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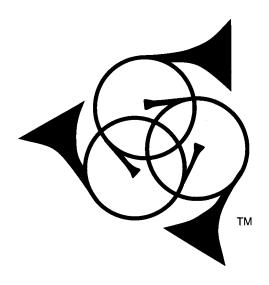
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# Journal of the International Horn Society

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Jeffrey L. Snedeker, Editor

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

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From the Editor

November 2000

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# From the Editor



Hello everyone!

I hope you all had fruitful summers and those in school have had smooth returns to classes. Some of you know that my summer was filled primarily with adjusting to the difference between having two children instead of one (I think the word that sums it up best is "Bbbbbbb"—and don't hesitate to use that index finger!). The arrival of our youngest in late April was a primary reason I was unable to attend the Beijing workshop, so, like many, I have had to experience the 32nd International Horn Symposium via the stories and photos of friends. What a wonderful cultural and musical opportunity it must have been! I hope you enjoy the reports (compiled and edited by our News Editor, Heather Pettit) and the pictures.

We have the normal range of good news and bad news in our November issue. We have a nice range of articles and reports (see especially Virginia Thompson's article on Lieksa Brass Week and Frøydis Wekre's interview of the amazing Erich Penzel). One of the most difficult decisions any board of directors (in our case the Advisory Council) must make are usually financial, and after several years of status quo, the AC has had to make some changes—a full explanation follows our News and Reports section. The hope is that the services provided by the IHS can be maintained and as a result will remain a worthwhile value as the society tries to move with the times and adjust to the reality of increasing publication and other business and maintenance costs.

We welcome a new regular feature in this issue, "The Electronic Hornist," supervised by Ron Boerger. Many of you know Ron's work with the Horn Players' FAQ and other Internet services he provides. We hope that this feature will help you to learn more about how the

Internet works and what interesting resources are out there.

Finally, some of you may have been wondering what ever happened with the Out the Bell feature in February 2000 ("Have you seen this statue?"). I was quite surprised that so few responded, though I did find out later that several Washington state (USA) hornists disqualified themselves because they thought it was too easy. We have two winners, declared as such for different reasons: Paul Ackerman, from Glendale, Arizona, not only sent a picture of himself standing by the statue, but claimed his visit included "one of the best fishing trips" he had ever experienced; Virginia Thompson, our quick-eyed and clever new president, has also seen this statue, but she pointed out that it was because a picture of it appeared on page 90 of the August 1998 Horn Call. The statue is called "Fanfare for the Common Duck," built by Phil Thomas in 1994 for the Manson Apple Growers Association, and resides in Manson Bay Park, Manson, Washington USA, on lovely Lake Chelan in the north central part of the state. And the two suggestions for what it should be called? "Ode to a Headless and Normal Duck" and "Why a Duck? Why-a no chicken?" Do you have other pictures like this or ideas for Out the Bell features? Send them in!!!

Wishing you good chops,



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

The style manuals used by *The Horn Call* are *The Chicago Manual of Style*, fourteenth edition, and *A Manual for Writers of Term Papers, Theses and Dissertations*, fifth edition, by Kate Turabian. Refer to these texts or to recent issues of *The Horn Call* for guidelines regarding usage, style, and formatting. The author's name, address, telephone number, email address (if available) 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 New Harvard Dictionary of Music, edited by Don Randel (1986), as follows:

The octave designation system used in The Horn Call is the one preferred by

# President's Corner



# Virginia Thompson

### Dear IHS Members,

Lately, I've been thinking a lot about what the IHS means to me, and what I hope that it means or *can* mean to horn players throughout the world.

I believe that the IHS affords us all, as individuals, some unique opportunities to encounter people from different cultures and to explore both our similarities and differences. I believe that these types of experiences can truly broaden and enhance the way that we approach our daily lives and relationships.

The IHS is primarily an educational organization, according to its founding fathers and its Articles of Incorporation, but I believe that education with regard to the IHS goes far beyond repertoire, history, sound quality, and pedagogical technique. I think *communication* is our *true* business, and communication includes story telling, commiserating, and jokes, and leads to good social relationships and opportunities.

The IHS tries to be many things to many people: that is one of our strengths, but also one of our weaknesses. As horn players, we all know that it is hard to do *everything* equally well! All of our various types of members—enthusiasts, professionals, students, and teachers—have different motivations for being IHS members, and those motivations don't ensure that each individual will actively contribute to the welfare of the society, making it as worthwhile an organization as it can be. For example, our most talented humorists are probably not as motivated to submit articles for publication as are the particular academics employed by "Publish or perish!" institutions.

If you believe that communication—the exchange of ideas and information—is a worthy purpose for the IHS, I think that there are two ways that each and every one of us can make significant contributions to the society that will increase its value to all:

# Participate!

Go to regional and international workshops. Contribute news to your area or regional newsletter. Play in your local horn club. Contribute news to *The Horn Call*. Vote in the Advisory Council elections every year. Nominate people who will make significant contributions to the Advisory Council. Submit "stories, pictures, cartoons, poetry, etc." for "Out the Bell" in *The Horn Call*. Support or promote our Friendship Program. Submit programs for publication. Write letters to the editor. Sport IHS logo merchandise. Contribute to the Thesis Lending Library, use it, or promote its use. Voice your complaints (nicely, please) and compliments. Submit articles for publication. Participate in or *promote* our composition/commissioning activities. Apply to, *promote*, or donate to our scholarship programs. Participate in the online discussion groups. Post info on the website. Recruit library memberships. Nominate people for honorary awards. Help an Area Representative or a Regional Coordinator. *Be* an Area Representative or a Regional Coordinator. Buy music from the IHS Manuscript Press. Support our advertisers. Start a horn club. Host a workshop.

## Promote IHS membership!

Recruit new members. Think of it as taking an opportunity to expand the breadth of our communication by having more participants who will make their own unique contributions to our efforts to share ideas and knowledge. I firmly believe that whatever successes we enjoy with our current number of members would be greatly increased by yet a greater number of participating members of different cultures, walks of life, and personalities. Please try to get prospective members to consider not just what they can or can't get from belonging to the society, but more importantly what modest or major contributions they can make to a society that promotes such a special notion of art and aesthetics as ours does.

Best wishes for all of your listening and practicing.

CORdially Yours,

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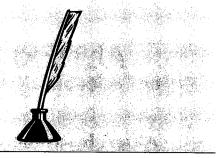
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# Correspondence



Dear Editor,

Richard Chenoweth's article "The Horn in Opera: A Perspective from the Pit" (May 2000) was excellent; I know that he spent years gathering information for this article. As principal horn of the Dallas Opera since 1989, when the Dallas Symphony ceased to serve as the opera orchestra with the completion of their new hall, I feel compelled to point out that ours is not a full-time opera orchestra. The Dallas Opera, of which I am extremely proud to be a member, is an excellent organization from the administration to the pit (webpage: dallasopera.org). We rehearse and perform four or five performances of six operas (plus The Nutcracker) annually from mid-October through February and have performed an enormous variety of repertoire.

Although the repertoire in Dallas was once largely 19thcentury Italian (Puccini, Verdi, Donizetti), it has become much more eclectic in recent years. Highlights of my tenure here have included Britten's Billy Budd (at a cost of \$100,000, shared by Dallas and Houston, a ship's prow with hydraulic lifters was shipped from Covent Garden), Barber's Vanessa, Strauss' Der Rosenkavalier and Elektra, Janacek's Katya Kabanova, Jenufa, and The Cunning Little Vixen, Argento's Valentino (premiere) and The Voyage of The Edgar Alan Poe, Handel's *Ariodante*, and most of Mozart's operas. The Dallas Opera has long been associated with international stars such as Maria Callas and Joan Sutherland (Placido Domingo began his US career in Dallas), and continues to hire the finest vocalists in the world. Our principal conductor, Graeme Jenkins, who conducts three operas annually, brings tremendous enthusiasm and preparation to each production. We have also been very lucky to have had internationally recognized guest conductors, generally conducting music composed in their native tongue. Our season this year includes Madama Butterfly, Wozzeck, The Barber of Seville, Siegfried (we are working our way through the Ring), Manon of Massenet, and Rigoletto. We have been told that at least 85% of our audience members are season ticket holders in a 3,000 seat hall! Last fall, a 16-year-old boy on my son's soccer team went to a dress rehearsal of one of the operas with his high school Latin class, for which I had obtained a block of tickets. For Christmas, his only wish was for a season ticket to the opera! It must be the sex and violence.

Bill Scharnberg University of North Texas, Denton



Dear Mr. Snedeker,

Thank you very much for including the interview with Phil Farkas in the latest edition of *The Horn Call*. Tom Cowan

shows us that Philip Farkas, like no other, knew what to talk about and how to talk about it. It was a great pleasure to be able to read his words presented to us so generously.

With sincere appreciation, Julie Studebaker



Jeff,

Really enjoyed the August issue of *The Horn Call*. FYI—according to David Fasman in his *Brass Bibliography*, the original Bruno Jaenicke article was published in *The Ensemble News* 2, no. 2 (1927): 11-13.

Very best wishes, Dr. John Q. Ericson The Crane School of Music, SUNY at Potsdam



# An Orchestra Musician's Odyssey A View From the Rear by Milan Yancich

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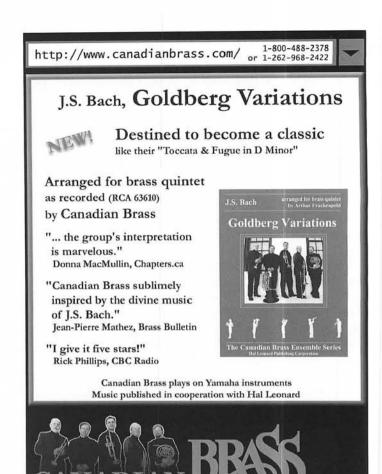


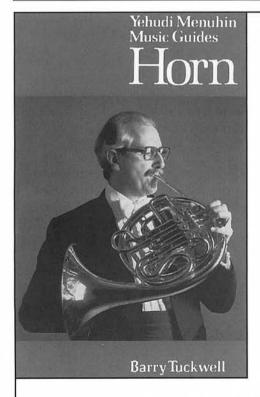
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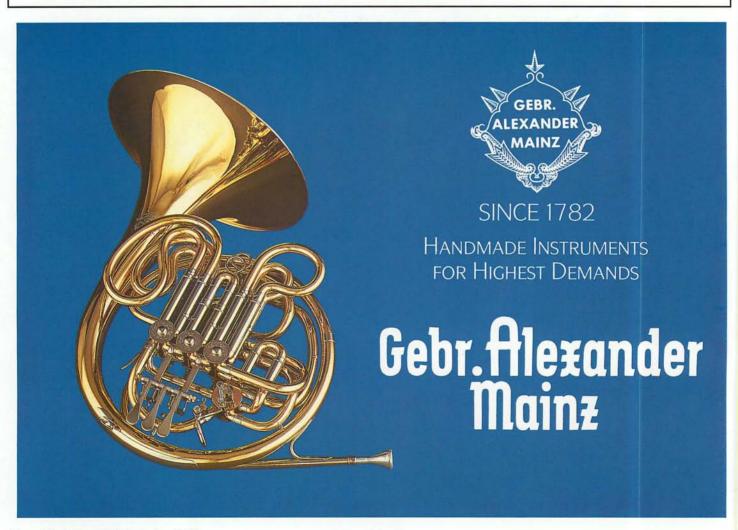
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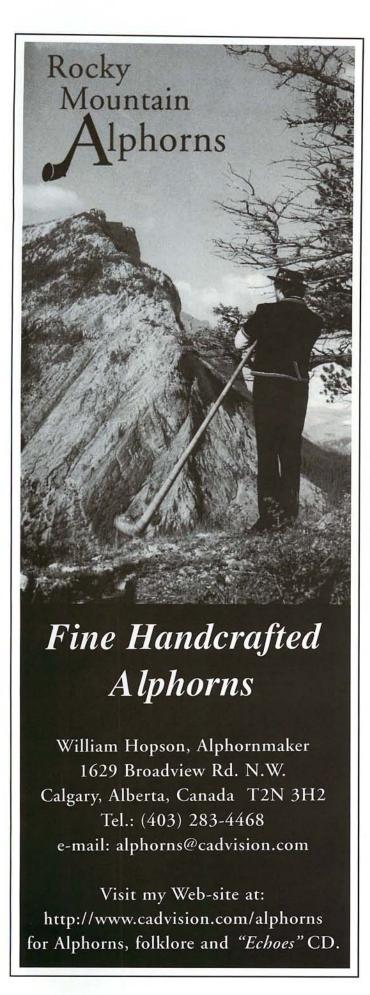
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CD377: Chabrier; Tomasi, Danse Profane & Danse Corse; Cherubini; Schumann, Adagio & Allegro; Saint-Saens; Sinigaglia, Song & Humoreske; Cui.

CD678: Songs of the Wolf by Andrea Clearfield. Also Madsen "Rhinoceros"; plus Berge; Friedman; Plagge. CD396: Gravity is Light Today. Frøydis Wekre, horn, with Roger Bobo, tuba & bass horn. Roger Kellaway.

DOUGLAS HILL, Prof. Univ. Wisconsin Madison; MUSIC FOR HORN former solo hom N.Y. City Ballet, Rochester Philharmonic.

CD373: Rheinberger & Ries Horn Sonatas; Strauss Andante. "finesse of a fine lieder singer" SF Chronicle CD670: Hindemith, Sonata in Eb; Persichetti, Parable for Solo Horn; Musgrave, Music for Horn & Piano; Hamilton, Sonata Notturna; Hill, Character Pieces, etc.





GREGORY HUSTIS, principal, Dallas Symphony

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

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

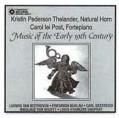
MEIR RIMON, formerly principal, Israel Philharmonic

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

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

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





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

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

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

NFB HORN QUARTET— David Kappy, Jay Wadenpfuhl, Ricardo Almeida, Bill Hoyt. All former students of John Barrows, now prominent principals around the world.

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



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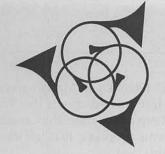
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# **IHS News and Reports**

Heather Pettit, Editor

# **New Advisory Council Officers**

Congratulations are in order for our new Advisory Council officers. Virginia Thompson, from West Virginia University, was elected IHS President, Esa Tapani, of Finland and the 2002 workshop host, accepted the position of Vice-President, and Nancy Jordan Fako from Illinois is our new Secretary-Treasurer. We wish all of our new officers the best of luck.

# **AC Elects Members**

Arkady Shilkloper, Paul Meng (second term) and Hans Pizka (second term, filling a two-year vacancy) were elected AC members by the Advisory Council. Congratulations!

# Call For Nominations

According to the IHS Bylaws, the Advisory Council (AC) is "responsible for carrying out the aims and purposes of the Society and for determining Society policy." It has "ultimate and final charge in management of Society affairs." Most of the members (nine of fifteen) of the AC are nominated and elected by the members of the IHS and, therefore, represent their interests.

As you think of individuals to nominate for the next election, please consider the duties and responsibilities of the

position. The AC determines (through discussion and vote) the policies and budget allocations for IHS programs such as the Composition Contest, the Meir Rimon Commissioning Assistance Program, the large IHS commissions, scholarships, workshops, ar-

chives, and honorary memberships and other awards. AC members work in sub-committees, prepare for the annual meetings by studying the agenda book, and attend the annual meetings, which start immediately before the annual workshop and continue throughout the entire week. AC members also nominate and vote for the rest of the AC members not elected by the IHS members (six of fifteen), the AC officers, and any vacancies in unexpired terms. Lastly, AC members must respond to queries, calls for action, and votes throughout the year between workshops.

Nominations for election to the Advisory Council threeyear term of office July 1, 2001, to June 30, 2004, should be

sent to Executive Secretary Heidi Vogel by December 1, 2000. Nominees must be members of the International Horn Society in good standing and be willing to accept the responsibilities of the position if elected. Nominations must include the nominee's name, full address, telephone number, written consent, and a biographical statement of no more than 150 words concerning the nominee's qualifications. Incomplete nominations cannot be accepted.

Terms of the following Advisory Council members expire on June 30, 2001: Michel Garcin-Marrou, Randy Gardner, Ab Koster, Milan Yancich, and Virginia Thompson. Thompson is completing a second term of office and is therefore ineligible for reelection at this time. Garcin-Marrou, Gardner, Koster, and Yancich are eligible for renomination.

# **IHS Composition Commissioning Opportunities**

The IHS Advisory Council has again approved \$2000 for the purpose of encouraging new compositions for the horn. In memory of our esteemed colleague who had such a positive effect on so many performers, composers, and audiences around the world, the Meir Rimon Commissioning Fund was founded in 1990 and has assisted in the composition of twenty-two new works for the horn. All IHS members are invited to submit the name of a specific composer with whom you are collaborating on the creation of a new

work featuring horn. Awards are granted by the Advisory Council of the IHS, which has sole discretion in the administration of this fund. The fund has designated \$2000 annually, but the AC reserves the right to offer less or more than this amount depending

upon the nature and merit of the project(s). Application forms and information may be requested from Randy Gardner, Chair, IHS Commissioning Assistance Program, 2325 Donnington Lane, Cincinnati, OH, 45244-3716, USA.

Please contribute to the IHS Friendship Program, which provides IHS memberships to hornists in countries where economic conditions or currency restrictions make regular membership impossible. Send contributions of any amount to Executive Secretary Heidi Vogel.

The IHS Friendship Program

# **IHS Area Representatives**

The updated list on page 2 of this issue includes old and new representatives and current vacancies. We welcome Michiko Singh (HI), Paul Navarro (IL), Tobi Cisin (MD/ DC area), and Jennifer Presar (WV) to the area rep ranks. Their addition is gratefully acknowledged, but we must also



# **IHS News and Reports**

mention the loss of our reps in ME and DE. Who can step in to fill these shoes? We need volunteers. 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.

# News

Spontaneous Combustion, the first CD release by the TransAtlantic Horn Quartet (Michael Thompson, David Ohanian, Richard Watkins, and Skip Snead) is now available. All 14 of the tracks were recorded live during the TAHQ's March 2000 tour and are completely unedited. See a review in this issue. The discs are \$15.00 and available from Osmun Music, Paxman of London, or by contacting Skip Snead at <ssnead@gallalee.com> or Tel. 205-348-4542.

Never content to let a good thing alone, **Lowell Shaw** has been working on bass parts to go along with the recently published *Just Desserts*. Lowell's son is a cellist, and they've been having a good time kicking around some mini-rhythm section additions. Stay tuned for further developments!

Young-Yul Kim and the Korean Horn Society horn choir had a great time performing at the Beijing conference and have moved on, performing a concert in Korea on September 5 at the Seoul Arts Center Concert Hall, the most renowned hall in Seoul. This time they will be using the 30-member ensemble's real name: the Seoul Horn Ensemble. Dr. Kim also arranged for Hans Pizka to present a recital and masterclass at Seoul National University, October 15-21, and Radovan Vlakovic to perform a chamber music recital followed by masterclasses in Seoul, October 4-11.

Gail Williams, Bret Seebeck, Thomas Tritle, and Mike Wilson performed Schumann's *Konzertstück* with the Des Moines Symphony on May 6 and 7. Ms. Williams also gave two performances of the Richard Strauss Concerto No. 1, and later had a great summer performing with wonderful hornists at the Grand Teton Music Festival. She reports playing a rousing Bruckner 7, among other works, along with some very good chamber music. Gail will perform all the Mozart concertos this year with the Northwestern University Chamber Orchestra. The first performance, on November 30, will feature No. 1, No. 2, and the Concert Rondo, followed in the spring by Nos. 3 and 4.

On September 1, **Jeff Nelsen** became the new horn player for the Canadian Brass. Born and raised in Edmonton,

Alberta, he studied at McGill University in Montreal and performed in the Montreal Symphony before joining the Vancouver Symphony Orchestra, where he played fourth horn in Marty Hackleman's section (Marty was also a member of the Ca-

nadian Brass from 1983-1986). Upon Marty's recent departure from the VSO, Jeff turned down the Vancouver Symphony's principal horn position join the Canadian Brass. Somehow it almost seems prophetic that Jeff should have been appointed to fill this post.

The University of Northern Iowa Horn Quartet (Thomas Tritle, Amber Johnson, Jennifer Young, and Meridie Williams) performed Heinrich Huebler's Concerto for Four Horns with the Dubuque Youth Symphony on April 27 and 29 in Cedar Falls and Dubuque.

The **Liège Horn Quartet** performed Schumann's *Konzertstück* with the Liège Philharmonic Orchestra in Brussels and Liège on June 15 and 16. The quartet also completed a CD which will be available this autumn and is continuing to work with R. M. Williams Publishing to publish their arrangements.



The Liège Horn Quartet

Lt.Vicharn Chinnavirojpaisan (Thai Navy Orchestra & Bangkok Symphony), president, Chalermchai Nattased, Chanakorn Panmuen, and Suppachai Sorathorn (all Bangkok Symphony), Prasert Rachmanee (Coordinator of Brass, The International Academy of Music MIFA), Krit Vikornwongvanich (Hong Kong Sinfonietta) and Supreeti Ansvananda (graduate student at Yale School of Music) founded the Thai Horn Society on Sunday, August 21, 2000; they are all members of the IHS. The society is based at The International Academy of Music, 59-2 Soi 39 (Prom Pong) of Sukhumvit, Bangkok, Tel: (66) (2) 259-4545 (ext. 502),

which is also sponsoring the new organization. The founding was celebrated with a recital featuring **Hans Pizka** and Jun Komatsu (piano) on Friday, August 19, 2000, followed by a three-hour masterclass on Sunday, August 21. Sev-

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The IHS Website has a new address:

www.hornsociety.org



enteen new members joined the Thai Horn Society after the master class. Anyone interested in joining the Thai Horn Society should contact Prasert Rachmanee, E-mail <Thailandhorn@yahoo.com>.

On April 1, the Walla Walla College Horn Quartet (Dean Kravig, Lorrie Kravig, Tim Hanson, and Carlyle Manous) presented a concert at Canadian University College. The concert included works by Bach, Reicha, Bruckner, Lorenz, Rimsky-Korsakov, Schubert, and arrangements of folk songs from Russia and Japan.

Cormont Music, the New Hampshire non-profit corporation founded by Kendall Betts in 1997 to parent the Kendall Betts Horn Camp is pleased to announce the election of two new members to its Board of Directors: Michael Hatfield and Jay Sewell. Mr. Hatfield is Professor of Horn and Chair of the Brass Department at Indiana University and has served on the KBHC faculty since 1998. He will play an important role in the development of the instructional aspects of KBHC and serve on the scholarship committee along with Mr. Betts and fellow faculty and board member, Barry Tuckwell. Mr. Sewell is an aerospace engineer by profession and a dedicated amateur horn player from Ft. Worth, TX who has participated at KBHC since 1998. He will assist in the developmental aspects of the camp in specific regard to the amateur participants and act as amateur alumni liaison. For more information on Cormont Music and / or KBHC 2001, please visit the KBHC web site at <www.iaxs.net/~cormont/KBHC> or e-mail Kendall Betts at <HORNCAMP@aol.com>.

The 2000 Hot Springs Music Festival, held June 5-18 in Hot Springs, AR, included a performance of the Mass of Saint Hubert with music by Sombrun, Dampierre, Stiegler, Lauge, and Greer.



2000 Hot Springs Festival Natural Horns

Horns that attended the Hot Springs Music Festival for the year 2000 are: Katy Ambrose, Alan Benson, Ryan Brady, Erin Bueno de Mesquita, Robert Fant, Lowell Greer (Mentor), Jason Glashauser, Edwin Ochsner, Christopher M. Smith (Associate Mentor), Peter Szabo, Scott Wise, Kristy Woodard, Jason Wright. The Festival Orchestra (Lowell Greer, Christopher Smith, Jason Glashauser, horns) recorded a CD for Naxos of music of Jerome Moross. The festival also included performances of the Sinfonia Concertante by Mozart and the Beethoven Septet. Information about the festival is available from Laura Rosenberg 634 Prospect Ave., Hot Springs, AR, 71908, E-mail: <festival@hotmusic.org> or visit <www.hotmusic.org/>

**Brent Shires** is the new Third Horn in the Arkansas Orchestra.

This summer, **Peter Hoefs** had the pleasure to work with the brass section of an international youth orchestra (IRO) in southwest Germany. The program included the First Horn Concerto by Strauss and the scheduled soloist was Thomas Ruh, Solo horn of the Hannover Opera and member of the Bayreuth festival orchestra. Unfortunately, Ruh contracted pneumonia and could not perform. This left the door open for **Fritz Pahlmann**, a student of **Francis Orval** and first horn of the IRO, to play the solo in three concerts. In each performance, the solo was followed by Sibelius´ Second Symphony, which he played without an assistant! Pahlmann did a tremendous job and Professor Hoefs sees an extraordinary career for him. We shall all be lucky to observe his artistic future.

Word on the Internet and elsewhere was that **Ted Thayer** retired from the National Symphony this fall. IT IS NOT TRUE!!! He is now the Fourth Horn of the National Symphony, having moved to fourth after being Principal since 1972. Martin Hackleman won the Principal Chair last Spring, but Ted did NOT retire. How the incorrect word was spread in the first place is unclear, but this should set the record straight.

# Carlyle Manous Retires

This summer, Carlyle Manous retired from 37 years of teaching and 50 years of brass playing (including "40 years of serious work on the horn"). He began playing trumpet in the fourth grade, but did not "discover" the horn until his third year at La Sierra University. Upon graduation, he enrolled at the University of Michigan as a student of Louis Stout. He completed a masters in wind instruments (1963) and eventually finished the first DMA in horn at UM under Stout's tutelage (1971).

In 1963, Manous accepted his first teaching job, which included directing bands at Pacific Union College Elementary School, Pacific Union College Preparatory School, and Pacific Union College. After two years of this schedule, he was able to focus exclusively on the college program. At the end of seventeen years at PUC, he suffered a classic case of professional burnout and found a new life as a self-employed ceramic tile-setter. Two years later, he was sufficiently reju-

# IHS News and Reports

venated to begin teaching again, and took a job at Napa Adventist Junior Academy. Two years later (1984), an opportunity arose to teach in Walla Walla, WA, at Walla Walla Valley Academy and then Walla Walla College, where for the last thirteen years he has been in charge of the wind

program.

To celebrate his retirement, Carlyle presented a series of four recitals on successive nights, April 24-27, featuring music for horn and piano, concertos, sonatas, and ensembles, at Walla Walla College. Composers represented included Schumann, Koetsier, Strauss, Kvandal, Françaix, Telemann, Mozart, Heiden, Hindemith, Haydn, Adler, Verrall, Haddad, Bowen, Wilder, Beversdorf, Scarlatti, Reinecke, Cooke, Brahms, and Bach.

### **Product News**

A new, free music notation program, Notation Station, is available to educators from < www. NotationStation.net>.

### Hornplayer.net back online

Hornplayer.net, one of the internet's largest resources for horn players, is back online. **Robin Moffatt**, webmaster of hornplayer.net, reports that the site includes a free classifieds section, currently listing over 100 horns; a 300-page information archive; horn section listings from over 350 orchestras in 37 countries; listings of college and university horn tutors; and Walter Hecht's tribute to the Veneklasen horn and his *Horn Significa* (both exclusive to hornplayer.net). Hornplayer.net can be found at <www.hornplayer.net>.

### American Horn Quartet on the move

The American Horn Quartet started off its summer season on June 1 with a performance of Schumann's Konzertstück, accompanied by the Orchester der Beethovenhalle in Bonn, under the baton of Lothar Konigs. The concert was held as a benefit for the Schumann House in Endenich, Bonn. This venue seemed an appropriate occasion for the AHQ to perform this work in its original 1850 Leipzig version, which includes a few more virtuosic passages in the first movement and an additional 18 bars in the last. The next known performance was not until 1852, in Prague, at which changes had already been made to the score, making it more accessible to the horn players of the day.

Other concerts this summer included a chamber concert at the Robert Schumann School of Music in Düsseldorf, and later in August an extended tour which included Finland, France, and Switzerland. In Finland, the AHQ were guests of the Lieksa Brass Week and performed the Casbah of Tetuoan with Markus Masskunitty at one concert on Koli Hill. After the week in Lieksa, it was on to Paris and two open air concerts at La Cité de la Musique, near the Paris Conservatory, and then to the Limoges area as guests of "Epsival," the annual brass festival organized by the Epsilon Brass Ensemble. AHQ activities there included concerts

in Pompadour and Limoges, as well as masterclasses and teaching.

The summer came to an end with two concerts in Switzerland. The first a chamber concert August 26 in the beautiful village of Hondrich located in the heart of the Alps and the second was part of the Murten Music Festival, where the AHQ again performed the *Konzertstück*, this time with the Tchaikovsky Radio Symphony Orchestra from Moscow.

Earlier in the year, the American Horn Quartet finished recording its sixth CD that will soon be available. As with the previous CD, *Unlikely Fusion*, this album features works by quartet member **Kerry Turner**, performed by members of the ensemble including Turner's *Fandango!* and *Quartet Nr.* 4. Kerry has also recently finished a new work for quartet, an arrangement of the old English folk song Barbara Allen. The music will soon be available from the AHQ and Paddi's Prints. For more information, photos from recent tours and up to date listings of future concerts please see the AHQ website at <www.hornquartet.com>.

# In Memoriam Ray Alonge

Ray Alonge, 75, a horn player and a member of the Local 802 staff for almost two decades, died on January 27. Born in New York, he began studying the horn at the age of nine and was hired eight years later, while a senior in high school, as first horn with the Indianapolis Symphony Orchestra. From 1942 to 1944, he served in the U. S. Army. He then enrolled in the Julliard School of Music and by the time he received his diploma was working with several classical music organizations, including the New York Brass Quintet, the New York Woodwind Quintet, New York City Opera Orchestra, and New York City Ballet Orchestra. He was also an active studio musician, recording with the major record labels, televisions networks, movie productions, ad agencies, and jazz groups.

He played solo horn with the Detroit Symphony Orchestra from 1951 until 1956, then returned to New York. He worked in the symphonic, opera, ballet, chamber music, jazz and recording fields throughout the 1960s and 70s. Among the jazz musicians he worked with were Louis Armstrong, Dizzy Gillespie, Quincy Jones, and Milt Hinton. He recorded with Judy Garland, Frank Sinatra, Barbra Streisand, Elvis Presley, the Beatles, the Rolling Stones, Miles Davis, and many others. In 1981, due to health problems, he retired from performing and soon began working in the recording department at Local 802, a position he held until his retirement in 1998.

He is survived by his wife, Anne Worthen; four children from his first marriage, Melody, Paul, Lisa, and Leshe; and four grandchildren. (From *Allegro* (March 2000), p. 12, submitted by Tom Varner who adds: "a great guy— I had him speak about 'a day in the life of a free-lance hornist in the 1960s' at the Third Julius Watkins Festival. He was a friend of J. W. and played on many, many great recordings.")



# Reports

# Horn Day 2000 report by Mary Burroughs

Horn Day 2000, held at East Carolina University on Saturday, March 4, was originally conceived as a clinic featuring the horn as a duo. As plans for the clinic developed, the day became much more expansive as each of the guest clinicians, David Wick and Rachel Niketoupolos, principal and second horns of the Virginia Symphony, brought ideas regarding their individual areas of expertise into play. Both proved to be creative and exciting clinicians, demonstrating beautiful duo playing in an orchestral horn session and effectively discussed a variety of topics ranging from performance anxiety to performance and practice tips regarding the low register.

The workshop, attended by both East Carolina University and area high school students, was an action-packed day that began with the Rossini Fanfare de Chasse performed by the East Carolina University horn ensemble. Continuing sessions included performance of orchestral excerpts by David and Rachel alternating with ECU students, a very informative session on performance anxiety, an ensemble reading session of George Hyde's Echo Song, and separate college and high school master classes. Rachel, who is studying for certification as a teacher of the Alexander Technique, also presented a relaxing session entitled "The Semi-Supine Body Scan". This event had everyone in such a relaxed state that

we could almost hear snoring! Both Rachel and David provided excellent ideas and reading lists for coping with performance anxiety. The day ended with an informal recital of various duets, the Beethoven Sextet (with piano ac-

companiment), and Reicha trios with ECU faculty hornist, Mary Burroughs. David's fluency and ease of playing in the high register and Rachel's awesome tone and dexterity in the low register inspired all in attendance.

# TransAtlantic Horn Ouartet Summer Seminar reported by Skip Snead

The TransAtlantic Horn Quartet (Michael Thompson, David Ohanian, Richard Watkins, and Skip Snead) held its inaugural Summer Seminar from May 28 to June 3, 2000, on the campus of Mercer University in Macon, GA. Twenty enthusiastic participants attended the seminar and spent seven full days attending masterclasses, lectures, concerts, private lessons, and rehearsals. Each participant was assigned to a

quartet and participated in a weekend public concert showcasing literature rehearsed during the seminar. In addition to their own quartet performances, 11 of the seminar participants were asked to step in and perform with the TAHO on designated pieces on the final evening's concert as a "standin" for Richard Watkins who had to unexpectedly return to London early in the week due to a family emergency. The experience of performing major repertoire as a member of the TAHQ proved to be very beneficial and exciting for the participants involved, and it was agreed that this practice will be continued at all future seminars. A wide variety of lecture topics were covered during the week, and each participant was afforded several opportunities for performances in master classes, orchestral reading sessions, and mock auditions. The week-long event was deemed a tremendous success by all involved and plans are already underway for next year's seminar. For more information on The TransAtlantic Horn Quartet Summer Seminar 2001, please contact Skip Snead, Box 870366, Tuscaloosa, AL 35487-0366; Tel: 205-348-4542; E-mail: <ssnead@gallalee.as.ua.edu>.

# Rosetti Celebration and 9th Hornclass. Prague 2000 by Zdenek Divoky

The 250th anniversary of the birth of the Czech composer Antonio Rosetti (1750-1792), otherwise known as Anton Rösler, inspired a group of musicians and organizers from Prague to create a festival celebrating this significant musical event. Their plans culminated in numerous events high-

lighting the life and work of the composer which were featured as part of the Prague Horn 2000 festival, August 4-15, and the 9th International Hornclass courses in Nové Strasecí, August 5-13. Visitors to the festival

# 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):

Address Corrections and Lost Sheep

Alisia Barbour, Michelle Cabral, Jennifer A Hemken, Albert J Houde III, Garry Kling, D. Fergus McWilliam, Didac Monjo, Darren Lloyd Robinson, Marc Schmiedhauser, Doris Mae Smith, Trevor J. Tripp.

> and courses were treated to varied program of fifteen concerts held not only in the beautiful places of historic Prague, but also in locations with which Rosetti had a special affinity. These include the towns of Litomerice (Rosetti's birthplace) and Wallerstein in Germany, where Rosetti spent a significant portion of his life.

> A major partner in the overall realization of the project was the Internationale Rosetti Gesellschaft and its president, conductor Johannes Moesus from Germany. The considerable assistance offered by this institution made possible the many concerts, displays, and lectures on the life and work of Rosetti. Concerts given by performers featured lesserknown works by the composer in addition to works entirely unknown to audiences today. These included concertos for wind instruments with Czech and German soloists, cham-



9th Hornclass, Prague 2000

ber music with Czech Wind Ensemble and even a Requiem and Hallelujah Cantata with Talich Chamber Orchestra and Brahms Choir Stuttgart.

The annual Hornclass masterclasses in Nové Strasecí attracts horn students from all over the world to a week-long intensive course located in the heart of Czech Republic. The course traditionally is comprised of individual lessons in performance, chamber music workshops, and displays by horn manufacturers. This year's course was led by distinguished guest Barry Tuckwell. In addition to giving masterclasses, Mr. Tuckwell also took up the baton on two occasions, conducting the Talich Chamber Orchestra in concerts as part of the Prague festival. The 48 young hornists from Europe, Japan, Korea, Australia, and Israel also had the chance to work with pedagogues such as Vladimíra Klánská (Czech Wind Quintet), Bruno Schneider (Conservatorium Genève), Jan Schroeder (Musikhochschule Hannover), Jindrich Petrás (The Janácek Academy Brno), Jirí Havlík and Zdenek Divoky (Czech Philharmonic Orchestra). Soloists including Radek Baborak, Szabolcs Zempléni, András Szabó, Tomás and Jaroslav Secky, Horn Trio Prague, and, of course, students performed works from the traditional horn repertoire as well as unknown compositions by Rosetti.

# **Upcoming Events**

(listed chronologically)

**CORnucopia Horn Series** 

The remainder of the 2000-2001 CORnucopia Horn Series events at Grand Valley State University, Allendale, MI, includes the Paul Austin Master Class, "Preparation for High School Solo and Ensemble Festival," January 14, 2001, and the Erik Ruske Master Class, March 25, 2001. For more information, contact GVSU Horn Professor Paul Austin at <austinpa@river.it.gvsu.edu>.

# Eastman Horns to Celebrate St. Hubert's Day

The Eastman Horn Studio will again commemorate St. Hubert's Day (November 3) with a concert of solos and horn choir pieces in the Eastman Theatre. Barry Tuckwell will guest conduct the choir and present several master classes and wind orchestral repertoire sessions during his residency (November 2-4). The 2000 St. Hubert concert is co-sponsored by the Organized Hunts of Western New York, some members of which are expected to attend the event in "proper attire"! Details and exact schedule for the three-day celebration are available through the Eastman Concert Office, Tel: 716-274-1000.

# Ft. Wayne Workshop

Blackhack Middle School, Ft. Wayne, IN, will be the site of a one-day workshop beginning at 10:00am on January 20, 2001. The morning session will feature Michael Hatfield presenting a master class for younger (high school and under)

# Correction

Due to an unfortunate bit of confusion in compiling the News section for the August issue, your editor managed to combine a photo of one person with a News item about another (and omitting the news of the first). On page 19, this photo is NOT Markus Maskuniity (see page 46 of this issue), but **John MacDonald**. I offer my apologies—the news that was omitted is included here. *J. S.* 

John MacDonald was on the Horn Faculty at this year's Advanced Music Studies Program at the Orford Arts Centre (Quebec, Canada, www3.sympatico.ca/arts.orford) from July 31 to August 12. The winner of international competitions in Geneva ('72), Prague ('74), and Munich ('78), he has been Principal Horn with the Radio Symphony Frankfurt am Main for the last twenty-five years and has been active with solo concerts, chamber music and master classes as well as travelling extensively with other Orchestras and ensembles around the world (www.johnmacdonald.de).





soloists. The afternoon will begin with pro-level soloists to be announced, followed by prepared ensembles, and ending with a massed ensemble. Tentatively scheduled are the horn sections of the North Manchester Symphony and the Fort Wayne Philharmonic. For further details, contact John Morse, 7200 E. State St., Ft. Wayne, IN 46815 or E-mail <john.morse@fwcs.k12.in.us>.

# Southeast Horn Workshop

The Southeast Horn Workshop, hosted by Dr. Jean Martin and the University of Georgia Horn Choir, will be held February 2-4, 2001, in Athens, GA. Featured artists include Jerome Ashby, Brice Andrus, and David Jolley. A new work for five horns and wind symphony by Lee Johnson will be premiered by the Atlanta Symphony horn section and the UGA Wind Symphony. For further information, contact Jean Martin, Tel: 706-542-2724 or visit <www.uga.edu./music/sehw2001>.

# Paxman Young Horn Player of the Year Competition 2000

The finals of the Paxman Young Horn Player of the Year Competition will be held at 7:30pm on Sunday, December 3 at the Guildhall School of Music and Drama, London. More information is available on the Paxman website <www.paxman.co.uk>.

# Fourth Maryland Early Brass Day

The Fourth Maryland Early Brass Day is scheduled for March 3, 2001. Information is available at: <a href="https://www.goucher.edu/physics/baum/brass.html">www.goucher.edu/physics/baum/brass.html</a>>.

# Northeast Horn Workshop

The next Northeast Horn Workshop will take place from March 23-25, 2001, at the Hartt School in West Hartford, CT. Major hornists from New York, Boston, and other parts of the Northeast will be participating in a variety of events, including masterclasses, recitals, mock auditions, and old-timer roundtables. There will be vendor tables and, of course, a huge participant horn choir. For more information or to be added to the mailing list, contact Daniel Grabois at <dgrabois@concentric.net> or Tel: 860-768-8535.

# Midwest Horn Workshop

The Midwest Horn Workshop 2001 will be held March 30 - April 1 at the University of Central Arkansas, hosted by Brent Shires and the UCA Horn Studio, with assistance from the Arkansas Horn Club and Caroline Kinsey, Arkansas IHS

Rep. The three-day event will feature the American Horn Quartet, performing in recital and also as guest artists with the Conway Symphony Orchestra in UCA's new Reynolds Performance Hall. The opening regular session will be at 4:15pm and the

# News Deadline

The next deadline for IHS News is December 10, 2000.

Send items directly to Heather Pettit.

opening concert at 8:00. Competitions will include mock auditions (high and low horn), solos (high school, undergraduate, and graduate/amateur), and quartets. For workshop and registration details, see the official website <www.uca.edu/divisions/academic/music/horn.html>.

# Kalamazoo 2001

The 33<sup>rd</sup> International Horn Symposium will be June 4-9, 2001, at Western Michigan University in Kalamazoo, MI, hosted by Johnny Pherigo. The slate of featured artists is almost complete and it promises to be a very exciting group with both familiar names and newcomers. The focus of this symposium will be the horn in chamber music, and participants will have the opportunity to hear well-known professional classical, jazz, and period instrument soloists and chamber ensembles.

Music currently scheduled includes trios by Ligeti and Harbison, *Sea Dreams* for two horns and wind ensemble by David Maslanka, brass chamber music by Eric Ewazen, and much more. There will also be ample opportunities for horn ensemble playing by the participants and for university/amateur horn ensembles.

Complete registration information will be available at <www.wmich.edu/horn/ihs2001> by early January 2001 and in the February 2001 issue of *The Horn Call*; for a preview, see the ad on page 9 of this issue. Questions or requests for program consideration should be directed to Johnny Pherigo, 33<sup>rd</sup> International Horn Symposium, School of Music, Western Michigan University, Kalamazoo, MI 49008-3831 USA. Tel: 616-387-4692; Fax: 616-387-1113; Email: <pherigo@wmich.edu>.

# Seventh Annual Kendall Betts Horn Camp

The Seventh Annual Kendall Betts Horn Camp will be held June 16-July 1, 2001, at Camp Ogontz in Lyman, NH, under the auspices of Cormont Music, a New Hampshire nonprofit corporation. As in the past, Kendall is planning a unique seminar and retreat for hornists of all ages, abilities, and accomplishments to study, perform and have fun in the beautiful White Mountains under the guidance of a world class faculty to include, (in addition to Mr. Betts): Vincent Barbee, Toronto and New York freelancer; William Capps, Florida State University; Kristen Hansen, Columbus State University; Michael Hatfield, Indiana University; David Krehbiel, San Francisco Symphony (Retired); Abby Mayer, Mercy College; David Ohanian, Boston Symphony Orchestra; Soichiro Ohno, Frankfurt Radio Orchestra; Jean Rife, New England Conservatory; Barry Tuckwell, soloist and conduc-

tor; plus others to be announced and special guests. Enrollment is limited to forty-five participants per week to ensure personalized curricula and individual attention. Participants may attend either or both weeks at very reasonable cost. A number of scholarships

to the camp will again be awarded on a competitive basis for students age 15-24. For further details, application and scholarship information, contact Kendall Betts, 4011 Roanoke Circle, Golden Valley, MN 55422-5313, Tel: 612-377-6095, Fax: 612-377-9706, E-mail: <HORNCAMP@aol.com> or visit the KBHC website at <www.iaxs.net/~cormont/KBHC>.

Hong Kong Competition for Young Asian Musicians

Radio Television Hong Kong, Leisure and Cultural Services Department of Hong Kong, and Morgan Stanley Dean Witter are pleased to announce the launch of an Asia-wide music competition for outstanding young musicians in 2001. The Hong Kong Competition for Young Asian Musicians, chaired by Sir Neville Marriner, aims to discover the best Asian musical talent through a unique process of live radio recital competition rounds and live TV finals. The winner will enjoy an 18-month professional engagement contract to launch his/her professional career. The competition was officially launched in late June 2000. For further inquiries, please contact <competition@rthk.org.hk>.

# TransAtlantic Horn Quartet Summer Seminar 2001

The TransAtlantic Horn Quartet (Michael Thompson, David Ohanian, Richard Watkins, and Skip Snead) announces the Summer Seminar 2001. Each participant will participate in daily masterclasses, lectures, orchestral readings, and quartet rehearsals. The seminar is designed to benefit and inspire horn players of all ages and levels. The cost for the seven-day event will be \$500.00. For more information including dates, please contact: Skip Snead, Box 870366, University of Alabama, Tuscaloosa, AL 35487-0366, Tel: 205-348-4542 or E-mail: <ssnead@gallalee.as.ua.edu> .

# Finland 2002

Esa Tapani and his staff are well into planning the 34th Annual International Horn Symposium scheduled for August 4-11, 2002 in Lahti, Finland. A web site address is already available <a href="https://www.musicfinland.com/brass">www.musicfinland.com/brass</a>.

# 2001 European Competitions

September

Guebwiller, France. Information from C.D.M.C., "Les Dominicains," B. P. 52, F-68502, France, Tel: 33-389-74 94 60 or Fax: 389-74 94 69.

Brno, Czech Republic. Information from Ars/Koncert s.r.o., Uvoz 39, CZ-60200, Brno, Tel: 420-5-4323; Fax: 4323-3358 or E-mail: <mhfb@arskoncert.cz>.

December

Porcia, Italy. Information from Amici Della Musica, via De Pellegrini, I-33080, Porcia, Italy, Tel./Fax: 39-0434-590356.

# Correction

Due to an unfortunate burst of overconfidence on the part of your editor, the picture below, which appeared on page 27 in our August issue, received an incorrect and incomplete caption. This was particularly unfortunate since the picture included the author of the article. I offer my sincerest apologies to all concerned. *J. S.* 



Jim Decker, Lloyd Ulyate, Vince de Rosa, Walter Hecht (photo by Dr. Paul Wertlake)

# Graduate Assistantship in Horn at Illinois State University

Illinois State University seeks a graduate assistant for the 2001-02 school year (renewable for 2002-03). Duties will be selected from: private instruction of studio overload/instruction of studio during faculty tours; assist with Horn Choir and Master Class; coach student chamber ensembles; perform with Graduate Woodwind or Brass Quintet; perform with the Illinois State Wind Symphony and/or Symphony Orchestra. Additional playing opportunities may exist in the Peoria Symphony Orchestra and Opera Illinois. Graduate assistants receive a full waiver of tuition, worth \$4,902 for Illinois students and \$11,832 for out-of-state students, plus an annual stipend of up to \$4,650. Admission to the Graduate School is required for consideration. Contact the Department of Music for applications:, Tel: 309-438-7633. Online application available at <orathost.cfa.ilstu.edu/ music/>. Applications are due by March 1, 2001 and early application is advised.



# **Programs**

# Seoul Horn Ensemble Dr. Young-Yul Kim, Conductor

September 5, 2000, 7:30pm Seoul Arts Center Concert Hall

occurrence content	Officer Critical
Overture to The Magic Flute	Mozart, arr. Dutschke
Canon for Horn Quartet	
Fairest of The Fair March.	Sousa, arr. Martinet
Pavane pour une infante défunte	Ravel, arr. Martinet
L'oiseau Des Bois	
When The Saints Go Marching In/Tig	
Egmont Overture, op.84	



Seoul Horn Ensemble



# Notice to all IHS members

At the 2000 IHS Advisory Council Meetings in Beijing, the Advisory Council decided that it was necessary to make a small increase in the IHS membership dues, effective January 1, 2001. The new amounts are:

Individual membership: \$35 Three-year membership: \$90 Library Membership: \$50

IHS dues have not been increased since 1993. While printing and postage costs have increased steadily over those eight years, we have (since 1994) absorbed overseas airmail surcharges for members outside of the US, so that they are not thus disadvantaged by the fact that our journal is published in the US. Furthermore, since that last increase,

- we have expanded and improved The Horn Call
- brought a major commissioning project to fruition
- taken greater initiatives with the Friendship Program (formerly the NEWS Project)
- expanded the Thesis Lending Library
- · increased the amount of support available for regional workshops
- introduced the Symposium Participant Awards
- increased the prize money for the Composition Contest
- initiated an historical CD project
- started a project to preserve our audio archives
- hosted our first international workshops in Asia
- developed a website

Although many of these initiatives and projects have received financial support from grants and donations, the primary source of our funding is, of course, the dues paid by our members. The members of the Advisory Council hope that you will understand and support this decision. Please keep in mind that monetary donations to specific projects may be made at any time and really do have a significant impact on the progress we make toward our goals. Life memberships remain at \$500, and horn clubs who sign up in groups of eight or more will continue to receive a \$5 discount (i.e., \$30 per member per year).

# IHS News and Reports

### **Dear Members:**

I would like to thank the membership for electing me to the Advisory Council, and the Advisory Council for electing me your Secretary/Treasurer. I served in this capacity in the late 1970s and hope that my return can bring a certain historical perspective to our organization. The International Horn Society has certainly changed, and matured! One of the highlights of my previous tenure was Paul Anderson's offer to computerize the mailing list. What a relief! Previously we had done everything by hand, including financial record-keeping. There was not a paid executive secretary yet at that time, so all the work was laboriously done by dedicated volunteers.

One of the things I enjoyed most about being Secretary/Treasurer was corresponding with members world-wide (which at that time consumed much time, since I was also doing the work that the executive secretary now does). I have always wished that the IHS could arouse more interest outside of English-speaking countries, and to this end we managed to produce a few newsletters in a number of European languages. There is obviously not the means to translate the entire *Horn Call* into other languages, but it would be wonderful if we could have more international input. In the past, I have personally translated articles from French and Italian and would like to make it known that I am willing to continue to do so. Perhaps this will encourage horn players speaking those languages to submit articles and to become more active in our organization.

Thank you again for the confidence you have shown in me. I will look forward to hearing from you.

Cordially yours,

Nancy Jordan Fako

# Cari amici,

Vorrei ringraziare tutti i soci per avermi eletta nel Consiglio ed il Consiglio per avermi eletta vostra Segretaria/ Tesoriere. Ho avuto questa carica negli anni settanta e spero che il mio ritorno possa portare una certa prospettiva storica alla nostra organizzazione. La Società internazionale di cornisti è veramente cambiata e maturata! Uno dei momenti più importanti del mio incarico precedente fu la proposta di Paul Anderson di computerizzare tutto. Che sollievo! In precendenza avevamo fatto tutto a mano, anche i documenti finanziari. Non c'era a quel tempo una segretaria pagata di direzione, quindi tutti i lavori li facevano volontari coscienziosi.

Uno dei compiti più piacevoli per me della carica di Segretaria/Tesoriere fu l'occasione di aver contatti con i soci dappertutto nel mondo (un compito che mi ha preso molto tempo, perché in quel momento facevo anche tutto il lavoro che fa attualmente la segretaria di direzione). Voglio da sempre che la Società possa stimolare più interesse fuori i paesi anglosassoni, ed a questa fine abbiamo pubblicato qualche bollettino in varie lingue europee. Certo la possibilità di tradurre gli interi contenuti del *Horn Call* non esiste, però sarebbe meraviglioso se ricevessimo più articoli internazionali. Nel passato io ho tradotto gli articoli dal francese e dall'italiano, e vorrei far conoscere che sono disposta a continuare a farlo. Forse questo fatto incoraggerà cornisti che parlano queste lingue a presentare articoli ed a partecipare più attivamente alla nostra organizzazione.

Tante grazie ancora per il vostro voto di fiducia. Non vedo l'ora di leggervi.

Cordiali saluti a tutti.

### Nancy Jordan Fako

### Chers Amis,

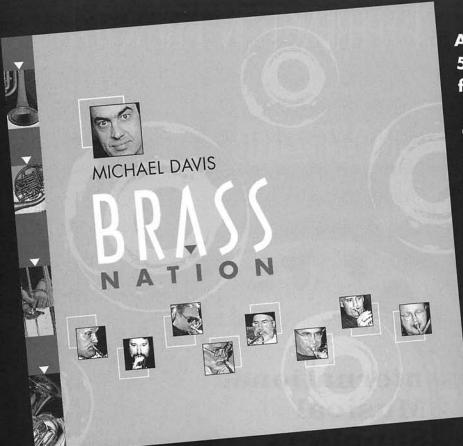
Je voudrais remercier les membres de la Société internationale des cornistes (l'IHS) de m'avoir élue au conseil d'administration et ce dernier de m'avoir élue votre secrétaire-trésorière. J'ai exercé cette fonction vers la fin des années soixante-dix et j'espère que mon retour apportera une perspective historique particulière. La Société internationale des cornistes a sans aucun doute changé et mûri. L'un des instants les plus marquants de la période où j'exerçais cette fonction fut le moment où Paul Anderson m'a donné la possibilité de mettre tous les documents sur ordinateur. Quel soulagement! Précédemment, nous faisions tout à la main, même les documents financiers. A ce moment-là, il n'y avait pas de secrétaire rémunerée et tout ce travail laborieux était fait par des volontaires bénévoles.

Comme secrétaire-trésorière mon travail le plus agréable fut l'occasion de correspondre avec des adhérents du monde entier (cela me prenait beaucoup de temps parce que je faisais également le travail que fait aujourd'hui le secrétaire rémunerée). J'ai toujours souhaité que l'IHS suscite davantage d'intérêt hors des pays anglophones. Pour cela nous avons fait paraître plusieurs bulletins dans diverses langues européennes. Malheureusement nous n'avons pas les ressources nécessaires pour publier entièrement le *Horn Call* en d'autres langues. Cependant il serait très agréable d'avoir une véritable contribution internationale afin d'enrichir notre association. Personellement j'ai, dans le passé, traduit beaucoup d'articles du français ou de l'italien et je veux bien continuer à le faire. Peut-être cela encouragera-t-il des cornistes parlant ces langues à nous adresser des articles et ainsi à prendre une part plus active dans notre association.

Je vous remercier encore de la confiance que vous m'avez accordée. J'attends avec impatience le plaisir de vous lire.

# Nancy Jordan Fako





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# IHS Honorary Membership Award Gunther Schuller

ovember 2000 marks the 75th birth-day of Gunther Schuller, a multi-faceted composer, conductor, author, scholar, teacher, publisher, advocate for contemporary music... and newest recipient of the International Horn Society's highest award, Honorary Membership. Considering Schuller's remarkable influence in so many areas of music, it is easy to forget that he began his professional musical career as a hornist, and a good one at that.

The son of German immigrants, Schuller was born in New York on November 22, 1925. He studied flute, horn, and theory, advancing rapidly enough as a hornist to join the Cincin-

nati Symphony as principal horn at 17 and the orchestra of the Metropolitan Opera at 19. Schuller became actively involved in the New York bebop scene, performing and recording with such jazz greats as Dizzy Gillespie, Miles Davis, and John Lewis. At the age of 25, Schuller taught horn at the Manhattan School of Music, beginning a distinguished teaching career; his positions have included Professor of Composition at the School of Music at Yale, President of the New England Conservatory of Music in Boston, Artistic Director of the Tanglewood Berkshire Music Center and The Festival at Sandpoint (Idaho), and Co-Director of the Smithsonian Jazz Masterworks Orchestra. His love of a wide range of American music guides the activities of his publishing and recording companies, Margun Music and GM Recordings. He also currently serves as Artistic Director of the Spokane Bach Festival.

Schuller has created more than 160 original compositions in virtually every musical genre, including commissions from the Baltimore Symphony, Berlin Philharmonic, Boston Symphony, Chicago Symphony, Minneapolis Symphony, National Symphony, and the New York Philharmonic. Recent commissions include his 1994 Pulitzer Prize-winning work *Of Remi*-



Warming up outside the Fox Theater in Atlanta before a Met Opera concert, 1951.

niscences and Reflections for the Louisville Orchestra; An Arc Ascending for the American Symphony Orchestra League and the Cincinnati Symphony; and The Past is in the Present, also for the Cincinnati Symphony.

Schuller is acknowledged as father of the Third Stream movement in American music. He has worked with Arturo Toscanini, Miles Davis, Aaron Copland, Ornette Coleman, Leonard Bernstein, Eric Dolphy, Charles Mingus, John Updike, Joe Lovano, Elvis Costello, Wynton Marsalis, Frank Zappa, and many more. He gathered



together a lifetime of observations on conducting in his recent book, *The Compleat Conductor* (Oxford University Press). His extensive writings, on a variety of subjects ranging from jazz through music performance, contemporary music, music aesthetics, and education, have been issued in the collection, *Musings: The Musical Worlds of Gunther Schuller*. His monumental jazz history, *The Swing Era*, was published in 1989. Among Schuller's many awards are: a MacArthur Foundation "genius" award (1991); the Pulitzer Prize (1994); inaugural Member of the American Classical Music Hall of Fame; DownBeat Lifetime Achievement Award; the

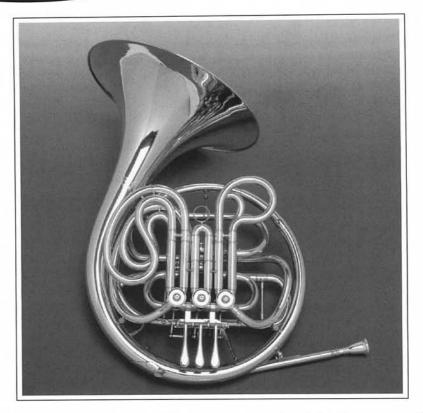
Gold Medal for Music from the American Academy of Arts and Letters (1997); the BMI Lifetime Achievement Award (1994); the William Schuman Award (1988), given by Columbia University for "lifetime achievement in American music composition"; and several Grammy Awards. Though a high school drop-out, Schuller has also received twelve honorary degrees from various colleges and universities.

While his numerous contributions to the larger music world are well-known, perhaps Schuller's best known contribution to the horn world is his *Horn Technique*, first published in 1962 and recently re-issued by Oxford University Press. His compositions have covered a full range of musical genres and he has found ways to include or feature the horn in almost every one. In addition to his challenging large ensemble works, there have been numerous chamber works including horns in traditional settings (e.g., brass quintets) and innovative combinations. He still found time to feature the horn in his work: two horn concertos, a horn sonata (commissioned by the IHS), *Lines and Contrasts* for 16 horns, and *Five Pieces for Five Horns*, recently recorded by Barry Tuckwell and the NFB Horn Quartet.

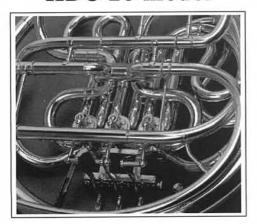
When contacted about the award, Mr. Schuller said, "This is a special honor for me because I haven't played the horn since 1963. I am very grateful to be so honored in the company of many other great horn colleagues." The International Horn Society is pleased to honor Gunther Schuller for his lifelong contributions to music and the horn. (This information was compiled from various Internet sources and materials courtesy of Allison Williams and Scott Menhinick of GM Recordings)

The intent of Honorary Membership in the International Horn Society is to honor living hornists who have made a major contribution at the international level to the art of horn playing. This contribution must be one that will extend beyond the individual's lifetime and should exist in several areas, such as performance, teaching, research, or service to the IHS. A nominating committee, consisting of past presidents and/or Advisory Council members, shall present to the Advisory Council a small number of nominations for this honor every two years. Final selection will be made by a two-thirds majority vote of the Advisory Council. Honorary Members will receive Life Membership in the IHS, a congratulatory letter, and a certificate.

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# **2000 Punto Award Recipients**

Prof. Li Fu was born in 1935. He started studying horn at age 10. His first teachers were Mr. Shimizu from Japan and Mr. Kosikin from the former Soviet Union. Later, he joined the Shen Yang Military Command Band and in 1956, he became a soloist. With the band, he played most of the Mozart horn concertos, Beethoven's Sonata op.17, Saint Saëns' Concertpiece, and the Gliere Concerto. In 1961, he retired from the band and began teaching at the Shen Yang Conservatory of Music. He served as Wind Department Coordinator for many years, and established the wind teaching curriculum for the entire brass department of the school. Some of his ideas have been published in various Chinese music magazines.

In 1986, his student, Mr. Hong En Po (principal horn of Liao Ning Symphony), won first prize of China National Music Conservatory Exchange Competition. Many of his students are playing or teaching at different places, including Mr. Liu Heng You (former principal of Beijing Sym-

phony), Mr. Gao Zhi Hui (principal horn of Qianjin Song and Dance Ensemble Symphony), Mr. Yuan Xin Kui (principal horn of Liao Ning Philharmonic), Mr. Li Shuang (former assistant Prof. of Shen Yang Conservatory, and who just earned a masters degree from USC, studying with Prof. Jim Decker), Mr. Wang Guo Sheng (assistant Prof. of Shen Yang Conservatory), Mr. Mi Yao Yu (principal horn of China Film Symphony), among many others.

Recently, his health has had some problems, including surgeries, but he still works very hard. Three times he has received the Best Teacher Award at his school. He is very active in cultural exchanges internationally. He has spent his life savings to attend IHS workshops, and helped to arrange many visits by well-known teachers and players to his school and as well as other conservatories nationwide. He is proud and very excited to have received the Punto Award from the International Horn Society at the 32<sup>nd</sup> IHS Horn Workshop in Beijing. *Paul Meng* 



Professor Li Fu (left) and Dr. Young-Yul Kim receive their Punto Awards at the Beijing 2000 IHS Workshop

Dr. Young-Yul Kim graduated from Seoul High School of Arts and Seoul National University, and then earned a Master of Music degree from Temple University and the Doctor of Musical Arts (as well as the Performer's Certificate) from the Eastman School of Music. As a Principal Hornist, he toured Germany with the Eastman Philharmonia, and the US and Canada with the Eastman Wind Ensemble and trumpeter Wynton Marsalis. Mr. Kim has performed in recitals in Philadelphia, Rochester, Seoul, Taejeon, and most recently, in May 1999, he was invited to give a recital at the International Horn Society's annual symposium held at the University of Georgia in Athens. Mr. Kim has also appeared as a soloist with KBS Symphony. Seoul Chamber Orchestra, Pusan Philharmonic, Seoul Symphony, Seoul Art Orchestra, among others, and was a concerto soloist at the Seoul Arts Center Orchestra Festival in 1992, 1995, and 1999. He has also served as Associate Principal Horn of the KBS Symphony, as Acting Principal of

Puchon Philharmonic, and is currently Associate Professor of Music at Seoul National University. At SNU, he teaches horn, directs the horn ensemble, coaches chamber music, and has led the SNU Wind Ensemble since 1994. His horn teachers have included Mason Jones, Joe de Angelis, Daniel Williams, Randy Gardner, and Verne Reynolds, and he has studied conducting with David Effron and Donald Hunsberger. Dr. Kim is a founding member of Korea Aulos Woodwind Quintet, the Seoul Brass Quintet, and the Charity Chamber Ensemble. He also directs the Korean Horn Society Horn Ensemble.

Individuals selected for the Punto Award shall have made a major contribution at the regional or national level to the art of horn playing. This contribution can be in any of a variety of areas, such as performance, teaching, research, or service to the IHS. The international workshop host or any Advisory Council member can nominate individuals for this honor, and selection will be by majority vote of the Advisory Council. Punto Award recipients will receive a congratulatory letter and a certificate.



1985	Mason Jones, Siegfried Schwarzl	1993	Joseph White
1986	Alex Grieve, Milan Vach	1994	Paul Anderson, Frank Franano
1987	Richard Moore, Don Peterson	1995	Yasuyo Ito, Xiang Fei
1988	Robert Creech, Eugene Rittich	1996	Douglas Campbell, Julian Christopher Leuba
1989	Ludwig Heibl, Richard Theurer	1997	Morris Secon, Milan Yancich
1990	Lowell Shaw, Paul Anderson, Marvin Howe	1998	Eugene Rittich
1991	Wayne Barrington, Clyde Miller, Louis Stout	1999	Brice Andrus
1992	Arthur Bevan, Sidney Coulston	2000	Young-Yul Kim, Li Fu

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# The 2000 IHS Scholarship Awards

by Virginia Thompson

Licipate in the annual IHS Workshop: the Jon Hawkins Memorial Scholarship, the Symposium Participant Awards, the IHS Orchestral Audition Competition, and the Farkas Performance Awards. This year, for the 32<sup>nd</sup> International Horn Society Symposium, 2000 Beijing International Horn Festival, there was a low number of applications for some of the awards.

The taped preliminary audition for the 2000 Farkas Performance Awards, judged by Milan Yancich (Chair), produced five finalists who received a refund of the workshop registration, \$150 towards other workshop expenses, and a performance on the Farkas Solo Competition recital at the workshop. The finalists included Mitch Hayner, a student of Michelle Stebleton, from Tallahassee, Florida; Andres Moran, a student of Nancy Joy, from El Paso, Texas; and Douglas Quinzi, also a student of Nancy Joy, from Las Cruces, New Mexico. Second place, a cash prize of \$200, was won by Hong-Park Kim, a student of Dr. Young-Yul Kim, from Korea. First place, a cash prize of \$300, was won by András Szabó, a student of Ferenc Tarjani, from Hungary. The jury for the final competition included Michael Hatfield, Keith Johnson, Paul Meng, Virginia Thompson, and Frøydis Ree Wekre.



Farkas Competition Finalists (left to right): András Szabó, Hong-Park Kim, Douglas Quinzi, Andres Moran, Mitch Hayner

The two Dorothy Frizelle Memorial Awards (\$200 cash prizes) for the IHS Orchestral Audition Competition were won by András Szabó for the high-horn audition, and Megan McBride, a student of Randy Gardner, from Oxford, Ohio, for the low-horn audition. This competition took place at the workshop on July 23 and was judged by Tang Bing, Zhang Chengxin, and He Dan, all of China.



András Szabó receives Frizelle Award for high-horn competition

Megan McBride, winner, low-horn competition



Only one student was selected to receive the 2000 Symposium Participant Award. Sally Wise, a student of Nancy



Sally Wise, Symposium Participant Award winner

Cochran Block, from Kansas City, Missouri received a \$200 reimbursement of workshop expenses based on financial need and her enthusiasm for the horn as portrayed in a personal essay. Michael Hatfield was the chair of the 2000 Symposium Participant Awards program.

The 2000 John Hawkins Memorial Scholarship, the IHS Scholarship Program's most prestigious award, was withheld. It would have provided one or two students with all

expenses to attend the workshop in China (registration, housing, meals, and transportation), as well as a workshop performance opportunity and instruction from a workshop artist. This year's applications were reviewed by Kimberly A. Reese (Chair) of Pennsylvania, USA, Ab Koster of Kattenstieg, Germany, and John Wates of Surrey, England.

The updated and detailed guidelines for the 2001 IHS Scholarship Program appear in the November and February issues of *The Horn Call* and on the IHS website (www.hornsociety.org). The IHS Advisory Council is committed to supporting this program, so it is very disappointing when allocated scholarship funds go unawarded. Interested students are encouraged to submit applications for whichever scholarships seem most appropriate for them, and teachers are urged to encourage their students to participate.

# ·PAXMAN·

Timothy Jones and David Pyatt, Principal Horns, London Symphony Orchestra. Horns by Paxman.



PHOTOGRAPHY: NIK MILNER DESIGN: JOHN COLE



# **1999 IHS Composition Contest**

Karen Robertson Smith, coordinator

lthough there were a smaller group of entries than usual, the 1999 IHS Composition Contest drew a variety of excellent compositions from around the world. Winning First Prize was Night Song for horn and piano, written by Andrew Boysen, Jr. Second Prize went to Jaquelyn Sellers for her Desert Suite for Five Horns. Honorable Mention was given to Eric L. McIntyre for A Visit from the White Rabbit. Many thanks goes to the panel of distinguished judges: Dr. Randall Faust, Dr. Francis McBeth, and Ms. Pamela Marshall. The top two prize-winning compositions received performances at the 2000 Beijing workshop: Virginia Thompson performed Night Song, and Jaquelyn Sellers performed Desert Suite with her colleagues from the Tucson Symphony Orchestra. The competition is held every other year, and the next cycle will begin in the fall of 2001.

#### First Prize Winner

Night Song is the result of a specific request for a fairly short (approximately eight minutes) and dramatic showpiece in contemporary melodic/harmonic language, emphasizing the relationship between the horn and the piano. It is based on the concept of continually increasing intensity in terms of range, tempo, and technique, but returns to and concludes with the quiet, low, and profound statement of the opening.

Andrew Boysen, Jr. is presently an assistant professor in the music department at the University of New Hampshire, where he conducts the wind symphony and teaches conducting and orchestration. Boysen earned the Doctor of Musical Arts degree in wind conducting at the Eastman School of Music. He received his Master of Music degree in wind conducting from Northwestern University and a Bachelor of Music degree in music education and music composition from the University of Iowa. He maintains an active schedule as a composer, receiving commissions from the Herbert Hoover Presidential Library, the Cedar Rapids Metropolitan Orchestra Festival, the Iowa All-State Band, the Rhode Island All-State Band, the Nebraska State Bandmasters Association, and many university and high school concert bands across the United States. Boysen won the University of Iowa Honors Composition Prize in 1991 and has twice won the Claude T. Smith Memorial Band Composition Contest, in 1991 for I Am and in 1994 for Ovations. Boysen has several published works with the Neil A. Kjos Music Company. Recordings of his music appear on the Sony, R-Kal, Mark, St. Olaf, and Elf labels.

#### Second Prize Winner

Desert Suite for Five Horns is programmatic in nature. Each

movement depicts the composer's impressions of various aspects of the Southwestern desert. The first movement, entitled "Mountain Invocations," depicts the 9000-foot-high mountains surrounding the composer's home, each one mysterious and magnificent. "Summer Song," the second movement, represents summer in the desert, very calm and quiet. "Hummers!" is the title of the third movement and portrays the hummingbirds that abound near the composer's home. The fourth movement, entitled "Rainstorm," illustrates the dramatic thunderstorms that come in the desert after summer monsoons. The "Rain" theme, after its initial statement, is then presented in augmentation, combined with the "Mountain" theme. With the combination of the two themes, the piece closes on a dramatic note.

Jaquelyn Sellers has been Principal Horn with the Tucson Symphony since 1982. She enjoys her role in the community as an orchestral musician, solo recitalist, and teacher. From 1984 to 1997, Ms. Sellers was Brass Instructor in the music department at Pima Community College, teaching all the brass instruments and coaching ensembles. She has also maintained a private horn studio in Tucson. In 1992, Jacki began composing, which has fulfilled yet another aspect of creativity that she finds necessary and rewarding. Jacki says: "I could tell you that I have received two music degrees in horn performance from fine music schools, but those things are not important. What is important to me is that music can be the ultimate expression of the soul, and as I perform and compose I try to understand the deeper meanings of the expression and bring it to the listener."

#### Honorable Mention

A Visit from the White Rabbit is a theatre composition which is accessible for both children and adult audiences. It features three poems from Through the Looking Glass and Alice in Wonderland by Lewis Carroll. The narrator presents a dramatic reading of the poems while the solo horn features a musical and dramatic accompaniment. The horn part covers a wide range of styles and features many extended techniques, created by the composer to serve as commentary on the text. Each of the movements can be used alone as a short work on a recital, or the work can appear in its complete form as a trilogy.

Eric L. McIntyre is pursuing a DMA in music composition at the University of Houston Moores School of Music where he is a recipient of a Moores Lectureship. As a composer, he works in a variety of media, including orchestral, chamber music, jazz, music theatre, and electronic music. In addition, Mr. McIntyre is a hornist with the Houston Ballet Orchestra, the Houston Grand Opera Orchestra, and is an active free-lance performer in the Houston area.



#### 1999 IHS Composition Contest

#### Complete list of 1999 entries.

A Visit from the White Rabbit Solo Horn and Narrator Eric McIntyre 703 McGowan #5311 Houston, TX 77006

Horn Concerto No. 1 Horn and Chamber Ensemble Brett Miller 892 Glen Park Rd. Boardman, OH 44512

Trouble Horn and Piano Nigel Munisamy Boulevard Kleyer 107 400 Liège Belgium

Desert Suite for Five Horns Five Horns Jaquelyn M. Sellers 1216 E. Miles Street Tucson, AZ 85719

Long Rays of Sunset Horn and Winds Brian W. Ogle 3520 Walker Ave. #1 Memphis, Tennessee 38111

Hot Sand Horn and Marimba Donato Goyeneche Catalina De Erauso, No. 15, Bajo A 20010 San Sebastian (España)

In the hollow places of the wall Soprano, Horn, and String Quartet Garth Hangartner 4609 Fehr Rd. Cincinnati, OH 45238 Sonata for Horn and Piano Horn and Piano Raymond Edward Kinzer, Jr. 1623 Gunwale Rd. Houston, TX 77062

Five Monsters
Horn and Piano
Christopher Tilley
530 Locust #1
Kalamazoo, MI 49007

6 of 1 Horn and Chamber Ensemble David Wolff 195 Larpenteur Ave. W. #8 Roseville, MN 55113

Night Song
Horn and Piano
Andrew Boysen, Jr.
Department of Music
University of New Hampshire
30 College Road
Durham, NH 03824

Invocations
Solo Horn
Christina M. Laberge
1229 N. Larrabee St. #6
West Hollywood, CA 90069

Octet for Horns Horn Octet Blaise J. Ferrandino 1409 Schumac Lane Bedford, TX 76022



Tuscon Symphony Horns performing Desert Suite in Beijing



Virginia Thompson performed Night Song at the Beijing workshop



# Ethel Merker receives IWBC Pioneer Recognition Award

by Gail Lewis

This is an expanded version of an address given at the award ceremony which took place at the International Women's Brass Conference Opening Concert on Wednesday, June 28, 2000, at Cincinnati College-Conservatory of Music Corbett Auditorium.

ew hornists can boast the breadth of playing experience of Ethel Merker. In a career spanning more than five decades, she has worked in countless situations which encompass virtually every musical medium: from performing classical to pop, jazz to jingles, in the recording studio and in the pit, on stage under the world's greatest conductors and teaching in the studio. Merker takes pride not only in the quality of her work but in the sheer variety of the musical territory she has been able to explore. She has greatly enjoyed the flexibility and spontaneity of life as a freelance musician and the challenge of continually adapting to the demands of the situation at hand. The wide diversity of her experience is even more striking when one considers the times in which she worked; women were almost unknown in the orchestras and bands of her era. Because of her accomplishments, the International Women's Brass Conference, held this past June in Cincinnati, Ohio, honored Merker as a "Pioneer," an elite group of women brass players who paved the way for the acceptance of female brass musicians.

Kathryn Ethel Merker was born in the same house in which she currently lives and teaches in Chicago Heights, Illinois. Her parents were not professional musicians, but loved music; she happily remembers as a child listening to marches and other music on the Edison phonograph. One sister played trumpet, her brother played horn, and as Merker says, "Anything he did, I had to do better!" She studied piano as her first instrument, though not exactly by choice. Merker's father stipulated that if she won a particular solo contest, she could quit playing piano and choose another instrument. She proceeded to do so in the third grade, and by the sixth grade she was already playing horn with her high school orchestra. She studied in Chicago with the legendary Max Pottag for four years in high school, then continued with him when she won a scholarship to Northwestern University. Merker's solo and ensemble medals from her "early career" in the public schools are still proudly displayed, matted and framed, on the wall in her upstairs studio, next to autographed photos of some of the greatest musicians and entertainers of our time.

By the age of 18, Merker had won principal horn with the NBC Radio Orchestra in Chicago. She remembers the following about her first big position as a horn plalyer: "I was making \$150 a week and the Chicago Symphony only paid \$90; the symphony played a 17-week schedule, and NBC was 52 weeks." Clearly, she felt she was getting the better

deal! Also, Merker is quick to point out that "...to be working with the best in the business and to be treated like one of them, I was exposed to a world I didn't know existed." At this same time, Merker was carrying a full academic load at Northwestern University, where she earned both the Bachelor of Music Education and the Master of Music degrees in 1946 and 1947, respectively. She also started taking on jingle work and other freelance jobs while at Northwestern.

Merker was the only woman in the NBC orchestra and also one of its youngest members. She took the attitude of the consummate professional that was to sustain her through the rest of her playing career: "I never expected any special dispensation—and I never got it! I always pulled my weight." Merker insists that she never had a problem being a woman in a male-dominated profession, simply because she did the work and did it well. I suspect her sense of humor didn't hurt in her "fitting in with the guys," which was an essential requirement for the NBC job. Before one of their live performances, several members of the orchestra coated the corks of Merker's mute with rosin. This substance sticks like glue when warmed, so when she tried to take it out after a brief warm-up before the show, it wouldn't budge! She had to figure out what to do on her own—"you're a big girl, you can take care of yourself," they said. Before long, Merker became a virtuoso practical joker in her own right. As she explains, "Those pranks loosened things up so that the musicians' creativity could shine through."

Merker stayed with the NBC Orchestra until 1950, when she began performing regularly as utility and assistant first horn with the Chicago Symphony Orchestra. Although it was rare to find a female in the CSO or any other major symphony in the first half of the 20th century, Ethel was not the first woman to become a member of the orchestra; this distinction belongs to Helen Kotas, who was appointed as principal horn in 1941. Between 1950 and 1985 Merker's orchestral experience included the CSO, the Boston Pops tour orchestra, the Berlin Radio Orchestra, the Milwaukee Symphony, and the Chicago Pops Orchestra. During her years with the Chicago Symphony, 1950-1970, Merker signed a contract only once. She found that she did not like the idea of being "tied down" with a contract, but instead enjoyed the freedom of choosing various jobs that came up. This is reflected in her experience with opera and ballet companies, which includes the Chicago Lyric Opera and the Chicago Ballet, the New York City Opera and the New York City Ballet, and the Bolshoi, Joffrey, Stuttgart, Australian, American, Royal Danish, and the Royal Ballet companies. She was privileged to work with an incredible list of conductors which included Reiner, Stokowski, Solti, Ormandy, Boulez, Giulini, Fiedler, and Ozawa.



#### Ethel Merker receives IWBC Pioneer Recognition Award

Merker remembers with gratitude the support and respect offered by her colleague Phil Farkas during her time with the CSO. She spent almost twelve years as his assistant with this orchestra. After performances, when well-wishers would greet Farkas outside of the stage door of Orchestra Hall to compliment his performance, Merker maintains that he always responded with some version of "I couldn't have done it without Ethel." (Not all principal players are so forthcoming with this kind of acknowledgement.) Also, Farkas trusted her musicianship and "ears" so much that he often took her along to the Elkhart, Wisconsin, Holton factory to act as the impartial judge of the horns that Farkas was helping to develop.

Ethel Merker was never content to pigeon-hole herself into strictly orchestral playing; she has said, "I don't like to sit there and rehearse on Monday, Tuesday, Wednesday, and finally play on Thursday. It is much more interesting and challenging to sit down, read the part, and make the music happen the first time." The place for this kind of work is, of course, in the recording studio, and although Merker made recordings with the Chicago Symphony under Reiner, Solti, Ozawa, and others, she also enjoyed commercial studio work. She can be heard backing the Jackson Five, Diana Ross and the Supremes, Barry White, John Denver, Curtis Mayfield, the Smothers Brothers, and dozens of others.

Merker was a regular at the legendary Chess Records studio in Chicago. Murray Allen, former president of Universal Recording Corporation, recalled that while he was a mixer in the studio, the "Ethel Merker Flying Wedge" became their most famous set-up. The group was literally built off of Merker, with her in front, two trombones directly behind, next were three trumpets, then four woodwinds, five rhythm, six violins, and finally seven low strings. "Besides sounding good," Allen said, "this set-up could really bowl you over..." In yet another venue, Merker's sound has filled numerous radio and television commercials for major advertisers such as McDonald's, Coca-Cola, Marlboro, Budweiser, United Airlines, Kellog's, Pillsbury, Star-Kist, Nestle... the list goes on and on!

Merker's playing in the popular music vein was not limited to recording sessions; live performances kept her busy with artists such as Miss Peggy Lee, Pearl Bailey, Barbra Streisand, Quincy Jones, Sonny & Cher, Carol Burnett, Johnny Mathis, Carol Channing, Connie Stevens, and many others. Contractors would sometimes fly Merker to Las Vegas to back up big-name acts such as those just mentioned, or to New York or Los Angeles for recordings. A female horn player still being somewhat of a rarity at that time, Merker gained a bit of notoriety among musicians. Peggy Lee would announce on stage "I love my 20-man-and-Ethel band!" Pearl Bailey called Ethel "...a woman among women among men..." and Johnny Mathis saluted her as "...my favorite horn player..." In yet another area of live performance, Merker gained much experience in the theatre, performing in dozens of Broadway shows, including The King and I, Sound of Music, Fiddler on the Roof, and My Fair Lady, to name but a few.

As if her performing career was not enough, Merker's teaching resumé is equally world-class. Her first teaching position was at Northwestern University in 1960, and since then she has also taught at Notre Dame, Vandercook, DePaul, Valparaiso, the University of Chicago, and in Germany at Bonn University and Detmold Hochschule. She was also an Associate Professor at Indiana University, from 1972-1977, where she was the first woman on the brass faculty. It was during this time that Merker wrote an article entitled "The Case for Women in Brass" for the Leblanc World of Music (Fall 1975). Dale Clevenger wrote of this important article: "So much of this information written for and about females obviously applies to all young aspiring hornists. This kind of 'straight talk' is both informative and necessary."

Not surprisingly, Merker's students have won international solo competitions and principal positions in some of the world's finest orchestras. Randy Gardner, Jerry Montgomery, Jack Dressler, Eric Terwillinger, and Oto Carillio are some of her former students. Merker reflects on her teaching success in the following way: "My specialty is trying to expose young players to all kinds of music so they will be flexible in their playing instead of stodgy and rigid." In 1983, Merker received the Del Segno Professional Musician Award for Outstanding Performer and Teacher of the Year, and in 1995 was awarded an honorary Doctor of Music degree from Vandercook College.

Merker first became involved in developing new horn designs as early as the 1950s, when she was asked to accompany Phil Farkas to the Holton factory to help evaluate prototypes of his namesake horns. "I learned a lot about designing horns during those trips," she says. The experience and knowledge she gained were put to good service when, in 1995, she collaborated with Holton chief brasswind designer Larry Ramirez on the design of the innovative Holton dual-bore horn that bears her name, the "Merker-Matic." This instrument has been so successful that in the past five years the original model has been followed by a brass model and a "Millennium" model, all overseen by Merker's expertise.

Today, Merker remains extremely active. She is an avid sports fan (the Chicago Bulls is her favorite team), she stays in touch with friends and fellow musicians via e-mail and online chat rooms and list servers, and she continues to teach privately out of her home in Chicago Heights, being much sought-after as a coach for those taking orchestral auditions. And, of course, she continues to travel, promoting her line of Holton horns at workshops and clinics around the country. "When I step off the plane in a new city, I feel twenty years younger," she says. Her quick wit and irrepressible personality inspire young people in her work as a clinician for the Leblanc Corporation. Merker still performs regularly in the Chicago City Symphony, and has "no interest in hanging it up." She says that "as long as the horn case is open, I'll be playing."

I would like to acknowledge the International Women's Brass Conference for providing me the opportunity to meet Ethel Merker, not only an exceptional musician and teacher

#### Ethel Merker receives IWBC Pioneer Recognition Award



but an unforgettably warm and effervescent human being whose friendship I will always cherish. I would also like to thank Ms. Merker for her time and graciousness in generously providing materials and enjoyable lengthy interviews for this project. I so appreciate the inspiration she has given me and congratulate her as one of the newest IWBC Pioneer Recognition Award recipients.

Dr. Gail Lewis joined the faculty of the Jordan College of Fine Arts at Butler University in 1997, as assistant professor of horn and music theory. She received the Doctor of Musical Arts degree in performance from the University of Wisconsin, Madison, the Master of Music degree in performance from the Eastman School of Music, and the Bachelor of Music in performance and music theory from Capital University in Columbus, Ohio. Her principal teachers have included Douglas Hill, Verne Reynolds, Frøydis Ree Wekre, and Nicholas Perrini. Dr. Lewis has served on the faculties of Columbus State University (Georgia) and the University of Wisconsin-Oshkosh. She has maintained an active schedule as a freelance performer with orchestras and chamber groups, and as a clinician throughout the southeastern and midwestern US. She maintains a private teaching studio, which currently includes horn students from the fifth grade through age 65. Dr. Lewis is currently pursuing a new interest in playing and researching the alphorn. She explores the art of homebrewing beer, and in the summers enjoys backpacking, canoeing, and hiking with her dog, Hershey.







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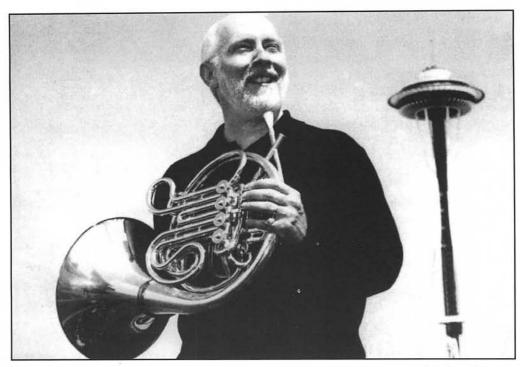
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# Lieksan Vaskiviikko! (Lieksa Brass Week!)

by Virginia Thompson



Finnish Artist-Teachers at Lieksa Brass Week (photo by Annika Rauhala)

If you would be interested in a unique cultural experience in a land of great natural beauty, you should plan to attend the 22<sup>nd</sup> Lieksa Brass Week scheduled for July 27-August 5, 2001, in the North Karelian City of Lieksa, a community of 15,800 on the shores of Lake Pielinen near Finland's Russian border.

The 21st Lieksa Brass Week, July 28-August 6, 2000, featured the International Holger Fransman Horn Competition. The most fascinating thing about this brass festival is how it has so much to offer to every level of music lover, from the most casual listener of popular music to the most professional classical artist. Through very creative thematic programming, it builds a lot of bridges between the various levels, offering awe and inspiration to all. The festival events include not only the traditional intense master classes in which young professionals work with some of the world's finest artist-teachers, but also family-oriented events, children's concerts, and nightlife entertainment with beer and dancing.

#### Communication Through Brass Music

One of the most striking concerts of the festival was a candle-lit presentation of lullabies by some of the week's festival artists in Lieksa Church, an all-white wooden building with a high vaulted ceiling, lovely acoustics, and a glass wall as a backdrop incorporating the late (10:30 pm) far-north twilight and the tall pine and birch trees. The concert program began and ended with a music box rendition of *It's a Small World*, setting it apart from the rest of the day as a very special hour for contemplation. This audience consisted primarily of festival enthusiasts, but the professional artists in

attendance got to witness a unique, serene, and sincere communication between the music lovers performing and the music lovers listening.

Other more typical concert programs also featured themes: Baroque music, "Eine Kleine Nachtmusik" (literally as a theme, not a Mozart work), virtuoso solos for brass, and "Russian Feelings" (including performances by Marie Luise Neunecker of the Gliere Intermezzo and Nocturne, and the Glazunov Reverie). This creative thematic programming offered not only a nice variety of different brass soloists, but also a very broad range of repertoire that might not have been programmed otherwise. Some of my personal favorites from the horn repertoire included Richard Strauss' Wiegenlied, performed by Timo Fonkainen on the Candle Concert, and Marie Luise Neunecker's performances on the "Virtuosos on Stage" Concert of Messiaen's "Interstellar Call" from Des Canyons aux étoiles, and "Lament of Orpheus" from Tre Poemi, which was written for her by Volker David Kirchner.



Marie Luise Neunecker (right) working with Annu Salminen of Finland (photo by Virginia Thompson)

Another interesting version of thematic programming was accomplished by featuring the music of a contemporary composer: Jukka Linkola was the featured composer for Lieksa Brass Week 2000. The scope of his compositional experience seems unusually broad, including a significant amount of music drama for stage and screen in addition to chamber music and orchestral scores, plus a virtually separate career as a prolific jazz composer. In addition to the premiere of a major *Concerto for Horn and Orchestra* (see page 45), Jukka Linkola's music was also featured on another entire program, wherein his *Brass Quintet No.* 2 (1996), *Canzonetta* 

for trumpet and piano (1993), Three Images for Brass Quartet (1993), and Suite for Brass Quintet (1985) were performed by various festival artists. His Three Bagatelles for Brass Septet, commissioned for Lieksa Brass Week in 1989, was performed on yet another program. Information on all of Linkola's music is available from the Finnish Music Information Centre, www.fimic.fi.

Brass chamber ensembles offered yet another great dimension to the programming. Brassissimo (www.brassissimo.com/brassissimo\_e.htm), a brass quintet from Vienna, performed a couple of full programs in the wide-reaching, high-energy charismatic style made popular by the Canadian Brass, and made appearances on other programs as well. The American Horn Quartet (www.hornquartet.com/) also performed a couple of full recitals featuring a superb balance of repertoire ranging from Samuel Scheidt to Kerry Turner, then presented the rarelyperformed original 1850 version of the Schumann Konzertstück with the Estonian National Symphony Orchestra.



Master Class in Lieksa with the American Horn Quartet (left to right: Charles Putnam, Geoffrey Winter, David Johnson, Kerry Turner) (photo by Virginia Thompson)

Ameriikan Poijat (Boys of America, www.stolaf. edu/ people/niemisto/poijat/index.htm) made its unique contribution of Finnish brass septet music. According to the festival's Managing Director, Petri Aarnio, and the brochure for Ameriikan Poijat, the septet tradition originated in the late 19th century with the Finnish military musicians who performed primarily for social and folk dancing, but also for religious and patriotic ceremonies. The most intriguing thing about Ameriikan Poijat, though, is that its members are mostly Americans of Finnish decent who live in Minnesota and Michigan. Although the standard instrumentation is three cornets, alto and tenor horns, baritone, and tuba, one of the cornet players, Denise Pesola, the only woman in the Boys of America, is actually a horn player and devoted IHS member.

A pop program entertained a standing-room-only crowd

with medleys of movie music as performed by the Helsinki Police Band with soloists such as Jörgen van Rijen, Principal Trombone of the (Royal) Concertgebouw. Where else could you hear Finland's favorite soap opera theme Vain Rakkaus (Only Love) as a horn solo? Or My Heart Will Go On performed by the newly appointed Principal Tuba of the Helsinki Philharmonic, Petri Keskitalo?



Helsinki Police Band Horns (Ari Hämäläinen, Kalle Kataja, and Pasi Heinilä) playing the Theme from Goldfinger (photo by Virginia Thompson)

In addition to varied and interesting programming, this festival featured varied and interesting concert venues, utilizing some of the extraordinary natural beauty of the region and providing wonderful opportunities to see more of it. Some concerts were held in the Ukko-Nature Centre near the highest hilltop in Koli, which is a ski resort and national park area a two-hour ferry ride across Lake Pielinen. According to tourist information, the views from Koli have been a source of inspiration for many Finnish artists, including Sibelius. One afternoon the horn students climbed to an open space on the western slope that is "like an uncovered church" and called "The Temple of Silence." It provided lovely acoustics for an open-air concert of the traditional music of the forest horn. Another amazing and unusual concert venue was the Mätäsvaara Mine, where the performers float on a deck in a water-filled rock quarry whose granite walls rise over 40 meters.



Marcus Schmidinger of Brassissimo with His Vienna Pumpenhorn at Mätäsvaara Mine (photo by Annika Rauhala)



#### Lieksa Brass Week History

Lieksa Brass Week was originally founded in 1980 by Erkki Eskelinen, who had previously also founded the Pielinen-Karelian Music College in Lieksa. The first festival featured nine concerts (now expanded to eighteen), one guest artist (trumpeter Henri Adelbrecht of France), a Finnish brass quartet, and a Helsinki orchestra. According to Petri Aarnio, Managing Director since 1998, the master classes have always been the most important focus of the festival with the concerts as an added bonus. Other very important annual festival traditions include commissions of new works, premieres, a featured composer, free performances on the street, and a teacher for every brass instrument. In addition to the international guest artists featured each year, there is also a group of Finnish brass artist-teachers who teach at the festival virtually every year, cultivating the younger generations of Finnish brass players and recruiting them to their studios. The regular horn teachers are Erja Joukamo-Ampuja of the Finnish Radio Symphony Orchestra and Timo Ronkainen of the Helsinki Philharmonic, both of the Sibelius-Academy. The newer festival traditions include the Brass Tent (now in its tenth season, featuring a very broad range of late-night entertainment mostly in a more popular vein) and, at the other end of the spectrum, the international solo competitions. The first solo competition at Lieksa Brass Week was the 1998 Nordic Trombone Competition, the second was the 1999 Raimo Sarmas International Trumpet Competition, and this year's horn competition was the third. Next year's tuba competition will occur the week before the 2001 International Tuba and Euphonium Conference in Lahti, which is where the 34th IHS International Workshop will be held in August 2002.



Timo Ronkainen performing with students at Koli during his 21st year of participation (photo by Paul Scea)

## The International Holger Fransman Horn Competition

Seventeen of twenty-three registered participants (including professionals up to the age of thirty-five) played the first round of the International Holger Fransman Horn Competition, which consisted of the Schumann Adagio und Allegro and the newly commissioned Concert Étude for Solo Horn in F by Esa-Pekka Salonen (see page 44). Salonen himself listened with the jury to that first round in order to select the best performance of his work for a special award. Five soloists returned for the second round, each performing Anthony Plog's Three Miniatures for Horn and Piano, Mozart's Concerto No. 2, and one of the three following options: Poulenc Élégie, Dukas Villanelle, or Bozza En Fôrét. The five players competing in the second round included Simon Breyer (Germany), Rune Brodahl (Norway), Manuel Jarrega Ventura (Spain), Mika Paajanen (Finland), and Tuomas Setälä (Finland). The final round consisted of a performance of the Richard Strauss Concerto No. 2 with the Estonian National Symphony Orchestra, and Breyer, Ventura, and Paajanen competed in that round. The competition jury, which included chair Jouko Harjanne (Finland), Antero Kasper (Finland), Arvids Klishans (Latvia), Markus Maskuniitty (Finland), Marie Luise Neunecker (Germany), and Marcus Schmidinger (Austria), awarded a first prize of FIM 35.000 (over \$5,000 US) to Simon Breyer, who also received the special award for the Salonen. Second prize, FIM 20.000, sponsored by the Helsinki Philharmonic, was awarded to Mika Paajanen, and the third prize, FIM 10.000, sponsored by the Horn Club of Finland, was awarded to Manuel Jarrega Ventura. At the prize ceremony, the first prize, sponsored by the Siegfried Brotherhood, was presented by Karin Fransman, the widow of Holger Fransman, and the special award for the Salonen was presented by Kaarle Pentti, a dedicated IHS member who was a close friend of Fransman.



First Prize Winner Simon Breyer (photo by Annika Rauhala)

# Lieksan Vaskiviikko!

#### Visit Finland

Lieksa Brass Week is supported and embraced by the entire Lieksa community and surrounding region, in addition to all of the visiting festival enthusiasts and students. This festival has an amazing staff and legions of volunteers, including everything from professional stage managers and page turners, to chauffeurs, ticket takers, ushers, and cafeteria help. The local newspaper, *Lieksan Lehti*, provides cooperation not only through publicity and reporting, but also by providing workspace and computer time to the professional photographer from Helsinki. According to the *Lieksa 1999 Pocket Facts*, this amazing festival is "the most significant annual cultural event" in Lieksa. As such, it appears to receive the attention and interest it deserves.

The festival schedule is full but varied and nicely paced, and there are very many levels of participation. A "season ticket" for a series of half of the concerts (not including those in the Brass Tent) was FIM 350 (under \$50 US) for Lieksa Brass Week 2000. A "student season ticket" included sixteen of the eighteen concerts plus a discount on Brass Tent concerts for FIM 200 (about \$30). The courses range from master classes for professionals and students, and "personal tuition" for "professional musicians, students, enthusiasts and young brass players" to the Wind Band Course for "wind instrument enthusiasts of all levels and ages." I was surprised at the high number of adults participating in both lessons and ensembles. The lesson courses (master classes and "personal tuition") were FIM 850 (about \$130 US) and included ensemble participation at no additional cost. Ensemble courses alone were FIM 700, and a "passive" student could observe all courses for FIM 250. Lieksa Brass Week also offers a Jazz and Big Band Course. Festival accommodations ranged from FIM 30/day (under \$5 US) for a mattress ("Bring your own sheets!"), to FIM 90/day in a dormitory; but one can stay at the "happening" Hotel Puustelli (restaurant, live band and dancing *every* night) for only FIM 480/day (under \$75 US), and there are also several other less expensive hotels—all walking distance from most festival events. Airfares from New York to Helsinki are currently around \$400 US, and a roundtrip airfare from Helsinki to Joensuu (about 50 miles from Lieksa) is around \$100 US. A second-class train ticket from Helsinki to Lieksa is a little less, but the train trip is about seven hours.

For Americans hesitant to partake of foreign travel because of language barriers, Finland is a wonderful place to start, because a *very* high percentage of Finnish people speak excellent English and they are very gracious about not expecting foreign visitors to attempt to speak any Finnish.

If, in addition to brass music, you enjoy walking or bicycling in peaceful settings, Lieksa can provide you with miles of wide paved paths through manicured parks, residential neighborhoods, woods, and fields of wildflowers. The July days are sunny and beautiful, and the evenings are cool. I heartily recommend following the suggestion of our esteemed colleague, Esa Tapani: "Be cool. Come to Finland."<sup>2</sup>

Watch the Lieksa Brass Week website in the spring for information on next year's festival: www.musicfinland.com/lieksa/. An excellent listing of resources for information about Finland appears at www.etusivu.net/linkit/linkit.htm.

#### Notes

<sup>1</sup>A report of the 1999 Raimo Sarmas International Trumpet Competition appears in the January 2000 edition of the *International Trumpet Guild Journal*.

<sup>2</sup>See the "Minutes of the 2000 IHS General Meeting" elsewhere in this issue of *The Horn Call*.

# **Two Important World Premieres**

by Virginia Thompson

ieksa Brass Week commissioned two significant works for horn for its 21<sup>st</sup> annual festival: *Concert Étude for Solo Horn in F* by Esa-Pekka Salonen, and *Concerto for Horn and Orchestra* by Jukka Linkola.

Concert Étude for Solo Horn in F by Esa-Pekka Salonen. Chester Music Limited, 8/9 Frith Street, London W1V 5TZ, 2000. www.musicsales.co.uk. Length: approximately 6 minutes. Range: D to d-flat'''.

The Concert Étude, intended as a compulsory piece for Lieksa Brass Week's International Holger Fransman Horn Competition, was actually premiered by IHS Advisory Council member and Principal Horn of the Finnish Radio Symphony, Esa Tapani, on July 23 at the 2000 IHS Symposium in Beijing, with the kind permission of Maestro Salonen and Lieksa Brass

Week officials. Tapani gave a powerful and expressive performance of a powerful and expressive composition.

The pacing of Salonen's *Concert Étude*, such an important aspect of a solo piece, is particularly masterful, and Tapani demonstrated a high level of comprehension and artistry. The opening statements are *Lento*, *con rubato*, and *espressivo*, but Salonen immediately employs an effective rhythmic device utilized throughout the work whereby he shapes his melodic ideas with accelerating or decelerating subdivisions (e.g., moving through quarter-note triplets, eighths, eighth triplets, sixteenths, quintuplets, septuplets, etc.). These rhythms, paired with additional interpretive instructions for tempo fluctuations (*Rall.*, *Rit.*, *Accel.*) and very expressive articulations, enable Salonen to convey very clearly to the performer his eloquent melodic ideas that seem





Esa Tapani (photo by Heikki Tuuli)

to undulate rather freely to the ears of the listeners.

The second section offers a fascinating contrast. It is an *Animato* (Tempo II) that features almost exclusively the two-to-one alternations of sixteenths and thirty-seconds enhanced by demanding, fast patterns of handstopping technique and doubletonguing, as well as extreme dynamic contrast. The intensity of this section is gracefully interrupted by a fresh, slowmoving study of colors.

Salonen, now the charismatic Music Director of the Los Angeles Philharmonic, was once a devoted young horn student of Holger Fransman. In this section of the composition, the height of his appreciation of extended technique on the horn is clearly evident in his especially artful use of multiphonics (wherein the voice glisses from one pitch to the next) combined with the uncorrected pitches of varied fingerings (notated) and also the mute. Next, the Animato (Tempo II) resumes, incorporating the earlier rhythmic accelerations, which now evolve into trills or are contrasted with actual glissandos (as opposed to valved diatonic flourishes) that eventually climb to a truly magnificent climax. The work's closing Lentissimo features the opening melodic material, muted, on the uncorrected natural harmonics of Horn in Dflat (F/23), followed by carefully-pitched low and quiet multiphonics, dim. al niente.

Tapani performed the *Concert Étude* with a beautiful, ringing sound enhanced by lovely inflections and colors. He approached the substantial technical demands of the piece with such ease and panache that his listeners couldn't help but focus on the high aesthetic value, meaning, and intensity of the

work. His excellent presentation was very well received.

Salonen, whose relationship to Lieksa Brass Week dates back to the first festival in 1980 for which he conducted and composed, wrote the *Concert Étude* as "a little homage to my teacher, who in fact was like a grandfather to me." In the program notes for the International Holger Fransman Competition, he says, "In this piece, I treat the horn as a virtuoso instrument, capable of acrobatics as well as the idiomatic melodic expres-

sion. In a way, I wrote the piece for the great horn player I never became."<sup>2</sup>

Concerto for Horn and Orchestra by Jukka Linkola. Finnish Music Information Centre, Lauttasaarentie 1, FIN-00200 Helsinki, Finland, 2000. www.fimic.fi.

The premiere of Jukka Linkola's Concerto for Horn and Orchestra, performed by Markus Maskuniitty<sup>3</sup> with the Estonian National Symphony Orchestra on August 3 in Lieksa, Finland, was stunning.

The concerto (timed at something under twenty-five minutes) is a continuous, single movement that can be, according to Linkola, divided into "at least nine clearly divided sections." I don't believe one has the sense of that much time passing, because the composition moves so quickly through so many wonderfully contrasting moods outlined by designations such as Cantabile espressivo, Ritmico, Tranquillo, Energico, Maestoso, and Brillante. Linkola exhibits a profound sense of how to write an idiomatic, virtuoso horn solo, and his orchestration, while making very reasonable demands, is equally striking. His harmonic language is very dramatic and colorful. It sounds new and interesting without being too shocking or repellent for the more conservative listeners: I think it is perceived as identifiable qualities (like diminished or augmented, or symmetrical scales of alternating half and whole steps), colored by added dissonances. Various descriptions of Linkola's music (including his own) emphasize a strong sense of forward motion that becomes immediately apparent in this concerto in the subtly syncopated opening statement of the horn solo.

The score's modest orchestral requirements include two flutes (the second doubling on piccolo), two oboes, two clarinets, two bassoons, three horns, two trumpets, three trombones, timpani, percussion (a broad scope requiring only two players), harp, piano, and strings. The harp and piano add a particularly nice dimension to the orchestration. The artistry with which Linkola presents imitation at different octaves, timbres, times, and rhythms is notable. His juxtapositions of disjunct melodic material with chromatic motion, and mo-

tor rhythms with cross-punctuations, combined with exquisite color contrasts of brass choirs with wind choirs or string choirs, flute obbligato with strings, horn solo at unison (or octave) with various strings, and combinations of ponticello, flutter-tongue, and trills, provide listeners with an opportunity to experience the relationship between excellence in craftsmanship and creative artistry in a mature and gifted composer.

While I can identify innovative and interesting compo-



Esa-Pekka Salonen (right) with Jouko Harjanne, Artistic Director of Lieksa Brass Week 2000 (photo by Nina Kärkkäinen)



#### Lieksan Vaskiviikko!

sitional devices and techniques that Linkola utilizes, I cannot begin to convey the resultant beauty and impact of the work, an exquisite meeting of structure and emotion. Furthermore, I can only suppose that a similar balance of discipline and creativity must have also brought Markus Maskuniitty, the performing artist, to his conspicuously high level of artistry.



Soloist as pedagogue: Markus Maskuniitty teaching at Lieksa Brass Week 2000 (photo by Virginia Thompson)

Linkola acknowledged Maskuniitty, a native of Finland and currently Solo Horn of the Berlin Radio Symphony (Deutsches Symphonie-Orchester Berlin), in the program notes: "When writing this concerto I knew that Markus Maskuniitty would be the soloist. I want to thank him for his inspiration and valuable advice."

More information about the music of both Salonen and Linkola may be obtained from the Finnish Music Information Centre.

#### Notes

<sup>1</sup>Fransman, the Father of Finnish Horn Playing, was awarded an Honorary Membership in the IHS in 1978. His obituary appears in the May 1997 edition of the *IHS Newsletter*.

<sup>2</sup>Esa-Pekka Salonen, "Esa-Pekka Salonen: Concert Étude for Solo Horn," in *Lieksa Brass Week Concert Programme*, July 28-August 6, 2000, p. 36. www.musicfinland.com/lieksa/english/uutinen.html#23.

<sup>3</sup>An interesting article on Maskuniitty appears on this website: www.musicfinland.com/fmq/articles/maskuniitty.html.

<sup>4</sup>Jukka Linkola, "Thursday 3.8 at 9 p.m. 13. Orchestra concert in Lieksa Church," in *Lieksa Brass Week Concert Programme*, July 28-August 6, 2000, p. 15.





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# Beijing 2000

hina. What pops into your mind when you think of this exotic and ancient country? Emperors in flow ing robes, throngs of people riding bicycles or maybe wonderful food? Any one of those images would have popped into my mind long before the thought that I might actually one day stand in one of the vast courtyards of the Forbidden City, and certainly before I thought about horn playing. Now, in the deep recesses of my mind I knew that Western music was well on its way to acceptance again in China and that meant horn playing would be making a strong presence. I have a fairly global concept about music but still had never mentally connected horn playing and China until early in the year 2000.

For months I vacillated about attending the conference in China. I had just come back from a wonderful but long

trip to Egypt in March and didn't relish another mega plane ride, but then again, I had not gone to Japan in 1995 and sorely regretted that missed opportunity. I didn't want this to be another regret. So, with images of the Terra Cotta Army, the vast and wonderful Forbidden City and, yes, some horn playing, I bought my plane ticket, faxed in my application, and was on my way.

As July got ever closer, I thought it might be a wise idea to put a little research time toward

such a big trip. China is a vast country and the sights I wanted to see outside of Beijing seemed to stretch from one end to the other. I knew that Paul Meng would take care of all of my horn "needs" once I was safely ensconced at the Twenty-First Century Hotel, but this was a once-in-a-lifetime chance for this school teacher from Chicago. A time-crunch was looming and choices had to be made; it came down to either Xi'an and the Terra Cotta Army or the southern tropics and the great natural wonders of the gorges. Since its discovery in 1975, Emperor Qin's Terra Cotta Army has held a fascination for me so Xi'an won out and this amazing sight became my first vision of this ancient land.

This little prelude to the real reason for my visit only served to whet my appetite for further exploration. My flight

back to Beijing gave me time to plan what other adventures I would try to undertake and, after a good night's sleep, I grabbed my registration packet, anxious to review the week anxious to see what musical delights Paul Meng had planned for us, but also where I might be able to wedge in some more sightseeing.

Fortunately, the real work of the conference didn't begin until Saturday evening so I had the whole day to cavort about Beijing. Even though the country was suffering under a terrible heatwave, most everyone who was already in the country queued up for a cab to somewhere in town. We all tried to make a friend and share the day with another horn player, and my companions for a Saturday excursion to the Forbidden City and traveling partners for the remainder of the week became Valley Warburton, mouthpiece man Terry's

sister, and Dan Phillips from the University of Memphis. What can you say about the Forbidden City? Or for that matter the Summer Palace, the Temple of Heaven, or the Great Wall? These are sights most people only dream of seeing and the opportunity simply fell in our laps. And...it came to us under the auspices of something we all love—the horn.

One day after another we experienced something new and exciting. The days started in the frequently standing-

room-only lecture hall with masterclasses presented by Hans Pizka and his hunting horn ensemble, mouthpiece magician Terry Warburton, Kristin Thelander, Eric Ruske, Randy Gardner, and our just-past president, Frøydis Ree Wekre. These were a great way to start the day; a wake-up call to the rest of the day's horn playing. Recitals filled up the remainder of our musical hours. Horn choirs from Korea, Japan, China, New Mexico State University, and the University of Arizona. Soloists from around the globe with a great variety of occupations—orchestral players, working soloists, teachers, and military personnel. And exhibitors, many of whom we had not seen before.

How to talk about musical highlights? Where to begin? Let's start with the yeoman performances by Eric Ruske.



Festival Opening Concert (photo by Heather Pettit)

They began on Saturday night with the Weber Concertino in E, followed by the sparkling encore Czardas, and continued through his recital on Monday with Xie Xiao Ming. The very next morning, he pulled the 8:30 am stop and presented a masterclass on "To be a professional horn player on the stage". And what about Hans Pizka's German Horn Group performing on hunting horns, both in the theater and on the Great Wall, Nancy Joy's New Mexico State Horn Choir with (again!) Eric Ruske and vocal soloist/horn player Mary Haddad, and the combined efforts of University of Arizona and Paul Meng's students from the Chinese Central Conservatory! Not enough can be said about the performances from all of the young people from so many different countries.

As is expected at our conferences, fabulous and interesting soloists abounded. The question now is how to continue! Peter Kurau was able to perform a with his wife, Pamela, again for us, many of us finally heard Radek Baborak for the first time, and through Esa Tapani, we heard a preview of the 2002 conference in Finland. Finally, there were the Chinese players. Until this past July, I am certain that I had never heard a Chinese horn player. And what a variety we were offered, from students to symphony musicians to army officers. Starting off the week, Paul Meng brought us the Chinese National Opera Symphony Orchestra accompanying a wide variety of wonderful soloists, including Hans Pizka and the trio of Zhang Xin, Zhou Hong, and He Dan, for a rousing version of the Schumann Konzertstück. Most surprising,

however, were some of the army officers. Col. Li Changhu in particular seemed to get more comfortable and stronger as his program progressed; by the time he ended with the Christoph Förster, he was truly making his mark on the conference. As we had seen at many of the earlier recitals, after this performance the Colonel was rushed by youngsters from the audience who almost smothered him in flowers.

Let's take a minute to talk about those youngsters. This was perhaps the most youthful

conference ever. Paul Meng knew the large number of potential horn players in the greater Beijing area and worked hard to get them interested in attending. And he certainly was successful! There were students as young as 8 or 9 in the audience, brought by their parents to hear and learn from some of the world's foremost players and teachers. This was quite a change, and sometimes a challenge! The children would often show up for the early masterclass and still be around at 10:00 pm when the last notes of the evening performances were just dying away. It was quite amazing to see, though a bit disillusioning, as this would probably never happen in my own country today.

Amongst the formidable thought of overcoming all of the cultural differences that could and sometimes did occur, Paul Meng presented us with a conference that fed the musical and cultural souls of all who attended. He gave us a pleasant place to stay where we were well fed and treated kindly, a campus-like setting where no one had to walk too far to get to the events, the free time to enjoy and experience the wonders of his country, and the music that was the catalyst. Heather Pettit, Palatine, Illinois.

fter many years of business, vacation, and over ten years of IHS workshop-related travel, we are believers in Murphy's Law. So it was with some trepidation that we left Wednesday, July 19 for Beijing. However, we two had three seats on both legs of the flight which was relatively smooth. Chinese Immigration Control had somewhat long lines but Customs was a breeze. The first surprise was four or so of Paul Meng's staff waiting for us. All nineteen on our flight were quickly gathered and led to waiting buses. Also, there was an extra van that accommodated the overflow luggage and both of us. On the way to the hotel, we noted that what we were seeing reminded us of rural Mexico in the mid-1980s: old buildings and roads in need of repair, lots of demolition and new construction, many small shops (e.g., car repair, grocery, eateries), and large amounts of human- and animal-powered transportation. Paul was waiting at the hotel and check-in went slowly and without

major problems. Our room showed wear and tear but was comfortable. Meals until Saturday noon were at the hotel's dining room. During the workshop, meals were served at a second floor restaurant. Both were buffet style and offered varied choices including European or American breakfasts. Lunches and dinners offered mostly Oriental-type foods, most of which were very good. All meals had lots of fruit and a melon much like our honeydew was my absolute favorite.



thing new and tasty. Pork in many delicious variations was a lunch and dinner staple. The banquet was sensational, tray after tray of delicious and sometimes exotic fare.

The concerts and recitals went on almost non-stop. The large main auditorium was almost always filled to capacity and the acoustics were excellent. All performances were simply outstanding, with a few "bringing the house down." Individuals who captivated the audience with incredible horn playing included Eric Ruske and Radek Baborak, among others. A special treat was having breakfast while Ruske did his daily warm-up routine outside on sunny days (there were



Frøydis signs autographs for newest fans (Heather Pettit)



a few where the haze had lifted). We felt the New Mexico State University group had the edge among the non-professional ensembles. Director Nancy Joy's parents rewarded the youngsters with Golden Arches burgers delivered after their outstanding concert. I must mention how well the Korean Horn Society Horn Choir performed. Professor Young-Yul Kim, their conductor, continues to do a most credible job at Seoul National University. The standing performance by 300 or so children at the opening concert was a highlight for us. Most if not all played a small wrap single B-flat similar to ones displayed by a local vendor. One little one caught our eye as she would hike the continuously slipping horn back into playing position with her knee.

At my age and health condition, I attended only a few of the masterclasses/special sessions held in the smaller recital hall. It also had excellent acoustics and overflowed only occasionally. The Terry Warburton presentation on mouth-

pieces was basic, but having a volunteer hornist demonstrate the different styles should have been very enlightening to the younger generation in attendance. The Vienna Horn Ensemble was simply superb at their session. I played a German-made single F from fourth grade until drafted into the army during the early stages of the Korean War, so the F Horn sound is dear to me. Hans Pizka is so right in many of his "preachings." Among the several Chinese hornists that demonstrated the high level of playing in their country were He Dan, Colonel Li Changhu, and Paul Meng

(whom we'd heard before). There were so many outstanding individual and group performances that it's impossible to do all justice in this short article.

The day before the workshop opened we toured the Forbidden City. None of the TV travel channels, movies (e.g., The Last Emperor), or other tourist venues have really done this compound justice. It is immense with so many incredible buildings. No major one could be entered but the thrones could be viewed through their open ceremonial doors. Peering inside the closed buildings, mostly through dirty glass windows, one could see fabulous furnishings. We viewed approximately 50% of the compound and called it quits after about three hours. Temperature around 100°F and a humidity not far behind made things intolerable. A change of clothes and shower were necessary upon return to the airconditioned hotel since we were drenched with perspiration. The organized tour to a less "touristy" northern part of the Great Wall was in every respect a "winner." Hiking the last third of the mountain was indeed a chore but I did get to play a couple duets from *Der Freischütz* with a Japanese friend we met at Yamagata in '95. In between, we did play hooky that included visiting the main Friendship Store and Silk Market (really three alleys). Prices were very reasonable at the store and embarrassingly cheap at the market. My daughter-in-law and wife now own gorgeous silk robes that cost about \$20 each. My son, who goes snowshoe/dogsled camping in the Algonquin Forest with Canadian friends every February, was stunned with the leading brand winter gear we bought him for slightly over \$100. These prices were due to the considerable bargaining expertise of hornmaker Johannes Finke who accompanied us along with his fiancée, Corinna.

We toured the Summer Palace on Saturday the 29<sup>th</sup>. Everything said about the City applied here as well. The highlight was climbing those unending steps to the temple containing a sacred statue of Buddha and the magnificent view of the lake and city. Our Sunday flight back was equally un-

eventful. The flight had been overbooked and not an empty seat existed. US Customs was even more of a breeze. Was I ever primed for rejection of my cut-bell soft case with its 8K Finke horn. No one on our flights had any carry on problems, including Peter Kurau who carried his fixed-bell horn. All in all, the symposium was a big success. We regret only that important obligations prevented us from an extended stay. Our hosts and their staff did an outstanding job. We were fortunate to share a table for a few meals with two of the Finnish IHS 2002 hosts who had posted a map of the Lahti



Paul Meng, Zhang Zhen Wu, Xiang Fei welcome participants (Heather Pettit)

area. The location will provide spectacular scenery and locations for outdoor playing. The menus planned were, in themselves, a motive to attend. Concerts and performances should continue to be a strong point of the symposium. The weather should be a real contrast to that in China and Japan. I, of course, had a few suggestions, like providing my favorite Lakka liquor after dinner. We look forward to next year in Michigan and are already planning our Finland trip. I emphatically recommend that all readers attend as many regional and international workshops possible. I can't overemphasize the benefits and pleasures to be gained, and the new friends to be made and friendships renewed. Oh yes, no big Murphy's Law instances. *George Napuda*, *New York*.

#### From Las Cruces to Athens to Beijing!

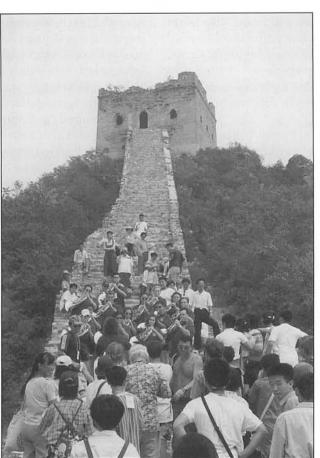
After one year of planning, fundraising, rehearsing, fundraising, concertizing, the dream became a reality when the New Mexico State University Horn Choir, affectionately

known as "The NMSU Corno Crew" performed in Beijing, China. The NMSU Horn Choir received an invitation to perform in Beijing after our performance in Athens, Georgia at "Celebration '99" in May, 1999. We had struggled to raise funds (did I already mention fundraising?) for the Athens

trip and I was ready for a respite to reflect on the past, but the look in my students' eyes after the invitation arrived from Paul Meng, host of the 2000 Symposium, told me I would not be resting very long. We WERE going to Beijing!!! So the fundraising process began yet again. It is extremely fortunate that we live in a community and are members of a university that strongly supports the arts and were willing to help a small group such as our horn choir meet our goal. We performed a multitude of concerts, received corporate and private donations, petitioned for University funds, and held our first-ever Silent Auction/Dinner/Concert at a CHINESE restaurant. Along with all of this fundraising, the students managed to continue their academics, perform in other ensembles, and rehearse ONE hour a week in Horn Choir. On top of my regular duties as horn instructor, music faculty member, and performer, I worked closely with the composers and arrangers to develop our recital pro-

gram. As summer break began, the students were able to dedicate more time to rehearsals.

On June 19, I departed for Turkey on a two-week concert tour with the Borosan Istanbul Philharmonic Orchestra and left the horn choir in the capable hands of Dr. Ken Van Winkle, Director of Bands at NMSU. Upon my return, we prepared for our final concert in New Mexico before an excited crowd of family and friends. We had all worked hard and the discipline the students demonstrated made me feel confident that our upcoming performance in Beijing would be a musical experience that none of us would never forget. We departed Las Cruces at 4:30 am on July 19, 2000, and were greeted at the airport in Beijing, twenty-five hours later, by Paul Meng's assistant who helped us with our luggage and got us safely to the Twenty-First Century Hotel. Upon arriving at the hotel, Paul was there to welcome us and answer our questions. My first job, once I unpacked, was to start the quest for an electric bass player for our jazz piece. Success was found at the first stop when we met Lu Yen, who spoke very little English but was a wonderful musician. The next two days were filled with resting, eating, and practicing. Besides the program that we had rehearsed in Las Cruces, we still needed to rehearse with Eric Ruske, our featured soloist, and the China Central Conservatory Horn Choir, who joined us for the finale.



The NMSU Corno Crew at the Great Wall. (photo by Kristen Thelander)

The opening concert on July 22 was fabulous. The sight of all those young hornists standing and playing our instrument made me proud. As I looked at my watch, I had a twinge of nervousness, knowing that in less than 30 hours, we would be on that stage performing. During those first days (and, of course throughout the week), there were so many wonderful masterclasses and concerts by world-renowned musicians and teachers. I tried my best to attend everything that was offered at the symposium and still keep my focus on our upcoming performance. There were some definite memories that I will always treasure. On the morning of our concert, the group was rested and ready to perform, however, two of our students found themselves with double duty. Andres Moran and Douglas Quinzi (along with former student Mitchell Hayner, NMSU Class of '98) were finalists in the IHS Farkas Concerto Competition at 10:30 am. I was impressed with the high level of

expertise that all five contestants demonstrated and I thoroughly enjoyed each student's performance.

At 1:30, we were now ready to take the stage for our own recital. I was excited about our "new music" concert program and the NMSU Corno Crew wanted to perform well for our horn-loving audience. We opened our concert with Fanfare by Steve Winteregg, entering the stage in concert attire, and performing the Fanfare standing in front of their chairs from memory; the audience went wild. We then sat down and played Valediction by Robert Patterson. This challenging piece was eleven minutes of some of the most ambitious new horn ensemble music. After catching our breath and switching chairs, we performed "Una Voce Poco Fa" featuring our low-horn specialist, Mary Haddad, who not only had transcribed the Rossini aria but sang the soprano solo. The international audience was amazed to see a horn player stand and sing as she did. Once the audience calmed down, we resumed with our signature piece of music, Elegy by Samuel Hollomon, a beautiful piece written for the NMSU Corno Crew and premiered in the spring of 1999. We fol-



lowed with our own arrangement of Amazing Grace by Warner Hutchison, changed the pace and brought our program to it's climatic end with featured soloist, Eric Ruske performing a new arrangement of the Dizzy Gillespie standard A Night in Tunisia. Along with percussionist, Jeff Ausdemore, and Chinese bass player Lu Yen, Eric and the group brought the audience to their feet with the upbeat jazz music. Though Night in Tunisia was the finale of the NMSU Corno Crew's performance, I had invited Paul Meng and the China Central Conservatory Horn Choir to join us on stage

to perform "What Love Tells Me" from the final movement of Mahler's Third Symphony, arranged for double horn choir by our own Samuel Hollomon. The audience reaction at the end of our performance was more than we could have hoped for. I had a wonderful time conducting the group that had worked so hard to get to Beijing, and to cap it off after the concert was over, we were surrounded by the younger horn players in attendance. They wanted our autographs which again made this occasion so special for my students.

Two days after our concert, we carried our horns to the top of the Great Wall and again played our opening Fanfare by Steve Winteregg. It quickly became clear how important it was that we had this piece memorized before we got to Beijing. Hiking to the top of the wall is emotional (and tiring) enough, but to carry our horns and then play together was awe-inspiring. My students and I will never forget our experience at the Great Wall. The afternoon at the Great Wall was followed by an extraordinary banquet. It seemed everyone that went to the Great Wall had a rosier complexion than they had prior to the hike to the summit. It was such a privilege to see so many astounding performers and teachers honored that night. The Final Concert was again breathtaking with combinations of marvelous new works and great horn playing. To add a final memory to the Beijing conference, the NMSU Corno Crew was invited to rehearse and perform in the grand finale, New Century Overture for 24 Horns, arranged by Yuan Chao. This piece of music featured participants from around the globe performing and was dedicated to the "Peace of the World."

On July 29, our last day in Beijing, we were able to take an eight-hour guided tour of Tianamen Square, the Forbidden City, the Summer Palace, and to do some much-needed shopping. We learned so much Chinese history from our tour guide. It was the perfect ending to a year-long multicultural experience from Las Cruces to Athens to Beijing. The NMSU Corno Crew left the Twenty-First Century Hotel on July 30



China Central Conservatory Horn Choir, Paul Meng conducting (Heather Pettit)

at 8:30 am. Ten days earlier we had arrived with 19 people and 26 pieces of luggage. We arrived safely back in Las Cruces with 19 people and 32 pieces of luggage. An incredible adventure, a learning experience, a cultural awakening, and making new friends in the horn world was the agenda for those ten days.

We enjoyed every minute of the 2000 Beijing International Horn Festival. Thank you, Paul Meng, for taking such good care of us and helping us to experience your part of the world. Thank you also to the composers and arrangers who provided us with such a high quality program. Thank you, Eric Ruske, for joining us; we love you. Lastly, thank you to United Music Instruments, ASNMSU, the Las Cruces Symphony Orchestra, and our faithful university and community for your generous support. From all of us at NMSU, we will see you in Kalamazoo. *Nancy Joy, New Mexico State University*.

he chance to attend the International Horn Workshop in Beijing, China, this summer was one of the best high school graduation presents my parents could have given me. With wide eyes, I took in masterclasses and performances. The styles of playing were different between Asian and Western cultures, but each culture had the same desire to experience music and hear the horn. Even the meals in the hotel (yes, Chinese food, of course, eaten with chopsticks) offered great conversation with distinguished horn players and teachers. I kept my ears open at all times to learn whatever I could. The best part of the workshop for me was not any particular playing suggestion or inspiring performance, of which there were many, but the atmosphere of horn enthusiasm.

The schedule left just enough room for trips away from the hotel to experience Beijing culture. Visiting the Forbidden City, Summer Palace, Great Wall, and even the streets of the city were experiences I won't forget. My last night in Beijing was one of the best. After finally finding a famous Peking duck restaurant and enjoying the traditional cuisine, we hurried back to the performance hall for the closing concert. An excellent performance of Strauss' Concerto No. 1, arranged for four horns and played by the Vienna Horn Ensemble, followed by a large horn ensemble with players from around the world finished an exciting workshop and unique chance to hear music as an international language. *Emily Engle, Williamsburg, Michigan*.

his year's 2000 Beijing Workshop was a wonderfully unique experience for more than 700 fortunate hornists from around the globe. For me, it was a special opportunity to be in China, a country with a fabulous, rich history and cultural heritage that goes back millennia. Beijing is a fascinating mix of the modern and the ancient. Modernization, rapid growth, big city traffic with thousands of taxis and vehicles of every description, upscale shopping, Hard Rock Café, Pizza Hut, and burgeoning economic expansion are commingled with centuries-old sites of historical significance such as the Forbidden City, Temple of Heaven, and palaces and gardens of the great dynasties of China's past. A ten-minute walk from our home at the Twenty-First Century Center would take us to shopping in yuppie-style shops at the Lufthansa Center or to Silk Alley where we could sharpen our bargaining skills for beautiful local souvenirs. A ten-minute taxi ride could take us to the Temple of Heaven or the Forbidden City.

My strongest memories have to do with the workshop itself. First of all, it was exhilarating to see hundreds of very young Chinese students who were as star-struck with the horn as contemporary western youth are with rock music. It was

unbelievable for me to see the masses of autograph and photo seekers among these young hornists. I also enjoyed seeing a stage full of these young horn players perform in the opening concert under the direction of China Horn Society president Xiang Fei. If this is any indication, the horn and western music have an extremely healthy future within China!

Many, many great performances and classes were presented by an international array of artists from the rising generation to the veterans. I have always felt that the greatest benefit to attending an IHS Workshop is found in hearing great music performed with a wide variety of styles and sounds, with different types of equipment, and from distinctly colorful schools of playing. There are many ways to make great music through the horn! As just one example, hearing an absolutely stunning quartet of young Viennese hornists perform was a very special treat for me. I could go on and on listing numerous other performances of very high caliber. As a friend of mine says, these workshops are really "feeding frenzies" for horn players.

Finally, I enjoyed the contagious enthusiasm that was in the hot Beijing air. As one example, an international group of students, mostly from Korea, gave an impromptu open-air performance rather late one night in the space between our hotel and the theatre under the direction of Punto Award recipient Dr. Young-Yul Kim. This was "just for the fun of it."

My admiration and gratitude go out to workshop host Prof. Paul Meng, Chairman of the China Horn Society Prof. Xiang Fei, and to all those in Beijing who worked so hard to provide each of us with an outstanding workshop experience! See you in Kalamazoo! Randy Gardner, Cincinnati College-Conservatory of Music.



The Forbidden City (Heather Pettit)



#### Dear Friends,

On behalf of the China Musicians Association, the China Horn Society, and the Preparatory Committee of the 32<sup>nd</sup> International Horn Society Workshop and 2000 Beijing International Horn Festival, I would like to thank all who helped to promote the Beijing Workshop in *The Horn Call*, IHS newsletters, regional publications, word of mouth, and any other means. First of all, the workshop was very successful, not only for China, but also for the entire Horn World. Without your work, we would not have had more than 750 participants from China and all over the world; and most importantly, horn players would have lost a great chance to meet with each other in China and have a great time on the Great Wall! And to all who attended as participants and guest artists, thank you for your support in making this event a success.

The Chinese horn players are very appreciative that they could have this opportunity to hear world-famous artists play in person and learn many things they never knew before in masterclasses,

private lessons, instruments shown, and all occasions of the workshop.

I asked Jeff, who also has done a lot for us, to allow me to mention those we wanted to especially thank: Nancy Cochran Block, Heidi Vogel, Frøydis Ree Wekre, Reiko Honshoh, and Hans Pizka. These people meant very much to the Host and the Preparatory Committee of Beijing Workshop. Their unselfish and patient help made wonderful memories that will last forever.

Finally, whenever you want to visit China, it will be always our honor to be your host!

We thank you again!

Sincerely yours, Paul Meng on behalf of all members of The Preparatory Committee 32<sup>nd</sup> International Horn Society Workshop 2000 Beijing International Horn Festival



The Great Wall (Heather Pettit)



Hunting Horns on the Great Wall (Heather Pettit)



Top row: Frøydis masterclass (Heather Pettit); Hans Pizka with the Vienna Horn
Ensemble (Hans Pizka); Zempleni Szabolcs mobbed by autograph seekers (Heidi Vogel). Second row: Hunting Horn
demonstration (Heather Pettit); Randy Gardner masterclass (Heather Pettit); Kristen Thelander and Javier Bonet Manrique (Hans Pizka).
Third row: Pamela and Peter Kurau (Heather Pettit); Eric Ruske with the Chinese National Opera SO (Heather Pettit).
Fourth row: Col. Li Changhu (Heather Pettit); Esa Tapani in rehearsal (Hans Pizka); Radek Baborak (Hans Pizka).

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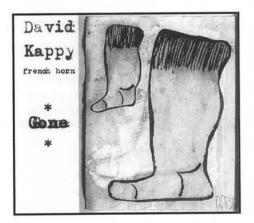


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## **An Interview with Professor Erich Penzel**

by Frøydis Ree Wekre

rich Penzel, who is retiring this year as the Professor of Horn in Cologne, Germany, has been one of the most influential horn pedagogues in Europe during the last quarter of the 20th century. The Horn Call is proud to be able to present some insights and information about the life and work of this legendary horn player and teacher through an interview which took place in Markneukirchen, Germany, on May 26, 2000.

FRW: Was the horn your first choice of instrument?

EP: I was born in Leipzig and started learning piano at 9 years old—my father was an amateur clarinet player. In high school, I learned theory and ear-training, etc. Because the school was a special school for music, each pupil had to study another

instrument in addition to piano. I really wanted to learn the bassoon, but the teacher looked at me and said: "Too small, too weak, that won't work!" This is why I came to the horn. I had fooled around with some brass instruments on my own, and the horn seemed to work well for me, with a natural embouchure.

FRW: You have the so-called "perfect pitch," which probably was a good help in the beginning.

EP: For me, this absolute ear only works on the horn. I soon developed good playing security because I never found it difficult to hear and to know the intervals. My first instrument was a single F-horn. It was a terrible instrument, the c" was totally absent! This was during the war and the school was evacuated to Dresden, so we had to travel there for lessons. My horn teachers were Herr Lippel in Dresden, later Herr Krüger in the Gewandhaus Orchestra in Leipzig, and as a professional I studied with Albin Frehse. Krüger was famous for not making any clams; he came from the Berlin school of horn playing, which also included Fritz Huth (deceased Honorary Member of the IHS). At the time in Germany, there were different schools of horn playing: in Hamburg, Döller; in München, Suttner and Bruno Hoyer; and in Berlin, Herr Rembt, a famous teacher.

FRW: Tell us about your professional engagements.

EP: Already as a student I played extra in the Gewandhaus on second horn. Then a principal position opened up; they asked me, and I started on first horn at 18 years old. But I must say, when you start so early on first horn, and I have seen this also with students, after some time a crisis usually comes along, before one gets used to the situation and what it involves. One is so naïve, without a clue



Erich Penzel (all photos by Alexander Aluf)

about the difficulties. Anyway, during my time in Gewandhaus I took several auditions in other cities—this was in the early years of the new state DDR, and it was still possible to get out to the west to do auditions. I did get all the jobs for which I tried out, for example, the München State Opera, and another in Hamburg, but I did not want to leave Gewandhaus. We had a good Bohemian/Czech conductor, Franz Konwitschny, who kept offering me a higher salary. At 20, I was the best paid wind player in the orchestra-not so popular with some of the older musicians! (and I wondered why...) In the summers, I always played in Bayreuth, but finally the chance to become principal horn in Cologne with the Radio Orchestra was too tempting, and I went there in 1961. By that

time, it was almost impossible to go outside DDR for an audition, but our conductor, Herr Konwitschny, helped me with a valid passport and the right recommendations. He had become a kind of father-figure for me.

FRW: And from then on you were considered a traitor in DDR?

EP: As a professional, yes. It was impossible, for example, to be invited to the jury in Markneukirchen. But, as a private person, I could go and visit my family.

**FRW:** I remember listening with great interest to your recordings on the radio in the early 1960s. Which repertoire did you record over the years?

EP: With the Gewandhaus Orchestra I recorded Mozart Concertos 2 and 3 and the Concert Rondo. This was the very first available horn recording in Germany, in the fifties. Later, all four Mozart concertos were recorded with the Wiener Symfoniker, then I did both Haydn concertos, Rosetti D minor, Telemann, Mozart's Horn Quintet, Brahms Trio, and there is even a recording of Brandenburg 1 with Gerd Seifert and myself on natural horns.

FRW: That must have been in the very beginning of the resurrection of the natural horn—in the mid-sixties?

EP: Yes, and we did Telemann E-flat Concerto for two horns, also on natural horns, from the so-called *Tafelmusik*. Furthermore, at the time it was common to do a lot of recordings in the radio stations. I did both Strauss concertos, the Hindemith concerto, and lots of chamber music, like horn quintets by Reicha, Hofmeister, Hauff, etc.

FRW: Have you considered reissuing some of this material on CD?

EP: The recordings are still intact at the radio stations,



so I guess it would be possible. I have given it some thought, also for the sake of all the interesting chamber music. But nothing has been decided yet.

FRW: Any conductors worth remembering?

EP: I certainly heard and saw a lot of interesting conducting, not least because of all the summers in Bayreuth. Among others, I have played under Hans Knappertsbusch, Joseph Keilberth, Eugen Jochum, Wolfgang Sawallisch. In Cologne,

we had Christoph Dohnanyi as the chief conductor—he is now in Cleveland.

FRW: Over the years, have you kept the same concept of tone, or did you change when you moved to West Germany?

EP: Well, you know, one can listen to one's own recording done five years ago and wonder-did I really play like that? (Actually, that is why nobody in their right mind listens to their own recordings!) Concept and taste are always developing in most people. For me, it was a very interesting turning point to take part in the competition in Prague in 1953 (First prize, Vitaly Boujanovsky, 2nd prize, a Czech player named Czerny, and 3rd prize, Erich Penzel). Everybody in Leipzig, where I came from, played very dark and covered, but at this competition I heard quite a few people with a brighter sound, and I liked it a lot—the clarity and the brillance. This was maybe the beginning of a change of tone concept for me. In the last 20 to 30 years, Germany has been like an island when it comes to tone preferance; all our neighbors prefer a darker sound. But now, with the new principal horn of the Berlin Philharmonic, Stefan Dohr, I predict that the darker sound will become more fashionable again in Germany. These concepts tend to come and go in waves. When I was young and listened to Dennis Brain, I thought he sounded terrible, so bright! But today, his recordings sound quite normal to me, and his tone concept is also generally accepted.

FRW: Seen—or heard—from outside, it was interesting to observe the different schools of horn playing going on in East versus West Germany after the war. Two prominent East-teachers were Karl Biehlig (Peter Damm's teacher) and Kurt Palm (still active in Berlin). Both allowed for some vibrato, for example, which was not so acceptable in the West (Baumann aside, he did his own thing, actually). To my ears, the students from DDR had generally a more lyrical playing style, whereas accuracy and dramatic playing was stronger in the West. But, I can see that clarity was a common ground and became a high priority in all of Germany after the war. Anyway, Professor Penzel, why did you decide to quit perform-



A quartet serenades Prof. Penzel on his birthday (left to right): Tomas Gallart (Zürich Opera Orchestra), Radovan Vladkovic, Peter Damm, Frøydis Ree Wekre

ing altogether and focus 100% on teaching in 1973?

EP: It happened, after 25 years of orchestra playing, that my embouchure got into some sort of cramp situation. I had become over-active, in a way. I sought a lot of medical expertise, and they all said more or less the same thing: when you start to focus on something which is already automatic, it messes you right up. I did have some playing problems at an earlier

time, but was able to work it out myself, through a lot of flexibility exercises. But then, when it came back, and this position at the State Academy in Cologne had just opened up, I decided that it was better to stop while people still had good memories of my playing. As a teacher, I have had quite a few professional horn players come to me with this very interesting problem-some I can help, some not. At least I have suffered through it myself and can offer some real understanding. This used to hit trumpet players in the old days, but now both horn and trombone players can get "infected." It is a physical problem at first, but then it often develops into a psychological situation. It must come from the stress of trying to be perfect, maybe trying to work too hard. It is such a trauma for the ones who get hit, and unfortunately, the sensitive personalities are the most vulnerable and most likely to get it. Very often, older musicians think they have to practice more when such problems occur, but this is not the solution! The problems just increase with more practice. Control is not the solution, either. The art of letting go and stop trying to control is not easy. Of course, one has to practice, but then to find the right balance and the right kind of practicing, that is the key. As teachers, we have a chance to influence the way the students practice, by making the lesson a kind of controlled practice session. Many work in a chaotic way. Another aspect is the individuality of this problem—exercises that work for one player can have no effect on another. This makes it all very complex. Sometimes I say to students with this problem: "Try to control the way you run, for a week or so." This will disturb their running all right. And in horn playing, we need the embouchure to work in an automatic and unconscious way. Think about it: If we start the practice session by asking the question "How do I feel today?" this is already a negative direction of the focus. Many students work this way, with too much emphasize on how they feel, and trying to control everything. For the related problem, Tongue-Stopping (the hesitation syndrome?), I also recommend to turn away from it rather than to focus



on it. An amateur does not get this kind of problem. In any case, flexibility exercises and working up the ability to start any note without the tongue seem to help a lot of people.

FRW: Somebody should do some serious research in these problem areas! But now to the very visible results of your teaching: in Germany today, are there many orchestras without a horn player who studied with you at some point?

EP: I really do not know! There are some sections with many of my students, others with one or none. Somebody tried to count once and found over 250 that time. Now I have lost track! There were some years when it was much easier to get a job in a German orchestra than it is today. Averagetalented students got good jobs; it was pleasant time. When I first started to teach, there was a problem getting good German students. I have had almost 70% foreigners in my class, mostly from USA, England, Canada, and Australia. Around 30% of the professional horn players in Germany were from these nationalities at one point. But now the native growth is much better. At the same time, we see that there is a generation turnover; the average age of the orchestra musicians has gone down a lot, so it will take longer before positions open up. Also, some of the orchestras in the former East Germany have been closed—another cause of a much greater competition. Today, only the extraordinary talents have a chance to get an orchestra jobs, more like the situation in the USA. As a teacher, it is hard but sometimes necessary to tell the students up front that maybe they should look for another profession.

FRW: Would you share some thoughts on teaching?

EP: I started to teach as a very young solo hornist in Gewandhaus. Inexperienced teachers usually make many mistakes, and I was no exception. My own teachers did not say very much about basic technical questions. I am not sure they had thought very much about it. We worked on etudes and solos, and progress came from there for those without problems. However, when I encountered problems in my own playing, I had to find methods myself, for example, for improving the single tongue or for a better high range. Later, I discovered a lot about how the embouchure functions, as I was working my way through my first attack of cramps. At the time, I probably also practiced a lot—five to six hours every day is not recommendable, maximum three to four is what I say today, also for the sake of keeping the head alert. In many ways, I developed as a teacher through being my own teacher. When the students ask "WHY?" you have to be able to give some useful answers. In my case, I have developed, over the years, a certain warm-up system which seems to work, although there are always some individuality to consider among the students. It is absolutely necessary to have the basic technical skills on horn, the work on musical issues comes later.

FRW: My impression is that you have a lot of "endurance" as a teacher; you seem to be able to get a lot out of relatively averagely talented students?

**EP:** The top talents, like Marie Louise Neunecker, for example, do not come around that often, maybe every ten years. The teacher's main job is to help the people at the middle level. They develop by working with a system, with discipline and a certain mental pressure from the teacher, who may have to be pedantic to a degree.

FRW: Professor Penzel, you were maybe one of the first European teachers to take the female horn students seriously. So many of the professional women horn players in Germany have studied with you for long or short periods. What are your thoughts about teaching in relation to gender?

EP: Actually, I find it very interesting and sometimes easier to cooperate with the opposite gender in a teacherstudent situation. These days, the horn has become a fashionable instrument for women, who are the majority in my class. My goal is to help all the students in working up their motivation and performing abilities for getting an orchestra job, but I find very often that the women are more obsessive. They understand that they actually have to be better than the men and are willing to work hard. And then they also know that I will stand behind and support them. We create realistic practice situations, for example, with regular mock auditions, and there is, of course, no difference whatsoever for gender in such settings.

FRW: The questions about how the embouchure works, in general the visual side and how much to move during playing, have interested you for many years. What are your thoughts on this today?

EP: I do recommend the kind of "brass player's look" which Philip Farkas described so well, with the long, flat chin, etc. There are certain visible features which most of the best players have in common, whether they can explain it or not. Gerd Seifert is a good example, and so is Peter Damm. You can always find exceptions, however, good players who do not have the "brass player's look." Over the years, I have learned to be less judgmental on what I see and focus more on what I hear. For the muscles to move a little during playing is also good and quite natural, otherwise one can get too static and stiff. This is somewhat individual, depending upon the personal physiological "set-up." Some people try to copy the look of the trumpet players, but our instrument has a much larger range; we need to work somewhat differently than trumpet players.

FRW: What kind of instruments did you use after your first single F horn?

**EP:** I continued with a Kruspe double horn, and then, for a while, I played on a Knopf single B-flat horn. At this time, it was very common in Germany for high-horn players to use single B-flat horns. The double horn came back in more regular use only after the war. From 1961, I played on an Alexander K-model (double horn), and for some time also on a B-flat/high F horn, which almost everybody started to use in the mid-sixties. Hermann Baumann was the inspirational source for that. Today, the new generation of horn players in Germany is back to the regular double horn, and I find that very good. Of course the high F horn comes in handy for certain works by Haydn, Mozart, and Bach, but then as an extra help, not as the regular instrument.



**FRW:** What about the triple horn—is that maybe the future instrument?

EP: I do not think so. The triple horn is a special instrument, a compromise between three very different tube lengths. Right now, it has become popular in some countries, for example in Holland, the Czech Republic, and France. It will change again 10-15 years from now, that's my prediction. The search for the perfect and clam-free instrument has led to the use of the high F horn, but unfortunately many triple or descant players end up using the high F side for lower and lower notes, sometimes right into the middle range. Most people are not mentally or physically prepared for the immediate sense of better security to wear off after a while. The resistance and the tone quality on such a short tubing are quite different from that of a good B-flat horn, and also the muscular feeling. Altogether, this makes it hard to reverse and use longer tubing again for our normal range.

FRW: Why is Alexander Model 103 so dominant in Germany?

EP: Because of the stability. The tone is stable and very well defined. There is some interest in playing instruments like the Alexander K-model, but in my view, the longer the mouthpipe the more "swimming" the tone that is produced. The Alexander 103 has this specific sound which is sought in Germany today, although for legato playing the instrument is not so easy.

FRW: You mentioned earlier that at one point there were 70-80% foreigners in your class. What is the situation today, and what are the biggest obstacles for non-German horn players who want to work in Germany?

EP: Today, the average young, aspiring German horn player is much better, and it is not so easy any more for a foreigner to come and outclass the locals. The number of foreign students, at least in my class, has gone down consider-

ably. I think they sense that the competition is much harder now. It is stimulating, though, to have people from different countries and different schools of playing in the class. The people from countries like Belgium and France, for example, receive much better ear training than we get here in Germany, which actually upsets me. But if they want to work in a German orchestra, they need to accept our way of articulating. This is connected with the language, and we are used to good clarity and precision. You can read in the Violin Method of Leopold Mozart how they already then shortened the notes—dotted notes and longer notes were always shortened and shaped with a slight diminuendo.

FRW: Which etudes did you work on as a student, and what material do you like to use today, as a teacher?

EP: In Germany, Kopprasch and

Müller have always been used. Then maybe Belloli and a little Gallay. I learned Maxime-Alphonse later, there are some very interesting etudes there, in the last three volumes. I also like to use etudes by Schuller, Reynolds, and Righini. When I studied with Albin Frehse, I noticed that he himself composed etudes for his students, often individual etudes for people with specific problems. Very nice and creative! I would also like to mention the etudes by Bitsch; some of them are excellent. And, because the system in Germany is quite divided into high or low horn playing, the low-horn etudes by Neuling are used, as well as the new collection for low horn by Martin Hackleman.

FRW: What are your recommendations in the areas of stress and stage fright?

EP: In any case, I recommend some kind of physical activity or sport for blood circulation. It can be jogging or swimming or other endurance sports, not power-sports. To do this at least three to four times a week is very positive for the nerve system. I also recommend strongly to learn a relaxation technique like yoga, Alexander Technique, or autogenic training. Today, the schools here in Germany often offer classes in those subjects. I warn against living for 40 years with beta blockers—that is like an escape from reality. Today, there are so many techniques available, like Chi Gong, etc., that it should be possible to find a solution which fits the individual personality. Every normal human being has some degree of fear—that belongs to humanity and is a natural part of life. We have to find out how to live with this tension and make it work for us, not against us, on stage and elsewhere. In my experience, youth can handle it a little better. Several of my former students have come back for consultations when they reach their forties and discover that playing costs more than before. But beta blockers is not the way to go! Practice sports and learn some relaxation tech-

nique, and for students I recommend a lot of stage training, pre-concerts, etc. The mental attitude determines the most; a positive attitude is crucial in our profession and can be trained, just like they do in the world of sport. I also would like to emphasize again the importance of building up the energy of the body through some sport. To play a concert is a huge undertaking; we need to be both physically and psychologically in shape to endure it.

On his 70th birthday, August 5, 2000, Erich Penzel taught for about eight hours in Stams, Austria. Oh well, just another normal day for one of our most remarkable horn pedagogues! The Horn Call congratulates him on his anniversary!







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# **Gregorian Chant**

# in Two Pieces by Bozza and Busser

by Kristen S. Hansen

f horn players have a patron saint, surely it is St. Hubert (ca. 657-727). The story is told that the noble Hubert blatantly disregarded the penitential nature of Good Friday and went hunting in the forest. Before him paced a stag with a crucifix mounted on its brow. As related in Butler's Lives of the Saints, the stag told the amazed hunter, "Unless you return to the Lord, you shall fall into Hell." Thereupon, Hubert entered the service of the church, eventually taking over the bishopric at Liège around the year 705. The feast day of St. Hubert is celebrated on November 3, and his cult enjoyed great popularity in Belgium. St. Hubert, along with St. Eustace, is the patron of hunters, furriers, metalworkers, and butchers, and may be invoked against hydrophobia.2 The horn is likewise bound up with the noble art of the hunt, and horn players, no doubt feeling the need for effective and frequent intervention with Heaven, have adopted Hubert as well. (One wonders if the next edition of *The Oxford Dic*tionary of the Christian Church will add hornists to St. Hubert's patronage list.3)

French composers Eugène Bozza and Henri Busser have made use of the legend of St. Hubert in crafting two works for horn and piano, namely Bozza's *En Forêt* and Busser's *La Chasse de Saint Hubert.*<sup>4</sup> These compositions, written as examination pieces for the Paris Conservatoire, are interesting not only from a technical standpoint but because they display extensive quotations of pre-existing musical material. Rather than focus on the hunting tunes and their possible sources, however, the following discussion is intended to il-

luminate the two instances of Gregorian chant in these pieces, harkening to Hubert's religious conversion. While the energetic hunting themes may initially seem more familiar than the chants, both musical themes and contexts may be a bit obscure to the hornist of the new millennium.

In En Forêt, the first two "scenes"

rely on hunting motives. The first changes a hunting-type theme from a traditional diatonic setting and compound rhythms (as heard later) to sequences related by chromatic mediants and angular, simple subdivisions. This theme

stands alone, setting the tone for a shifting panorama of the forest, where each scene is marked by its own thematic material. In fact, the second scene also consists of horn calls, beginning with a "halali" call and ending with a quotation from Respighi's *Feste Romane*.

It is the third scene that contains the Gregorian chant, which will be dealt with shortly. After this scene, our opening hunting tune finally appears in a traditional setting, followed promptly by a lyric meditation and a recapitulation of the opening material. Compositionally, very little is done to bind these musical chapters together, and yet the piece is coherent. There is no active, dramatic narrative at work, but rather an unfolding vista evoked by sound. There is no struggle between protagonist and antagonist, and no crisis to resolve. However, Bozza does supply many musical clues to enrich the forest he sets before the listener. Clearly, the forest resounds with hunters whose various horn calls echo across the open air. The "moins vif" lyric theme, itself related in its opening phrase to the "hunt" theme, and the forthright opening statement can be construed by the listener to people the forest at will.

But not all of the composition is so vague in its symbolism. Just as the "hunt" theme takes on the definite character of the hunter-protagonist, so too does the insertion of Gregorian chant point to a definite event. The chant that Bozza uses is the 11<sup>th</sup>-century sequence hymn, "Victimae paschali laudes."<sup>5</sup>

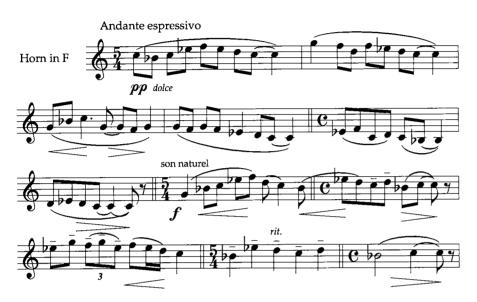


Liturgically, the chant is to be sung during the Gospel procession on Easter Sunday, and thus dates the panorama. Not only are there hunter-hornists afoot (regardless of the proprieties), there are monks chanting in procession. One

#### Gregorian Chant

might wonder if Hubert himself were present, up to his old habit of hunting on high feast days.

Some observations on this chant may be useful to those unfamiliar with the chant repertoire. The form of this sequence hymn consists of phrase couplets: a bb cd cd e. Bozza modifies this structure to make the most of the contrasting phrases, thus: [intro (a)] a b c d [coda (c d)].



Bozza is somewhat free with the pitch content in the last phrase, and does not always preserve the melismatic groupings of the texted chant. However, his setting suggests a knowledge of and sensitivity to performance practice of chant in the 20<sup>th</sup> century. For example, each phrase ends with a rhythmic value that is three times the value of the surrounding notes, considered to be indicated by a dotted note in neumatic notation. Likewise, the setting in pure organum is also characteristic of chant performance. Further, the quotation is presented as sung chant, with inherent strong and weak syllables and groupings, unlike the Baroque treatment of a chorale tune that is presented in long durations without regard to inherent stresses.

The chant is made integral to the piece by foreshadowing at Rehearsal 3 in the piano, avoiding the pitfall of fragmentation. The planing of these interjections is connected to the parallel fifths in the chant proper, and serves to prepare the modality (mode 1) of the upcoming section.

The approach of the monks at Rehearsal 6 is *pianissimo dolce*, marked with the tolling bell in the left hand of the piano. At Rehearsal 7 ("son naturel" above), the monks are suddenly and vividly present at the most significant point in the chant. There is no gradual crescendo to this point, rather a diminuendo that allows the previous phrase b to trail off. At this point, the subito forte, the registral change in the piano (which now doubles the horn at the unison), and the increasing frequency of tenuto marks in the horn are signals that an important moment looms. Further, there is in the final phrase a written out allargando in the shift to quarter notes of the 5/4 measure.

If one looks to the text of the original chant, Bozza's intent becomes clear. The couplet c d, beginning "Dic nobis Maria," is a direct question to the woman who found Christ's tomb on Easter morning and is central to the Resurrection drama. "Tell us, Mary: what did you see on the road?" The shape of the phrase in the horn is determined by the inflection of the Latin, "Quid vidisti in via?" Mary's answer is just

as emphatic in volume and import, but the text retreats to subtext and cannot be linked syllabically to the horn line. This is because Bozza alters the d phrase, substituting the last few notes of the c phrase. The alteration can be construed as an elision of the first d and second c from the original, as though one were reading the text and could fill in mentally the missing words, summarizing Mary's answer; "Sepulchrum Christi viventis... sudarium et vestes." Mary's answer is abbreviated for musical purposes but the full value of the text is still implied.

The austerity of organum gives way to a harmonization in the piano of the plainchant in harmony that is functional, yet still retains a modal flavor. This brief section, using the last two chant phrases, provides a bridge from the previous sacred tune to the boisterous and

#### Victimae paschali laudes

translation by Kristen Hansen

To the paschal victim

let Christians offer up praises.

The lamb has redeemed the sheep:

Christ, being innocent, has

reconciled sinners to the Father.

Death and life having collided

in a wondrous battle:

the Lord of Life once dead now reigns living.

Say to us Mary,

what saw you on the road?

The tomb of the living Christ

and his arisen glory did I see:

The angelic witnesses,

the shroud and the grave clothes.

Christ, my hope, has risen:

He goes before his own to Galilee.

We know that Christ arose

indeed from the dead:

You, O victor king, have mercy upon us.

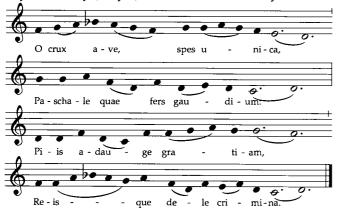
Amen. Alleluia.

extremely secular presentation of our hunting theme. The shift in emotional content from the solemn contemplation of the resurrection to the careless vivacity of the hunt not only maintains the structure of the piece as a series of tableaux but

builds a miniature climax that is superseded only in the recapitulation.

Busser's La Chasse de Saint Hubert uses similar materials and form to depict a different event. The opening material, which also appears in the recapitulation, does not seem to be derived directly from any hunting tune. It is interesting that Busser, like Bozza, makes use of the sixteenth-dotted eighth rhythm in his opening section. Busser then introduces a hunting tune that is clearly derived from the original St. Hubert theme immediately after the opening material, presented first in E minor. Subsequently, the "hunt" cantus firmus shifts to F minor, still recognizable despite added neighbor tones. The hunting tune reappears in major mode in the final third of the piece, as a "faraway echo" for horn in E, then immediate and triumphant for horn in F.

The pivotal point of the work is, like *En Forêt*, a complete quotation of a Gregorian chant. This specimen is "O crux ave," one verse of the hymn "Vexilla regis," proper to Holy Cross Day (May 3) and to Passion Sunday.<sup>6</sup>

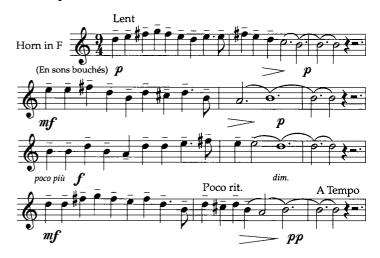


This example of chant has not maintained as high a profile into the 20<sup>th</sup> century, as have the related sequence hymns (see Note 5). Busser's choice is deliberate and significant regardless of musical considerations, as is evident in his note on the piano score. "Hunting in the Ardennes forest, St. Hubert once saw a miraculous stag appear to him, carrying on its head a luminous cross with the inscription, 'Hail, O cross.'" The piece is not a timeless, pleasant tableau as is Bozza's work, but rather a carefully delineated narrative.

Thus, the musical elements of Busser's *Chasse* are organized from a dramatic point of view. The opening material with its square, jagged rhythms represent the nobleman riding proudly through the forest. The "hunt" quotation, now signifying the saint himself, is given first in the ominous minor mode to indicate Hubert's sacrilege at enjoying an extremely secular activity on an unspecified high holy day. The miraculous intervention of the stag leads to Hubert's conversion, and the hunting tune concludes in the major mode, in a state of grace.<sup>7</sup>

Again, Busser handles the setting of "O crux ave" in a manner that suggests a musician comfortable with modern performance of Gregorian chant. The form of the hymn, a b c d, is used exactly in the setting, with the customary tripled note values and diminuendi at phrase endings. Likewise,

the pitch content is preserved except for one instance in the second phrase.<sup>8</sup>



Rather than delineating the syllables of the chant text, Busser carefully articulates the sense of awe and veneration inherent in the meaning. While the hymn "Vexilla regis" is proper on occasions other than Holy Cross Day, the *Liber Usualis* highlights verse six, "O crux ave," for this occasion. Indeed, all the propers for Holy Cross Day refer to the veneration of the cross itself (i.e., "O crux splendidor," "Hoc signum crucis," "Per signum crucis"). In addition, while the entire hymn "Vexilla regis" is sung on this feast day, verse six is to be sung kneeling.

Musically, Busser reflects the otherworldly sense of the text in the distinctive timbres of the stopped horn and the piano with *una corda* and *sosentuto* pedaling. The harmonic support is not bracing organum but shimmering, modal arpeggiations. Such harmonic support in the style of Duruflé was common in church practice in the early to mid-20<sup>th</sup> century. Note that the piano meditation following the horn chant in Bozza's *En Forêt* is set in a similar harmonic style.

The vision appears pianissimo and increases with terraced dynamics, then recedes to pianissimo as the apparition fades. Hubert's own illumination follows in the fortissimo piano reiteration of phrase a, followed by a horn meditation on phrase d. The insistence on the final phrase is especially appropriate for Hubert, when one considers the text: "Wipe out the crimes of the guilty."

#### O crux ave

(Verse 6 from "Vexilla regis") translation by Kristen Hansen

Hail thou cross, our sole hope, Thou who bearest Easter joy: Increase the thankfulness of the pious And wipe out the crimes of the guilty.

Busser uses the text and context of the chant as a spiritual indicator, rather than a temporal marker as in the case of "Victimae paschali." The date of the occurrence in the leg-



#### **Gregorian Chant**

end is subordinate to the occurrence itself. In our modern society, where most performers and audiences do not sing chant or understand Latin as a matter of course, the importance of this chant as an integral part of Busser's work is all too easily missed.

The references to "Victimae paschali" and "O crux ave" fall under the same neglected category as Süssmayr's insertion of the "Lamentation of Jeremiah" chant into Mozart's D major Rondo, K. 514; the multiple quotations from the Missa "Cum jubilo" in Respighi's *Pines of Rome*; and, more recently, John Williams' quotation of the sequence hymn "Dies irae" in the closing credits of the motion picture *Indiana Jones and the Last Crusade*. We do not need to know these fragments to enjoy and perform this repertoire successfully, but our listening and playing can be just so much richer if we do make their acquaintance.

#### Notes

<sup>1</sup>"Hubert," Butler's Lives of the Saints, ed. Herbert Thurston (New York: P. J. Kennedy, 1968), vol. 4, 247.

<sup>2</sup>"Hubert," *The Oxford Dictionary of the Christian Church*, 3rd edition, ed. E. A. Livingstone (Oxford: Oxford UP, 1997), 797.

<sup>3</sup>Additional material on the legend of St. Hubert is given in *Butler's* as follows: Dom Rèjalot, *Le Culte et les reliques de S. Hubert* (1928).

<sup>4</sup> Eugène Bozza, En Forêt, op. 40 (Paris: Alphonse LeDuc, 1941); Henri Busser, La Chasse de Saint Hubert (Paris: Alphonse LeDuc, 1987).

<sup>5</sup>The Council of Trent (1545-63) established four sequence hymns that may be used on certain occasions. The majority have remained in our musical periphery through the 20th century: "Lauda Sion," Dies irae," Victimae paschali," "Veni Sancte Spiritus." "Stabat mater" was added to the canon in the 18th century. Donald J. Grout, A History of Western Music, 5th edition (New York: Norton, 1996), 51.

<sup>6</sup>Current church practice is to celebrate Passion and Palm Sunday on the same day, that is, the Sunday before Easter. Formerly, Passion Sunday was the fifth Sunday in Lent, and Palm Sunday was then known as the Second Sunday in Passiontide. [*The Lutheran Hymnal* (St. Louis: Concordia, 1941) 3]. Incidentally, the 19<sup>th</sup>-century hymn tune, Vexilla regis, by John Hampton is not related musically to the Latin chant. (*The Lutheran Hymnal*, No. 168).

No doubt many would agree that horn in F represents a state

of grace

<sup>8</sup>According to the *Liber*, the seventh and eighth notes of this phrase, corresponding to the first syllable of "gaudium," should be B and C# in the solo horn, rather than C# and D. There does not seem to be any musical reason for the alteration, and it may be Busser's error in transcription. *The Liber Usualis*, ed. Benedictines of Solesmes (New York: Desclee, 1963), 1461.

9Tbid.

Kristen S. Hansen received the Bachelor of Music degree summa cum laude from St. Olaf College. She also holds the Master of Music and Doctor of Music Arts in Horn Performance and Literature from the Eastman School of Music, where she studied with Verne Reynolds and Peter Kurau. She is Assistant Professor of Horn and Theory at Columbus State University (Georgia) and plays with the Columbus Symphony. In addition, she is on the faculty at the Kendall Betts Horn Camp.



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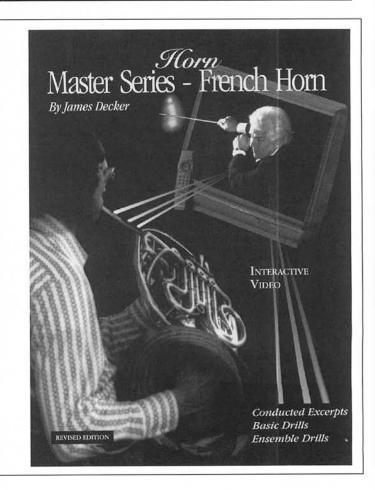
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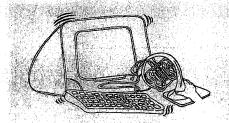
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## The Electronic Hornist

by Ron Boerger (rboerger@io.com)

elcome to a new regular column in *The Horn Call*, covering the growing role of the Internet among horn players worldwide. As time progresses, we'll cover some of the exciting things that people are doing online in support of the horn, interview some of these "net personalities," and discuss ways to help make more of your online experience. Since there are still many players who may not be familiar with the basics of the Internet and getting online, this issue's column will be devoted to those topics.

There are a wide variety of online resources for the horn enthusiast, but knowing where to start can be confusing for the would-be web surfer. Even commonly used phrases—a "web surfer," for example, is someone who uses a computer to access on-line resources—can intimidate the novice, and the technology only makes things worse. Ideally, there will be someone in your circle of friends who can assist you in this regard, but if not, let's look at the basics needed to in-

vestigate this brave new world.

First, let's touch on the "Internet," which, despite what you may think, was not created by one of the recent US presidential candidates. What we now know as the Internet began as a way to connect a few US government computers together in the mid-1960s. Along the way, people kept discovering that the more computers you hook together, the more you could do, and services such as "electronic mail" were developed early in this period. Colleges and universities, many of whom were involved in research for said governmental agencies, also became connected to this network of computers. Once students were involved, innovation flourished. The size of the network continued to increase through the 1970s and 1980s. As computer equipment and the gear to connect them were quite expensive, the early 90s found the average person still unaware of the thousands of computer systems that were by now connected together.

Two things would change all this. The advent of the personal computer in the early 1980s put this technology in front of first thousands and then millions. Early "bulletin board" systems ("BBS's") allowed those with home personal computers to form online communities, exchange mail messages and files, play games, and more. Early services such as Compuserve and Prodigy provided international equivalents of these local BBS's and made it possible for people in Cucamonga to send messages to their relatives in Berlin and vice versa. While starting out as "stand-alones"—not connected to other services—most services eventually got on the Internet bandwagon, allowing communications between

people on different "service providers."

The second development that would catapult the Internet into the lives of hundreds of millions is credited to Tim Berners-Lee. In late 1990, he created the concept of the "world wide web" ("WWW"), a method by which users could easily, and transparently, access information on widely distributed computers. Such early "browsers" were text-based, and initially did not create much of a stir. In 1993, however, Marc Andreessen created the first graphical browser, one that could display images as well as text. Versions for personal computers rapidly followed, and the concept caught on quickly. The web browser,

combined with dramatically decreasing prices for home computers, did more to capture the imagination of people world-wide than perhaps any other development in the history of computing. Now, people in virtually every country keep in touch, do business, and have fun through the WWW.

Fortunately, we don't have to know the technical or historical details behind the Internet to take advantage of it. You need a device to hook up, typically a personal computer, a way of connecting, and a service that will handle the technical details of connecting your machine to the Internet. While there are ways to get some or all of these for free, for the beginner it is probably best to buy a PC from a reputable company such as Compaq, Dell, or Hewlett-Packard. Complete systems (computer, monitor, keyboard, printer) are available in the US\$700-800 price range. Most beginning users will find connectivity over their existing phone line satisfactory, although you may wish to add a second phone line since you can't be online and use the phone simulaneously. You will need a "modem" installed in your computer to so use the phone line; nowadays most entry-level computer packages include them.

Finally, you'll need a "service provider" to actually hook onto the Internet. "America Online" ("AOL") provides an excellent way for most novices to start on the Internet. Many new computers come with AOL pre-loaded; you start the computer, click on the AOL icon, and are automatically guided through the startup process. The service currently costs about US\$20-25/month and can be discontinued at any time. The advantage of AOL is that it presents a friendly interface to services—you can learn more on your own pace. AOL is available in many countries, no longer just the USA. Whatever service provider you choose, it should include an "e-mail account," which allows you to send and receive electronic mail messages, and a way for you to request assistance should you have problems.

If you can't afford your own machine, there are often alternatives that will let you "on the web" without a large outlay of cash. Many cities provide Internet access in libraries, schools, or other public places, often for free. There are a host of providers, such as Yahoo!, who provide free e-mail accounts. Some cities also have "Internet cafes"—places where, along with your cup of java, you can browse the Internet. There are also "no cost service providers," who generally provide your access for free in return for some sort of advertising. Before you do anything, talk with someone with experience first. Just as with horns, there are many pit-falls waiting for the unsuspecting surfer.

Once you're online, how do you find the really cool things that you know have to be out there? This will be the focus of the next column. In the meantime, I invite your feedback and questions; I can be reached either at rboerger@io.com or at the address in the editorial section of this issue.

<sup>1</sup>For those wanting more information on the WWW, Berners-Lee's book, *Weaving the Web* (ISBN 0062515861), provides a fascinating take on the subject.

<sup>2</sup>A technology called "DSL" not only allows shared usage of a phone line by a computer, but provides much higher speed connectivity. It is not yet available in many locations and costs ~\$50/month.







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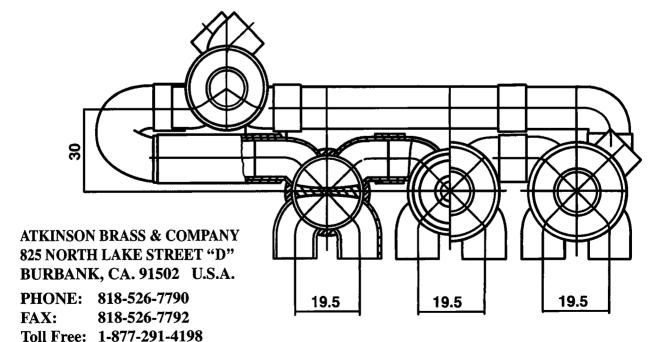


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## Improvising in Ensemble: Duets, Part IVa: Cipher Notation

by Kevin Frey

"The study of improvisation is to focus on... the processes that affect and determine choice and change in musical practice." H. Modirzadeh

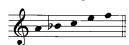
he system of Cipher Notation assigns numbers to the notes of a scale (see last issue, *The Horn Call XXX*, no. 4 [August 2000]). Presented below are selected strategies for variation and invention in performance using cipher notation as a guide.

#### **Tonal**

Original mode



a. Transpose the '1' to a new pitch. The different valve combinations suggest a new character unique to this tonal center.



b. Raise or lower selected ciphers. The quality of the mode is modified, changing the color of the pattern.



c. Assign new pitch content to the ciphers. Create an original scale.



#### **Temporal**

Surface Rhythm—the amount of perceived activity in relation to the underlying pulse.

- 1. Expansion—play each cipher with a longer time value
- 2. Contraction—play each cipher with shorter time value

contraction contraction **Timeline/Pulse** expansion expansion

The purpose here is to allow a velocity change in relation to the underlying pulse. Simply, a cipher with a longer time value means more activity can take place relative to it; conversely, a cipher with a shorter time value allows less activity. If the Timeline/Pulse changes, so do the relative contractions and expansions.

NOTE: The terms "augmentation" and "diminution" are often used to describe the practice of shortening or lengthening note values of a given theme or thematic segment. Double time in jazz is a similar phenomenon, as is division in Renaissance music. "Expansion" and "contraction" are used here in the context of improvised ensemble performance where the pulse reference may change during the course of performance, which will then alter the relative velocities between the players.

#### Splicing—Application in Performance

The discipline gained from following a structured sequence, such as the unbroken cycle of fifths, or the strategy of systematically breaking the cycle is useful when applied to new performance contexts. For example, leaping around the cycle sets the tonal gravity in motion, challenging the tonal gravity and leaving one tonic behind in search of another (see *The Horn Call XXIX*, no. 3 [May 1999] and XXIX, no. 4 [August 1999]).

Splicing uses this same skill by juxtaposing original, transposed or altered patterns or phrases:

3 6 5 3 2 1 6	6 1 2 1 63 2 1	Original
3 6 5 3 2 1 6	6 1 2 1 63 2 1	Transposed
3 6 b53 3 •	3 6 b53 #2 •	Altered
1 3#2 1 61	#2 61 #2 •	Altered
13#45 6 • • I		New







#### Improvising in Ensemble: Duets Part IVa

Another possibility is to splice a Tone-phrase to a Cipher melody:



#### **Duet Strategies**

- 1. One player acts as a foundation by playing stable temporal and tonal patterns using a Cipher Notation. The other player experiments with transposed/altered patterns and velocities by splicing ideas together.
- 2. Change parts. The other player acts as a foundation.
- Explore various ways to set each other up to experiment
- 4. Each player freely experiment: begin at the same time/ at different times; interact/parallel play; establish rhythm cycles, tone-phrase and etc.

Example: Whatever you just played. The performance!

#### Resources

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Kevin Frey is an improvising horn player and Instructor of Music at San José City College, San José, CA, coordinating Music Theory, Brass and Improvised Music Studies. He co-directs Leda/Swan with choreographer/dancer Jimmyle Listenbee, featuring structured interactive improvisations between dancers and musicians. He is working on his DMA in Composition at the University of Wisconsin-Madison, focusing on the study of improvisation. You may contact Mr. Frey at (408) 298-2181 x3844 or kfrey@sjeccd.cc.ca.us

#### Next Issue:

**Improvising Duets, Part V: The Performance** 





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## Ease Performance Anxiety *Naturally*

by David Nesmith

am sitting on stage moments before the opening horn solo in Weber's Oberon Overture. It feels as if a giant spotlight is on me, gradually narrowing its powerful beam. It threatens to immobilize me like a deer caught in headlights. My palms are sweaty and my heart is racing as I remind myself to breathe and think of the music. Now comes the nod from the conductor. Ready!? Here goes . . .!

Many horn players experience this feeling at some point during their careers, whether they are amateurs or professionals. Performance anxiety can range from mildly annoying to completely incapacitating. Here is a simple, yet powerful technique I have used in my performing and teaching to deal successfully with this reaction.

#### Two Steps to Ease Performance Anxiety

We all know that preparing well for a performance means practicing in a way that will eliminate all doubts about its technical and musical aspects. As one teacher said, "A doubt in the practice room can become a disaster on stage!" Preparing with this in mind builds confidence. However, since we are human beings and not machines, we are often subject to a barrage of feelings surrounding the act of performing in public. Typically, these feelings are reactions to anticipatory thoughts concerning an upcoming performance in general or a delicate entrance in particular. The next time you experience feelings of nervousness, do two things:

- 1. Notice the feeling as *non-judgmentally* as possible. Say to yourself, "It's just information."
- 2. At the same time, while enlarging the musical conception in your mind, open your awareness to include at least one more non-threatening element that wasn't in your awareness before, such as the support of the chair or floor beneath you, shadows on stage, the weave of a colleague's coat, etc. Continue noticing more and more as the range of your awareness grows in all directions.

Often, it is the act of judging our nervousness as bad that begins the snowball effect of becoming more nervous, sometimes to the point of feeling out of control. The fight/flight/freeze response is a valuable, natural protective device, but going into this reaction and staying there is not. Intellectually, we all know a performance situation is not really life-threatening, though at times it may certainly feel like it! The simple acknowledgment, "It's just information," along with the opening of awareness to give the nervous

feeling company, will eliminate the feeling of being overwhelmed.

Practicing is the key. Before a big performance, expose yourself periodically to performance-like stress. Find someone to listen to you. If there is no one around to lend an ear, do five minutes of jumping jacks or climb some stairs to elevate your heart rate. Then, while playing your solo, notice all the accompanying feelings simply as information and widen your awareness little by little. You can also practice these two steps during ensemble rehearsals.

One way to know if your awareness is expanding versus contracting is if you are using your peripheral vision. Seeing more peripherally, as well as frontally, naturally opens up and balances more of our entire being to the moment of performing. Any distraction can be dealt with in this way, from butterflies in the belly, to the rustling sounds of the audience, the sound of a dropped mute, or even a fly on your nose! Being easily distracted is a sign of a narrowed awareness. A positive consequence of an expansive awareness is that distractions begin to disappear. Or rather, what used to be a distraction is now just a part of the whole picture. As another of my teachers has said, "It's not a distraction if you're already aware of it!"

What is another way to know when our awareness is contracted? By the resulting contractions in our bodies: stiff neck, fixed eyes, rigid arms, and shallow breathing, to name just a few. Quite simply, our bodies reflect the state of our awareness. If we are too concentrated with an attention that is "fixed" on our nervousness or on "trying hard," then we lose the more productive "in-focus" quality of easy clarity and sharpness in our thinking. (Also, be wary of "scanning," which is nothing more than rapid, sequential concentrating from object to object.) To avoid the excess concentration of physical and mental effort that results from a contracted awareness, train yourself to look for little windows of opportunity in which to open your mind. Rests in the music or pauses between movements are perfect.

As we broaden our awareness auditorily and visually, we must simultaneously stay in touch with ourselves tactilely and kinesthetically. Frank Pierce Jones, author of *Freedom to Change*, called this "cultivating a unified field of attention": an awareness that is expansive and inclusive of ourselves and our environment, rather than exclusive.

#### Circles of Attention

In his book, An Actor Prepares, the great Russian theater director, Constantin Stanislavski, described how to use circles of attention to aid awareness on stage. Imagine three circles, a small one containing you and your music, a medium circle



### Ease Performance Anxiety Naturally

containing colleagues on stage, and a larger, third circle containing the audience. As we learn to organize the contents of these levels non-judgmentally within our awareness, we free our energy for the task at hand, music-making. If, however, much of our energy is spent attempting to block our awareness of the audience, or of the music critic in the twelfth row who happens to be a horn player(!), or any number of other distractions, we have wasted valuable energy resulting in diminished expressive power.

#### A Bit of Ancient Wisdom

As long ago as the fourth and third centuries B. C., the Chinese sage, Chuang Tzu, had something profound to say about performance anxiety. Thomas Merton composed the following verse from existing translations.

#### The Need To Win

When an archer is shooting for nothing
He has all his skill.
If he shoots for a brass buckle
He is already nervous.
If he shoots for a prize of gold
He goes blind
Or sees two targets—
He is out of his mind!

His skill has not changed. But the prize
Divides him. He cares.
He thinks more of winning
Than of shooting—
And the need to win
Drains him of power.<sup>1</sup>

#### In Conclusion

Cultivating the intention to notice without judgement while increasing awareness multi-sensorially will allow your energy to become more fully engaged in performing and naturally support the communication of your rich musical ideas. Persevere gently and have fun as you learn to ease your own performance anxiety naturally.

#### Resources

Andover Educators. Online at www.bodymap.org.
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Kaplan, Dr. Robert-Michael. *The Power Behind Your Eyes*. Rochester, Vermont: Healing Arts Press, 1995. ISBN 0-89281-536-1.

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#### Note

<sup>1</sup>"The Need to Win," *The Collected Poems Of Thomas Merton* (The Abbey of Gethsemani, Inc., 1963; The Trustees of the Merton Legacy Trust, 1977). Reprinted by permission of New Directions Publishing Corp.

David Nesmith is a certified Andover Educator and teaches the course, "What Every Musician Needs to Know about the Body: Injury Prevention and Performance Enhancement." He has trained with several master Alexander Technique teachers, notably Barbara Conable, Tommy Thompson, and Don Zuckerman, and will soon be certified to teach the Technique. Since 1992, David has served as Principal Horn of the Cleveland Chamber Symphony, an ensemble specializing in new American music. He is an alumnus of Capital University (Columbus, OH) and Indiana University. His primary horn teachers have been Philip Farkas, Nicholas Perrini, and Frøydis Ree Wekre. David lives in Columbus, Ohio, and may be contacted at (614) 486-0661 or David@bodymap.org.



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## **Music Reviews**

#### William Scharnberg, editor

*Just Desserts* (*Frippery Style*) *for Horn* by Lowell E. Shaw. The Hornists Nest, Box 253 Buffalo, NY 14226-0253. 1999. \$8.

Just Desserts is a "baker's dozen" page-length "Frippery style" horn etudes. The thirteenth etude is a solo version of Trippery No. 4, economically added to fill the inside back cover of the edition. The inside front cover offers Lowell Shaw's performance suggestions. The range of the these etudes is modest, never ascending higher than written g", with only a few forays below the staff. On the other hand, the rhythms are tricky and the technique challenging. Like Shaw's other works, the harmonic modulations often occur so quickly that it is difficult to remember the key signature. These Frippery studies are good fun for the more advanced hornist in search of a little diversion, maybe at the end of a strenuous practice session or rehearsal.



The following two works for horn and piano and one collection of etudes were sent for review by Gérard Billaudot Éditeur, 14 rue de l'Échiquier, 75010 Paris. They were created for younger hornists and published under the Collection Michel Garcin-Marrou banner, insuring that they are well-chosen works, meticulously printed.

## Jean-Paul's March pour cor et piano by Bruno Rossignol. 1997.

This three-minute grade 2 ("préparatoire") march is a cleverly conceived solo in ternary form. The title suggests the style rather than the tempo, which is rather slow. For the hornist at this level, it features a written range of a-d", including a few accidentals, wider intervals, and four glissandi. The piano part is technically easy, but its tongue-in-cheek bitonality might be a bit complex for the younger pianist. Assuming the price is reasonable, this is a very fine new composition in its genre.

#### Première Sonatine pour cor et piano by Pascal Proust. 2000.

Here is a seven-minute, three-movement work that is listed as "elémentaire 2" by the publisher: approximately grade 4 of 1-6 levels. It could be performed by a strong hornist in the fourth year of study (about 10<sup>th</sup> grade in the US). The first movement is in 6/8 meter with a range of g-g". The dynamic range is wide and the phrasing is typical of this composer: two- and four-measure phrases joined in unpredictable ways. The movement concludes with a three-measure stopped horn passage. The second moment, Andante, begins lyrically, again with an odd phrase structure. It moves on to major and modal scalar passages in

sixteenth notes. The opening melody then returns in a truncated version at the conclusion. The third movement is the most difficult of the three, with a higher tessitura to g"(a") and more involved technique. There is syncopation, hemiola, a wide dynamic range, and a brief cadenza. Of course, the variety makes this the most interesting movement as well. The tonal piano part is of equally modest level, however the pianist's hand must be able to span an octave. It is a nicely crafted solo with a good range of musical ideas and technical challenges for the younger hornist.

#### 20 Études pour cor en fa by Jean-Louis Martin.

Marked "facile 3" by the publisher, all the etudes are less technically difficult than the Première Sonatine above. They move progressively from grade 1 to 3, with the level of information that must by processed by the hornist increasing steadily. The first etude has a range of c'-c" with some dotted rhythms and three dynamic levels. The second adds staccato articulation, the third quicker dynamic changes and some syncopation, and so on through the collection. The book begins with half-page etudes and concludes with two fullpage etudes. By the end of the publication, the range has not increased significantly but the tempos have moved from the Andante vicinity to Allegro. This is a very fine collection that allows the student to progress through the book at a rather rapid pace, following the philosophy that it is more motivating to conquer several easier etudes each week than to attempt fewer, more difficult ones.



*Circus Etudes for Woodwind Quintet* by Jeffrey Agrell. C/o School of Music, 1009 Voxman Music Building, University of Iowa, Iowa City, IA 52242. 1996.

After 25 years performing with the Lucerne Symphony Orchestra, Jeff Agrell has returned to his native land to teach at the University of Iowa, where his wife was recently hired in the opera area. Created as a "crowd pleaser" for a professional-level quintet, *Circus Etudes* is best suited for the end of a recital. The spirit of these four movements is dramatically addressed in the program notes:

In movement 1, "Dancing Elephants," a plethora of agile pachyderms do their best to produce pirouettes, jetés, and arabesques for a perhaps overly-idealistic trainer. At one point, the demands of the latter become overwhelming and chaos ensues. But order is finally restored, and the dancing elephants take one more nearly

## Music Reviews

graceful turn around the ring before departing to thunderous applause.

After that exceedingly serious act, it is time for some comic relief, provided by movement 2, "Clowns." These masters of slapstick and pratfall use every zany antic in their repertoire to elicit grins and guffaws from the audience.

"Trapeze Artists," movement 3, begins simply with the theme in the horn. As the high-flying artists add successively more difficult routines, the theme moves from instrument to instrument with ever-more amazing feats for musical legerdemain.

To finish the show in grand style come the "Acrobats." These gyrating gymnasts astound with the precision, perfection, and pizzazz of their brilliant and bold movements and maneuvers, a fine finish to a thrilling, chilling, spectacular circus show.

The score and a performance tape were sent for review; the parts are undoubtedly generated from the music software that created the fine score. The flute, oboe, and clarinet have the most technically challenging lines, yet all performers are kept active. Hornists who have performed Jan Bach's *Skizzen for Woodwind Quintet* will find these movements similar in humor and difficulty. To carry the comparison one step further, it might be possible to enhance the circus atmosphere by creating visual backdrops. Certainly the audience should either see or hear the program notes. With or without extra effects, *Circus Etudes* will be enjoyed by all.



Deep River: A Brass Trio for Horn, Euphonium, and Tuba, arranged by J. J. Johnson. Nichols Music Company, 49 Tomlin Street, Waltham, MA 02451. 2000. \$5.

Legendary jazz trombonist J. J. Johnson arranged this spiritual for the three conical-bored brass. With good humor, the beginning of the arrangement is marked Adagio et legato, later "move it," concluding with tres rubato. The grade 4 rendition is advanced harmonically and contains a variety of meters (4/4, 5/4, 6/4, 7/4) over the course of three minutes. The tuba and euphonium (bass clef) parts are somewhat easier than the horn part, which is not technically difficult but includes a scale to written a" and soft pitches at the top of the staff. A good high school hornist would find the part rather easy and there is the problem: unless a trio was specifically formed to perform this arrangement in church, for example, it is likely that most younger brass players would choose music that is more active. Mature players better understand the challenge of performing something slow and lyrical, with excellent intonation and ensemble rhythm.

An American Hero-A Tribute to Joe Dimaggio for Brass Quintet by John Harmon. Nichols Music Company, 49 Tomlin Street, Waltham, MA 02451. 2000. \$12.

John Harmon is a jazz pianist and composer that has long been associated with Lawrence University and its Wisconsin environs. For the past several summers, he has been composer-in-residence at the Red Lodge Music Festival in Montana where the faculty annually perform his new works, including the premiere of An American Hero in June 1999. It is a single-movement, eight-minute work that begins with a slow introduction, continues with an extended quick syncopated section, and gradually slows to a final section marked "With quiet dignity." The harmonic language is of the extended tonal sort we associate with jazz. Although all parts are active (the tuba has the only extended rest of 12 bars), the only part that is physically demanding is the first trumpet, with a half-dozen b"s (written for B-flat trumpet). The composer's statement in the preface alone is worth the price of admission:

Joe Dimaggio, The Yankee Clipper, was a quiet leader. He led by example, not rhetoric. To watch him play the game of baseball was like watching an artist perform. He brought grace and elegance to our national pastime. Toward the end of his career, he played hard, without complaints, even while injured. As a kid I had the privilege of watching him play and never forgot the experience. He was, and remains, an American Hero for all generations.

An American Hero is a fine, colorful, popular-style composition that will be well-received, especially after a serious major work on a brass quintet recital.



The Rekkenze Brass, a quintet formed of principals in the Hof Symphony Orchestra in Germany, continues their series of publications with four arrangements sent for review. All the publications listed below are printed in large software-generated notation, with page turns, whenever possible, located before or after rests. They can be purchased from Brasszination Musikproduction und Verlag, Ogdenstrasse 23, D-95030 Hof, Germany, Fax 09281-62 83 41.

Light Cavalry Overture by Franz von Suppé, arranged for Brass Quintet by Peter Knudsvig. 1997. \$30 (US).

The arrangement of this popular seven-minute overture is playable if you have facile trumpeters, with the first doubling on piccolo trumpet at two points. It is the trumpet parts alone that make the arrangement appropriate for a professional level quintet. Although the tuba has three moments of glory, two wide arpeggios and a brief cadenza, the three lower voices are comparatively easy.

Intermezzo and Barcarole from Tales of Hoffmann by Jacques Offenbach, arranged for Brass Quintet by Peter Knudsvig. 1997. \$25

While the soft, lyrical Barcarole is a rather odd choice



for a brass arrangement, because it is more recognizable to the general public than the Intermezzo, it lends some credence its selection. Like the Light Cavalry arrangement above, the first trumpet doubles on piccolo trumpet, this time for about half the work. However, this arrangement is decidedly less difficult for all the parts, playable by a high school level quintet with a good first trumpeter, assuming a piccolo trumpet is available.

#### Präludium und Fuge by Dietrich Buxtehude, arranged for Brass Quintet by Peter Knudsvig. 1997. \$30.

Buxtehude's "Prelude and Fugue" title is somewhat misleading in that the composition comprises two toccatas which frame two brief fugues. The arrangement is very fine and performable by a good college-level quintet. The opening toccata contains the highest notes for the first trumpet (bflat" for B-flat trumpet) and quick scales for all parts. The tuba part descends to pedal F (four ledger lines below the bass clef) four times. There are many occasions for which this five-minute transcription would be an excellent choice of literature.

#### A Tribute to Stephen Foster for Brass Quintet by Peter Knudsvig. 1998. \$30.

That Peter Knudsvig is a talented arranger is quickly apparent in this publication. Five Stephen Foster melodies are treated to a variety of techniques. After a brief "Camptown" introduction, we hear a straightforward rendition of "Gentle Annie," followed by "De Camptown Races," which segues nicely into "Oh Susanna," incorporating a bit of mixed meter. The song "Jeanie With The Light Brown Hair" is passed between the trombone and second trumpet, serving as the lyrical section before returning to the lesser-known "If You've Only Got a Moustache" for a flashy conclusion. The duration of the entire medley is perhaps five minutes. Similar to works reviewed above, the first trumpet doubles on piccolo, this time well over half of the arrangement. There are some hemiola gestures (3/4 against 6/8) near the end which most younger ensembles have encountered, so the medley is relatively easy to rehearse and not virtuosic. The difficulty level here is roughly grade 5 with complications including the piccolo trumpet part and a quick tempo requiring clean articulation, particularly from the tuba, at the conclusion.



The following publications were sent for review by Kenneth Bell of Timber Ridge Music, 7779 Old House Road, Pasadena, MD 21122:

#### Sonata for Horn Trio by Louis-Antoine Dornel, arranged by Kenneth Bell. 1999. \$6.

According to the score, Louis-Antoine Dornel (ca. 1680-1756) was an organist in Paris and maître de musique to the

Académie Française. This trio was taken from his Opus 3 of 1723. Although the title leads one to believe this was composed for horn trio, it is either an arrangement or the composer was well over fifty years ahead of others in his use of handhorn technique. The sonata is a four-movement affair: Moderato, Fugue (Allegro), Lentamente, and Vivente. All but the third movement begins with contrapuntal imitation. The arranger has selected a key (our B-flat major) where the compass of all three parts is generally f to f", so the level of difficulty is about grade 4 (of 6 grades). For this level of horn trio, I can not think of a finer multi-movement work. The collection of 30 Selected Trios published by Belwin Mills includes several excellent original trios and arrangements for young hornists by composers such as Kling, Mozart, and von Weber, but then the better music jumps to much more difficult arrangements such as Boismortier's Sonata and the three volumes of Bach Trios published by The Hornists Nest, and the trios by Anton Reicha. This Sonata by Dornel is an excellent arrangement that should be considered for state ensemble material.

#### Lament for Brass Quintet by Thomas Zugger. 1996.

In a letter sent with the music, Mr. Bell relates that Thomas Zugger teaches at Capital University in Ohio. As one would expect from the title, Lament is a slow, solemn work. The harmony vacillates between major and minor and features three passionately climactic moments in the otherwise somber four-minute composition. The horn part is the only voice that demands a wide range (f# to b") and none of the parts requires more than good breath control. However, it would take a mature ensemble to evoke the passion intended by the composer. It is a strong work for a more limited venue.

#### Rhosymedre by Ralph Vaughan Williams, arranged for Brass Quintet by Thomas Zugger. 1998. \$10.

One assumes that the original was an organ prelude on this Welsh hymn tune. Whatever the source, it works perfectly for brass quintet. The level of the arrangement is approximately grade 4, with the parts relatively equal. The melody is beautiful and Vaughan Williams treated it with grace. Perhaps the only minor complication for a younger ensemble would be initially reading the 4/2 meter.

#### Horn Concerto No. 2 in E-flat Major, K. 417 and Horn Concerto No. 3 in E-flat Major, K. 447 by W. A. Mozart, arranged for Horn and String Quartet by Kenneth Bell and edited by Peter Landgren. 1999. \$20 each.

In a collaborative effort with hornist Peter Landgren of the Baltimore Symphony, Kenneth Bell created string quartet arrangements of the four Mozart concertos and the concert-rondo, which are now in the process of being produced on CD. The two concertos whose publication was complete were sent for review. Of course, little needed to be done to create these arrangements as the wind parts in the concertos generally double the strings and the bass section simply

## Music Reviews

doubles the celli at the octave. Peter Landgren added his articulation and dynamic suggestions to the horn part, plus a cadenza for the first movement of K. 447. Although it is always good to learn from another hornplayer's musical interpretation, and that is on the plus side here, if you already own or have access to the published orchestral parts, I would personally spend my money not on this publication but on hiring fine string players who will easily create their own edition.



The following five publications from five different publishers were sent for review by editor and arranger, Peter Schmalfuss. Over the period of years that I have reviewed music for The Horn Call, I have generally not reviewed publications that I could not endorse to some degree. While the reader will note my objections to the arranger's philosophy below, all of these publications are beautifully engraved, obviously representing considerable time and effort from many persons. For that reason, plus the likelihood that my own views may be skewed, I decided to review them. With one exception, all are trio arrangements for horn with either clarinet or violin and piano. The editor justifies the arrangements as enriching a meager amount of literature, particularly for clarinet, horn, and piano. For many of us, it is enough to have the expansive trios of Reinecke, Rochberg, and Tovey (out-of-print), plus Mendelssohn's two Konzertstücke for clarinet, basset horn (in F) and piano. Do the Mendelssohn trios constitute "arrangements" when the basset horn part is performed without any alterations on a valved horn, admittedly in its infancy at the time the piece was composed?

Cavatine for Flute (Horn/Violin) and Piano by Théodore Dubois, arranged by Peter Schmalfuss. Musikverlag Zimmermann, Frankfurt am Main. 1997.

The preface states that Théodore Dubois (1837-1924), who was a Professor of Composition and later Director of the Paris Conservatory from 1896 to 1905, composed this Cavatine in E-flat Major for horn and piano. One assumes the justification for listing it first as a flute work was simply marketing: someone believed there are more flutists than hornists ready to buy a new piece. An alternate philosophy could be that while hornists may stoop to perform flute works, will flutists condescend to perform a work written for the horn? Then, once a composition has been arranged for flute, it takes no more paper to list violin in the heading.

It is a very charming, unpretentious, five-minute song in 6/8. Oddly, the horn part is notated in F, although had it remained in E-flat, the solo could be nicely performed on handhorn. One suspects that the arranger had a less complete knowledge of the horn's history. For F horn, the range is written f to a" and there are no technical challenges. It is a pity that the editor chose to tinker with the composer's notation, especially since the work is so engaging, idiomatic, and well crafted. In a post-Saint-Säens genre, this *Cavatine* deserves to be heard regularly.

Premier Grand Trio für Violine, Horn oder Violoncello, und Klavier, op. 105 by Carl Czerny, arranged by Peter Schmalfuss. Amadeus Verlag (Bernhard Päuler), Winterthur, Switzerland. 1997.

Carl Czerny was such a prolific composer, reputedly composing two works simultaneously, letting the ink dry on one while working on the other, that his compositions, numbering over 1000, continue to surface year after year. According to the preface, this trio was written for violin, cello (or horn), and piano but Czerny simplified the horn part to suit the handhorn of the period. Herr Schmalfuss apparently could not leave the horn part alone, so he added passages from the cello version, now playable on the modern horn. Unfortunately for the performer, he did not somehow indicate his additions to Czerny's horn part. While this horn part is undoubtedly more active than the original, particularly in the low range where there are now scales in the bass clef, this appears to represent fairly barbaric musicology. The arranger, clearly not a hornist, also used modern bass clef notation without stating such. The main tragedy is that the three-movement composition is an outstanding example of Czerny's writing: an extremely virtuosic piano part with violin and horn parts that have technical flourishes amidst generally melodic material.

The three movements, comprising more than 25 minutes of music (the piano part is 63 pages), are marked Allegro, Adagio, and Rondo: Allegro scherzando. Apart from the editorial issues mentioned above, the publication is first class. Of course, an uneducated listener would not be offended or even notice the additions to the horn part. So, unless the original version can be traced, this edition will have to suffice.

Trio Es-Dur für Klarinette (Violine), Horn, und Klavier by Johann Schobert, arranged by Peter Schmalfuss. Albert J. Kunzelmann GmbH., D 79807 Lottstetten, Germany. 1994.

The preface to this edition relates that Johann Schobert (1738-1767) was a German-born harpsichordist who became well known in Paris and had some influence on the young Wolfgang Mozart. He died at age 29 after eating poisonous mushrooms.

The composition from which this arrangement was made was for violin, two horns, and harpsichord, but the editor's goal was to "enrich" the meager literature for clarinet, horn, and piano. He adds: "Considering the fact that performances with such original instrumentation hardly, if ever will take place—who would want to perform six sonatas for violin and two horns, if no other repertory for these instruments exists?" Yikes! Hornists, here is what we are still up against. Who would want to perform sonatas for violin, two horns, and harpsichord? About 2,000 hornists, if the music is good.

Further, the editor stated that he transposed the music but did not indicate by what interval; then he notated the horn part in E-flat. The sad part of the arrangement is that the music is quite fine: a lively Allegro, a brief Minuetto and Trio, and a Gavotte. I suppose if one closes his mind from the historical ramifications of performing such an arrange-



ment, the audience will probably not realize what they are hearing bears little timbral resemblance to the composer's intentions.

Trio (Kammersonate) in B-Dur für Horn, Klarinette (Violine), und Klavier/Cembalo by Leopold Mozart, arranged by Peter Schmalfuss. Musik- & Geisteswerte Verlag, Urbar am Rhein, D 9411, Germany. 2000.

Oh my goodness! This is Leopold Mozart's Sinfonia da Camera for horn, most often performed as a three-movement Concerto in D major, arranged here for clarinet, horn, and piano in B-flat major! Of course, placing the horn part down a major third from the original makes it less of a descant horn concerto, but is Leopold rolling in his grave? As suggested above, maybe by just shutting one's eyes and looking the other way, a clarinetist will have another trio to play with a hornist somewhere. However, this arrangement will probably bring tears (not of joy) to the eyes of any sensitive hornists in the audience.

Triosatz für Klarinette (Soprano, Violine, Flöte, Oboe), Horn (Fagott), und Klavier aus der Oper "Il Bellerofonte" by Josef Mylivecek, arranged by Peter Schmalfuss. Musikverlag P.

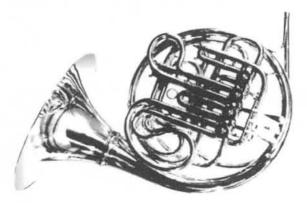
Schmitt, Koblenz am Rhein, Germany. 1994.

Josef Mylivecek (1737-1781) was born in Prague, where he studied philosophy, literature, and music. His first composition was written at age 23 and he later became fairly well known in Italy for his operas, earning the nickname "the divine Bohemian." From his opera Il Bellerofonte, Peter Schmalfuss selected an aria and arranged it for clarinet, horn, and piano, with alternate possibilities. The very fine aria is written with a flair we associate with Wolfgang Mozart. The horn is notated in E-flat and is performable on handhorn, although a bit low in tessitura to be idiomatic writing for the period. With the highest note only a g" and the tessitura generally in the middle to lower part of the staff, this part could be performed by a younger hornist. The clarinet performs the soprano aria, which is included, so the meaning and phrasing of the text can be assimilated. However, since the original is an aria, it seems more logical to perform it with soprano: soprano or clarinet, which would you choose? The soprano must own a facile high range to c", but the piano reduction is only of modest difficulty.



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## **Recording Reviews**

John Dressler, editor

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From the Hudson Valley. Scott Brubaker, horn. With Margaret Swinchoski, flute, and Ron Hcvy, piano. Albany Records Troy-371. Recorded in the LeFrak Concert Hall at the Aaron Copland School of Music, Queens College, Flushing, NY, June 1999.

Contents: Eric Ewazen: *Ballade, Pastorale and Dance*; other 20<sup>th</sup>-century works for flute, flute and piano, and flute and strings.

While the flutist brought out this disc, it does feature a remarkable 22-minute trio with horn by Eric Ewazen. Audiences will thoroughly enjoy the work even on first-hearing. It opens with an introspective, longing, and sustained dialogue marked by rising perfect intervals. A provocative introduction allows the listener to settle back for a descriptive wash of colors to come. The second section features a scampering, cast-fate-to-the-wind melody with a driving and insistent rhythm in the piano somewhat reminiscent of Nelhybel's favorite technique. Abruptly, however, a momentary change to a lyric, slow-moving melody with flute and horn coupled in octaves clears the air. This is followed by

flashes of melody soaring in and out of clouds then a return to a slower lyric line in a manner consistent with the reading of a ballade. This is a highly emotional movement with wide spread registers for both flute and horn. The second movement opens with sweeping gestures in the piano to set up panoramic phrases in both the wind parts. An almost Brahmsian feeling of Romanticism dominates the entire movement. A fragrance of Copland-esque Americana wafts through the center section, followed by a return to the opening sweeping graceful passages plus the addition this time of almost chant-like melodic figures in both the flute and horn parts. The finale begins with a bright chirpy quality with repeated-chord structures in the piano which again assist with the rhythmic energy. Modal melodic patterns interspersed with diatonic ones lend a folksong quality to the first section. Jazz-related rhythmic figures appear in the second section. Following an accelerando transition, the rollicking coda with flute and horn restating the opening theme to the movement coupled in octaves brings an electric conclusion to the work, the horn often climbing to high B-naturals. The work was commissioned by David Wakefield and Barli Nugent, who premiered the work at the Aspen Festival in July of 1993. Mr. Brubaker brought the work considerable attention at the Northeast Horn Workshop in 1999 and continues to feature it in recital. The work is to be published quite soon. Mr. Ewazen has been a member of the faculty at the Juilliard School since 1980 and is currently Composer-in-Residence with the St. Luke's Chamber Ensemble. Terrific playing on this disc from all three artists, and a superb medium capable of many contrasting color and textures. J. D.



*Brahms/Jenner Trios.* Martin Hackleman, horn. With Martin Beaver, violin; James Campbell, clarinet; Jane Coop, piano. CBC Records MVCD-1133; Timing: 67'52". Recorded at the Metropolitan Tabernacle, Vancouver, BC, Canada, October 22-23, 1998.

Contents: Brahms: *Trio in E-flat*, op.40 Gustav Uwe Jenner: *Trio in E-flat* (1900) Brahms: *Six Songs* (arr. Hackleman)

I find this recording of the Brahms Trio an indispensable addition to the recorded library. Perhaps it is Hackleman's warmth, full-bodied timbre; perhaps it's his beautifully-sculpted lines; perhaps it is the quick crescendo/decrescendos on one note. But regardless of specifics, it captures for me the Romantic mood and emotion with which it was undoubtedly conceived. For my taste, the violin seems to milk too much the accompanimental lines above the horn,

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but this is a minor issue. A highlight is the spirited reading and expert technique of all three players in the second movement. The agreement of the staccato style is also remarkable. The third movement was rendered with touching beauty without being lugubrious in manner. The lines move quite fluidly. In the second section, the horn solo melts into the violin line smoothly and seamlessly as remains the dialogue between the two. The brisk rollicking tempo of the final movement seems exactly right for this performance; however, I sense the desire of the violinist to push ahead from the others. But this feeling subsides after the initial thematic statement. The hemiola figure, quite often a distraction to the listener, is most convincing at both occurrences in the movement. The final fanfare figure with the horn ascending to the high B-flat is well executed, but I question to extra crescendo on the ultimate note of the phrase. I am not certain is was necessary for the total musical effect of the passage; however, it does again underscore a completely Romantic reading of the work.

Also appearing on this disc is Jenner's trio for clarinet, horn, and piano. This is my first exposure to the work, composed by reportedly Brahms' only composition pupil. Juxtaposed on this disc with the mentor's trio, the work is not as strong emotionally. It seems more transparent harmonically than Brahms, but utilizes a similar style of contrapuntal writing. It seems to favor the middle register of the horn throughout as well as several sections with clarinet and horn at the unison. This challenging intonation structure is wonderfully performed here by both artists. There are many fine extended low-horn moments throughout the first movement: something quite different than the Brahms. The second movement continues the unison as well as octave coupling of the two wind instruments. Clocking at eight minutes, the movements seems to labor on past all that it has to say musically. Again, Jenner exploits the middle range of the horn much of the time. There are even some striking reminiscences of the E major Romance of Saint-Saëns here and perhaps a kinship to the opening theme of Strauss op. post. Andante. A Hungarian flavor permeates the third movement plus the appearance of off-beat accents, certainly influenced by Jenner's teacher. The slower Trio section of the movement provides lyrical contrast to the Scherzo, which is itself reminiscent of the last movement of Brahms' trio. After an entire movement in the major mode, it ends rather shockingly on tonic minor. The fourth movement opens nobly with chordal structures in the piano similar in concepts to Brahms' two clarinet sonatas. Again, unison and octave coupling of the winds predominates. No matter that the work may have been criticized by Brahms had he lived to hear it; it is nonetheless a marvelous addition to the repertoire.

Hackleman closes the disc with his arrangement for horn and piano of six songs: op. 105, no. 1; op. 71, no. 5; op. 48, no. 1; op. 43, no. 2; op. 46, no. 4; op. 63, no. 8. All six of these may be found in the collection of 70 Songs (International Music Company); it appears that Hackleman selected the first five songs from the high-voice edition and the sixth song from

the low-voice edition. Except for the op. 63, no. 8, the selected songs feature the middle register of the horn with its characteristic Romantic timbre. By way of contrast, the final song utilizes more of the upper register climbing to a". These provide an excellent opportunity for the player "to sing" through the lines, the most difficult challenge being to convince the audience of the mood without the attached text. His interpretation has exceeded my expectation. This is a thoroughly rewarding disc. J. D.



*Hallgrimskirkja.* Joseph Ognibene,horn. With Hördur Askelsson, organ; Dadi Kolbeinsson, oboe. Hallgrimskirkja H002; Timing: 67'32". Recorded in the Hallgrimskirkja, Reykjavik, Iceland, 1999.

Contents: Albinoni: Concerto a Cinque, op. 9, no. 9

Telemann: *Concerto in D Major* Saint-Saëns: *Romance in F*, op. 36 R. Strauss: *Andante*, op. posth.

Nielsen: Canto serioso

I must confess my ear was drawn to the 4-manual, 5275pipe Johannes Klais organ (Bonn, 1992) as much as I was to the horn playing. There is a marvelous choice and variety in registration utilized throughout this recording which offsets both the horn and oboe timbres in excellent fashion. This recording brings together the unique medium of horn and organ in works primarily of slower tempo, but with a few notable exceptions. The Albinoni work is actually a transcription: the horn playing the original second oboe part. Cast in three movements (fastslow-fast) the horn functions as paralleling the oboe part at a 3rd or 6th lower. Most of the melodic figures are simple triadic or scalar ones which fit the horn quite nicely. Hearing the Telemann with organ rather than orchestra is a much more appealing setting than its piano reduction. Again, the changes in registration make the work quite convincing to the listener. The wonderful reverberant acoustics of the Hallgrimskirkja are brought out in the sustained notes of many cadences. I had anticipated that the second movement might be a bit slow to take advantage of the acoustics, but pleasantly the tempo and the melodic line moved along well—no doubt truly appreciated by the hornist as the tessitura is quite high throughout. The Saint-Saëns works very well with organ: the sustaining capabilities of the bass line are particularly noteworthy. This is often missed with piano for obvious reasons. To my taste, I found the first section a little bit quick as I hear the second should move ahead. In this performance, both sections are performed at about the same tempo. Again, the wonderful reverberation in the church is especially suitable in the unaccompanied phrase. The Strauss and Nielsen are similar in style and demeanor, and both work well with organ. The Strauss favors the upper register of the horn, where the Nielsen exploits the basement notes. It is particularly appreciated to have a recording of the Nielsen in any medium as it is rarely recorded. Mr. Ognibene uses a Paxman instrument on the Telemann and a Berg instrument on the remainder of

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the disc. Admirable performances throughout. J. D.



New Classics 4 Horns. The Florida Philharmonic Quartet: Andrew Lewinter, Dwayne Dixon, Tom Hadley, Julie McAlister, horns. Klavier K-1111; Timing: 57'01". Recorded at the Herbert and Nicole Wertheim Performing Arts Center Concert Hall, Florida International University, Miami, August 25-29,1997.

Contents: Korsakov: Variations on a Russian Folksong

Brahms: Five Quartets Schubert: Three Quartets Alfred Reed: French Suite Clark McAlister: Fox's Day Out Pierre Max Dubois: Quatuor

Jean Françaix: Notturno e Divertimento

This CD of original and transcribed works for horn quartet performed by the Florida Philharmonic Quartet is a new release by Klavier Publications. The Rimsky-Korsakov Variations was originally composed in 1875 for high voices and has been transcribed for horn quartet by McAlister. The theme is a short, mournful Russian folksong followed by four variations in a contrapuntal style. The transcription is well done, and the piece should be a pleasure for both performers and audiences. The Schubert songs, transcribed by Josef Rydelius, were originally composed for male chorus and work well for horn quartet. The first two, "Ruhe, schönstes Glöck der Erde," D. 657 and "Grab und Mond," D. 893, are slow and reflective. The performance of these two songs is especially lyrical and expressive. The third song, "Flucht," D. 825b, is faster with a spirited rhythm. The Brahms songs are transcribed by Howard Wolf and are drawn from two sources: the op. 41 songs for male chorus and the op. 44 songs for female chorus. "Ich schwing mein Horn ins Jammertal," op. 41, no. 1, is slow and melancholy, with the poet reflecting that even when all joy in the world is gone, there is solace to be found in playing the horn. This song features some prominent fourth horn passages. "Der Bröutigam," op. 44, no. 2, is in typical hunting horn style with a fast tempo and triplet rhythm. "Geleit," op. 41, no. 3, is a march, and "Die Nonne," op. 44, no. 6, is a tender lament. "Freiwillige her!," op. 41, no. 2, is a patriotic, triumphal song with triplet and dotted rhythms, a homophonic texture, loud volume, and fairly strenuous upper register demands for the first horn.

The rest of the works on this CD were originally written for horn. Alfred Reed is perhaps best known as a composer for wind band, and hornists who have played his music will readily recognize his style here. *French Suite* is modeled after the 18<sup>th</sup>-century form and has four movements titled Intrada Royale, Sarabande, Minuet, and Corni di Caccia. The stylistic aspects of these pieces are what one would expect from their titles. More expression and phrase shaping would be desirable in the Sarabande, but the Minuet is especially delightful and elegant in composition and performance. The

Corni di Caccia is as one would expect and is the only place on the CD where mutes are used. Clark McAlister's Fox's Day Out is for four horns and narrator. McAlister adapted the text from three classic fox tales in the fables of Aesop and La Fontaine to produce a tale of a rogue-like character reminiscent of Till Eulenspiegel. Fox's escapes are narrated skillfully by McAlister, and the supporting quartet is complete with leitmotifs for the various characters. This is without doubt the most original work on the disc and is a delight. It could be quite effective on young concerts in the *Tubby*, the Tuba vein. The Dubois quartet was written in 1962 and is in four movements. "Cérémonial" is a somber fanfare with a rather high tessitura part for the first horn. "Danse paysanne" has the third and fourth horn imitating a drum and bagpipe drone. This movement was one of the few where the performers seemed to open up the dynamic range with powerful louds and whispery softs. "Entr'Acte" has a Stravinskylike ostinato in the outer section with a slower, more lyrical middle section. "Pavane" is a beautiful movement, but the upper register demands will tax all but the strongest first horn players. The Françaix Notturno is a lyrical, reflective work, while *Divertimento* is more rhythmic and contrapuntal. This movement was another instance where the players opened up the dynamic range to good effect.

Taken together, the works on this disc offer considerable variety, and every work is a quality work that deserves to be in the repertoire. All of the pieces should be playable by a good university quartet or a skilled amateur group, although certain movements may offer more challenges than others. As is usual with horn quartets, a strong first and fourth are vital, especially on the works originally written for that medium. Throughout this recording the Florida Philharmonic horns achieve a blend and homogeneity of tone, articulation, and balance that is the happy result of a good orchestral horn section that has played together for many years. The great appeal of the horn quartet medium—its blend and homogeneity of sound—can sometimes be its greatest weakness, however, in that after a while even works with considerable stylistic variety can start to sound alike. This is not so problematic with a compact disc but should be an important consideration in horn quartet recital programming. Muting and hand-stopping (particularly with transcriptions), conscious attempts to vary articulation, pushing dynamics on both the soft and loud ends of the spectrum, and interspersing smaller or larger combinations (e.g., trios or duos) in with the quartet are all possible ways of achieving variety in recital. The program notes by Robertson Harding are comprehensive and informative, although the overly breezy, clever writing style may be annoying to some readers. Recording engineering documentation is extensive. A seldom-seen but greatly appreciated aspect of the disc is that publishers for each work are listed in the liner notes, making it easier to obtain the music. Overall, this CD is a valuable resource for repertoire ideas and an excellent example of high-quality ensemble playing. Horn quartet aficionados will definitely want to have this CD in their collec-

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tion. Johnny Pherigo, Guest Reviewer



Spontaneous Combustion. The Transatlantic Horn Quartet: Michael Thompson, David Ohanion, Richard Watkins, Charles Snead, horns. With Bruce Murray, piano, and the University of Alabama Jazz Ensemble. Timing: 67'14". Recorded live at the Southeast Horn Workshop at the University of Alabama (Tuscaloosa), March, 10-12, 2000.

Contents: Michael Kallstrom: Starflame Tippett: Sonata for Four Horns Volker Kirckner: Lament for Orfeo Hindemith: Sonata for Four Horns

Vinter: Hunter's Moon Dennis Leclaire: Quartet

Thomas Wolfe, arr.: Dueling Banjos

One of the most noteworthy aspects about this recording is its unedited spontaneity. We have accustomed our ears to the perfection now so capable with technological additions to the art of recording. This disc, however, is a document of the Joy of Live Music: the spirit of public performance, making music for the moment. The Kallstrom piece with its highly-rhythmic initial melodic fragments sets the stage for the whole disc. It is a high-energy work with some terrific colors from the quartet. There are a few minor discrepancies in the tuning of cadential chords, but this not distract from excellent changes in dynamics and an especially sparkling muted passage. This one-movement work should be explored by any bold quartet: there is something for every part to hold your interest and to challenge any level of player.

The Tippett is a major milestone in the quartet repertoire. Having its predecessor, the Hindemith, on the same recording makes for a unique opportunity to compare them. The sextuplet opening figure is marvelously clean in every register. The half-step dissonances are well placed. The muted section is very effective emotionally. Especially brilliant in this performance of the second movement is the playful and robust style in bringing out the ascending scalar figures. The 6/ 8 quarter-note/eighth-note accompanimental figures in the low register were expertly rendered: no easy task to keep them clear! A welcome rest from "so many notes" in the previous movement is the opening chordal section to the third movement. As the listener experiences each note of the chord building to the next in a quiet nesting, one recalls a similar compositional technique in the last movement of Hindemith's quartet. Turgid longer note values add a dimension of heightened color. The work ends with a solid and highly contrapuntal movement featuring challenging changes of register in each part. The wonderful A major chord is a sunburst conclusion. Thompson produces some excellent echo effects in the Lament as well as gradual fading of repeated melodic fragments. The piano adds a steady ostinato-like background against which the horn makes changing interjections of loud and soft thematic material. The work is a fine addition to the intriguingly intense type of solo piece.

One needs to hear the Hindemith quartet first to truly appreciate the new dimensions put forward in Tippett's piece. For me, one of the highlights of the Hindemith work is the fugato which in this performance the four players demonstrated an exquisite manner of breadth of tone and intonation. The second movement calls attention to their clarity of articulation. In particular, the octave couplings demonstrated in the opening and closing of the final movement are superb. Hindemith's contrapuntal style is truly evident here, and all the lines are head very clearly in this performance. If you have not experienced Vinter's Hunter's Moon, grab a hold of this recording soon. It is a programmatic piece about a hunter, his quirky jaunt to visit his lover, his subsequent singing of a Romance to her, and his ride back home. The hand-stopping effects here are absolutely terrific. Mr. Watkins brings out a noble yet fun-loving mood in his performance. Audiences can follow the "story" quite well. The Leclaire, another modern quartet, is highly contrapuntal and perhaps a little more tuneful than the Tippett. But it resembles the Tippett with its repetition of fragmentary melodic material interwoven with other ostinato figures. Its primary fugue is kept rather transparent allowing the listener more ease in keeping track of the subject. The leaps of 7ths and 9ths are characteristic throughout the movement. At times, the ostinato patterns reappear against fragments of the subject. The finale provides an unusual 6/8 hunting romp for two players against a two-horn ostinato background. This ostinato lends an uneasy ride through the hills and valleys of the melodic material. After a middle muted section, the dialogue and ostinato return with a wonderful and unexpected rising chromatic scale to the end. The disc concludes with an audience-pleasing reworking of an old favorite. The theme gets a unique new face in this arrangement for quartet and jazz ensemble with apologies to Weber for a momentary digression to Der Freischütz. After this interjection, the original theme returns for a fast reprise to the finish. This disc documents Live Performance in excellent fashion. Contact Charles Snead at the above address for a copy. J. D.



American Brass Quintessence. The American Brass Quintet, David Wakefield, horn. Summit Records DCD-263. Timing: 66'49". Recorded summer 1999 at the Aspen Music Festival, Aspen, CO.

Contents: William Brade: Courtly Canzons & Galliard (3)

Thomas Stoltzer: Fantasias(3)
Josquin des Pres: Chansons (5)
J. S. Bach: Contrapunctus VII
Luigi Cherubini: Four Marches
Victor Ewald: Quintet No. 2 in E-flat

Anthony Plog: Mosaics

Henri Lazarof: Invenzione Concertata

In celebration of their fortieth anniversary, the ABQ has released a new disc of music from a variety of style periods.



The works are arranged rather chronologically which makes listening through the entire disc in one sitting very satisfying. Their recording opens with an infrequently heard set of Brade pieces. In all, the two trumpets dominate. While there are many fine moments of dynamic contrasts, sections of stylistically tasteful ornaments on repeats, and most convincing alternation of duple and triple meter, I find the trumpet playing a little too "in my face" most of the time. Perhaps the miking accentuated their presence. In any event, I could have used a better balance with the other three voices of the ensemble. By comparison, the Stoltzer works feature many wonderful moments for horn and trombone. I found the chansons of Josquin particularly intriguing. The first is very lyric and expressive; the second featured a delicacy of articulation throughout; the third is quite challenging with its canon at very close rhythmic proximity; the final one is most reflective, slow and expressive. The group chose to incorporate some very appropriate ornaments and multiple articulation in the most familiar chanson, El Grillo.

Bach's Art of Fugue works quite convincingly in the quintet medium. The Seventh Contrapunctus is not often played, so it was a delight to hear the group's interpretation. The subject is heard well throughout. Probably the greatest moments here are the quick scalar passages for horn in the upper register performed with ease and skill by Mr. Wakefield. The Cherubini is somewhat reminiscent of the American Brass Band Journal works I've played: noble, ceremonial, homophonic texture, simple chord structures, with lots of fanfare-like passages for good measure. It is a satisfying work and one which should be explored by quintets of all levels. This second Ewald quintet is probably my favorite of the three. This performance is characterized by an aggressive, forward performance of the exposition followed by a welcome Romantic lyricism contrast in the second theme area. The transition back to the main theme with its slowly-growing crescendo was excellent. The Theme and Variations movement is well crafted; someday, I would like to hear it in an organ arrangement. Wakefield adroitly sculpts his theme and its interpretation with artistry. The Allegro vivace movement was the most convincing of all: its sextuplets have never been rendered finer. I was very much drawn to Mosaics on first hearing. It has some incredible colors that grow out of chords emanating as players ascend and descend from a unison sustained pitch. The first movement is full of contrast. The staccato accompaniment against the lyric horn theme, the whole of which grows louder, is an amazing effect. A wonderful array of dynamics was exhibited throughout the ensemble. The second movement buzzing-bees atmosphere features both soft flights and loud stings interjecting out of nowhere. From this mood comes another lyric horn theme over the ostinato repetition of the bees. The half-step juxtaposition of melodic fragments is superbly executed in the fourth movement. The closing work on this disc has a strikingly improvisatory mood and approaches the quintet as a unified instrument, not five colors. It opens with a brief sustained

introduction followed by a section of quicker tempo and then another slower and more sustained section. J. D.



Ancient Airs for Brass and Organ. Kristin Davidson, Amy Horn, Joseph Lovinsky, Tony Valerio, Jim Vaughn, horns. With the Washington Symphonic Brass and Percussion, and William Neil, organ. Summit Records CDC-250; Timing: 68'49". Recorded January 12-15 and March 12, 1999, at St. Luke Catholic Church, McLean, VA.

Contents: Respighi Ancient Airs and Dances (7 selections) Hildegaard von Bingen: antiphon: Karitas Habundat Cantigas de Santa Maria: "Como poden"

J. S. Bach: selections from Christmas Oratorio: Jauchzet, frohlocket; Nun mögt ihr stolzen Feinde schrecken; Nun seid ihr wohl gerochen

Traditional: *Greensleeves* 

Michael Praetorius: Suite de ballets

Traditional: Wexford Carol Traditional: Il est nü

This disc wins my "Sleeper of the Month" award, for certain. In this instance, it helped to have a preconceived notion of the yesteryear "Gabrieli and Organ" recordings of E. Power Biggs et al. in my mind, because what actually emanated from my stereo system could not have been any further from that scenario! All seven selections from Respighi's own monumental arrangements have been brilliantly rescored for this medium by trumpeter Phil Snedecor, Principal with the Harrisburg (PA) Symphony and Co-Principal with Alexandria (VA) Symphony and the National Chamber Orchestra. His Respighi reworking is solid in every respect: an absolutely inspired timbre contrast among brass, organ, and percussion. The horn lines in the Siciliana feature a beautiful singing style throughout. After interior movements with a variety of scoring, a return to the full ensemble for the *Passamezzo*, including harpsichord, is a fine tribute to Respighi's setting. The antiphon of Hildegaard in aeolian mode features horn and portatif-organ accompaniment: so chant-like you'd almost think it had been originally conceived for this medium in early polyphony.

As one might expect, Snedecor imitated quite closely Bach's original scoring of this Christmas Oratorio selection. It features the piccolo trumpets and organ. The horns do have a very prominent part, however, rendering ascending and descending 16th-note scales. The organ serves a dual role here as the missing choral body and backing up the brass section. The more reflective aria features trumpets (instead of the two obbligato oboes in the original) with the solo "singer" being the trombone. Snedecor's arrangement of Greensleeves is a harmonic transcription as well. The trombone begins with the initial melody with many moments with cup mutes for both trumpets and trombones. Chords with added 6ths and 9ths are prominent. It is a very convincing arrangement all around. The Praetorius suite again utilizes many sizes of

#### Recording Reviews

trumpet, several exposed moments from trombones, straight mutes, and many different percussion instruments. The ornamented piccolo trumpet lines are quite effective. New harmonies with chords of added 6ths and 9ths reappear in the Wexford Carol arrangement. The horn section is given the main theme initially. A full sonority is utilized, but it remains a reflective and sustained mood throughout. Watch for further discs of this young group of artists based in the Washington DC area. They demonstrate true artistry and musicality at every turn. The balance and sonics are absolutely

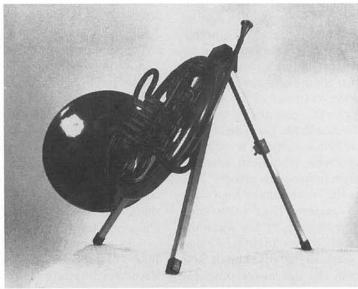
great. This is a remarkable venture with music that should be experienced by players and audiences alike. The 59-rank Steiner-Rock organ at St. Luke certainly adds a significant dimension to this recording. Contact Mr. Snedecor for word about the availability of the published editions <pstpt@aol.com> or contact Sheet Music Service of Portland at Tel: 1-800-452-1133. *J. D.* 



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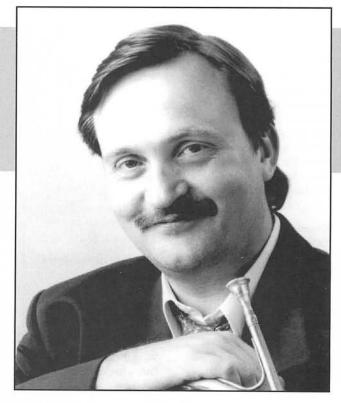
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# Minutes of the 2000 IHS General Meeting

resident Frøydis Ree Wekre called the meeting to order at 10:10am, Friday, July 28, 2000, and introduced Executive Secretary Heidi Vogel and the members of the Advisory Council in attendance: Randy Gardner, Michael Hatfield, Marilyn Bone Kloss, Peter Kurau, Paul Meng, Hans Pizka, Esa Tapani, Virginia Thompson, and Milan Yancich. Ab Koster, Michel Garcin Marrou, William Scharnberg, John Wates, and Gail Williams were not able to attend the symposium. The minutes of the 1999 General Meeting, as published in the November

1999 edition of The Horn Call, were approved. Executive Secretary Heidi Vogel reported on memberships and finances. IHS memberships have continued to increase. As of June 18, 2000, there were a total of 3,537 members: 2676 US members and 638 members from 58 other countries, including 61 members from the Peoples Republic of China and 34 members from Korea. There were 213 Library memberships, and 10 "Lost Sheep" (members for whom we do not have current mailing addresses). Included in these totals are 17 Honorary, 25 Complimentary, 19 Associate, and 183 Club memberships. We have 291 Life members including 10 new life memberships this year. These figures do not include the new members whom we have welcomed at the 2000 Workshop. A compilation Financial Statement has been prepared by a Certified Public Accountant, and will be published in the November 2000 edition of The Horn Call.

Heather Pettit, News Editor of The Horn Call, reported on the IHS publications for Jeffrey Snedeker, Editor of The Horn Call. She expressed appreciation for membership response, reminding everyone that the journal should reflect the interests of the general membership. She also encouraged younger society members to make submissions, and called for contributions regarding Web Browsing and any other new topics of interest. The submission deadline, which is always published, is two months before the publication date. Articles for publication should be submitted to Jeffrey Snedeker, but news items should be submitted directly to Heather Pettit. She maintains a mailing list for reminders about upcoming submission deadlines, and anyone who wishes to be included on that list should contact her. Photos of interest from the workshop should be submitted directly to Jeff Snedeker.

Randy Gardner, Chair of the Meir Rimon Commissioning Assistance Program, reported that only one award was made this year. \$1000 was awarded to Johnny Pherigo in partial support of a work for horn and string quartet by Curtis



Virginia and Frøydis

Curtis-Smith that will be premiered at the 2001 workshop at Western Michigan University by one of the workshop's featured artists with members of the Fontana Chamber Music Society, which was founded by Neill Sanders. He encouraged members to take advantage of the commissioning program, which is advertised in *The Horn Call*.

As Coordinator of the 1999 IHS Scholarship Program, Virginia Thompson reported on the 2000 IHS Scholarship awards. The 2000 Jon Hawkins Memorial Scholarship was withheld. The judges for this com-

petition were Kimberly Reese, Ab Koster, and John Wates. The Symposium Participant Awards were chaired by Michael Hatfield, and only one was awarded to Sally Wise, a student of Nancy Cochran Block, from Kansas City, Missouri. The 2000 Dorothy Frizelle Memorial Awards were judged by Tang Bing, Zhang Chengxin, and He Dan. András Szabó, a student of Ferenc Tarjáni, from Hungary won the high-horn competition, and Megan McBride, a student of Randy Gardner, from Oxford, Ohio, won the low-horn competition. The taped preliminary round of the 2000 Farkas Performance Awards was judged by Milan Yancich, and the jury for the final round included Michael Hatfield, Keith Johnson, Paul Meng, Virginia Thompson, and Frøydis Ree Wekre. First place was won by András Szabó of Hungary. Second place was won by Hong-Park Kim, a student of Dr. Young-Yul Kim, from Korea. The other finalists included Mitch Havner, a student of Michelle Stebleton, from Tallahassee, Florida; Andres Moran, a student of Nancy Joy, from El Paso, Texas; and Douglas Quinzi, also a student of Nancy Joy, from Las Cruces, New Mexico. Virginia Thompson noted that, although some of the scholarships have a good level of participation, sometimes some of the funds allocated by the Advisory Council go unawarded. Information on the 2001 IHS Scholarship Program, coordinated by Michael Hatfield, will be published in The Horn Call, and will appear on the IHS Website.

As Secretary/Treasurer, Virginia Thompson reported on Regional Workshop Grants. Since last year's report, the following regional workshops received grants in partial support of the workshop expenses: the Great Western Horn Symposium hosted by Steven Gross at the University of California at Santa Barbara in January received \$300; Columbus (OH) Horn Day hosted by Jed Hacker in February received \$150; and the Midwest Horn Workshop hosted by Eldon Matlick at the University of Oklahoma received \$350. The following upcoming workshops have also been awarded: the September 17 Penn State Horn Workshop hosted by Lisa

#### Minutes of the 2000 IHS General Meeting

Bontrager at Penn State University received \$150; and the March 30-April 1, 2001 Midwest Horn Workshop hosted by Brent Shires at the University of Central Arkansas received \$400. Applications for Regional Horn Workshop Grants are available from IHS Secretary/Treasurer Nancy Jordan Fako. Mary Kihslinger, Coordinator of Regional Workshops, is available to provide assistance and information to regional workshop hosts and prospective hosts.

President Frøydis Ree Wekre reported for Karen Robertson Smith, Coordinator of the Composition Contest, that the First Prize in the 1999 contest was won by Night Song for horn and piano by Andrew Boysen, Jr. Second Prize went to Jaquelyn Sellers for *Desert Suite* for five horns, and A Visit from the White Rabbit by Eric L. McIntyre received an Honorable Mention. Both prize-winning compositions received performances at the 2000 Beijing workshop: Virginia Thompson performed Night Song, and Jaquelyn Sellers performed Desert Suite with her colleagues from the Tucson Symphony Orchestra. The competition is held every other year, and the next cycle will begin in the fall of 2001.

President Frøydis Ree Wekre reported for Charles Gavin, Coordinator of the Manuscript Press, that negotiations for the publication of new works continue and will be announced in The Horn Call. She also noted that the premiere of Joseph Schwantner's Beyond Autumn, the first major concerto commissioned by the IHS, was performed by Greg Hustis with the Dallas Symphony Orchestra on September 30, and October 1, 2, and 3, 1999.

She then called upon Kristin Thelander, Coordinator of the Thesis Lending Library, to report on the collection, which now includes 88 theses. A complete list will appear regularly in *The Horn Call*, and also appears on the IHS website. Although the Advisory Council allocates funds to support the purchase of additional papers, donations are encouraged.

Vice President Peter Kurau reported that the preservation project for the audio holdings of the IHS Archive continues to make appropriate progress. An application for financial assistance for archival restoration was submitted in a proposal for a 1999 grant from the National Academy of Recording Arts & Sciences. Although this proposal was denied, the society was encouraged to resubmit a proposal for the 2000/2001 grant cycle.

President Frøydis Ree Wekre acknowledged the following members' contributions to the society: Bruce Hembd as Webmaster, Paul Austin as Advertising Agent, Mary Bartholomew as Area Representative Coordinator for the USA, all Area Representatives (as listed in the front of The Horn Call), Mary Kihslinger as Regional Workshop Coordinator, Catherine Roche-Wallace as Membership Development and Retention Coordinator, and Soichiro Ohno as Regional Representative for Asia. She then announced that she will assume the duties of a new Area Coordinator for Europe, and that Michael Hatfield will replace Virginia Thompson as the IHS Scholarship Program Coordinator.

Nancy Cochran Block, International Workshop Coordinator, led all present in a standing ovation for 2000 Workshop Host Paul Meng, reminding everyone that the host position demands more work than any other in the society.

She then reported that the following artists have tentatively agreed to appear at the 2001 workshop to be hosted by Johnny Pherigo: the horn section of the Chicago Symphony Orchestra, Karl Pituch of the Detroit Symphony, David Jolley of New York, and jazz artist John Clark of New York. The theme of that workshop will be chamber music. Preliminary information will appear in the November Horn Call, a website will become available in late August or early September, and registration materials may be submitted as early as January.

Esa Tapani, who will host the 2002 workshop in conjunction with the Horn Club of Finland and the Association of Finnish Brass Players, reminded all that the workshop is scheduled for August 4-11, 2002 in Lahti, Finland. In a goodhumored reference to the hot Beijing weather throughout the previous week, he suggested, "Be cool. Come to Finland."

President Frøydis Ree Wekre announced that Dr. Young-Yul Kim of the Seoul National University in Korea, and Prof. Li Fu of the Shenyang Conservatory of Music in China were selected by the IHS Advisory Council to receive the 2000 Punto Awards. She then announced that IHS Honorary Membership had been awarded to Gunther Schuller of the United States.

President Frøydis Ree Wekre expressed appreciation to the Advisory Council members completing terms of office: Peter Kurau, John Wates, and Gail Williams. She then acknowledged the incoming Advisory Council members: Nancy Jordan Fako, Frank Lloyd, and Richard Seraphinoff, elected by the membership; and Arkady Shilkloper, Paul Meng (second term), and Hans Pizka (second term, filling a two-year vacancy), elected by the Advisory Council. She also reported on the Advisory Council's election of new officers: Virginia Thompson, President; Esa Tapani, Vice President; and Nancy Jordan Fako, Secretary/Treasurer.

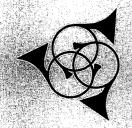
Vice-President Peter Kurau gave an eloquent speech expressing thanks and gratitude to President Frøydis Ree Wekre upon the completion of her term of office. He spoke of her inspiring performances, her sense of humanity, and her many contributions as both a musician and president. All present participated in a lengthy standing ovation.

President Frøydis Ree Wekre then introduced New Business, announcing that the Advisory Council had approved an increase in membership dues. Effective January 1, 2001, individual membership in the IHS is \$35.00 US annually; library membership is \$50.00 US annually; three-year membership is \$90.00 US; club membership (eight or more registered simultaneously) is \$30.00 US per member per year. Lifetime membership remains at \$500.00 US.

President Frøydis Ree Wekre asked for Business from the Floor. Although there were a few comments and questions from members on various topics, no business was introduced, and the meeting was adjourned at 10:50 am.

Respectfully submitted, Virginia Thompson, IHS Secretary/Treasurer





# International Horn Society Financial Statements

Years Ended December 31, 1999 and 1998

#### Statements of Financial Position December 31, 1999 and 1998

	19	999	1998
Assets			
Current Assets:			
Cash	\$	16,071	38,873
Investments Accounts receivable, net of allowance for		97,899	128,714
\$500 at December 31, 1996 and 1997		23,046	495
Loan receivable		-0-	1,400_
Total assets	<u>\$ 1</u>	37,016	169,482
Liabilities and Net Assets Current Liabilities:			
Accounts payable	\$	-0-	-0-
Net Assets:			
Unrestricted		(931)	36,551
Temporarily restricted	_1	37,947	132,931
Total net assets	_1	37,016	169,482
Total liabilities and net assets	\$ <u>13</u>	37,016	169,482

## Statements of Activities December 31, 1999 and 1998

	1999	1998
Unrestricted Net Assets		<del>.</del>
Revenue and Support:		
Advertising	35,245	36,202
Publication sales	1,064	2,142
NEWS contributions	425	540
Workshops	13,489	7,855
Interest earned	4,275	5,926
Other support	2,919	2,099
Total unrestricted revenue and support	57,417	54,764
Net assets released from restrictions	92,853	87,462
Total unrestricted revenue, support, and reclassifications	150,270	142,226
Expenses:		
Program Services:		
Publications	122,233	108,051
Scholarships	4,775	3,024
Commissions	25,660	1,140
Workshops	1,874	2,900
Total program services expenses	154,522	115,115
Supporting Services:		
General	33,230	28,128
Total expenses	187,752	143,243
Reclassified to temporarily restricted net asse	ets0-	0-
Increase (decrease) in unrestricted net assets	(37,482)	(1,017)
Temporarily Restricted Net Assets:		
Membership dues	89,028	88,996
Scholarship contributions	8,841	12,647
Reclassified from unrestricted net assets	-0-	-0-
Net assets released from restrictions	(92,853)	(87,462)
Increase in temporarily restricted net assets	5,016	14,181
Increase in Net Assets	(32,466)	13,164
Net Assets at January 1	169,482	_156,318
Net Assets at December 31	\$ 137,016	169,482

## International Horn Society Financial Statements -

#### **International Horn Society Statement of Functional Expenses**

Year ended December 31, 1998

		Program Services						Supporting Services			
	Pub	lications	Schola	ships	Commissi	ons	Worksl	nops	General		Total
Salaries and wages	\$	12,153	\$	-	\$	_	\$	_	\$ 11.50	\$	23,653
Printing		68,803		-		-		-	1,282		70,085
Postage		23,061		25		-		-	2,480		25,566
Office expenses		3,874		-		-		-	2,340		6,214
Workshops		-		-		-	2	,900	-		2,900
Awards and Scholarship	s	-		2,999		-		-	-		2,999
Commissioned works		-		-	1,3	140		-	-		1,140
Travel		-		-		-		-	6,556		6,556
Area representative expe	ense	-		-		-		-	1,518		1,518
Professional services		-		-		-		-	2,214		2,214
Miscellaneous		160							238	_	398
Total expenses	\$	108,051	\$	3,024	\$ 1,3	140	\$ 2	,900	\$ 28,128	\$	143,243

#### **International Horn Society Statement of Functional Expenses**

Year ended December 31, 1999

	Program Services						porting rvices				
	Pub	lications	Scholar	ships	Commissi	ons	Works	hops	 General		Total
Contract Labor	\$	11,672	\$	-	\$	-	\$	-	\$ 15,200	\$	26,872
Printing		92,707		-		-		-	1,521		94,228
Postage		16,390		_		-		-	2,999		19,389
Office expenses		1,317		-		-		-	3,456		4,773
Workshops		-		-		_	1	,874	-		1,874
Awards and Scholarship	s	-	4	,755		-		-	_		4 <i>,</i> 755
Commissioned works		-		_	25,	660		-	-		25,660
Travel		-		-		-		_	5 <i>,</i> 706		5,706
Area representative expe	nse	-		-		-		-	1,476		1,476
Professional services		-		-		-		_	2,274		2,274
Thesis Lending		-		-		_		-	598		598
Miscellaneous	_	147							 <del>-</del>		147
Total expenses	\$	122,233	\$ 4	1,755	\$ 25,	660	\$ 1	,874	 \$ 33,230	<b>\$</b> 1	187,752

#### **International Horn Society Financial Statements**



#### International Horn Society Statements of Cash Flows

Years ended December 31, 1999 and 1998

	1999	1998
Cash Flows from Operating Activities:		
Increase in net assets	(32,466)	13,164
Adjustments to reconcile increase in net assets to net cash provided by operating activities:		
Amortization of investment account	-0-	(6,027)
Changes in operating assets and liabilities		
Increase in accounts receivable	(22,551)	(54)
Increase in loan receivable	1,400	(1,400)
Total adjustments	(21,151)	(7,481)
Net cash provided by operating activities	(53,617)	5,683
Cash Flows from Investing Activities:		
Purchase of money market mutual fund	(23,037)	(11,754)
Purchase of Certificate of Deposit	<del>-</del> 0-	(63,000)
Redemption of US Treasury Bond	53,852	53,000_
Net cash provided (used) by investing activitie	s 30,815	(21,754)
Increase (Decrease) in Cash	(22,802)	(16,071)
Cash at January 1	38,873	54,944
Cash at December 31	<u>\$ 16,071</u>	38,873

## International Horn Society Notes To Financial Statements

#### Note 1. Summary of Significant Accounting Policies

The financial statements of the International Horn Society have been prepared on the accrual basis. The significant accounting policies followed are described below to enhance the usefulness of the financial statements to the reader.

Organization—The Society was organized in the State of Illinois as a general nonprofit corporation August 19, 1977 for the purpose of, but not limited to, promoting musical education with particular reference to the horn. The Society publishes a quarterly journal, *The Horn Call*, a quarterly newsletter, and other information for those with a special interest in the horn. The Society also awards scholarships and commissions and sponsors workshops promoting the horn. The Society is exempt from federal income taxes under Section 501(c)(3) of the Internal Revenue Code.

The Advisory Council and management of the Society acknowledge that, to the best of their ability, all assets received have been used for the purpose for which they were intended, or have been accumulated to allow management to conduct the operations of the society as effectively and efficiently as possible.

Changes in Presentation—In 1995, the Society adopted Statement of Financial Accounting Standards (SFAS) No. 117, Financial Statements of Not-for-Profit Organizations. Under SFAS No. 117, the organization is required to report information regarding its financial position and activities according to three classes of net assets: unrestricted net assets, temporarily restricted net assets, and permanently restricted net assets. As permitted by this new statement, the Society has discontinued its use of fund accounting and has, accordingly, reclassified its financial statements to present the three classes of net assets required. The reclassification had no effect on the change in net assets for the years ended December 31, 1997 and 1996.

<u>Estimates</u>—The preparation of financial statements in conformity with generally accepted accounting principles requires management to make estimates and assumptions that affect certain reported amounts and disclosures. Accordingly, actual results could differ from those estimates.

Recognition of Donor Restrictions—Support that is restricted by the donor is reported as an increase in temporarily or permanently restricted net assets, depending upon the nature of the restriction. As the restrictions expire, temporarily restricted net assets are reclassified to unrestricted net assets.

<u>Allocation of Expenses</u>—Direct expenses are reported in the program to which they relate. Indirect expenses are not allocated to programs but are reported as general expenses.

<u>Donated Services</u>—A number of individuals have donated time to the Society; no amounts, however, have been reflected in the financial statements for such services.



#### International Horn Society Financial Statements

## International Horn Society Notes to Financial Statements, continued

#### Note 2. Deposits and Investments

At December 31, 1999, the carrying amount of cash deposits is \$16,071, all of which is covered by FDIC or SPIC insurance. Deposits and investments with maturities of three months or less are considered cash. During 1998, the Society purchased a certificate of deposit. The CD was recorded at cost amount of \$63,000, earns 5.15% interest and matures May 25, 2000. The Society has also purchased shares in a money market account in the amount of \$34,899, whihe was earning 4.9% interest at December 31, 1999.

#### Note 3. Temporarily Restricted Net Assets

Changes in the temporarily restricted net asset account for the year ended December 31, 1999 follow:

	Membership		Life	
	Dues	Scholarships	Memberships	Total
Balance at December 31, 1998	\$ 30,719	\$ 53,380	\$ 48,832	<u>\$ 132,931</u>
Temporarily Restricted Support Rec	ceived:			
Membership dues	82,453	-	6,575	89,028
Frizelle Scholarship	-	65	-	65
Farkas Scholarship	-	190	-	190
Mansur Scholarship	-	-	-	-
Hawkins Scholarship	-	1500	-	1500
Tuckwell Scholarship	-	43	-	43
General Scholarships	-	2,885	-	2,885
Interest Allocation	-	2,667	-	2,667
Net Merchandise Sales R	evenue -	1,491	-	1,491
Released from Restrictions	(83,113)	(4,755)	(4,985)	(92,853)
Balance at December 31, 1999	\$ 30,059	\$ 57,466	\$ 50,422	\$ 137,947

Temporarily restricted net assets at December 31, 1999 are summarized as follows:

Membership dues rece	embership dues received for the year ended December 31		
		Frizelle	\$ 14,874
2000	20,346	Farkas	5,935
2001	9,658	Mansur	5,736
2002	55	Hawkins	1,259
	<del></del>	Tuckwell	10,588
		General	19,074
	\$ 30,059		\$ 57,466
Life Memberships:  Received from A	august 19, 1977 (date of incorporation) to	December 31, 1999	\$ 89,401 (38,979)
7 iccumulated an	TOT TIZATION		
			\$ 50,422

Membership dues are recorded as revenue in the year to which they apply. Life memberships are recorded as temporarily restricted net assets when they are received and are amortized over 20 years using the straight-line method.

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#### **Erik Ralske**

Third Horn New York Philharmonic

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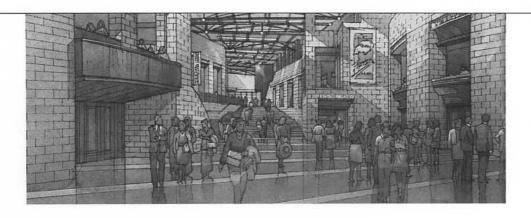
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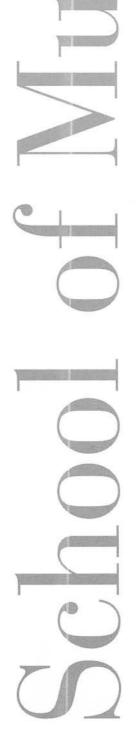
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## **2001 IHS Scholarship Programs**

Michael Hatfield, Scholarship Program Coordinator

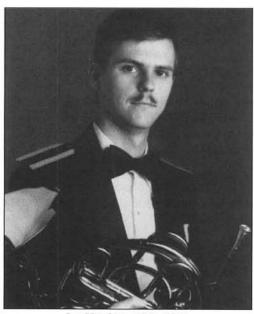
#### Please feel free to copy and post these guidelines

Very year the IHS sponsors four scholarship programs designed to encourage and support students of vary ing 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 2001 IHS workshop, June 4-9, at Western Michigan University in Kalamazoo, MI, 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, 1965-1971

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 June 4, 2001, may apply for up to \$1,500 (US) to be used for the registration fee, room,

board, and travel costs to the 2001 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 a 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 **March 19, 2001**. 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 Western Michigan University in Kalamazoo, MI, June 4-9, 2001, 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 June 4, 2001.



#### 2001 IHS Scholarship Programs

- 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. NB: 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 April 30, 2001.
- 4. Winners will be notified by mail no later than May 15. 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 2001 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 2001 workshop will take place at Western Michigan University in Kalamazoo, MI, June 4-9, 2001. 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 fulltime 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

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High horn (first horn parts unless noted):

Beethoven Symphony No. 6, mvt. III
Beethoven Symphony No. 7, mvt. I
Brahms Symphony No. 3, mvt. III
Ravel Pavane pour une infante défunte
Strauss, R. Till Eulenspiegel, 1st & 3rd horn calls
Strauss, R. Ein Heldenleben, opening
Tchaikovsky Symphony No. 5, mvt. II
Wagner Siegfried's Rhine Journey, short call
Low horn (second horn parts unless noted):

Beethoven Symphony No. 3, trio
Beethoven Symphony No. 9, mvt. III, 4th horn
Mozart Symphony No. 40, trio
Shostakovitch Symphony No. 5, mvt. I, reh. 17
Strauss, R. Don Quixote, Variations 7 & 8
Wagner Prelude to Act 3 of Lohengrin
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 2001 Farkas Performance Awards will receive the opportunity to perform on a recital at the Thirty-Third Annual Horn Workshop, to be held June 4-9, 2001, at Western Michigan University in Kalamazoo, MI. Up to five winners of the preliminary competition (selected by a taped audition) will receive a refund of their 2001 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 2001 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 June 4, 2001. 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:

- The cassette must be unedited and of high quality, with the appropriate Dolby noise reduction (if any) indicated on the cassette.
- 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).

#### 2001 IHS Scholarship Programs



B. Any one of the following solos:
Bozza En Forêt
Hindemith Sonata (1939) any two movements
Schumann Adagio and Allegro
Franz Strauss Theme and Variations, op. 13
Richard Strauss Horn Concerto No. 1, op. 11
(either 1st & 2nd myts **OR** 2nd & 3rd myts)

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 2001 Farkas Performance Awards must be received by Milan Yancich no later than **April 30, 2001**. The finalists will be informed of their selection for the workshop recital no later than May 15, 2001. 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 2001 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 2001 workshop. All prize money will be presented to the winners during the week of the 2001 horn workshop.

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



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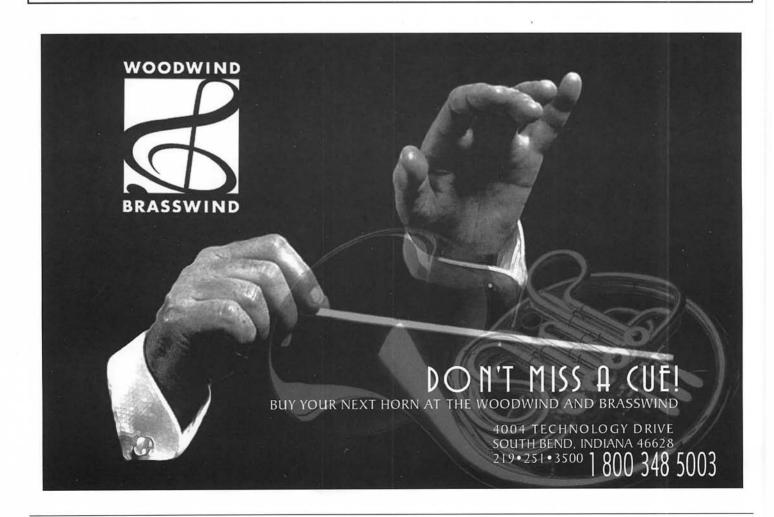
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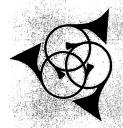
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#### compiled by Harriet Fierman

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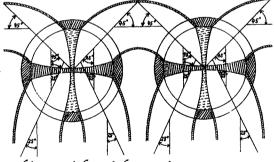
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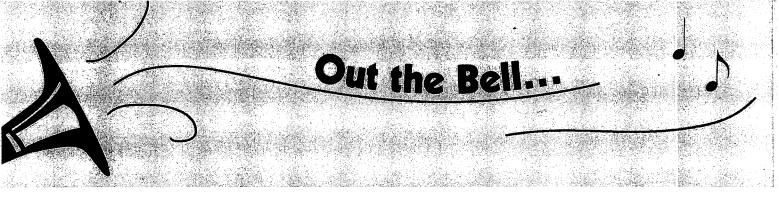
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#### Overlooked "Horn" Literature

by William Melton

It is a sad truth that despite the existence of some very good books on the technique and history of our instrument, the hornist's textual library is a limited one. Yet, the word "horn" has alternate meanings in biological, geographical, computer-technical, and other fields. If we overlook the niggling point that these books have absolutely nothing to do with our craft, we can luxuriate in a ready-made library of intriguing titles. I'll make a stab at listing some of these great-but hitherto unknown "horn" books, an exercise that will prove more interesting if we leave out those hoary titles that tend to repeat themselves (Hunting Horn, Hound and Horn, Cape Horn, Horn of Plenty, The Horn Book, Young Man with a Horn, Horn of Africa, Golden Horn, Little Big Horn, Oberon's and Roland's Horns, Horn formulas and clauses, Blowing One's Own Horn...).

For example, the problem of contention within horn sections is no doubt the subject of *War in the Horn* by Martin Gilkes (London, 1999) and *Growler's Horn* by Mark Delaney (Atlanta, 2000). Its resolution may be suggested in *Beyond Conflict in the Horn* by Martin R. Doornbos (Trenton, NJ, 1992). Philosophically-inclined hornists might appreciate *The Horn of Life* by Gertrude Atherton (New York, 1942), or *Horn Logic, Search and Satisfiability* by Martin C. Golumbic (Basel, 1990). The romantics among us might dip into *The Horn of My Love* by Okot P'Bitek (London, 1974), and Thomas' *The Romance of Horn* (many editions; try Oxford, 1964). Lives of great performers past might be recalled in *Honey in the Horn* by Harold L. Davis (New York, 1935), *The Velvet Horn* by Andrew Lytle (New York, 1957), and—less lovingly—in Denis Johnston's *The Brazen Horn* (Dublin, 1976).

Horn historians will rush to purchase *Hey for Horn Fair* (Anon. London, 1674), which must obviously be an enthusiastic account of a precursor of IHS conventions. *King Horn* by Joseph Hall (Oxford, 1901) appears to be an uncanny prediction of the rise of a certain American horn manufacturer later in the century. *Horn of Darkness* (Carol Cunningham. New York, 1997), *Dark Horn Blowing* (Dahlov Ipcar. New York, 1978), and *Black Horn* (A.J. Quinnell. London, 1994), probably investigate the Conn 8D mystique. The Rev. Henry Berry must have discussed the descant horn with amazing foresight in *Improved shorthorns*, and their pretensions stated (London, 1830), while Dennis Anderson's *The Hollow Horn* (Munich, 1981) apparently deals with the more celebrated cases of internet sales fraud.

Impediments to practice must obviously be addressed in *No Horn at Midnight* by Geoffrey Trease (London, 1995), and the bucolic joys of playing outdoors extolled in *The Horn and the Beanstalk* by Anthony Burton (Toronto, 1972). The freelance life is apparently portrayed in *This Horn for Hire* by Pee Wee Erwin and Warren W. Vache (Metuchen, NJ, 1987), and views from the section are evidently aired in *Follow the Leader in the Horn* (William E. Ratliff. Washington DC, 1986), and *Bericht vom 4. Horn...* (Strasbourg, 1791). The appallingly little-investigated mystery of what happens to tones between mouthpiece and bell could be revealed in *Music in the Horn* by Zenebe Bekele (Stockholm, 1987).

Apparently, technical difficulties are not neglected in our parallel horn-universe library. These run from problems of beginners (*A Green Horn Blowing* by David F. Birchman. New York, 1997), to overblowing (*Windjammers of the Horn* by Alfred G. Course. London, 1969), or nerves (*People on the Edge in the Horn* by Gaim Kibreab. Lawrenceville, NJ, 1996), and those of us cursed with thin legs and dented instruments (*Dünnbeinig mit krummem Horn* by Burchard Sielmann (Meckenheim, 1986). *Arms for the Horn* by Jeffrey A. Lefebvre (Pittsburgh, 1991) seems to imply that only those possessed of arms of a certain length should be considered as likely horn students. The more positive approach of *Rounding the Horn* by Jon Stallworthy (Manchester, 1998) suggests a friendlier, holistic approach to learning the instrument.

Lastly, for the aesthetes among us, *El Corno emplumado* (Anon. Mexico, 1962) must obviously give tasteful decorative tips, and it seems no hornist's kitchen should be without Edika's *Horn flambiert* (Nuremburg, 1990).

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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