usually has dire consequences. It allows the upper lip to become clamped between the mouthpiece rim and upper teeth as in a vice. The result for tone is bad enough, but it also prevents the flexibility of the top lip necessary to operate effectively throughout the full range from the upper to lower registers. I have most often seen this embouchure in those with a greater overbite that normal. Proper position in all but the most severe cases is possible but is difficult and often strenuously resisted by younger students, which can result in a serious developmental impediment.

The correct placement is thus imperative for facilitating proper re-development, especially of tone quality and range, but also has distinct implications for flexibility and accuracy. Certainly there are examples of fine players with eccentric form, but they are the famous exceptions that prove the rule. On resuming playing after any lengthy hiatus, one would do well to make a habit of practicing for some period of time each day before a mirror. The most critical period is during the warm-up, when the mental attitude and physical conditions for the rest of the day are fixed.

Pressure. For distribution of pressure I use the unscientific but vivid formula: placement is two-thirds upper and one-third lower, pressure is one-third upper and two-thirds lower. The mouthpiece must be slightly tilted off the upper lip so as to allow it the freedom and flexibility necessary to play in both the upper and lower ranges of the instrument. I doubt there is a horn player alive who has not at some time struggled with the problem of excessive pressure. This is always the result of "jamming" the mouthpiece onto the upper lip and so clamping the lip between it and the teeth. The temporary "improvement" in the upper range that results is illusory, and the insidious practice is entirely destructive. Excessive pressure causes the aperture to flatten out and close, requiring greater support to "blow" it open. The increased air speed results in a faster vibration of a smaller aperture, resulting in the characteristic and unpleasant "pinched" tone.

But, the adverse consequences extend beyond tone quality. The practice is degenerative of the fragile muscle tissues, depriving them of blood and so of oxygen. Waste products build up in the tissues, cells die, stiffness develops, and so begins the extremely vicious circle in which excessive pressure begets even more excessive pressure in order to maintain the same results. Ultimately, tissue fatigue results along with a loss of the high range, which gradually slips lower and lower into the middle range and impairs the tone quality as well. An early sign of this problem is a fuzzy tone quality in the player's upper range, which develops into a loss of the higher notes after a brief period of playing and eventually culminates in nearly a total loss of the high range. Few temptations will be greater to the player than that of excessive pressure. It is absolutely imperative to resist the temptation; otherwise, it will inevitably and universally result in a frustration so complete as almost always to annihilate the player's aspirations.

Warm-up. The institution of a wholesome warm-up that will awaken and exercise the critical factors of playing and on which the day's subsequent practice may productively be founded is critical for re-developing playing potential. The tendency at the early stage of resumption will be to disregard the importance of the warm-up and to "jump right in," trying out everything you would like to be able to do during the day. The result will most likely be that you will ruin any possibility of effective playing for the remainder of the day.

I constructed my own warm-up on gently awakening four major factors of playing: breathing, tonguing, embouchure, and ear. The qualifier "gently" is important. Though I, admittedly, have only gradually come around to it myself, my concept is quite similar to the warm-up outlined by Verne Reynolds.[14] I recommend a warm-up that centers on gentle long tones and slurs, along with some exercises for the ear. The critical techniques that a recidivist will need to establish firmly are proper breathing, coordination of the tongue and air, flexibility of the lip, and connection of the horn to the brain through the ear.

Gentle long tones beginning on c' and gradually expanding outward give the player the calm, low stress kind of exercise necessary to concentrate on breathing and initial articulation of the note. It is all too easy to forget about the necessity of good air control. Most players will tend to concentrate on range and accuracy without first developing air control, the factor that makes them possible.

Slur exercises enable the player to concentrate on the use of the air and development of flexibility of the embouchure in the context of moving pitches. Just as breathing and tonguing are taken for granted, so the ability to move smoothly from one note to another, whether ascending or descending, is often neglected. Careful slur exercises focus

attention on the proper coordination of the embouchure and air that make slurs successful. The gentle movement of the muscles in the lips permits a gradual awakening of the tissues and stimulation of the flow of the blood. Individual players may prefer to devise their own exercises or refer to those as may be found in the Farkas and Schlossberg books.[15]

Ear-training is the final component of my warm-up. I have devised several play-and-sing exercises along the lines of Reynolds' suggestions.[16] The idea is to devise a series of intervals that are to be performed in sequence, with each note as the point of departure for the subsequent one. I do not attempt to challenge the range of the horn but the range of my ear, always trying to include notes outside my own singing range. This will greatly enhance the player's accuracy and confidence, items in short supply during the initial stages of resuming the horn!

Throughout the warm-up, I constantly observe, reflect upon, and try to inculcate proper breathing, support, tonguing, and pressure. Observation and evaluation are as important in the warm-up as what comes out of the horn; in other words, the mental aspect is as important as the physical.

Practice

Obviously, no one can create the ideal practice session for another because no two players' needs will be the same. General considerations begin with the injunction to rest appropriately, just as in the warm-up. The daily practice session is the place for regular work on scales and arpeggios, attacks, and long-tone and control building exercises such as those in Schlossberg. Further literature for practice must be selected according to the evaluation of the individual according to specific needs. Each player will likely find that different aspects of playing will develop at different rates.

Technical agility can be expected to recover rapidly after only a few weeks, especially if scales and arpeggios receive regular attention, along with technical etudes. My own experience was that the rustiness in my fingers disappeared very rapidly, even before I noticed it.

Range will be reacquired more slowly, and gradual work is the key. I found that my own progress proceeded by the ever-familiar plateaus. Slow steady work will avail far more than concentrated, anxious strain. Range is the result of a complex of factors, such as air control and support, strength of the embouchure and abdominal muscles, refined control and shaping of the air stream in the oral cavity, and "putting it all together," all of which must develop in order to produce the desired success. This, I believe, is the cause of the plateau effect. Anxiety leads to overwork, not to success. Ironically, only after I had given up ever being able to re-develop my range above c''' did I begin to make progress! It will come in its own good time as all conditioning factors develop.

Air control and capacity are all-important and require constant work by any player. They will probably develop at a moderate and steady pace, if you work on them regularly. Long-tones and Schlossberg-like exercises are the basis of progress.

Progress in *tone quality*, if you had it to begin with, will be almost immediate. I found that my tone was pretty much as always from the beginning, but that it "broadened" and "filled out" as I progressed in air control exercises, the connection with which is obvious.

Endurance has been and still is the slowest aspect of playing to develop in my own experience. In part, this tardiness results from extraneous factors, including mistakes I made in my approach to resuming playing which I have mentioned, and teaching lessons, which has often affected both my embouchure and practice time adversely. In my case, endurance has proven mercurial, here today, gone tomorrow. I suspect that, if I had kept such a log of my playing as I describe below, I would discover that the variability correlates with a complex of factors. Proper rest is, once again, essential to building endurance. Playing in an ensemble, where rest is built in, is a good way to develop endurance after you have reached a certain level of proficiency. If you start playing again "cold turkey" in a church orchestra or brass quintet, the demands will be too great and too sudden, resulting in frequent injuries.

> My greatest frustration in regaining playing ability lies in the seduction of ignoring my own weakness and playing too hard, too long, too intolerantly, then stupidly punishing myself for being "weak" by playing even harder the next day! Even knowing what I know, I have fallen into the pit, and it has been only when and to the degree that I have conquered my own shameful proclivities that I began to make the greatest progress.

In my own early months of resuming, I pursued one technique that helped me both to rebuild endurance and to evaluate my progress. This technique should not be attempted until after at least two months of playing. Choose an etude that you can play readily without extensive practice, one of the longer ones from Volume one of Kopprasch's *Sixty Studies* is suitable. The etude should be one of a uniform style and require only a moderate range, approximately from f to f''. Divide and mark it into reasonable units of as little as two but no more than four measures, depending on the time signature and speed. Practice should be accompanied by a metronome set at a moderate tempo. During every practice session of the first week, play each segment followed by a rest

of equal length. Stop at the point your embouchure begins to feel tired. In each subsequent week, try to increase the amount you play by one unit of two or four measures, but not at the risk of injury. If you become fatigued early, before the usual stopping point, then stop at that point. There is always tomorrow.

You should always practice this exercise at the same point in your practice day, when your embouchure will be most nearly the same. This will increase the uniformity of the experience. Playing is an extremely complex phenomenon composed of countless factors, and complete uniformity of performance over time cannot be achieved. Do not become disheartened if your progress is not uniform and regular, this is normal. After you can play the entire etude in this manner, very gradually reduce the length of the rests by a beat or two, beginning with only the first two or three. Eventually you will be able to play the entire etude without the rests and without fatigue. At that point, or possibly somewhat before, you should possess sufficient strength to join an ensemble without continually inflicting injury on yourself.

In planning your practice sessions, you will discover that there are innumerable things you will want to work on: high range, low range, loud and soft playing, attacks, slurs, transpositions, lip trills, technical etudes, lyrical etudes, solo repertoire, orchestral repertoire, and so on. The list is endless, and if you yield to the urge to do everything at once, you will soon congest your practice plan so severely as to induce frustration from lack of focus and fatigue from over-playing. For at least the first six months, emphasize breathing and air control, slurs for flexibility, and scales and arpeggios for finger agility. These and a little work on attacks and endurance should form the foundation of your practice sessions for the good reason that they are the foundation of the basic playing technique.

Progress Evaluation

The individual player's practice will be dictated by previous experience and attainments, stage and needs of re-development, natural inclination and taste, and any external demands and requirements. Discretionary material should, of course, be judiciously chosen in accordance with the tenets of reasonable expectations and progressive development.

I would suggest, after a certain degree of competency has been achieved, the selection of an evaluation piece that the player may work on regularly and long-term. Nothing is more encouraging in developmental situations than the realization of progress and fulfillment of goals—management by objective, as the business literature would call it. This evaluation piece should be recorded at regular intervals, I suggest monthly, and on separate tapes carefully dated. These successive recordings may be used briefly for the purpose of immediate evaluation and improvement, but should then be set aside in order to accumulate a historical perspective. For instance, the player might scan the entire series at intervals of six, nine, and twelve months in order to receive a synopsis of progress. If practice is regular and steady, then the result should be rewarding.

The selection of a slow lyrical piece will more readily display progress in the important areas of breathing, air support, control, and uniformity of tone throughout the range than will a purely technical one, such as a Kopprasch etude. This idea I suggest partially from hindsight. I did, in fact, select a piece for long-term study so that I might observe progress in those areas that particularly concerned me. I chose Franz Strauss' *Nocturno*, op. 7 on the grounds that it was not highly technical but required a high degree of control in embouchure and air. Only after a year's work did I realize that the recordings I had made sporadically for immediate use and subsequently erased would have given me an excellent and gratifying document as I progressed to higher levels of the abilities I sought.

As I mentioned earlier, the reinforcement of positive expectations is very important in generating morale and instilling motivation. Such progressive recordings will almost certainly supply this needed reinforcement in an objective manner.

Injury & Recovery

Once again, I regret that my advice in this section comes mainly from hindsight and the School of Hard Knocks. Of course, the best response to injury is to avoid it by the application of sensible practice and performance habits, but we are not always sensible or entirely in control of our playing. For instance, injury can easily be precipitated by the inexperienced conductor who, after the dress rehearsal, decides that he likes the appearance of heavy velvet curtains at the back of the orchestra instead of sound-projecting flats. Suddenly, the horns must play at three times the volume level, thereby reducing the lip to hamburger for the next day.[17]

We are more in control of our own practice, but I have already alluded to the dangers of hornohedonism. It is actually quite easy, especially if the lip is responding well for a change, to get so involved in playing as to forget to stop and rest. I have found that seldom does the lip announce its fatigue until too late. The price is paid on the following day or even the day after that. Since one seldom or never knows for certain that the lip is injured until it is too late, it is necessary to learn how to stop before that event, to "quit while you're ahead." This usually involves some degree of frustration, for you must quit playing while you feel that you are still playing well, not when you begin to see the evidence of fatigue.

There are certain clear indicators of when it is already too late. Among the most obvious of these are: exhaustion of the embouchure, evident in an obvious failure in response; a

bruised sensation of the muscles often accompanied by actual pain; an irritated or burning sensation of the lip; fuzzy tone and inability to control the pitch; increased inaccuracy. It is usually only on the next day that stiffness, swelling, and soreness appear. I have also found that on some occasions over-exertion on one day is followed on the next by indications of injury so slight as to be deceptive. Do not be deceived. To play in such a condition precipitates the most serious injury of all.

A small degree of over-exertion, resulting in a modest amount of stiffness the next morning, can be partially and safely ameliorated by a gentle, intelligent warm-up with plenty of rest, followed by a light practice that day and perhaps on the following one as well. If the injury is serious, simply do not play. You are not under the obligations of a professional who must perform. If you play on an already injured lip, you will extend the duration of the damage many times over. Since resuming playing, I have twice, I am embarrassed to admit, injured my lip so seriously as to require a month for its recovery. On both occasions, it was the result of my foolishly playing on an already injured lip. If you demonstrate forbearance and common sense by "laying off" a few days, the frustration will be mild and short. If you persist, it will be long, debilitating, and so devastating to some players as even to cause their abandonment of the project.

A great asset, which again I suggest from hindsight, would be the maintenance of a regular practice log, in which should be noted duration of practice and performance, pieces played, rest taken, and any abnormalities in performance. The log should also chronicle injuries, their type and severity, duration of recovery, and methods employed for recuperation. The only cure for injury is rest, followed by a brief and sensible period of rebuilding. The disappointment resulting from an injury ignored and exacerbated serves only to reinforce the negative expectation of failure.

Literature

I know of no literature specifically directed to the present purpose of re-developing playing ability. For information on playing, the books I have found most useful are those of Reynolds and Farkas. Both also contain valuable exercises for warm-up and other purposes. The Schlossberg book, already cited, we may steal from the trumpets for its invaluable studies in developing proper breathing and lip flexibility. For many, the hoary Fussell book and the more recent *Foundations for Superior Performance* from the school band method literature will provide valuable material.[18] I also like the *Parès Scales* book, and Barry Tuckwell's reference method offers some useful exercises.[19] No doubt each recidivist will be able to fall back on former method and etude books and will want to explore new ones for material.

Perhaps the most interesting dimension and greatest asset that an adult re-learner will discover is a more fully-developed brain! Take advantage of it and put it to use. It is vital in this process for the player to develop the techniques and habits of constant self-evaluation. Build on this and create your own exercises that are tailored to your own developmental needs. Perhaps a recidivist somewhere will someday produce a recidivist method!

Summary

In my former life as a librarian, chance placed me in a position to lead my field in the development of preservation practices applicable specifically to music. In writing and lecturing in that field, I always felt it incumbent upon me to point out my errors, failures, and hindsights, for they are usually more instructive than successes. I have continued that practice here. As I tell my students now, "please listen to me and benefit from my vast accumulation of error!" I would sum up the major points of this article thus: put aside anxiety and get started, form reasonable goals, go slow, rest a lot, and don't be dumb!

A Recidivist Mission

In the course of writing this article, I came to realize that there is a larger role for recidivists than merely self-gratification or filling out church orchestras. Why has this terribly difficult and maddening instrument survived? Because it is so beautiful and so irreplaceable. Despite all its flaws, players, composers, orchestras, and audiences will not give it up.

Even though the nation's colleges must surely graduate a few hundred horn players each year, there is a chronic shortage of horn players within the non-professional musical world. The professional "market" absorbs few, leaving the remainder to find, as I did, alternative careers in or out of music. Unfortunately, the few surviving professionals become isolated from the broader public. Aside from those few members of this larger public who are fortunate enough to live in areas supporting a professional ensemble—most of whom are adults and not children, the future players—people seldom have the opportunity to hear the horn. The evidence of this appears clearly in beginning public school music programs, where the best-recognized instruments are the trumpet, saxophone, and drums, those most conspicuously shared with popular music.

The long-term development and enlargement of the available pool of horn players requires that the instrument be heard and promoted more widely and frequently. But there are too few horn players to go around in this non-professional area, resulting again in the fact that too few people, especially young people, have an opportunity to hear the instrument. And hearing it is important. I always ask my beginners why they chose the horn, and surprisingly often they answer that they heard it played by another student or the band director "and it sounded real cool."

A student from a rural high school, who had pursued her entire school career without the benefit of a private teacher, once said to me that her greatest obstacle was never having heard a real horn player and so never knowing what the horn was supposed to sound like! It was this statement, by the way, that resolved me always to play in lessons despite the limited harm it does to my lip. Recordings are available if one is persistent enough, but what aspirant will seek them out unless already encouraged to do so by a live experience of the horn? Enthusiastic and even modestly capable recidivists can fill a huge void in the community, both in ensembles and as soloists, and thus give a much larger public the opportunity to hear the horn.

There are too few teachers, especially for the young and the beginner, whom I find require the greatest skill in teaching. Advanced players most often accept only advanced students. I understand the situation, but it is sad when the advanced player is also an excellent teacher. Too often young horn players are relegated to well-meaning general brass teachers who may only inadequately understand the peculiarities of learning the horn and have no direct experience of its difficulties and frustrations. Recidivists can help fill this gap. If you were a high school player who had the advantage of studying privately, or if you advanced to a college career, or if you are a player who is a natural teacher, why do you not take a few students, an evening's worth? I assure you it is more entertaining than television and incomparably more satisfying.

Enthusiastic and even modestly capable recidivists can fill a huge void in the community, both in ensembles and as soloists, and thus give a much larger public the opportunity to hear the horn.

There is a very great need for you, the recidivist. You may well provide many with their only opportunity to hear the horn. You may be the only guide in helping another to play. You can be an important part of the future, the one whom a child hears playing in a community band concert or a church service and becomes enthralled, a child who may become a professional someday or, as important, another stalwart promulgator of the horn like yourself. You can do these things, you can be an agent of our heritage, you can be the sound of the horn in the ears of the future.

Notes

[1]I have been utterly dumbfounded since returning to Oklahoma at the proliferation of church and community orchestras and bands as well as amateur chamber groups. When I left some twenty-odd years ago, there was no life after high school band for would-be instrumentalists, save for a small number of professionals.

[2]Fear of returning to the horn.

[3]Ralph M. Stogdill, *Individual Behavior and Group Achievement* (New York: Oxford University Press, 1959).

[4]Ronald N. Ashkenas and Robert H. Schaffer, "Managers Can Avoid Wasting Time," *Harvard Business Review* 60, no. 3 (1932): 98-104.

[5]I have found that overzealousness has been a major problem in my own case. It receives further attention below.

[6]Frederick Winslow Taylor, *The Principles of Scientific Management* (New York: Harper Brothers, 1919), 40, 57ff.

[7]If the objection is raised that this gross labor is inapplicable to the refined "work" of the embouchure, then I would argue that, in relative terms, we probably place greater strain on the muscles of the embouchure than did the pig iron handlers on their muscles.

[8]I did, in fact, write the drafts and revisions of this article during such periods.

[9]This is a self-destructive self-indulgence in playing anything, anytime, with no attempt at a regular and reasonable development and no concern for the debilitating damage that will inevitably result.

[10]Again, here I confess to being a sinner. The first things I decided to work on were Reynolds' *48 Etudes*, Weber's *Concertino*, and Britten's *Serenade*!

[11]For any who, like myself, may try to combine a resumption of playing with teaching lessons, I must add a further warning. I insist upon playing for students in lessons because it is vital in the early years for students to hear the horn. Nonetheless, such inconsistent and intermittent playing in lessons is adverse to one's own playing condition.

[12]Verne Reynolds has some very good comments on embouchure, placement, and especially pressure in *The Horn Handbook* (Portland: Amadeus, 1997), 24-26, and elsewhere.

[13]Reynolds, *Horn Handbook*, 25. Philip Farkas, *The Art of French Horn Playing* (Evanston: Summy-Birchard, 1956), 19-27.

[14]Reynolds, *Horn Handbook*, 20-28.

[15]Max Schlossberg, *Daily Drill and Technical Studies for Trumpet* (New York: M. Baron, 1965), especially numbers one through fifteen.

[16]Reynolds, *Horn Handbook*, 30-31.

[17]Even in my fairly limited performance career this has happened several times.

[18]Raymond C. Fussell, *Exercises for Ensemble Drill* (Miami: Belwin, 1967); Richard Williams and Jeff King, *Foundations for Superior Performance* (San Diego: Kjos, 1998).

[19]Gabriel Parès, *Parès Scales for French Horn* (Chicago: Rubank, 1942); Barry Tuckwell, *Playing the Horn* (London: Oxford, 1978).

Sion M. ("Ted") Honea received a BM in performance at the University of Central Oklahoma, where he studied with Melvin Lee. As a graduate student at the Eastman School of Music, he studied with Verne Reynolds and received an MA in musicology. Thereafter, he earned a Ph.D. in classics from SUNY at Buffalo. He was employed by the Eastman School for twenty years in various capacities, including assistant professor of humanities, conservator, and finally Head of Rare Books and Special Collections in the school's Sibley Music Library. In the latter capacity, he supervised the transfer of the IHS Archives to Eastman, and served as its first host archivist. He has lectured and published actively in the fields of classical studies, library science, and musicology, most recently exploring the methods and issues of teaching the humanities in professional education. On returning to his native Oklahoma in 1998, he was "drafted" by friends to teach horn and now devotes his time to maintaining a private studio in metropolitan Oklahoma City, instead of building a consulting practice in library administration and preservation as he had originally intended!

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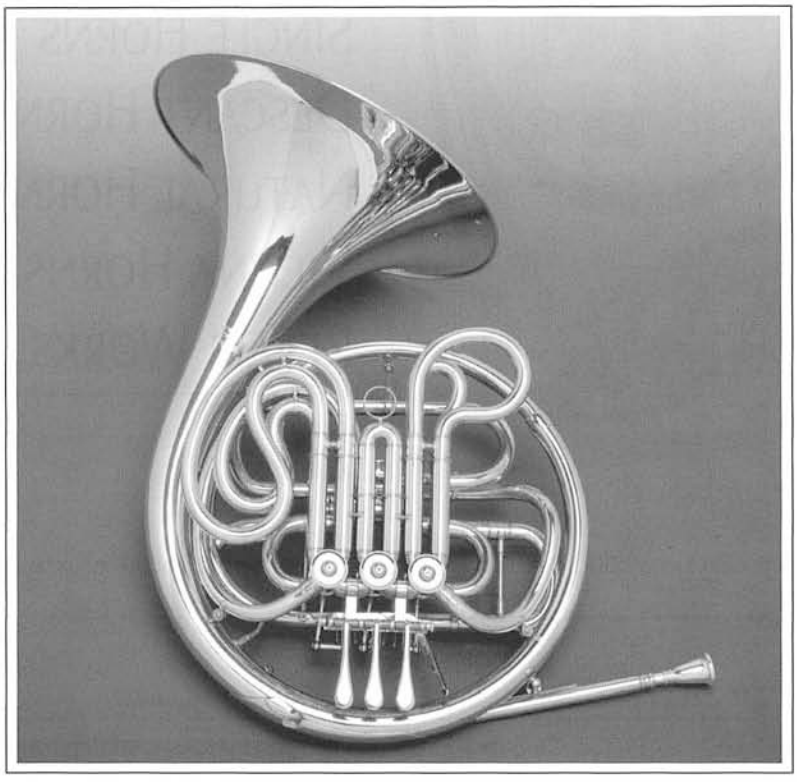

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Music and Book Reviews

William Scharnberg and Virginia Thompson, editors

The Courage to Teach: Exploring the Inner Landscape of a Teacher's Life **by Parker J. Palmer.** Jossey-Bass Publishers, 350 Sasome St., San Francisco, CA 94104, 1998. $22.

My favorite statement on the jacket of this book is "This book is good news—not just for classroom teachers and educators, but for all of us who are committed to the healing of our world."[1] Indeed, while much of the book is oriented to classroom teaching at the college level, many commentators stress that this book is as much about learning in general as it is about teaching. In any case, as horn players, we must be our own best teachers in the practice room, and as artists and artist-teachers, we must seek inspiration wherever we may find it. I found a lot of inspiration here.

I enjoyed very much the reflection evoked by the section on mentors, and, having read numerous sources available on various types of performance anxiety, I found it refreshing to read about the impact of *fear* on the activities of teaching and learning from a kind of broad sociological viewpoint.

As a teacher, I am fascinated by the process involved in the development of artistry, and the section on paradoxes seemed very relevant to the concerns we must address in our teaching of musicality and interpretation: "Teaching and learning require a higher degree of awareness than we ordinarily possess—and awareness is always heightened when we are caught in a creative tension. Paradox is another name for that tension, a way of holding opposites together that creates an electric charge that keeps us awake. Not all good teachers use the same technique,[2] but whatever technique they use, good teachers always find ways to induce this creative tension."

It was also very interesting to read a profound justification for cultivating a sense of community for a good educational setting. In studio teaching, we must endorse a (hopefully) constructive and healthy sense of competition while at the same time developing the type of "teamwork" required of good ensemble playing and professionalism in general.

As musicians, I think we have some of the principles Palmer offers already in focus. He explains how being "subject-centered" enhances the educational process, drawing teachers and students into "a transcendent third thing...The great thing is so alive that teacher can turn to student or student to teacher...Here, teacher and students have a power beyond themselves to contend with—the power of a subject that transcends our self-absorption and refuses to be reduced to our claims about it." Also, he very eloquently stresses the importance of finding ways to learn from our colleagues. The IHS is founded on that very purpose—to promote communication among horn players.

In the conclusion of this book, Palmer offers some sophisticated ideas on how to initiate movement for educational reform. In light of some of the current detrimental trends in arts education in the United States, these may be what people need to consider in order to persevere in the battle to maintain appropriate appreciation of and financial support for classical music.

If I have not properly conveyed how moving and passionate Palmer's writing is, perhaps the following passage from *The Once and Future King*, T. H. White's 1939 rendition of Arthurian legend, will help. Palmer presents it in its entirety twice!

> "The best thing for being sad," replied Merlyn..."is to learn something. That is the only thing that never fails. You may grow old and trembling in your anatomies, you may lie awake at night listening to the disorder of your veins,...you may see the world around you devastated by evil lunatics, or know your honor trampled in the sewers of baser minds. There is only one thing for it then—to learn. Learn why the world wags and what wags it. That is the only thing which the mind can never exhaust, never alienate, never be tortured by, never fear or distrust, and never dream of regretting. Learning is the thing for you."

If, as I believe, good teaching and learning related to the development of musicianship incorporates a very delicate balance between discipline and creativity, the problem is that we have a lot of resources to aid us in teaching the disciplined aspects of horn playing, but few to guide us in influencing the proper development of creativity. That is why we need to seek out provocative books such as this one (i.e., not limited to the study of Music) to help us with that endeavor. *V. T.*

[1]Joanna Macy, author of *World As Lover, World As Self.*

[2]Early in the book, Palmer emphasizes, "good teaching cannot be reduced to technique; good teaching comes from the identity and integrity of the teacher."

Six Suites for Violoncello **by J. S. Bach, arranged by Milan Yancich,** Wind Music, Inc., 153 Highland Parkway, Rochester, NY 14620, 2000.

Hornists began enjoying Bach's cello suites at least 50 years ago, primarily through Wendell Hoss' transcriptions published by Southern Music Company. These suites contain such a wonderful variety of musical material that some hornists alternatively choose to perform them from the cello edition. When transposed from the cello part, the tessitura encompasses the bottom of the bass clef to the middle of the treble clef. Wendell Hoss created his version by writing them an octave higher than the concert pitch (a fourth higher than

the transposed cello part). He also added articulation markings, suggested places to breathe, and attempted to handle the double-stopped material with grace notes.

The fifth and six suites are the most complicated for transcribers and performers. The fifth suite calls for *scordatura* tuning on the cello, where the top A string is lowered to G, so all the written pitches played on this string sound a step lower. The sixth suite was written for a five-stringed instrument, the "Viola Pomposa," reputedly invented by Bach. The extra string on this instrument allowed Bach to use a wider range and more multiple stops, thus creating an even greater hurdle for the transcriber. Those who have made it to this suite in Hoss' edition are confronted with pages of high notes or their suggested transposition for horn in E or D (yeah, sure!), plus two duets (*Gavottes*) and one trio (*Sarabande*).

Milan Yancich has transposed the first five suites up an octave and a fourth from the written original (or a minor seventh above the sounding pitch). So now we have four challenging keys in which a hornist might perform these suites: untransposed bass clef, bass clef transposed up a fifth (sounding the concert pitch), an octave higher than the cello in Hoss' edition, and another fourth above that in Yancich's edition. In Suite No. 1, for example, the key and first note for cello is G, performed as a written d by the hornist, or g below the treble clef in Hoss' transposition, or middle c' in Yancich's edition. Obviously, this places Yancich's version in a key that reaches c''' several times during the last few measures of the first prelude. For the strong high hornist, this key may be "easier" in terms of flexibility and response than the Hoss or cello version but more difficult in the categories of strength and stamina. Further, Yancich adopted the few articulation marks found in a manuscript copy of the suites, and does not add breath marks nor written solutions to the double-stop issue. However, he does include suggestions as to the performance of the chords in a brief preface, as well as a glossary describing the various dances. Interestingly, Yancich transposes the sixth suite down a step from the original key (D major down to C major, written G major for horn), so the first note is a written g below the treble clef. This places his version a minor third lower and thus is more practical than Hoss' transposition!

For those of us with failing eyesight, there are pros and cons to Yancich's edition. It is spread over 75 pages (vs. Hoss' 48 pages), so the note heads are large and clear. Unfortunately, there are many accidentals that are positioned over neighboring barlines or beams. Most hornists, I believe, would also prefer that the low notes in the sixth suite, which descend to G, be notated in bass clef rather than several ledger lines below the treble clef. Although I did not read through every suite, after playing several movements, I found two pitch discrepancies from the cello version.

For those hornists who do not own a copy of the suites, I would continue to recommend Hoss' edition. However, if you are a high hornist or simply have difficulty negotiating gymnastics in the lower register, or if you are looking for a refreshing change of pace, you should buy a copy of Yancich's edition. Those hornists who use these stimulating and challenging suites regularly know that a daily dose of Bach can be a wonderful antidote for many of the maladies we face in our musical world. They remain one of those purely musical places we can go to escape space and time. *W. S.*

***All Mortal Flesh: Variations and a Fantasy on the 17th Century French Theme of the Hymn "Let All Mortal Flesh Keep Silence"* by Tom Varner.** Tom Varner Music, 90 La Salle St. 12-D, New York, NY 10027, www.tomvarnermusic.com.

All Mortal Flesh, a work for solo horn that Tom Varner wrote for David Jolley in 1997, is an interesting exploration of that striking Aeolian melody. I feel very certain that this composition is an outgrowth of the work Varner was doing with melody during the preparation of his 1998 CD *The Window Up Above* (reviewed in the February 1999 issue of *The Horn Call*). In the liner notes for that CD of late 20th-century jazz, Varner states, "I wanted to simply explore a variety of songs that have an inner resonance, whether from family, religion, nation, or culture." I think this tune probably fits that bill, but while this solo horn work evokes a sense of improvisation from the freedom in its pacing (as do many works for horn alone), it is not improvisatory nor does it have any elements of what could be labeled "jazz."

The perfectly simple initial statement of the theme occurs in the treble staff (d to d') and is followed by ten brief variations (some much briefer than others) before the lengthy fantasy. The total range required is E (with an optional D) to b" (or d'"), but there is certainly much more of the bottom octaves than the top ones. The total performance time is approximately nineteen minutes.

The fantasy is very intense and features appealing changes in pacing, fast linear patterns that are alternately extended, repeated, fragmented and interspersed with intensifying silences, interesting contrasts in articulations, dynamics, and tessitura, and a powerful climax that dissolves back down to a final pristine statement of the theme. I believe that this work has a lot of depth.

Can one sustain an audience through nineteen minutes of solo horn? I think perhaps one can with a work such as this, and I am sincerely looking forward to trying. *V. T.*

***48 Lyric Studies* (based on the Vocalises of Concone and Bordogni) by Thomas Stevens**, Editions BIM, CH-1630 Bulle, Switzerland, www.editions-bim.ch, 1997.

Los Angeles trumpeter Thomas Stevens writes, "The 48 Lyric Studies consists of freely transcribed versions, or original studies derived from, selected vocalises by Giuseppi Concone (1801-1861) and Giovanni Marco Bordogni (1789-1856)."

The vocalises, transcribed in various other publications, are recognizable in the first few measures of each study. Mr.

Stevens then wanders away in the spirit of the original. The subtitle to this publication suggests "for Trumpet (or other treble clef instruments)." For horn, the tessitura is slightly high, with very few notes below the treble clef. In many of the studies, the original meter and/or key has been modified, invariably made more complicated. As the studies progress, they become more complex, with mixed meter and other rhythmic difficulties. If you are looking for relatively easy lyrical etudes to build tone quality and musical expression, these etudes were not created for that purpose. This edition is best suited to the advanced player in search of new, challenging lyrical material. *W. S.*

***Miroir* for solo horn by Jerome Naulais.** International Music Diffusion, 24 rue Etex, 75018 Paris, 1987.

Jerome Naulais is a professor, composer, arranger, and a prize-winning trombonist of Pierre Boulez's *Ensemble Intercontemporain*. He wrote this six-and-a-half minute solo (*Mirror*, in English) for Jacques Deleplancque, Principal Horn of the Orchestre National du Capitole de Toulouse.

Miroir very much resembles the challenging horn writing that has come out of Paris since the 1950s (e.g., Boutry, Bozza, Bitsch). The range includes G to c''', but the extremes are approached (mostly) by stepwise motion. The rhythmic interest originates from syncopations, silences, subdivisions, and inflections, rather than extensive meter changes. There is a sense of one tonal center, but beyond that, the work is otherwise pan-tonal. There are a few flutter-tongues, some glissandos in the top octave, and some interesting alternations of stopped and open. Probably the most difficult aspect is a few sections of fast and constant sixteenth notes in irregular patterns of minor seconds, major seconds, and minor thirds with varying enharmonic spellings; these sections look a lot like Etude No. 1 from Reynolds' *48 Etudes*. In general, the work's overall difficulty is roughly that of the Persichetti *Parable* (with a higher percentage of "valve action," and fewer section breaks), and not as technically demanding as Maxwell Davies' *Sea Eagle*.

Musically, the piece has some strong attributes. The opening establishes a tonal center and slowly expands around it beginning with the steps and thirds that later appear in the technical passages. The use of dynamic and other contrasts is very expressive and gives the work the conversational inflections of a spoken monologue. The slow-fast-slow form has a nice proportion. The pace at which the slow introduction accelerates overall into the fast section sustains interest because of its irregularities, and there is a conspicuous accelerando directly into the new (doubled) tempo. The approach to the climax near the end of the fast section is set up by a slower legato phrase of what is the most melodic and lyrical passage of the composition. The melodic material of this phrase is quite disjunct, but just doesn't sound that way in context. After the climax, the rallentando return to Tempo Primo is where a "mirror" becomes evident: the rallentando material is a kind of inversion of the accelerando passage, and the events or gestures of the initial slow section appear in an order that is basically reversed, so that the end is a clear return to the tonal center. *V. T.*

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***Blue Soliloquy* for Unaccompanied Horn by Steven Winteregg.** Pasticcio Music, 1999. $5.

***Three Moods* for Horn and Piano by Steven Winteregg.** Pasticcio Music, 1979. $16.

Steven Winteregg has made a number of significant contributions to our repertoire: *Visions and Revelations* (a concerto), a IHS Composition Contest Winner (*Flights of Imagination* for horn and string quartet), a couple of Honorable Mentions in the IHS Composition Contest (*Divertimento* for flute, horn, and double bass; and *Pastiche* for six horns), and a number of other chamber works that include horn. For a complete listing of his works, see http://www.amc.net/member/Steven_Winteregg/works.html.

Blue Soliloquy (originally named *Elegy*) was commissioned and recorded (Equilibrium #23, reviewed in the February 2000 issue of *The Horn Call*) by Richard Chenoweth with support from the IHS Meir Rimon Commissioning Assistance Fund. In a correspondence with Richard about the piece, he called it is a very personal statement, composed as a tribute to Chenoweth's father who "cared deeply and passionately about the arts and music," and "was a very strong supporter of Steve's work." It evokes the image of "an empty stage, after a concert, an empty hall, and the hornplayer sitting on stage playing an improvistory meditative reflection."

This solo is an accessible and meaningful five-minute piece (ABA, slow-fast-slow) with a few scattered and simple stylistic effects introduced: portamento, bend, swing, shake, flutter, and stopped. The range includes A to a-flat''. The rhythms and meter changes are interesting but not overly complicated, and the melodic material has the nice linear quality of comfortably idiomatic and soulful horn writing.

The *Three Moods* (also recorded on Equilibrium #23) are labeled "Dramatic," "Lyrical," and "Playful," and feature many characteristics similar to those of *Blue Soliloquy*, including constant meter changes with interesting rhythms, melodic material that, while not terribly disjunct, is in a fairly challenging contemporary harmonic language, but having fewer stylistic effects (a few relatively short glissandos, a couple of flutter-tongues, and, most notably, a short section of "half-stopped" in addition to stopped notes). The range extends from c to b'' (including one lone half-step trill from a-sharp'' to b''), but most of the material sits directly on the

treble staff, and there is no bass clef notation at all. The piano accompaniment consists primarily of relatively sparse rhythmic punctuations. The performance time of the entire work is approximately eight minutes. *V. T.*

***Four Easy Sketches* for Horn and Piano by C. D. Wiggins**, Phoenix Music Publications, J. Obrechtstraat 23, 7512 DG Enschede, The Netherlands, 1995.

In a note from the composer, Christopher Wiggins now claims a total of 30 works for horn, with his *Third Horn Quartet* due in 2000! Most hornists would probably modify the title of these to read "Four Relatively Easy Sketches." The first movement, *Fanfare*, for example, encompasses a pitch range of written g' to g", with dynamics from *pp* to *ff*. It is, however, the most difficult of the set. The second movement, a brief, quick dance patterned after a medieval *Branle*, lowers the range on both ends by a minor third (e'-e"). The third movement, *March*, is lower yet from c' to c" and the finale, *Lament*, returns to e'-e", however it is slow enough to be the least difficult of the sketches. What makes these pieces particularly interesting and similar to Wiggins' other scores is the very colorful piano accompaniments. If one were to omit the word "Easy" from the title, the accompaniments raise the level of the music to something worthy of performance on a recital by a more advanced hornist. *W. S.*

***Five Miniatures*, op. 85 (1989) for Four Horns by C. D. Wiggins**, Phoenix Music Publications, J. Obrechtstraat 23, 7512 DG Enschede, The Netherlands, 1994.

Although these miniatures were written several years ago, they just came to my attention and I believe this is their first review. The level of difficulty for nearly ten minutes of music is about Grade V (of six levels), performable by a good college-level quartet. Gratefully, the first part is not constantly high (written a" is the top note), although the slower fourth movement requires good stamina. The composer has given each of the voices stimulating and challenging material, sometimes crossing the voices to achieve that goal. More complex is the rhythm, particularly in the fifth movement where duple and triple subdivisions are performed simultaneously. The movements are arranged fast-slow-fast-slow-fast, with each of the fast movement ending in a "clever" manner. Once again, the colorful harmonies and rhythmic energy make an attractive combination. Both the audience and performers are likely to enjoy these very much. *W. S.*

***Deux Morçeaux de Concert* for voice (soprano or tenor), horn, and piano by Gaetano Donizetti as arranged by Jacques François Gallay**, revised by Daniel Bourgue, Éditions I. M. D. Diffusion Arpéges, 24 rue Etex 75018 Paris, distributed by Theodore Presser, 1 Presser Place, Bryn Mawr, Pennsylvania 19010-3490, 1995.

French hand-horn virtuoso, composer, and teacher J. F. Gallay wrote these duets for tenor or soprano, horn, and piano based on two arias from Donizetti's operas. The arias, while offered in both the original Italian and a French translation, are titled in French: "Une Larme Furtive" from *l'Elisire d'Amore*, and "Fuis Laisse Moi" from *Roberto Devereux*. The vocal tessitura of both pieces tends to be in the middle to upper region of the staff, with a b-flat" in the second aria as the highest pitch. The horn obbligato in both movements encompasses written g' to g". Certainly, if the music of Donizetti is appealing to the performers, these are well-conceived arrangements. In the aria from *L'Elisire*, the horn provides an introduction and coda, with fine duet writing throughout. In the other aria, the voice and horn alternate melodies at the beginning then join toward the end, including a final duet cadenza. These admittedly "sappy" arias should be especially appealing to hand hornists. *W. S.*

The following compositions were written by Mark Schultz for Thomas Bacon and James Graber, who, in turn, recorded them on Voices from Spoon River, Music & Story Narration, The Golden Horn plays the music of Mark Schultz, *Summit DCD243. See a review of this CD in* The Horn Call *XXX, no. 2 (February 2000). They are available from the composer through JOMAR Press, 6005B Cameron Road, Austin, TX 78723 (mschultz@jomarpress.com). Unless noted in the reviews below, all include software-generated scores and parts.*

***Sauropods* for two horns and piano** (1998) $12.50
***'Raptors* for two horns and piano** (1998) $15.50
***Rainbow horned-dinosaur Anne* for soprano, two horns and piano** (1998) $15.50
***Singing out of the lips of silence* for two horns and piano** (1996/1999) $15.50
I and my Annabel Lee (not sent for review) $12.50
T. Rex (revised 1999) $12.50
***Voices from Spoon River* for two horns and piano** (revised 1999) $29.50
***Beast Tales* for two horns and piano** (revised 1999) $29.50
All of the above plus *Voices from Spoon River* CD $115.50

Sauropods for two horns and piano is both very enjoyable for the audience and the most approachable composition of the above list for the intermediate to advanced hornist. The tempo is slow and the range is narrow (d-flat' to f' for the first horn and g to g' for the second), although a wide dynamic spectrum is exploited. The piano part is more difficult than either horn part.

'Raptors for two horns and piano is much more difficult than *Sauropods*. Here both hornists must have a fine double-tongue, flutter-tongue, a quick single tongue, a strong dynamic range, and be able to vocalize and play the same pitch.

The first horn range is written a-flat to c''' and the second, e-flat to f#''.

Rainbow horned-dinosaur Anne for soprano, two horns, and piano is published in a clear manuscript version. It is marked "smooth, jazzy" and begins with the soprano snapping her fingers. In addition to singing a fanciful text that includes words that rhyme with "tough" (rough, bluff, guff, cuff, fluff, gruff, huff, puff, stuff, buff, enough), there are "nonsense" scat syllables such as the line: "bah doo'n dee dah doo nah bah-uhm bahd dah'n dee day." The muted horn parts are simply unison jazz rhythms with no melody, thought several places are open for improvisation. An extroverted soprano, comfortable in the jazz idiom is obviously required to pull off a good performance of this work.

Singing out of the lips of silence for two horns and piano is not a whimsical work like those above. Although most of this composition projects a harmonic and rhythmic "atmosphere," rather than operating on a melodic level, the range and control needed to bring off a fine performance are formidable. It begins with a "whoosh" of air from the hornists followed by an outburst in the piano. Four of these piano outbursts are separated by lulls in the ensemble. From here, the composition begins to quietly unfold in triplets that move harmonically in and out of synchronization. This section builds to a climax and begins the slow process of ebbing and surging to the quiet end. The horn parts are rhythmically complicated, and include lip trills, some stopped horn, and a passage where both players must hum in tune with each other. It is a challenging and evocative work.

As to the revised works, there does not appear to be enough revision in the compositions to warrant the purchase of a new version, if you own an older one. Of the three listed, T. *Rex*, reviewed as *Dancin' Dinosaurs* in *The Horn Call* XXII, no. 1 (October 1991), is now available in software-generated parts. *Voices from Spoon River* was reviewed in *THC* XXV, no. 2 (February 1995) and *Beast Tales* in *THC* XXIX, no. 4 (August 1999). *W. S.*

***Pieza de Repente (Morçeau de Concours)* by José de Juan Martinez**, International Music Diffusion Arpèges, 24 rue Etex 75018 Paris, 1996.

This publication for horn and string quartet (double bass *ad lib.*) is offered under the banner "Javier Bonet Collection Corniloquio." According to the preface, Martinez (1812-1882?) was a professor at the Maria Christina Royal Music Conservatory of Madrid when it was founded in 1830. He was one of the most famous trumpeters of the 19th century and a musician at the Royal Chapel in Madrid from 1848 to 1882. This work was written for the hand horn examinations at the Royal Conservatory. There are three sections to the solo: Allegretto, Andante, and Tempo di polacca. The opening Allegretto contains little for the horn, but the ensuing sections more than make up for lost time. The Andante is elegant and the Tempo di polacca. gymnastic. The written range of the F horn part is c to a'' (c'''). This is quite a fine solo, on par with works such as Cherubini's Sonata No. 2. If a piano reduction of the string parts was available, this solo would quickly become a popular recital piece! *W. S.*

***Three Sketches for Oboe, Horn, and Piano* by Anthony Plog**, Editions BIM, CH-1630 Bulle, Switzerland, www.editions-bim.ch, 1995.

This interesting nine-minute, three-movement trio is written in Plog's "serious" mode rather than in flavor of his popular *Aesop's Fables* and *Animal Ditties*. His harmonic language here tends toward the colorful bitonality of Poulenc. In the first movement, a brief Andante introduction and coda surround a jaunty Allegro. One wishes that the Andante second movement included a more specific tempo indication as the subdivisions played in the oboe and horn include rather rapid quintuplets and sextuplets over a plodding piano accompaniment. While the movement begins in a quiet "nocturnal" fashion, it builds to a tremendous climax and then returns from whence it came. The final Allegro is a very animated, mixed-meter movement that requires light, quick technique from all three members. At the climax of the movement, the opening of the first sketch is alluded to in the piano under a polyphonic texture in the oboe and horn. Rather than ending in a flashy manner, the sketch simply wisps away. Similar to Plog's other works for horn, the range is modest: written f# to a-flat''. Likewise, oboists will enjoy this composition because it avoids the instrument's difficult low range and only ascends to e-flat'''. The piano writing is moderately difficult and, typically, contains a great deal of contrary motion. Although *Three Sketches* may not be a "crowd pleaser," it is a solidly-crafted and sincere work, worthy of our attention. *W. S.*

***Suite for Piano, Oboe, and Horn in F* by Alexander Arutiunian**, Editions BIM, CH-1630 Bulle, Switzerland, www.editions-bim.ch, 1998.

Alexander Arutiunian, born in Armenia in 1920, has become one of Russia's most prominent composers. Although his trumpet concerto is his best-known work, he has composed works for all genres. His compositional style is influenced by Armenian folk music and the lush Russian harmonies of Borodin through Prokofiev. This three-movement, eight-minute trio was written in 1998. The first movement, Moderato, opens with a six-measure horn call featuring a sixteenth-dotted-eighth motive that is heard in at least one voice in every measure of the movement. An Andante sostenuto follows with melodies that are primarily modal scales over a slow moving piano part. The third movement, Allegretto, is a cheerful 6/8 with predictable hemiola.

The horn part only ranges from d' to b-flat'', with a tessitura mostly in the staff. The oboe range is a bit wider from d' to e-flat''' but the part is not technically complicated.

Likewise, the piano score is not very challenging. Compared to Plog's trio above, this *Suite* is more pleasant, tuneful, and less complicated but also projects less musical substance. However, when one considers the repertoire for oboe, horn, and piano, the rather lengthy Reinecke and Herzogenberg trios are the only two deemed worthy of regular performance. Viewed in that light, the briefer Plog and Arutiunian trios should be welcomed with opened arms! *W. S.*

***Suite for Horn Octet* with optional Snare Drum and Gong by Normand Lockwood.**[1] Emerson Horn Editions, P.O. Box 101466, Denver, CO 80250, http://www.emersonhorneditions.com/.

Yet another demanding horn choir composition has been dedicated to the hardy men and women of the Rocky Mountain Horn Ensemble.[2] Lockwood's suite consists of *Overture, The Call, Chorale,* and *Conclusion.*

The opening of the *Overture* is a rhythmically punctuated prolongation of bi-tonal major triads a step apart (written D major and E major), but voiced over two and a half octaves. What follows is a constantly changing palette of contrasts in texture: a very sparsely contrapuntal melodic material in only a few parts at a time, fragmented throughout the eight parts; clusters undulating in unison rhythm; a dialogue between two horns; and other features all contrasted as well with various mood changes through dynamics, articulations, and tempo changes.

The Call begins with a rather abstract solo call, and it virtually never offers more than one or two hardly independent lines at a time (sometimes doubled) until the end, which features a different kind of call—a four-part imitation of a train whistle. The score includes a quote from Walt Whitman, "...whistles of the great trains going west, lonely at night..."

The Chorale is relatively straightforward. Its melodic source is the beginning of a Medieval Latin hymn (later known as "O Haupt voll Blut und Wunden"). The thematic material for *The Conclusion* is the *dies irae,* though the first statement of it is somewhat masked by its concurrent inversion. This movement again features provocative contrasts in texture, and between consonance and dissonance.

The most demanding technical aspects of this work are the independence of the eight parts (which sometimes function as two groups of four), and the tessitura of Horn 1A, which never exceeds c‴, but does spend almost the entire piece in the top octave. Fortunately, because of the texture changes, there appears to be a significant amount of rest in that part.

I believe this suite is a fine contribution to the eight-part horn choir repertoire because it is a multi-movement original work of a serious nature that will appeal to both the players and their audiences. *V. T.*

[1]A review of another Normand Lockwood work (including a brief biographical sketch) appears on page 94 of the November 1999 issue of *The Horn Call.* For additional information on Lockwood, see Dr. Kay Norton's biography, *Norman Lockwood: His Life and Music,* (Metuchen, NJ, and London: Scarecrow Press, 1993).

[2]The Rocky Mountain Horn Ensemble is an excellent example of the traditional horn club. It started some fifteen years ago as a reading quartet in Jim Emerson's basement and now usually plays a spring concert program including octets, drawing from over thirty published and unpublished compositions and arrangements. Ensemble members include an eclectic lineup of horn-playing scientists, schoolteachers, meteorologists, and housewives, with ringers from the Colorado Springs Symphony and an Army field band (retired).

***Musica Vivendi* for Brass Ensemble, Piano, and Percussion by Scott Harris.** Manduca Music Publications, P.O. Box 10550, Portland, ME 04104, 1-800-626-3822, www.manducamusic.com. $20.

Musica Vivendi is a huge, grandiose new overture of sorts, initiated by a wildly angular and disjunct row fragment in Horn 1, presented alone at fortissimo, "Very Freely (not conducted)," and played into the piano on which the sustain pedal is depressed. This bold and rhapsodic statement only hints at the melodic material to follow.

The great strength of this work is the dramatic tension and expectancy that it creates through an unrelentingly climbing motif designed by sequences of fourths (some perfect and some augmented) and enhanced by double-dotted rhythms, changing meters (including fives and sevens), and a long slow crescendo set against various contrasting falling motives. In the end (at under four minutes), the climbers win against the fallers, but everyone is at fortissimo (*"molto fff"*).

The brass ensemble is scored for two trumpets, two horns, and three trombones. From a practical standpoint, the heights to which the top parts climb are not terribly dizzying. If Horn 1 survives the treacherous introduction, there are only a few b-flat"s and a"s, and plenty of rest while the other brasses are taking turns at the climb. Likewise, Trumpet 1 (in B-flat) really does spend a lot of time within the staff before ascending at the end to written b" (there's one lone, carefully-approached d‴ earlier in the piece). The range demands on Trumpet 2 and Horn 2 are very reasonable.

Apparently "vivendi" comes from "modus vivendi," literally a manner of living, or a temporary arrangement of cooperation between parties in opposition[!]. It seems like a good way to open a program: it's exciting and thrilling, but not dangerously so. *V. T.*

Other music received but not reviewed:

***Revoltillo* by Chu Melendez, arranged for Brass Quintet with Percussion [Drums] by Jon Nelson.** Manduca Music Publications, P.O. Box 10550, Portland, ME 04104, 1-800-626-3822, www.manducamusic.com. $15.

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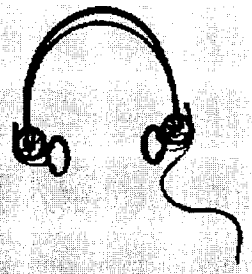

Recording Reviews

John Dressler, editor

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Sometimes it happens that two reviews arrive for the same submitted work. While it may seem redundant to some, I personally feel that more insight can be gained from a variety of opinions. Calvin Smith contributed a review of the following recording in our last issue. Here is another view. Ed.

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: 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).

I first listened to this disc in my car while driving back from a regional orchestra rehearsal. It was dark outside, and I had not seen the accompanying liner notes. At first, I thought Richard Chenoweth had truly mastered the art of multi-tracking. To my later amazement, the recording uses six different hornists! The resultant combination of tone, intonation, articulation and balance throughout the different registers must be a product of cloning. *Pastiche* is reminiscent of material from the Los Angeles Horn Club recordings of the 1970s; in particular, I hear ideas similar to those in LoPresti's *Color Contrasts* in spots. It is an ingenious four-movement piece utilizing bitonal chords, unisons, muted echo and imitative sections, bravura romps, and cantabile contrasts. The collective horn playing is stunning, robust, and inviting. While definitely a unique compositional voice, my ear does recognize some of Winteregg's disjunct melodic writing in *Three Moods* reminiscent of Verne Reynolds' *Partita*. It is a very expressive manner and suits many of the more intense lines in excellent fashion. Chenoweth is charismatic in this work. He balances the languid and the giocoso in a most convincing way. What keeps this disc fresh in listening to all 25 cuts of music by one composer is the constant changes in medium. Chenoweth and Winteregg have chosen wisely in the ordering of the works. There is a wide timbre palette for the listener. I enjoyed experiencing the nuances of melody coupled with extended harmonies throughout the disc. Perhaps the most inspiring and demonstrative horn writing on the disc is presented in the final selection, *Blue Soliloquy*. Chenoweth artfully rises out of the middle range slowly as the blues melody unfolds. His skill is exemplary in both the use of half-stopping, bending of notes, compound interval leaps and the like. *John Dressler*

Wolfgang Amadeus Mozart: The Horn Concertos. **Bruno Schneider, horn.** With the Orchestra da Camera di Padova e del Veneto. Claves Records 50-9121; Timing: 55'40". Recorded at Villa Contadini, Piazzola sul Brenta, Padova, July 22-25, 1991; reissued, 1997.

Contents: the four concerti.

Bruno Schneider is Solo horn for the Orchestre de la Suisse Romande and teaches at the conservatories in Lausanne and Geneva. He is also active internationally as a member of a number of chamber ensembles. Whether or not Mozart actually exhibited all the personality traits depicted in the film *Amadeus* can be debated. In any event, I am struck by Bruno Schneider's noble presentation of the four concerti on this disc. His expressive singing quality of each phrase is echoed rewardingly by the strings. Schneider's delicate use of vibrato warms the lyricism even more. While a little deliberate in tempo, he sails up to the high B-flats in the Rondo of K. 417 with ease. I especially enjoyed the *nachschlag* im-

provisation in this movement. His cadenzas in the first movements of K. 447 and 495 are delightfully new and fresh. One almost forgets he uses two high Cs in the K. 495 cadenza, they sound so effortless. The Romances of both these concerti are graceful and elegant—role models for all. It is chronologically fitting that he chose to conclude rather than open the disc with the K. 412 D Major concerto; he utilizes the K. 514 (Süssmyer) Rondo in this recording. *J. D.*

Mozart and Beethoven. **Bruno Schneider, horn.** With the Wind Ensemble Sabine Meyer. EMI Classics 5-55013-2; Timing: 49'42". Recorded at Festeburg-Kirche, Frankfurt-Preungesheim, May 14-15, 1993.

Contents: Mozart *Quintet, K. 452*
Beethoven *Quintet, op. 16*

The hornist cannot overlook Classic-era chamber music as another source of material which set the scene for our instrument historically. Sabine Meyer's ensemble presents the two major works for winds and piano from this period on a most musically satisfying disc. In these works, the horn in E-flat is treated both as a woodwind and a brass instrument. Schneider expertly blends into the soft passages while shining effervescently in the more exposed passages. The intonation and balance in both works is impeccable from all players. In particular, Schneider echoes both clarinet and bassoon lines in excellent imitation of style and articulation. One should remember that Mozart referred to K. 452 to his father in a letter as "...the best piece I have written to date in my entire life." These players do the piece justice in this performance. Beethoven's work, while strikingly similar in nature to Mozart's, does include more moments of virtuosity for the individual players, and perhaps as such it does get more public display. Particularly noteworthy is Schneider's superb finesse in the slow movement. Both works are a must for the horn player to study and to perform. *J. D.*

Horn Concerti. The Capella Istropolitana; **Zdenek Tylsar, Bedrich Tylsar, Zdenek Divoky** and **Jindrich Petras, horns.** Naxos 8-550393; Timing: 55'40". Recorded June 39-July 2, 1989.

Contents: Telemann *Concerto in D Major for Three Corni da Caccia and Strings*
Vivaldi *Concerto in F for Two Horns and Strings, RV 539*
Handel *Concerto in F for Two Wind Groups and Strings*
L. Mozart *Sinfonia da Caccia for Four Horns and Strings*

For this recording, the Tylsar Brothers are joined by two of their colleagues to present a wonderful collection of concerti for two, three, and four horns and strings. Long recognized as sterling examples of the Czech style of horn playing, Zdenek and Bedrich Tylsar show here why they deserve recognition they have achieved as extraordinary performers. The playing is clear, clean, and stylistically exceptional. The high tessituras and facility needed never sound like a problem for them. The music shines through in all places. Other featured performers are not listed, but the playing is wonderful and they add perfectly to the overall high quality of this recording. The recorded sound is warm with a nice touch of, presumably, natural reverb without allowing the clarity of the sounds to suffer at all. The Vivaldi has been a favorite of mine since having the opportunity to perform it several years ago. The other works are prime examples of each composer's own style. Overall, I must say that this is a CD with superb performances of wonderful music. It's hard to beat that! *Calvin Smith*

Boulder Baroque. **The Boulder Brass,** conducted by Thomas Blomster, with **David Brussel** and **Devon Park, horns.** AMCD 61739; Timing: 55'40". Recorded July 16-21, 1998, in Montview Presbyterian Church, Denver, Colorado.

Contents: Renaissance and Baroque music by William Byrd, Johann Pachelbel, and Johann Sebastian Bach, arranged and scored for brass by Michael Allen.

I am delighted with this recent private-issue CD. The Boulder Brass Ensemble is new to me and an excellent large brass group it is, indeed! My first listening provided a different version of a Rocky Mountain high. This larger brass ensemble of thirteen musicians compares very favorably to the Philip Jones Brass Ensemble. Players are professional artists representing several music entities: the Boulder Philharmonic Orchestra, the Colorado Symphony Orchestra, the Colorado Ballet Orchestra, and the University of Colorado. Selections presented are Byrd's *The Earle of Oxford's Marche; Wolsey's Wilde, Callino Casturame,* and *The Bells*; Pachelbel's Ciacona in F minor; with the remaining works all by J. S. Bach: Little Fugue in G minor (S. 578), the Fantasia in C major (S. 750), Toccata and Fugue in D minor (S. 565), *Contrapunctus IX* (S. 1090), the chorale *Komm Süsser Tod* (S. 478), *Jesu, meine Seelen Wonne* (S. 147), and the Passacaglia and Fugue in C minor (S. 582). While I am a great fan of the brass quintet, I occasionally like to be flooded in the sonorous waves of a large brass ensemble. The mix of these excellent musicians with Michael Allen's scoring for thirteen players results in a combination of clarity comparable to that of a quintet, but with resonant depths of sound not possible with only five performers. This is a most pleasant, enjoyable CD with a noble sound that lightens without frivolity and is serious without ever being somber. These Colorado players are truly excellent, and the program is most satisfying for listening. I feel as if I've gained a new insight into the performance standard of a state I knew little about, and have certainly gotten some of my ignorance a bit better organized. The venue in which these pieces were recorded seems to be well chosen as the recorded sound is live without being overly reverberant. *Paul Mansur, guest reviewer.*

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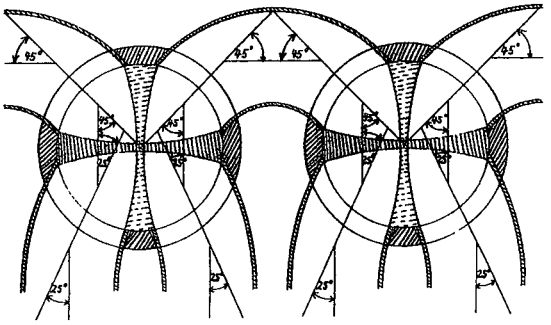

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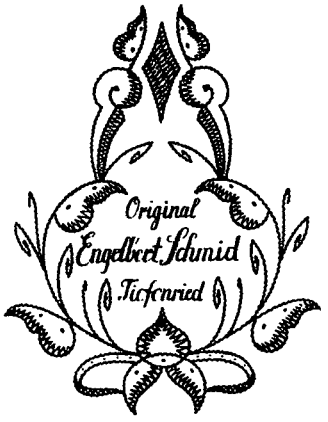

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2000 IHS Scholarship Programs

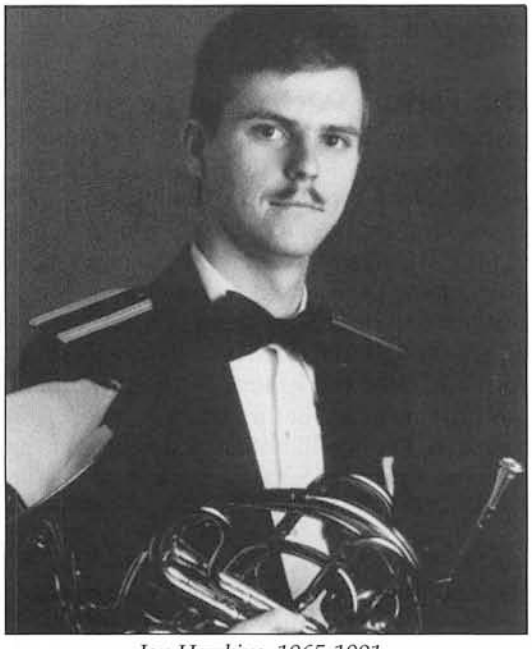
Virginia Thompson, Scholarship Program Coordinator

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*, 1st & 3rd horn calls
Tchaikovsky Symphony No. 5, mvt. II
Wagner Siegfried's Rhine Journey, short call

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

Adjudication

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

The Farkas Performance Awards

Finalists for the 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
      (1st & 2nd mvts **OR** 2nd & 3rd 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 repertory 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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Paul Meng, Co-Host
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For exhibitors, the Registration Fee is free, but costs for exhibit space are given below. Full payment is required at registration. Amounts below are in USD.

____One table (1.8m x 0.6m) in 3.6 x 2.5 meter space	$120.00
____Individual room with two tables, about 4 x 3 meters (Limit: 10 rooms)	$300.00
____Extra table(s) @ $ 60.00 each	
____Extra space(s) @ $ 60.00 each	
____Full-page Ad in Workshop Program	$150.00
____Half-page Ad in Workshop Program	$100.00

Accommodations: Hotel is in the same facility of performance hall and exhibit rooms. Costs: $40/single room with two full-size beds, or $20 per bed to share one room with another; $18 per day for food (three meals). List desired accommodations _____

Total Enclosed:_____

Exhibitor Schedule: 9:00 am to 5:00 pm daily, July 22–28. Extended exhibition hours after 5 pm are under consideration. Exhibitors are expected to be present when the area is open to registrants. Regular building security will be provided.

The IHS Advisory Council and the Host have authorized IHS Executive Secretary Heidi Vogel to accept all exhibitor fees. **Please photocopy and return this form with your payment before June 15 to: Heidi Vogel, 8180 Thunder Street, Juneau, AK 99801 USA;** Tel 907-789-5477, Fax 907-790-4066, Email <hvogel@gci.net>. Any faxed registrations must include credit card information below. **Cash payments at registration are also acceptable, but advance reservations are highly recommended. Registrations sent after June 15 should be sent directly to Paul Meng.**

Method of Payment ____credit card(only VISA/MC) ____cash (US check or international money order enclosed) ____cash (paid at registration)

Credit Card Number_____ Exp. Date_____

Signature _____ Name on Card_____

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Tel +8610-6466-4805, Fax +8610-6466-4808, Email <32ndhornworkshop@sina.com>

International Horn Society

Index of Advertisers

Advertising Information

Deadlines for advertisements in *The Horn Call* are September 1 (November issue), December 1 (February issue), March 1 (May issue), and June 1 (August issue). For advertisement reservation forms and complete information regarding mechanical requirements, billing, discounts, and circulation contact:

Paul Austin, IHS Advertising Agent

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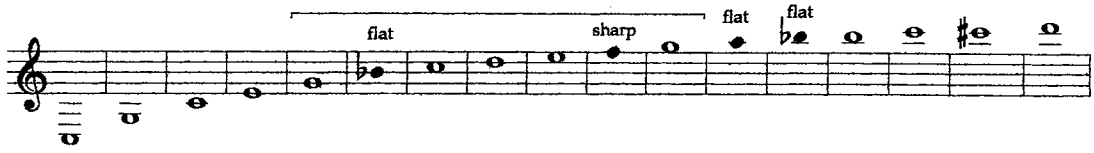
Out the Bell...

There are no wrong notes... Miles Davis

In fooling around with my alphorn recently, I realized that a certain segment of the open harmonic series forms a kind of a blues scale, with middle G as the tonic note (see bracket).

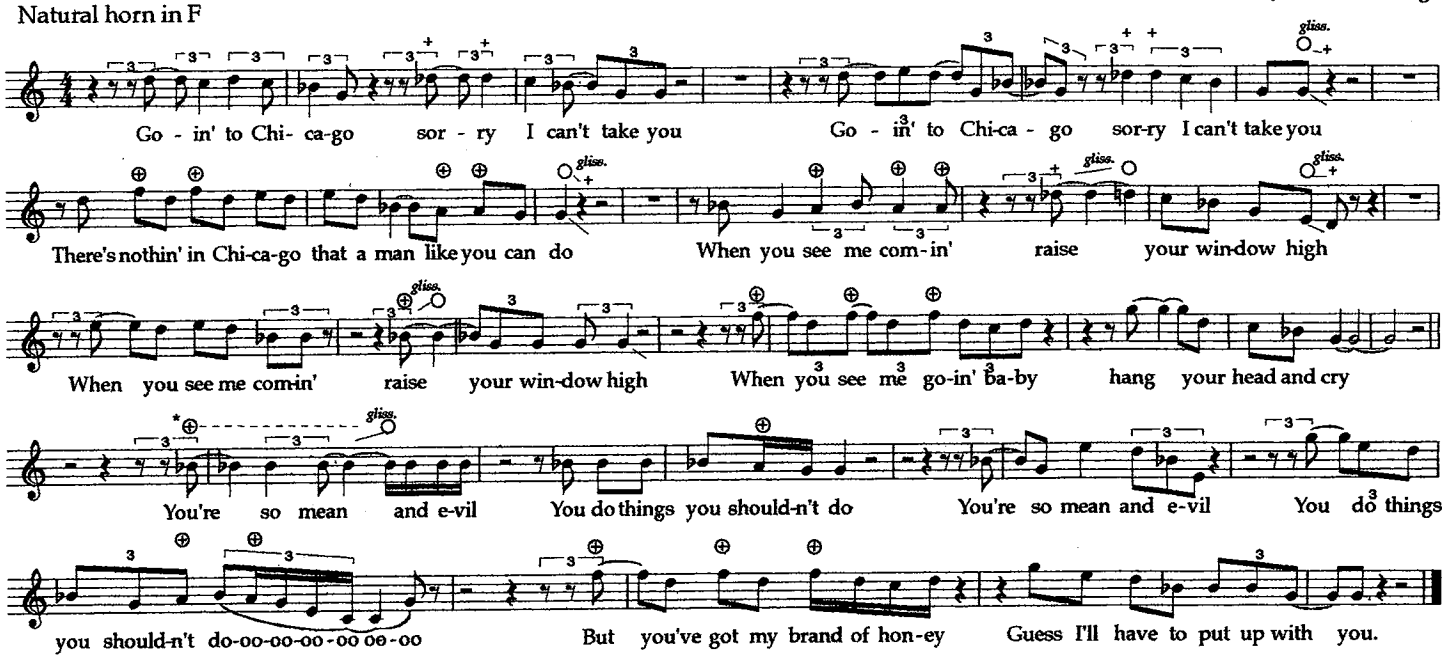


Try noodling around on these notes using your open F horn. Now, using these notes and adding the right hand for some extra notes and sliding embellishments ("+" means fully-stopped, while "⊕" means half-stopped), try the following transcription of "Goin' to Chicago Blues" from Peggy Lee's recording *Blues Cross Country*. One important performance note: where the lyric says "You're so mean...," you will notice that the B-flat is marked as half-stopped(*). This is because in the recording Ms. Lee inflects that pitch between A and B-flat, and then glisses up to B-flat where I have marked it open ("O"). Isn't is amazing what is possible on the natural horn! *Bill Klingelhoffer, Co-Principal horn, San Francisco Opera Orchestra, and Member, San Francisco Ballet Orchestra. Special thanks to Garry Kling for technical assistance.*

Goin' to Chicago Blues

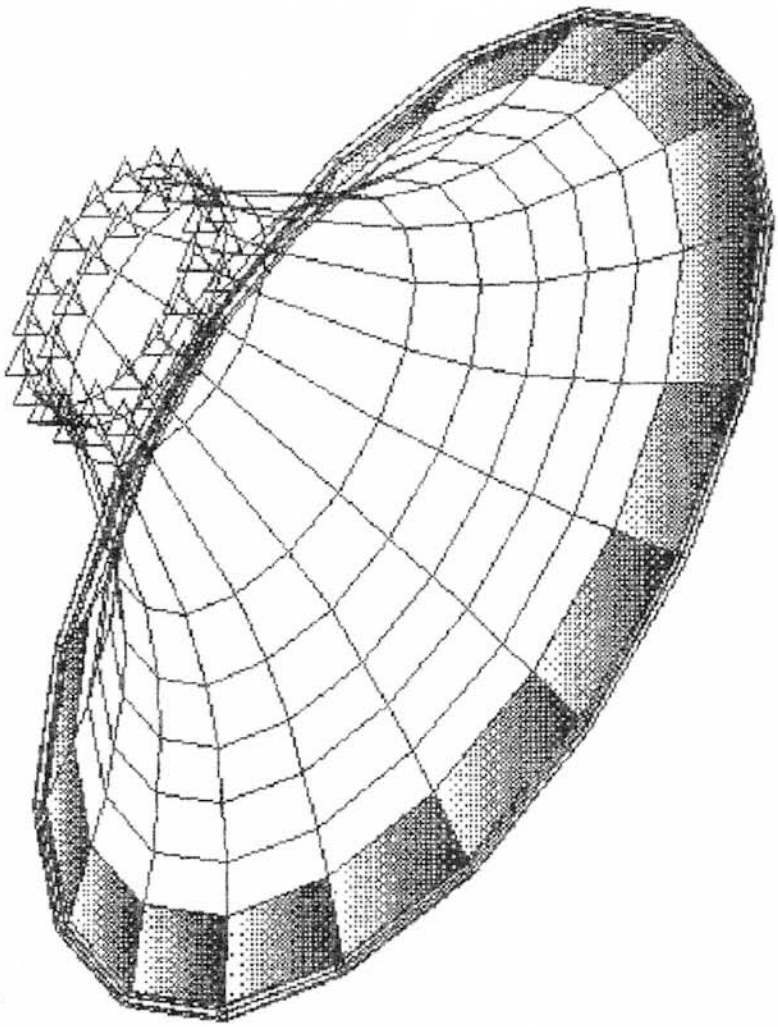
Count Basie
James Rushing

Natural horn in F



*1/4 step flat

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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