

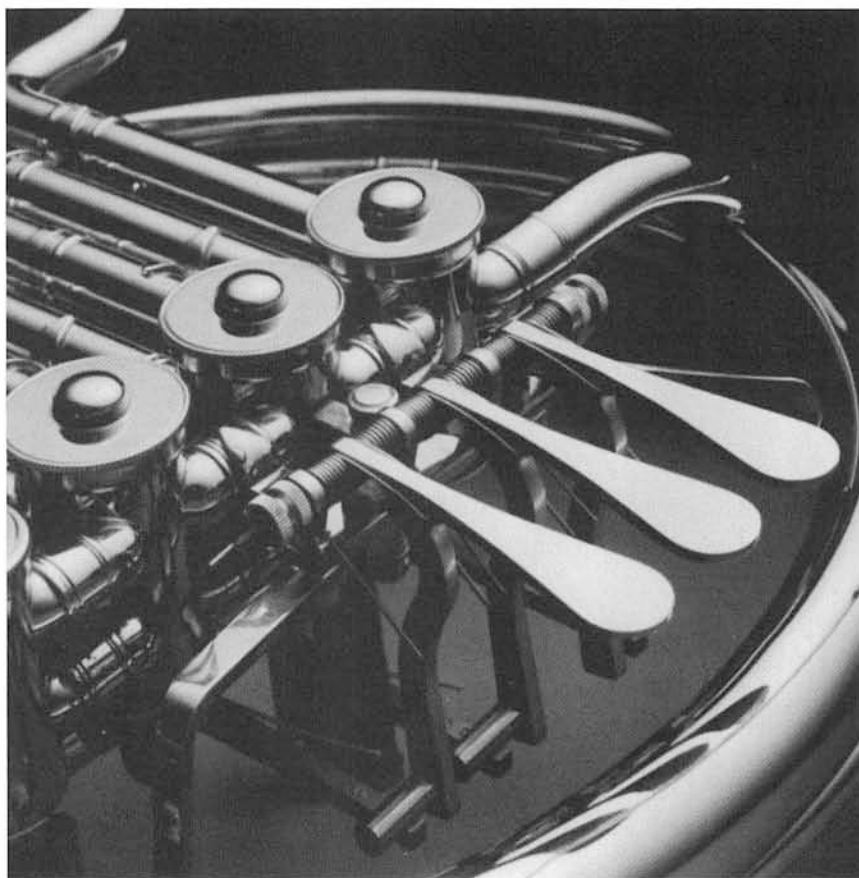
# The Horn Call

Journal of the  
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International Horn Society  
Internationalen Horngesellschaft  
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Société Internationale des Cornistes

Volume XXXI, No. 4  
August 2001







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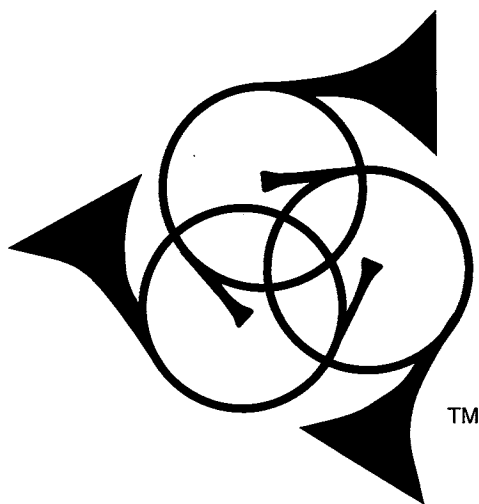
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# *The Horn Call*

**Journal of the International Horn Society**

**Volume XXXI, No. 4, August 2001**



Jeffrey L. Snedeker, Editor

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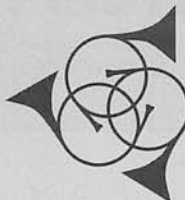
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The International Horn Society recommends that **HORN** be recognized as the correct name for our instrument in the English language. [From the Minutes of the First General Meeting, June 15, 1971, Tallahassee, Florida, USA.]





## Contents

From the Editor .....	4
President's Corner .....	5
Correspondence .....	7
<b>IHS News and Reports</b> <i>Heather Pettit, editor</i> .....	17
IHS Honorary Membership Awards 2001: Walter Lawson, Paul Anderson, Willie Ruff .....	25
IHS Punto Award 2001: Eugene Wade .....	27
2001 IHS Scholarship Winners .....	29
A Tribute to Wayne Barrington <i>by William Scharnberg</i> .....	33
<b>Postcards from Kalamazoo— IHS 2001</b> .....	37
<b>Featured Articles</b>	
Greetings from Heaven, or Demonic Noise? A History of the Wagner Tuba <i>by William Melton</i> .....	49
<b>Clinics</b>	
Technique Tips: #2 Power Scales <i>by Jeffrey Agrell</i> .....	63
<b>Reviews</b>	
Music and Book Reviews <i>William Scharnberg, editor</i> .....	67
Recordings Reviews <i>John Dressler, editor</i> .....	75
IHS Thesis Lending Library Update <i>Kristin Thelander, TLL Coordinator</i> .....	85
<b>Out the Bell:</b> Dennis Brain is on more than just his mind! <i>by Carlberg Jones</i> .....	88

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## From the Editor



Hello everyone,

What a terrific symposium! The artists, the groups, the performances, the lectures, the masterclasses, the exhibits, the atmosphere, the banquet, everything was handled in a masterful way by host Johnny Pherigo and his staff. Thanks to them for a wonderful time. In our August issue, we have a special section called "Postcards from Kalamazoo," with photos and quotables from anyone inspired to send them. For those who attended, I hope it will stir fond memories, and for those who couldn't make it, I hope you will enjoy seeing at least something of the events. And finally, for those who choose not to make time to come to these events—look at all the cool people you can come and hang out with!!! Don't miss the next one!

Also in our August issue, we have the first installment of a series on the history of the Wagner Tuba, offered to us by William Melton (remember his excellent article on Franz Strauss in February 1999?). In his inimitable style, Bill gives us the facts, not just about the instrument but about the people involved—great for summer reading. I personally am very excited about this series, and am grateful he chose to share it with *The Horn Call*. You will also learn about "Power Scales" from Jeff Agrell, and celebrate several things—our 2001 student Scholarship winners, Wayne Barrington's retirement, our newest Honorary Members, Paul Anderson, Walter Lawson, and Willie Ruff, and our latest Punto Award recipient, Eugene Wade.

Finally, in Virginia Thompson's President's Corner, you will read about some adjustments we need to make in order to maintain the quality of our activities and publications. Making these decisions is never easy, and I can vouch for the Advisory Council that these were very difficult choices brought on only by an honest concern for fiscal responsibility. Hopefully, however, you will empathize and understand. The future of *The Horn Call* remains very bright, despite the fact that it won't light up your mailbox as frequently.

Wishing you great 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.

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.

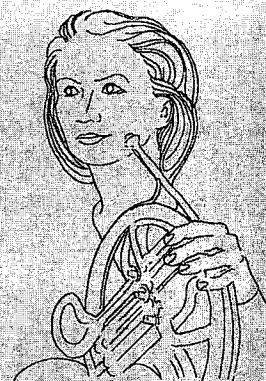
The octave designation system used in *The Horn Call* is the one preferred by *The New Harvard Dictionary of Music*, edited by Don Randel (1986), as follows:





# President's Corner

Virginia Thompson



Dear IHS Members,

As I write this, I have just returned from the 33<sup>rd</sup> International Horn Symposium at Western Michigan University in Kalamazoo, which was yet another stunning workshop that amazed, amused, and educated—sometimes all at once. During fourteen hours of meetings there, the Advisory Council examined our continuing efforts to be as international as we can be, to maintain a high quality in our publications, and to keep our membership dues as reasonable as possible. Since we are *not unaffected* by the current trends in the stock market and the rising costs of printing and postage, and our membership numbers are no longer increasing at a significant rate, the council carefully studied some prudent and necessary budget cuts in order to best maintain the financial health of the society.

We stand behind (and continue to fully fund) some of our expensive projects that reach out from the country of our founding (and in which we currently publish) to hornists throughout the world. In order to continue to do this well, we have done some trimming of expenses in places that will not affect the scope and quality of our organization. I know you will empathize when I say that it is a lot more fun to spend freely than to spend conservatively!

The first adjustment in spending will occur immediately this summer: we will not do a mass mailing of paper copies of the Membership Directory. Instead, the directory will be published on our website, where it can be used online, or downloaded and printed in pages. Members who feel this accessibility does not meet their needs may request an inexpensive printed issue.

Secondly, in 2002, we will cut back to three issues of *The Horn Call* per year. We have had four issues only since 1997, and—currently—the average cost of printing and mailing *The Horn Call* is about ten times what it was in 1988, due to significant improvements as well as inflation.

As I said, nobody likes to trim expenses—it is not fun—but after much very careful consideration, we believe these are the reasonable, immediate, and necessary cuts that will least impact the scope and quality of the society's activities.

The *good* news is that the campaign to establish an endowed account for the Friendship Project (launched in my May 2001 "President's Corner") received a great reception at the symposium and is off to a good start. We are well on the way to establishing this account, due—in great part—to the "matching donation" offers from two anonymous donors. In a period of less than 24 hours near the end of the workshop, we raised \$2,277 when two donors offered matching donations of up to \$500 apiece. This total was *in addition* to the donations collected during the week with the assistance of the Advisory Council members. I'd like to say a very special "Thank you!" to everyone who has contributed thus far, including all of the people who may not receive a receipt for tax purposes because they thrust wads of bills into my hands while passing in the lobby or the aisles of the Recital Hall! I don't want to be overly optimistic, but it would be great if this endowed account could be established *before* the next president takes office in August 2002! Please support this effort.

Best wishes for all of your listening and practicing.

CORdially Yours,

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# Correspondence



## More About Oboe Trios

Dear Editor,

Thanks are due to Cynthia Carr for her annotated listing of trios for oboe, horn, and piano (February 2001 issue). As a number of the entries read, "No biographical information about this composer was found," perhaps I can fill in a few of the blanks about those composers born on this side of the Atlantic.

Hermann Henrich (b. 1891) studied in his hometown of Koblenz, and in Berlin (Stern Conservatory, and the University). He served as Kapellmeister at a series of opera houses (Elberfeld, Troppau, Koblenz, and Magdeburg). Conductors Hermann Abendroth and Peter Raabe championed Henrich's growing list of compositions. The *Trio Suite*, op. 23, as noted in the article, was published in 1937. It was, however, composed at an earlier date, as it is already listed in Alfred Einstein's *Das neue Musiklexikon* of 1926. In 1933, Henrich's career took a more dubious turn: he was made business director of the musicians guild of the "Reichsmusikkammer."

Wolfgang Hofmann (b. 1922 in Karlsruhe), studied in Leipzig with Rudolf Kempe and Reinhard Oppel. A violinist with the Gewandhausorchester Leipzig, he later held conducting positions with the Landestheater Darmstadt, the Mozarteum Orchester of Salzburg, and lastly the Kurpfälzisches Kammerorchester. As a composer, he produced two operas, four ballets, and three symphonies, and his chamber music for horn aside from *Aphorism* of 1977 includes the *Musik für Vier Hörner* (Frankfurt: Litloff, Peters, 1976), and the *Brass Quintet*, op. H92B (Wilhelmshaven: Noetzel, c. 1993).

Heinrich Molbe is the pseudonym of Baron Heinrich von Bach (1835-1915). Born in Loosdorf, lower Austria, Bach spent his public career as a lawyer in Vienna. But even before his retirement in 1900, as his alter-ego he began composing over two hundred *Lieder* and a vast amount of chamber music, more than thirty pieces of which include horn (from the *Canzone*, op. 22 for horn and piano of the mid-1890s to the ten-instrument *Grüne Klänge*, op. 141 of 1912, in editions by assorted Viennese publishers, and Friedrich Hofmeister of Leipzig).

Regarding the Andraud edition of *Yvonne*, *Little Scene in Brittany* by J. Pillevestra: the composer of *Yvonne*, *scène bretonne* was actually Jules Pillevestre (d. 1903), whose light, atmospheric pieces like *Tyrolienne*, *A Séville*, and *Idylle bretonne*, were published by Alphonse Leduc and Evette & Schaeffer of Paris. They enjoyed a vogue in France towards the end of the 19<sup>th</sup> century, and were among the earliest pieces recorded by Odeon. Most were not composed with particu-

lar instruments in mind. *Yvonne*, for example, was originally issued in multiple versions that included oboe, clarinet, string quartet, and organ.

Mention of "a fine early career in Berlin, but..." implies that Robert Kahn's middle and late careers were somehow less so. Actually, Kahn (whose excellent training included informal instruction from Johannes Brahms) was a highly-prized teacher at the Berlin Hochschule für Musik from 1894 until his retirement with honors at age sixty-five in 1931. He was awarded the Professor title in 1903, made a member of the Prussian Academy of the Arts in 1916, and named Senator in that organization the following year. Successful pupils included Günther Raphael, Hans Joachim Moser, Ferdinand Leitner, and Wilhelm Kempff. Kahn did indeed emigrate and find a new home in England (Biddenden, Kent), but not "in the early 1930s due to the coming war." Kahn, a Jew, had been forced to resign from the Academy in 1934. In 1937, after a last meeting with his friend Wilhelm Kempff at the Savoy in Berlin, the seventy-one-year-old Kahn and his wife Katharina left Germany and its National Socialist regime behind. Kahn's younger brother, incidentally, had been a successful banker in New York. Longtime president of the Metropolitan Opera board, Otto H. Kahn was responsible for bringing Arturo Toscanini and Enrico Caruso to the Met.

Ms. Carr has done us all a service in offering valuable alternatives for chamber music programs.

William Melton  
Hauset, Belgium  
Sinfonie Orchester Aachen/Aix-la-chapelle



## Descant Thoughts

Dear Editor,

This letter is in response to Dr. John Ericson's article in the May 2001 issue of *The Horn Call* in which he explains how he uses the descant horn in solo and orchestral situations. I also occasionally use the descant in solo and orchestral situations, but I feel that he missed an important area of performance, namely chamber music. When I contacted him myself, John suggested that I write to you to add my ideas to his about using a descant.

I use a Conn 8D as my primary instrument but my Paxman model 40 is a valuable adjunct. It is a six-valve model with thumb-operated change and muting valves and an F valve for the fourth finger. I had two water keys added and



the bell has been cut and now has an Atkinson flare instead of the original. It has a very full and clear sound and the tone is very consistent throughout the entire range. I use it 100% of the time for wind quintet and most other types of chamber music, with the exception of brass quintet. In chamber music settings, my Paxman is ideal. I have found it to be very useful in any ensemble in which a lighter quality or a more transparent style is desired, including orchestra performances and recording sessions. In essence, and like Dr. Ericson, I use mine as though it were a B-flat horn that has the high F side if needed. However, on those *Conzertstück*, B minor Mass, *et al* nights, I think of the B-flat and the F alto sides as equal partners! This is only my way of using the descant. Other players are sure to have their own personal preferences. This topic is subject to a considerably wide range of opinion.

The following story shows how I was influenced to use my descant more. A certain well known and busy trumpet player in Los Angeles, with whom I had the pleasure of working with in opera and chamber orchestras, recording sessions, and for several years in an active brass quintet, always seemed to enjoy my work on the Paxman and he encouraged me to use it more. One day in rehearsal in the opera pit when I was using it, he seemed to sense my continuing unease with it for general use. He looked me in the eye and said, "Hey, I don't know any carpenter who uses his biggest hammer all of the time".

Let's use all of our equipment judiciously with thought and sensitivity and when a big hammer is the right tool, use it. But the little hammer is going to be just right sometimes, too.

Sincerely,  
Calvin Smith  
University of Tennessee, Knoxville



### *Leuba Responds (again)*

To the Editor,

I appreciate John Cerminaro's generous nod to my thoughts, in his commentary regarding the use of beta-blockers [see "Correspondence" in the May 2001 issue]. I gather he places me in strong opposition to the use of beta-blockers, so I'd like to clarify my position.

First, I must again credit Eloise Ristad for having clarified my ideas for me. As I mentioned in my previous letter, at her week-long masterclass, Ms. Ristad pointed out, correctly, that beta-blockers DO alleviate "nerves." In my case, I did use a beta-blocker on the day of a performance of a Wagner opera, where I had some passages that caused me anxiety. The physician from whom I had requested the prescription for Interol™ had refused my request at first, but yielded, as I was at the time a borderline hypertensive, and

beta-blockers help to alleviate high-blood pressure. Ms. Ristad told us that once one has had a successful performance with the aid of a beta-blocker, one has given one's self "permission to succeed." And, one no longer requires the crutch of a beta-blocker. This was indeed the case with me, and I've not used a beta-blocker since that time.

The main problem is one of ego. If we are so preoccupied with ourselves, instead of the music we are playing, we invite "nerves." "Nerves" are often a symptom of a form of ego-mania. I have no problem with beta-blockers; there is no moral issue for me. After all, millions of the elderly survive by use of beta-blockers prescribed by their physicians. I feel all young players should be instructed that these do, indeed, exist, and that in competitions, the student may be competing against users of beta-blockers.

The only sport which does not permit their use is skeet shooting at the championship level. Beta-blockers slow the pulse rate sufficiently, giving the shooter more time to fire, between heartbeats. This alteration of pulse rate can be effectively accomplished by meditation, for horn playing as well as skeet shooting. One's "e above high c" is merely a clay pigeon!

J. C. Leuba  
Principal Horn, Portland Opera



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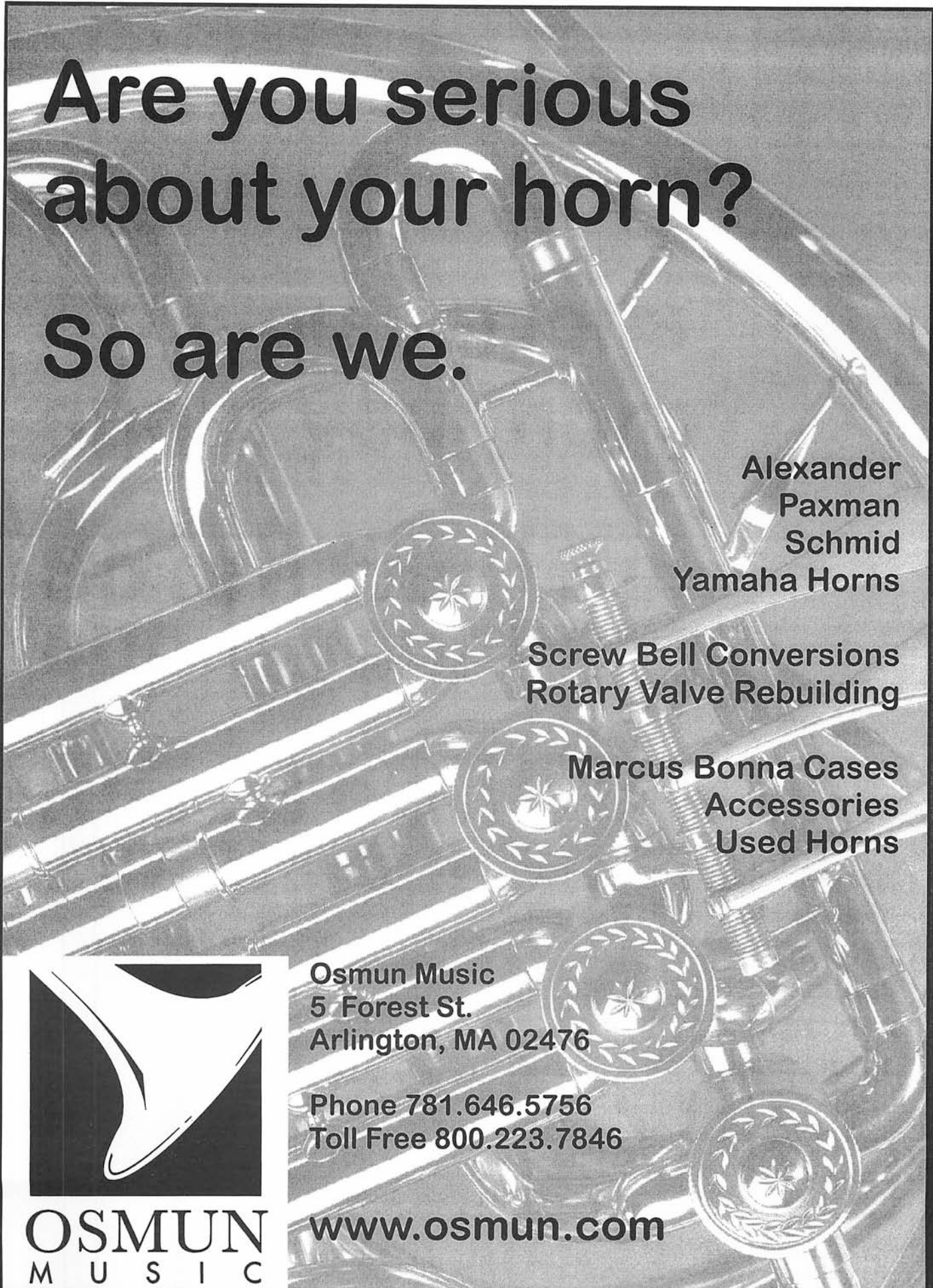
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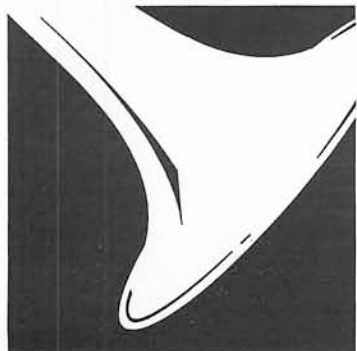
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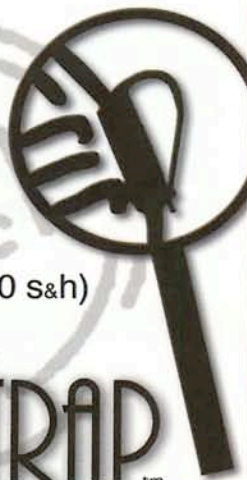
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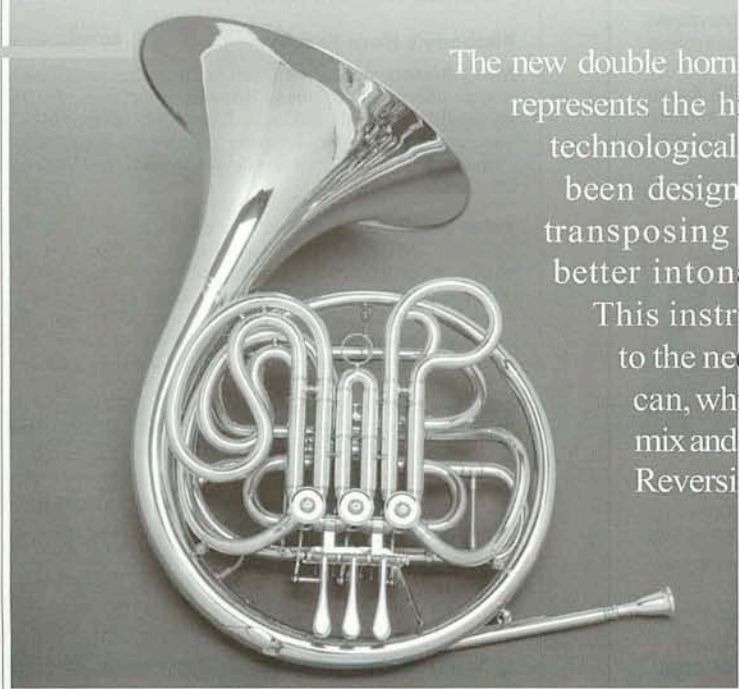


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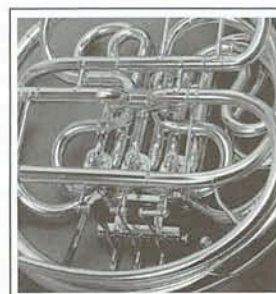
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**Mary Bisson** studied horn with Philip Farkas at Indiana University. She is a member of the Baltimore Symphony Orchestra, Pro Musica Rara and Principal Horn of the Baltimore Choral Arts Society. Ms. Bisson is a former member of the Louisville Orchestra, Chautauqua Symphony, Orquesta Sinfonica del Estado de Mexico and the Orquesta de Maracaibo (Venezuela).

**Peter Landgren**, Associate Principal Horn of the Baltimore Symphony Orchestra, joined the BSO as third horn at 21 years of age before completing his undergraduate training at the Cincinnati College Conservatory of Music. His horn teachers include Michael Hatfield, Dale Clevenger and Milan Yancich. Mr. Landgren has performed with Summit Brass, the Melos Ensemble and the Chamber Music Society of Lincoln Center. His solo recordings can be found on the Elan, NoRae and Sonoris labels.

**Other brass faculty include:** Wayne Cameron, trumpet; Randall S. Campora, bass trombone; David Fetter, trombone; Langston J. Fitzgerald III, trumpet; Thompson Hanks, tuba; Edward Hoffman, trumpet; James Olin, trombone

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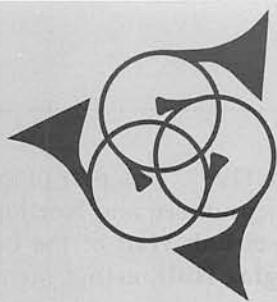
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# IHS News and Reports

Heather Pettit, Editor

## News

SFC **Robert Cherry**, principal horn of the US Army Field Band, will perform the Strauss Concerto No. 1 with the band during its summer tour.

The **Finish Horn Club** has a new web address, <[www.musicfinland.com/hornclub](http://www.musicfinland.com/hornclub)>.

After a spring that included a visit to Oklahoma, **Hans Pizka** performed the Glière Concerto with the Idaho Falls Symphony on May 5. Hans also presented a master class for students from 14 to 20 years old.

After over a year as principal horn of the La Orquesta Filharmonica de Acapulco, **Mitch Serslev** has accepted a new position as first horn of the Shanghai Broadcasting Symphony Orchestra.

**Michelle Stebleton** participated in the third biannual Festival Musical de Santo Domingo in March. Under the direction of Philippe Entremont, charter members Ms. Stebleton, **Mario Rivera**, and **Temistocles Luna** were joined by **Woulter Brouwer** and **Matthew Sheffelman**, for four orchestral concerts. Miss Stebleton also coordinated donations from The Hornists Nest, McCoy's Horn Library, RM Williams Publishing, and B.E.R.P. for the conservatory libraries in Santo Domingo, the Dominican Republic, and Hanoi, Vietnam.

With his multitude of activities, it is impossible to remember that **Barry Tuckwell** is actually retired. This spring he was in Europe holding master classes at Scuola Superior de Musica Reina Sofia (Madrid) and at the Paris Conservatoire. This summer he spent June at Le Domaine Forget in Quebec, was on the panel for the Massachusetts Cultural Council and at KBHC; July at the Aspen Festival and Festival Gardena in the Dolomites; and August at Tanglewood. In September, Barry is off to Hong Kong to sit on the jury of the Hong Kong Competition for Young Asian Musicians. Barry is also on the board of the Maryland Humanities Council and is a Distinguished Visiting Professor at the Peabody Conservatory.

**Karen McGale** is the new Lecturer of Horn at Northern Arizona University in Flagstaff, Arizona.

At the end of March, there was a pleasant and stimulating meeting of brass players from Bulgaria, Turkey, and Macedonia in the city Stara Zorog, Bulgaria. In June, **Daniel Bourgue** joined **Vladislav Grigorov** in Sofia to make a recording of the Beethoven Sextet.

**Kerry Turner** completed two commissioned works last year, including a three-movement work for concert band entitled *Postcards from Lucca*, commissioned by the US Airforce Heritage of America Band in Virginia, and *Improvisation* for brass quintet, commissioned by the Quintette de Cuivre de Loraine. He also wrote a new piece for horn quar-

tet, *Barbara Allen*, a fantasy based on the folk song, which the AHQ performed several times on their recent tour of the US. Three commissions came in May: a nonet (string quartet and woodwind quintet) commissioned by Maarten Houdeg in Rotterdam; a tuba quartet with the intriguing title *Long Lost Journal*, commissioned by the Melton Tuba Quartet; and a horn octet commissioned by the Alexander Horn Ensemble Japan. Mr. Turner's newest CD is available on-line through the recording company Musicians Showcase Recordings, <[www.musiciansshowcase.com](http://www.musiciansshowcase.com)>, and at AHQ concerts and on their website, <[www.hornquartet.com](http://www.hornquartet.com)>. This album features Mr. Turner's *Quartet No. 4* and *Fandango* for horn quartet, *Ricochet* for brass quintet and *The Labyrinth* for brass ensemble, among other chamber works.

**David B. Thompson** was named Professor of Horn of the new university-level Escola Superior de Musica de Catalunya in Barcelona. The conservatory will open its doors in September, 2001, with the goal of providing students an



intensive preparation for orchestral performance hitherto unavailable in Spain. Thompson, first prize winner of the 1994 American Horn Competition, has been Solo Horn of the Barcelona Symphony Orchestra since 1989, and is the author of two pedagogical texts in widespread use: *Daily Warm-Up and Workout for Horn* and *The Orchestral Audition Repertoire for Horn*. Anyone wishing

more information on the horn class at the school is welcome to contact Mr. Thompson at <[te@compuserve.com](mailto:te@compuserve.com)> or Tel: (0034) 935 402 721.

**Dr. Catherine Roche-Wallace** served as horn artist/faculty for the Lutheran Summer Music program, hosted by Valparaiso University in Valparaiso, Indiana. She taught thirteen horn students, performed with the Praetorius Brass Quintet, presenting the world premiere performance of a new Lutheran liturgy, and with the Movre Wind Quintet, whose performances resulted in compact disc recordings available on the Westmark label. Dr. Roche-Wallace also presented recitals at the University of Louisiana, Bemidji State University in Bemidji, Minnesota, and a lecture-recital at the Northeast Horn Workshop, hosted by The Hartt School in Hartford, Connecticut. The University of Louisiana Horn Choir performed at the 33<sup>rd</sup> International Horn Symposium. Dr.



Roche-Wallace continues to perform with the Acadiana Symphony Orchestra and the Louisiana Brass Quintet, as well as presenting horn clinics sponsored by United Musical Instruments, Inc.



*The Praetorius Brass Quintet*

Members of the Lexington Philharmonic Horn Section performed at ArtsPlace in Lexington, Kentucky on Tuesday, May 29, 2001, at the weekly Arts a la Carte recital series. Members of the group are **Joanne Filkins**, **Dave Shelton**, **David Elliott**, and **Sherry Baker**.



(l to r) *Joanne Filkins, Dave Shelton, David Elliott, Sherry Baker.*

Prof. **Young-Yul Kim** reports that Korea was a hotbed of horn activity this spring. **Nancy Cochran Block** presented a master class on March 30 at Seoul National University and performed two solo horn pieces following the lecture. **Frank Lloyd** followed in Seoul in late May. Mr. Lloyd performed Malcolm Arnold's *Concerto No.2* with the Korean Chamber Ensemble on May 28 at the Seoul Arts Center Concert Hall, and then presented a master class on May 29 at Seoul National University, where he concluded the event by performing some solo pieces including Douglas Hill's "Lullaby Waltz" from his *Jazz Set*. Mr. Lloyd concluded his stay in Korea with a recital at SNU concert hall.

The California-based horn quartet, **Quadre - The Voice of Four Horns**, recently completed its 2000-2001 season

with the program, "Take Five". This pair of quintet concerts, performed both in Southern and Northern California, featured guest artists **Bob Watt** of the Los Angeles Philharmonic and **Douglas Hull**, acting member of the San Francisco Symphony. In addition to two commissions by Mark Adam Watkins, the concert was highlighted by performances of Mozart's *Concerto No. 1*, Kerry Turner's *Casbah of Tetouan*, and Paul Desmond's *Take Five*. As an encore, the ensemble sang a vocal arrangement of member Melissa Hendrickson's, *Nice Work if You Can Get It*. They are dually grateful to their guests for breaking out their vocal chords and joining them in song. The group's summer season includes concerts throughout the San Francisco Bay Area in July and August. For more info, check out their website <[www.quadrepaint.com](http://www.quadrepaint.com)>.

Founded by the professors of the Moscow State Conservatoire and the Moscow State University of Culture and Art, the Musical Consulting and Improving Knowledge Center, Maestro, has opened in Moscow. **Anatoliy Djomin**, professor of horn at the Moscow Conservatoire and solo horn of the Bolshoi Theater Orchestra, directs the horn section of the center.

**Movie soundtrack news:** Composer Don Davis asked **Joe Meyer** to head up a horn section including **Brian O'Connor**, **Bill Lane**, **Dave Duke**, **Rick Todd**, **Jerry Fulsom**, **John Reynolds**, **Brad Warnaar**, and **Jim Atkinson** for *Jurassic Park 3*. The section for *Cats and Dogs* is **Brian O'Connor**, **Jim Thatcher**, **Steve Becknell**, **Rick Todd**, **John Reynolds**, **Brad Warnaar**, **Joe Meyer**, **Phil Yao**, and **Dan Kelley**.

The IHS Advisory Council is pleased to announce the appointment of **Brent Shires**, University of Central Arkansas, as our new Regional Workshop Coordinator

The AC would like to congratulate Brent for taking on this job, and extends heartfelt thanks to Mary Kihslinger, the creator and first appointee of this valuable position.  
Happy retirement, Mary!

So...want to host a regional workshop?

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News from Eastman: **Peter Kurau** was part of a recent recording session with The Eastman Brass, for a CD of original compositions and transcriptions by Verne Reynolds; look for it to be available by late fall. Peter also had a busy summer spending three weeks, June 23-July 14, at the Bowdoin Summer Music Festival (sharing the six-week festival with **Randy Gardner**) and was then off to Korea, July 23-28, as guest artist for a horn workshop sponsored by the Korean Horn Society under the leadership of recent Punto recipient, Dr. Young-Yul Kim.

**Mark Houghton**, a junior horn performance major at Eastman, was appointed Principal Horn of the Harrisburg (PA) Symphony, beginning in September, 2001. His first program: Beethoven 7<sup>th</sup> and *Zarathustra*! Welcome to the real world, Mark!

**Christopher Leuba** will be invited Guest Clinician at the Glen Gould Academy in Toronto the weekend of December 8-9, 2001. For information, contact Andrew McCandless, Tel: 905-681-7654. The **Bridgeport Horns** (Chris, **Lawrence Johnson**, **Michael Hettwer**) will perform at Portland State University on November 13, and at the Salem (Oregon) Public Library, on November 18, 2001.

## Reports

### Midwest Horn Workshop

reported by Brent Shires

The Midwest Horn Workshop 2001, hosted by the University of Central Arkansas, Brent Shires, Instructor of Horn, the UCA Horn Studio, the Arkansas Horn Club, and Caroline Kinsey, IHS Rep for Arkansas, was held March 30-April 1. Approximately 225 participants from 22 states registered for the workshop, and many more were involved in performances. A special emphasis was placed on chamber music, and the workshop included featured artists the American

Horn Quartet, the USAF Band of Mid-America Chamber Winds, Robin Dauer of Arkansas State University who presented lesser-known chamber music with horn complete with recorded excerpts, and a recital featuring Midwest artists in chamber music. Final concerts of each day were held in the new 1200-seat Reynolds Performance Hall, while all other events took place in the Snow Fine Arts Center.

Informative sessions held throughout the weekend included: Carole Herrick of Hendrix College introducing the Alexander Technique to Midwest hornists; Robert Herring of Independent Music Service addressing proper horn maintenance procedures; Timothy Thompson holding an open horn ensemble reading session; and Dr. Brian Holmes (a.k.a. "Cabbage" to webbies) offering a new presentation on physics of the horn, discussing the nature of the sound spectrum and how it affects our playing. Dr. Holmes' newly-published art song, *Higgins is Gone*, was performed by UCA faculty on Sunday's Regional Artists Recital, appropriately including host Brent Shires on horn. Based on a poem by Donald Justice, the chamber work recounts with irony the dismissal of a piano professor from the host institution in the 1950s ("There is no music now in all Arkansas"). Separately, another premiere was the second movement of Thomas C. "Bear" Woodson's *Sonata* for horn and piano, presented by Karen McGale, horn, and Carl Anthony, piano.

Other performances included Friday night's opening concert which featured the Conway Symphony Orchestra with guest artists, American Horn Quartet. Kerry Turner's *Introduction and Main Event* opened the event, followed by *Prelude à l'après-midi d'une faune* by Debussy. The second half showcased the AHQ in their most-often-performed work, Schumann's *Konzertstück*, and finally Strauss' *Till Eulenspiegels Lustige Streiche*. Saturday afternoon's Regional Artists Recital focused on solo literature for the horn. Saturday night's pre-concert highlighted university student brass

## Notice to all Members and Library Subscribers

Please be advised that there will be two changes in what you will receive in 2002, both as a result of the Advisory Council's desire to maintain a high quality in our publications and to keep our membership dues as reasonable as possible. Since we are *not* unaffected by the current trends in the stock market and the rising costs of printing and postage, and our membership numbers are no longer increasing at a significant rate, the council carefully studied some prudent and necessary budget cuts in order to best maintain the financial health of the society.

The first adjustment in spending you probably already noticed when this issue arrived: we will not do a mass mailing of paper copies of the Membership Directory. Instead, the directory will soon be published on our website, where it can be used online, or downloaded and printed in pages. Members who feel this accessibility does not meet their needs may request an inexpensive printed issue.

Secondly, in 2002, we will cut back to three issues of *The Horn Call* per year. We have had four issues only since 1997, and, currently, the average cost of printing and mailing *The Horn Call* is about ten times what it was in 1988, due to significant improvements as well as inflation.

Nobody likes decisions such as these, but after much very careful consideration, we believe these are the reasonable, immediate, and necessary cuts that will least impact the scope and quality of the society's activities.





ensembles from UCA and Arkansas Tech University and included two movements of Haufrecht's *Symphony for Brass and Timpani* performed by the UCA Wind Ensemble brass. And finally, a horn ensemble concert of eight groups was performed at 9:00 Sunday morning; in spite of springing forward on April Fool's Day, no performers were missing!

Forty-five contestants vied for the top spot in solo competitions. Winners were: High School-Audrey Good of Champaign, Illinois; University Undergraduate-Matthew Croft of Brigham Young University, Utah; Graduate/Amateur-Gerald Wood of University of Illinois. In the Mock Orchestral Auditions, which attracted 20 entries, an unusual event occurred with high school student Matthew Muehl-Miller, of Charleston, Illinois, winning both high and low horn categories. Melissa Derechailo from University of Missouri-Kansas City was named as a runner-up in the low horn category. The winners appeared in master classes with members of the American Horn Quartet. The quartet competition, a first in recent Midwest workshops, had four entries; the finalists were adjudicated by the AHQ, and the winning group was from the University of Cincinnati College Conservatory of Music.

Next year's host is Bruce Atwell of the University of Wisconsin-Oshkosh, and the workshop is scheduled for February 22-24, 2002. Featured guests will be the members of the TransAtlantic Horn Quartet.



*The AHQ poses with some of the UCA Horn Studio*

## 21<sup>st</sup> Annual Hornswoggle

reported by Eldon Matlick

On May 25-27, Elliott Higgins hosted his 21<sup>st</sup> annual Hornswoggle at Hummingbird Music Camp in Jemez Springs, New Mexico. The featured guest artist was Michael Thornton (Colorado Symphony Orchestra) and contributing artists were Dr. Steven Gross (University of California-Santa Barbara), Patrick Hughes (University of New Mexico), Nancy Joy (New Mexico State University), Dr. Eldon Matlick (University of Oklahoma), Jon Petring (winner, 1999 American Horn Competition), and Steve Durnin (free-lance studio hornist, Los Angeles). Featured horn ensembles included the

Cal-State-Fullerton Horn Club (Tom Miller, conductor), as well as the horn choirs of University of California-Santa Barbara and New Mexico State University.

Michael Thornton presented several masterclasses and performed a wonderful and inspiring recital on Friday evening. Mr. Thornton's ability to relate to various age levels was noteworthy; while his good humor and positive nature was infectious, he also discussed high-level musical issues with great clarity and precision. The Artist recital on Saturday evening offered a wide variety of solo and ensemble works by the contributing artists; participants were treated to chamber music by Schubert, Brahms, and Mozart. Messrs. Gross and Durnin were spectacular in their performance of the Heinicken Concerto for Two Horns, and, not to be outdone, the duo of Patrick Hughes and Nancy Joy performed a stunning rendition of Haydn's Concerto for Two Horns. As an added treat, Mr. Thornton performed Messiaen's *Appel Interstellaire*.



*George Defoe conducts the Collegiate-Adult Horn Choir at the 2001 Hornswoggle Gala Concert (photo: Eldon Matlick)*

This was the largest camp in recent memory with over 130 participants traveling to the beautiful Jemez Mountains. Participants were divided into horn choirs, based on age and ability, and featured on the concert finale Sunday afternoon. This annual Memorial Day weekend event should be on all hornists' calendars. The locale is absolutely beautiful and the friendship and camaraderie by the participants is truly magical. For more information regarding Hornswoggle and Hummingbird Music Camp, contact Elliott Higgins at <Ehig@aol.com>.

## Fourth Northeast Horn Workshop

report by Jim Freund

Daniel Grabois hosted the fourth annual Northeast Horn Workshop at Hartt School of Music, University of Hartford, on March 23-25, 2001. An impressive program of concerts, demonstrations, lectures, clinics, and masterclasses explored many facets of horn playing, and participants came from all over New England, New York, Pennsylvania, and Ohio to listen and perform. Representatives from Brass Arts, Dillon, Osmun, Pope, Puna, Rayburn, Wind Music, and Woodwind and Brasswind offered music, instruments, and accessories.



The weekend started off with a joint concert by Boston Horns (Jean Rife, Pedja Ivanovic, Ken Pope, Kevin Owen, and David Ohanian) and jazz hornist John Clark with guests Mike Holoher, piano, and Peter Herbert, bass. Boston Horns performed music from Bach to Basler to Hindemith; John Clark gave us "Mostly Ballads" including *My Funny Valentine*, and *Body and Soul*. On Saturday, participants were treated to a performance of Top Brass, a group of delightful young horn players in grades 7-12 who performed works by Kabalevsky, Vincze, and Shaw. Director Dolores Beck-Schwartz explained the rewards of working with these talented young people. A joint concert on Saturday evening featured Tony Cecere, New York freelancer, Joe Anderer of the Metropolitan Opera and St. Luke's Orchestra, and Jean Rife, noted interpreter of contemporary music.

The workshop offered more than just recitals. Hartt faculty member Sue Spaulding presented a clinic on "Teaching Young Beginners"; Daniel Grabois spoke about concentrating on the music you are playing rather than how you are making the sounds; Jean Rife offered "Yoga for Horn Players"; University of Louisiana faculty member Catherine Roche-Wallace lectured on the origin of the horn and works by F. A. Rosetti; Al Spanjer, second horn in the New York Philharmonic, demonstrated the Alexander Technique; and Dan Sweeley, second horn with the Buffalo Philharmonic, provided valuable information on how to prepare for an audition with a symphony orchestra. Some presentations were part performance and part lecture. Julie Landsman, Principal Horn of the Metropolitan Opera, presented a concert/masterclass with four students, offering valuable insight into daily exercises, mostly from Carmine Caruso's method. Dr. Douglas Lundeen of Rutgers University, assisted by three of his students, performed and lectured on "Some Thoughts on Bel Canto Approach to Horn Playing."

The student competition winners, Carolyn Landis (Juilliard), Louis Schwadron (Juillard), and Juliann Welch (Al-



*Allen Spanjer (NY Philharmonic) demonstrating the Alexander Technique with host Daniel Grabois at the NHW. (photo: Jim Freund)*

bany high school), gave marvelous performances, followed by a massed horn choir under the baton of Daniel Grabois performing works by Bach, Handel, and Wagner. More than forty attendees, plus one of the featured artists, participated in the choir, one of the most popular events of the workshop, which was warmly received by everyone not on stage. The weekend was brought to a close with a concert by members of the New York Philharmonic horn section, Phil Myers, Al Spanjer, Erik Ralske, and Howard Wall, which included some unusual works for horn quartet and a pop quiz on multiple horn orchestral excerpts. The phenomenal playing of the section coupled with the informal style of Mr. Myers was a delightful ending to a very rewarding weekend.

### Spring in Oklahoma

reported by Eldon Matlick

The state of Oklahoma was the place to be this past spring. It all began with a residency by the National Symphony Orchestra in March that included performances in the Oklahoma City area, as well

as in Tulsa, Durant, and Ponca City, among other locales. In addition, many of their players gave clinics in area public schools and universities across the state. Ted Thayer, 4<sup>th</sup> horn and Principal Horn-Emeritus presented a master class at Oklahoma University where he worked with four OU students: Michael deHilster, Jacob Hofer, Ameerah Morsy, Jonathan Eising. His class was positive and reflected good humor and an affable nature.

On Friday April 14 and 15, the Music Dept. of Oklahoma Christian University (Martha McQuaid, horn professor) hosted a recital by Greg Hustis, Principal Horn of the Dallas Symphony; his first in 15 years! Among pieces performed on his program were the Schumann Adagio and Allegro, *Villanelle* by Dukas, and Judith Olsen's *Four Fables*, as well as several Debussy transcriptions. Mr. Hustis worked with four students during his Saturday morning masterclass, Patrick Lemmons-OCU, Sarah Vandehey-OU, Karis Byran-OCU,

## IHS Composition Commissioning Opportunities

In memory of our esteemed colleague who had such a positive effect on so many performers, composers, and audiences around the world, the Meir Rimmon Commissioning Fund was founded in 1990 and has assisted in the composition of twenty-two new works for the horn. 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. Application forms and information may be requested from Randy Gardner, Chair, IHS Commissioning Assistance Program, 2325 Donnington Lane, Cincinnati, OH, 45244-3716, USA.





and Emily Pearce-OU, presenting practical information about honest self-evaluation and providing the students with strategies to solve their performance problems. Mr. Hustis repeatedly stressed that it is essential for one to always be aware of what is happening when performing; technique needs to be right on the money, the first time and every time thereafter.

If that wasn't enough for a wonderful spring, the very next day, Dale Clevenger was in Oklahoma City for a two-day residency. On April 16, Dale presented a master class at the University of Central Oklahoma in Edmond, Dr. Melvin Lee, horn, and later that afternoon, Mr. Clevenger gave a performance seminar at the University of Oklahoma. During this session, he relayed his ideas, suggestions, and personal insights into the art of effective music-making. He fielded dozens of questions from the assembled brass students and worked with two students, Derek Matthesen and Emily Pearce.

The following day Mr. Clevenger performed the Glière Concerto with the Oklahoma City Community Orchestra, led by Dr. Manuel Prestamo. The performance at Oklahoma Christian University in Edmond was flawless. Presented under difficult circumstances, this performance was a tremendous lesson for horn students in the audience. Mr. Clevenger exuded an air of graciousness and appreciation to the orchestra and his confidence helped the orchestra forge ahead during the most treacherous moments.

To close out the season, on April 29 and 30, OU hosted Hans Pizka. His recital on April 29 featured selections by Franz Strauss, Ignaz Lachner, Carl Daniel Lorenz, and Paul Hindemith. Prof. Pizka's breadth of tone and his dazzling display on florid passages were noteworthy. True to his word, the good professor does play the majority of the time on the F side of the horn, relying on the B-flat side for upper leaps or special occasions. His sound projected well in the large hall, even in the softest passages. Prof. Pizka also entertained the audience with historical background on the pieces and composers, a feature greatly appreciated by the audience.

Prof. Pizka also presented two lecture demonstrations and a master class; it was amazing to hear so many stories/anecdotes from his long career. His session on the concerti of Franz and Richard Strauss was very enlightening; his lyrical approach to style and tempo was somewhat different than what we often hear in the states. Mr. Pizka's master classes were filled with warmth and humor. Students who performed, Mica Oeste, Jacob Hofer, Derek Matthesen, Ameerah Morsy, David Pennekamp, were apprehensive, but once they met him and became aware of his warm nature,

they were quickly put at ease. At the conclusion of the session, the professor discussed auditions, especially those excerpts on opera lists. To top it off, he ran down the entire Vienna State Opera Audition List—top to bottom!



(l to r) Jacob Hofer, David Pennekamp, Hans Pizka, Derek Matthesen, Mica Oeste, Ben Rice (photo: Eldon Matlick)

## Central Horn Day 2001

reported by Jeffrey Snedeker

Over 50 professional performers, teachers, and students of all ages from Washington, Oregon, and Idaho attended Central Horn Day 2001 on May 19, hosted by the Central Washington University Horn Club on the CWU campus in Ellensburg, Washington. The day began with open forums for beginners (led by CWU students), high school and college students (led by CWU Professor Jeffrey Snedeker), and professionals (with Gail Williams). Then, Ms. Williams led a masterclass, featuring performances of solos, etudes, and excerpts by students from CWU and the University of Washington. After lunch, she gave a lecture, "Striving for Peak Performance," where Ms. Williams offered insights into how musicians can combine principles of physical fitness and

various relaxation techniques with sports psychology to raise the levels of their performance and musical artistry. Finally, a massed ensemble of participants read some fun arrangements and prepared pieces for the evening program.

In her evening recital, Ms. Williams was accompanied by CWU

visiting professor Maria Roditeleva and Professor Carrie Michel in the trio arrangement of the Mozart Horn Quintet, Schumann's Adagio and Allegro, the Hindemith Sonata, and

## Address Corrections and Lost Sheep

Please send address corrections directly to the IHS Executive Secretary Heidi Vogel. All mailing lists are updated from the Executive Secretary's records approximately one month before each mailing. The following people are "lost sheep" (current IHS members who have not submitted address corrections or updates, and are no longer receiving IHS mailings): **Didac Monjo, Doris Mae Smith, Christian A Haumesser, Robert W Heiney, Rebecca Hemmig, Jennifer Lambert, Benjamin Lieser.**



Bujanovsky's unaccompanied (and unpublished) Sonata. Ms. Williams also conducted the CWU Horn Ensemble as a part of the concert. These students greatly appreciated the opportunity to work with her, and her supportive yet honest assessment of their preparation and performance made for an outstanding learning experience. Then, the Horn Day participants took the stage for some rousing works by Blake, Brahms, and Perrini. In all, the concert was a wonderful mix of world-class artistry and unabashed love for the horn and music-making.

After the recital, the CWU Horn Club hosted a reception for Ms. Williams, which also featured a birthday party celebrating the 80<sup>th</sup> anniversary of Dennis Brain's birth (May 17). In all, Central Horn Day 2001 was a resounding success for all who attended.



*The CWU Horn Ensemble with Gail Williams (front row, far right)  
(photo: Marilyn Wilbanks)*

### University of Louisiana Horn Day reported by Dr. Catherine Roche-Wallace

The Second Annual University of Louisiana Horn Day was held on March 20, 2001. Over 30 middle and high school hornists and their teachers were treated to clinics, masterclasses, and a concert presented by Dr. Catherine Roche-Wallace, David Campo, and members of the UL Horn Studio. The UL Wind Ensemble held an open rehearsal for the participants, Lafayette Music provided a display table of horns, mouthpieces, music and accessories, and Horn Day T-shirts were provided by Lourdes Sportscare. Watch for next year's UL Horn Day in Spring, 2002!

## Upcoming Events

(listed chronologically)

### Czech Hornclass Course

Horn Music Agency Prague, a musical agency run by leading Czech hornists, is now in the process of finalizing details for the 10<sup>th</sup> International Horn Interpretation Course, known as "Hornclass 2001". This event will take place in Nové Strašecí, a small Czech 40 km from Prague. The first "Hornclass" course took place in 1992. In the nine years following, 280 students from 20 countries have participated in masterclasses led by 50 pedagogues, soloists, experts, and keen enthusiasts of the horn. This year's "Hornclass" course will take place from August 18-26 and scheduled course tutors are Frøydis Ree Wekre, Michelle Stebleton, František Šupin, Jindřich Petráš, Zdenek Divoký, and Jiří Havlík.

Concerts and specialist seminars will also form an important part of the content. These will feature Russian jazz hornist Arkady Shilkloper, Radek Baborák in a solo recital and together with members of the Prague Horn Trio in a performance of the Schumann *Concertstück* accompanied by the Czech Student Symphony Orchestra, young competition laureates, and, last but not least, participants. Several of these concerts will also be repeated in Prague as part of the Prague Horn Festival.

The 10<sup>th</sup> annual Hornclass course will include daily instruction in solo/chamber music performance, workshops, lectures, and concerts by pedagogues and students. Participants will also be able to take advantage of exhibits. For further information contact: Horn Music Agency Prague, Mezipolí 1092/6, CZ-141 00 Praha 4; Tel/Fax (00420) 2 414 827 45 (Zdenek Divoký), Tel/Fax (00420) 313 632 242 (Jiří Havlík), or Tel/Fax (00420) 5 45 22 01 95 (Jindřich Petráš); Email: [hornclass@email.cz](mailto:hornclass@email.cz); Website: [www.hornclass.cz](http://www.hornclass.cz).

### Bar Harbor Brass Week

Bar Harbor Brass Week, a new summer workshop for college/pre-professional and high school brass players, will take place August 19-26 in Bar Harbor, Maine. Adam Unsworth from the Philadelphia Orchestra will be working with horn participants. For more info, please check <[www.BarHarborBrass.org](http://www.BarHarborBrass.org)> or E-mail <[info@barharborbrass.org](mailto:info@barharborbrass.org)>.

## The IHS Friendship Project Endowment Fund

Please contribute to the IHS Friendship Project Endowment Fund, 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.





## 2001 American Horn Competition

The University of Alabama School of Music will host the 2001 American Horn Competition, August 23-26, 2001. Divided into two divisions, University Soloist and Professional Soloist, an overall prize purse in excess of \$2,000 US will be awarded to 1<sup>st</sup> and 2<sup>nd</sup> place winners in each division. A distinguished panel of adjudicators will provide written comments to all competitors and time will be provided for one-on-one consultation between judges and competitors. In addition to providing the highest quality competitive atmosphere, the American Horn Competition also strives to be a valuable learning experience. The American Horn Competition is an international competition and non-profit organization. For an application (including literature requirements), please contact: Skip Snead, Host AHC, Box 870366, University of Alabama, Tuscaloosa, AL 35487-0366, Tel: 205-348-4542, E-mail: <ssnead@bama.ua.edu> or Website: <music.wcu.edu/ahc>.

## Horn Course in Aachen, Germany

From September 26-September 30, 2001, Ab Koster will lead a course for modern horn and natural horn in Aachen, Germany. The price for active students will be DM 500 and for passive students DM 300; only 15 active students will be accepted. Hotel and travel is not included. The contact address is Hochschule für Musik Köln, Abteilung Aachen, Theaterstrasse 2-4, 52062, Aachen, Germany, Tel: +49-241 455 412, Fax: +49-241 455 499.

## Fifth Northeast Horn Workshop

The Fifth Annual Northeast Horn Workshop will be March 15-17, 2002, at The Boston Conservatory in Boston, Massachusetts. The workshop is sponsored by The Boston Conservatory and the IHS, and the hosts are David Ohanian and Marilyn Bone Kloss. A stellar line-up of featured artists will be announced in the fall. Features of the workshop include concerts and recitals, mass horn choir, college choirs, solo competitions, mock auditions, guided warm-ups, lecture/demonstrations, masterclasses, jazz sessions, exhibits, and optional group attendance at a BSO concert. For more information, visit the web site at <www.members.aol.com/nehw2002> or contact Keith Hampton at <music@bostonconservatory.edu> or 617-912-9124.

## Eighth Annual Kendall Betts Horn Camp

The eighth annual Kendall Betts Horn Camp will be held June 15-30, 2002 at Camp Ogontz in Lyman, New Hampshire, under the auspices of Cormont Music, a New Hampshire non-profit corporation. As in the past, Kendall is planning a unique seminar and retreat for hornists of all ages (minimum age 15), abilities and accomplishments to study, perform and have fun in the beautiful White Mountains under the guidance of a world class faculty (to be announced). Enrollment is limited to fifty 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: 763-377-6095, Fax: 763-377-9706, E-mail: HORN CAMP@aol.com or visit the KBHC web site at <www.i axs.net/~cormont/KBHC>.

## Finland 2002

Esa Tapani and his staff are making final arrangements for the 34<sup>th</sup> Annual International Horn Symposium scheduled for August 4-11, 2002 in Lahti, Finland. A website address is already available at <www.musicfinland.com/brass>.

## 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.

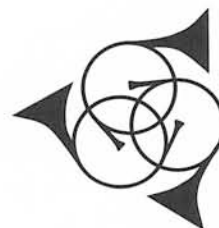
## Gigs Down Under

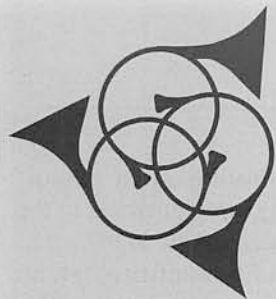
Principal Horn, Tasmanian Symphony Orchestra. Auditions Saturday, September 1, 2001. Contact Peter Kilpatrick, GPO Box 9994, Hobart, Tasmania, 7001, Tel: 03-6235-3646, Fax: 03-6235-3651, E-mail: <kilpatrick@tso.com.au>.

## News Deadline

The next deadline for IHS News is  
September 10, 2001.

Send items directly to Heather Pettit.





# IHS Honorary Membership Awards:

**Walter Lawson, Paul Anderson, Willie Ruff**

## WALTER A. LAWSON

Walter A. Lawson (b. 1923, Binghamton, NY) studied both piano and horn as a youngster. During World War II, he worked for the Associated Press as a teletype mechanic, and served in the U. S. Army (Military Police and Signal Corps). In 1947, he entered the Peabody Conservatory, studying piano with Frederick Griesinger and horn with Jerry T. Knop and Ward O. Fearn. He joined the Baltimore Symphony in 1949 as second horn and played with the orchestra until 1976. Also in 1949, he began working as an instrument repairman. He eventually struck out on his own, opening the Lawson Brass Instrument Repair Company in Baltimore in 1956. When he left the orchestra in 1976, he moved himself and the operation to Boonsboro, Maryland, and in 1980, with sons Bruce, Duane, and Paul, formed Lawson Brass Instruments, Inc., dedicated to the design and manufacture of horns. His contributions and success are well-documented by the many professional players who use his instruments and his services as a designer and repairman. For thirty years, Walter Lawson has been a dominant force in the horn-making community. His presentations at regional and international workshops continually open communication between hornists and makers. In addition, Walter served on the IHS Advisory Council in the early 1980s.



## PAUL ANDERSON

Paul Anderson received a Bachelor of Arts degree (1945) and a Master of Arts degree (1947) from the University of Iowa. At UI, he studied horn with the very capable William Gower. Professor Anderson taught horn at the University of Iowa from 1948-1989, performing with the University Woodwind and Brass Quintets, and playing principal horn in the Tri-Cities (now Quad-Cities) Symphony in Davenport, Iowa. During his first years of teaching, he also traveled to Evanston, Illinois, to study horn with Philip Farkas. Reflecting on what he received from Farkas and Gower, Paul says,

"I owe these two wonderful gentlemen more than I will ever be able to explain." Later, Paul was the administrative head of the Brass and Woodwind areas in the School of Music at UI for a number of years before his retirement.

Along with various other duties, Paul's main job was to teach private lessons to the horn students, and he had many fine students throughout his tenure. Many former students hold important teaching jobs in universities around the United States and Canada, and he also had many hard-working students that were uniquely qualified for public school teaching. His legacy also includes two publications: *Index to Current Brass Literature* (1976) and *Brass Music Guide: Solo and Study Material in Print* (1986). He prepared the computer programs for the last three *Instrumentalist Band Music Guides*, and helped to prepare the University of Iowa's *Music Source Book: Woodwind, Brass, and Percussion Materials*. He supervised many horn-related graduate dissertations, and his former doctoral students include several current and past Advisory Council members and IHS Presidents, including Randall Faust, William Scharnberg, and Virginia Thompson. Two other great horn players and IHS members received doctoral degrees at the University of Iowa during Paul's tenure, James Winter and Marvin Howe. While Paul cannot claim them as his students, he says he learned a great deal from his association with them during and after their study at the UI. Paul served on the IHS Advisory Council from 1977 to 1983. During that time, he was IHS Computer Coordinator (placing the membership rolls on computer and generating mailing labels), Secretary, and from 1980-1983, IHS President. During that era, he was responsible for the codification of many policies that are in place today.

When contacted about receiving this award, Paul said, "I want to thank the committee members who selected me as an Honorary Member of the International Horn Society. Since its inception, the IHS has selected only about forty people from fourteen countries to this position so it is truly a great honor to be so selected. When I read the names of the other people who have been so honored, I feel very humbled. I shall cherish this appointment as long as I live."

## WILLIE RUFF

Willie Ruff, hornist and bassist, holds both undergraduate and graduate degrees from Yale University. Upon receiving his master's degree in 1954, he tried to win a position with an American symphony orchestra, but found that black musicians were not yet welcome in those ranks. Instead, he accepted the position of Principal Horn with the Tel Aviv Symphony. Not long before he was to leave, he happened to





watch The Ed Sullivan Show and saw not only Lionel Hampton's band but, to his surprise, friend Dwiki Mitchell at the piano. After contacting his old friend, Ruff was invited to join the Hampton band and never went to Israel. In 1955, the two friends left Hampton to form the Mitchell-Ruff Duo, with Willie on horn and bass. But the duo's real origins go back to 1947, when they were servicemen stationed at Lockbourne Air Force Base, near Columbus, Ohio. Mitchell, a 17-year-old pianist with the unit band, needed a bass player for an Air Force radio show, and he saw a likely candidate in the newly arrived Ruff, who at that time only played the Horn. "He was just a kid, 16 years old," Mitchell recalls, "with a lot of hair, fire-engine red, practically down to his eye-brows. But he had all this energy, and he was eager to learn. So I taught him. Every time he made a mistake I said, 'You got to stand in the corner,' and he hated that, and he'd scream and holler—he had the loudest scream you ever heard. But he never made the same mistake again." Since 1955, the Duo has recorded, performed, and lectured on jazz extensively in the United States, Asia, Africa and Europe. It had the advantage, Ruff recalls, of being the least expensive group in jazz, and it was therefore booked as the second act with the best and most expensive bands of the day—Dizzy Gillespie, Louis Armstrong, Duke Ellington, Count Basie—in Birdland, the Embers, the Village Vanguard, Basin Street East, and other leading nightclubs. They were all riding the crest of one of the most popular eras of jazz—an era that would soon end with the advent of rock and the dominance of television.

What made it an unusually rich period for Mitchell and Ruff was that the older musicians, after playing their set, would stick around and tell the two younger men what they were doing wrong and what they could do better. "We learned everything from those men," Ruff recalls. "They were our mentors." This experience, coupled with the same kind of generosity that they had found among the older musicians who were stationed at the Air Force base, nourished a teaching bent in Mitchell and Ruff that shaped their own lives careers. In the late 1950s, they toured widely for a group called Young Audiences, playing and demonstrating jazz for students in elementary schools and high schools. Since the mid-1960s, their main format has been and still is the college concert. They give 60 or 70 concerts a year on college campuses, where they are great favorites. It was the Mitchell-Ruff Duo that introduced jazz to the Soviet Union in 1959, playing and teaching at conservatories in Leningrad, Moscow, Kiev, Yalta, Sochi, and Riga; and it was the Mitchell-Ruff Duo that brought jazz to China, in 1981, playing and teaching at conservatories in Shanghai and Peking. Before the first trip Ruff taught himself Russian, his seventh language, and before the second trip he learned Chinese, thereby enabling himself to explain to his listeners, in their own language, the roots and lineage of

American jazz, with Mitchell demonstrating on the piano.

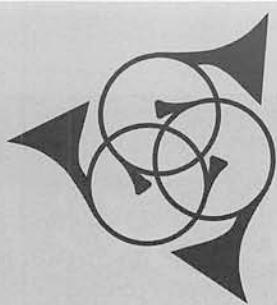
Teaching and learning have been strong currents in the lives of both men. Ruff joined the faculty at Yale in 1971, and has taught Music History, courses on Ethnomusicology, an Interdisciplinary Seminar on Rhythm, and a course on Instrumental Arranging. He is founding Director of the Duke Ellington Fellowship Program at Yale, a community-based organization sponsoring world-class artists mentoring and performing with Yale students and young musicians from the New Haven Public School System. The program brings the giants of black American music to New Haven throughout the year to teach at Yale and in the city's predominantly black public schools: singers like Odetta and Bessie Jones, arrangers like Benny Carter, tap dancers like Honi Coles and instrumentalists like Charlie Mingus and Dizzy Gillespie.

Ruff's 1992 memoir, *A Call to Assembly* was awarded the Deems Taylor ASCAP award. He has also written widely on Paul Hindemith, one of his teachers at Yale, and on his professional association with the American composers, Duke Ellington and Billy Strayhorn. His collaborations with Yale geologist, John Rodgers on the musical astronomy of the 17<sup>th</sup>-century scientist, Johannes Kepler, resulted in an important "planetarium for the ear" currently on CD and published widely in international astronomy journals. Ruff has also written on music and dance in Russia, and on the introduction of American Jazz in China where he has lectured in Mandarin. His next book, *Six Roads to Chicago* explores the relation of culture in Chicago to life in its hinterlands. Film is also an important teaching tool to him, and he has visited the pygmies of the Central African Republic, the master drummers of Bali, the tribesmen of Senegal and various other remote societies to make films about their drum music and language.

Ruff is a man on the move, constantly generating new projects to supplement an academic and artistic life that is already full. (Biographical information compiled from Willie Ruff's website <[www.willieruff.com](http://www.willieruff.com)>)

*The intent of Honorary Membership in the International Horn Society is to honor living hornists who have made a major contribution to the art of horn playing at the international level. 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 minimum of two candidates for this honor every year. Nominations may come from any IHS member. Supporting materials demonstrating why the candidate deserves this honor must be sent to the chair of the nominating committee. Final selection will be made by a two-thirds majority vote of the Advisory Council. Honorary Members receive Life Membership in the IHS, a congratulatory letter, and a certificate. In addition, Honorary Members are eligible for registration provided by the workshop host, and room and board provided by the IHS to any international workshop.*





# IHS Punto Award 2001: Eugene Wade

**E**ugene Wade has just retired as Principal Horn of the Detroit Symphony, a position to which he was appointed in 1972. Prior to that, he was a member of the Minnesota Orchestra, the Rochester Philharmonic, and the New Orleans Philharmonic. For four years between New Orleans and Rochester, he taught public school instrumental music in Wichita, Kansas.

Born in Wellington, Kansas, Eugene was raised on a wheat farm. He began piano lessons in first grade with his mother. By eighth grade, his teachers had steered him to the horn and, thanks to a "fantastic" teacher, Leo Ashcraft, in the next town, he took to it immediately. He listened to symphony orchestras on the radio and once a month his family traveled 35 miles to Wichita to hear the symphony. For a variety of reasons, farming just wasn't in his future. While his father wasn't sure about making a living in music, he did want Eugene to have a college education.

Eugene received a Bachelor of Music degree from Wichita State University, a Master of Music degree from Northwestern University, and earned a Performer's Certificate at the Eastman School of Music. He credits as his major teachers Philip Farkas at Northwestern, Verne Reynolds at Eastman, and Louis Stout at the University of Michigan. He has appeared as a soloist with a number of orchestras, including the Detroit Symphony, the Minnesota Orchestra, and the Eastman-Rochester Orchestra. In addition, he has performed with the Detroit Symphony Woodwind Quintet. As a teacher, he has been an adjunct professor at Wichita State University, the University of Minnesota, Carleton College, Mankato State University, Wayne State University, the University of Windsor (Ontario, Canada), and the University of Michigan. He has appeared at regional and international workshops, serving as a guest clinician for the Great Lakes chapter of IHS and has twice been a recitalist and lecturer at annual IHS conferences.

Known for his solid leadership of the DSO horn section, Eugene was once quoted as saying, "The main thing is to try to make things as easy and comfortable as possible with the greatest accuracy and with the best tone." He credits his early upbringing on a farm for teaching him the value of hard work. The IHS congratulates Eugene Wade on receiving a Punto Award for his contributions to the horn world.



*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 receive a congratulatory letter and a certificate.*

## IHS PUNTO AWARD RECIPIENTS

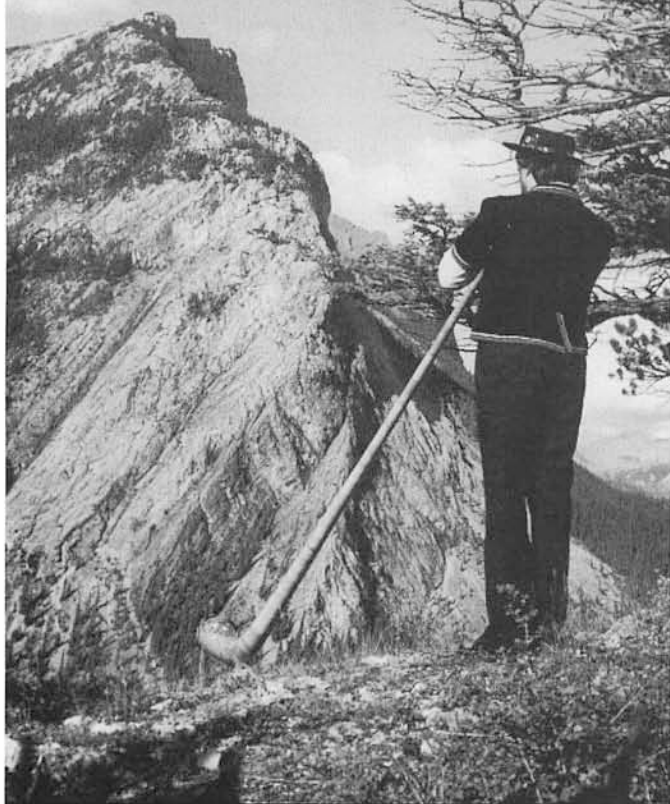
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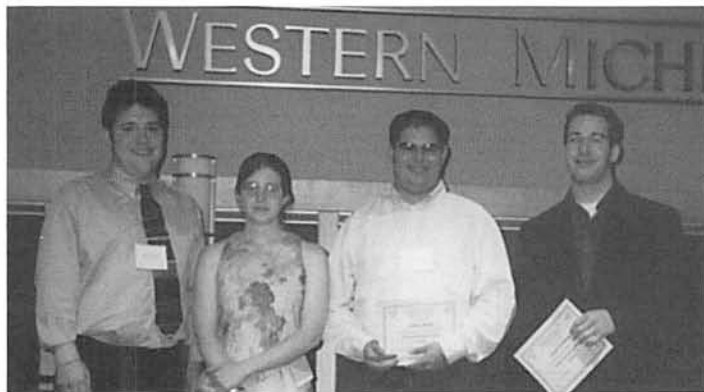


# The 2001 IHS Scholarship Awards

Micheal Hatfield, program coordinator

Each year the IHS sponsors four different scholarships designed to encourage and support students of varying levels, abilities, and experience to attend and participate in the annual IHS Workshop: the Jon Hawkins Memorial Scholarship, the Symposium Participant Awards, the IHS Orchestral Audition Competition, and the Farkas Performance Awards.

The taped preliminary audition for the 2001 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 Ryan Gruber (Wisconsin); Michele Bolton (New York); Andres Moran (New Mexico); David Goldklang (Maryland); and Kathryn Lehr (Pennsylvania). First place was won by Ryan Gruber, who received a \$300 cash prize.



2001 Farkas Competition Finalists (l to r): Ryan Gruber, Kathryn Lehr, Andres Moran, David Goldklang; missing: Michele Bolton

The two Dorothy Frizelle Memorial Awards for the IHS Orchestral Audition Competition took place over several days of the symposium. The high-horn audition was won by Julien Meriglier (Lyon, France), and David Goldklang won the low-horn audition. Each received a \$200 cash prize.



Julien Meriglier



David Goldklang

Two students were selected to receive the 2001 Symposium Participant Award: Ashley Leland and Erin Destito, both of Florida. Each received \$200 in assistance to attend the symposium. Michael Hatfield chaired the selection committee.



Erin Destito (left) and Ashley Leland, 2001 Symposium Participant Award winners

The 2001 John Hawkins Memorial Scholarship, the IHS Scholarship Program's most prestigious award provides one or two students with all expenses to attend the workshop in Kalamazoo (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 2001 winner was András Szabó of Hungary. András performed a Quantz concerto and arrangements of Rumanian Folk Dances by Bartok, and also participated in a masterclass with David Jolley.



Szabó, winner of the 2001 Jon Hawkins Memorial Scholarship

Updated and detailed guidelines for the 2002 IHS Scholarship Program will appear in the November issue of *The Horn Call* and on the IHS Website.





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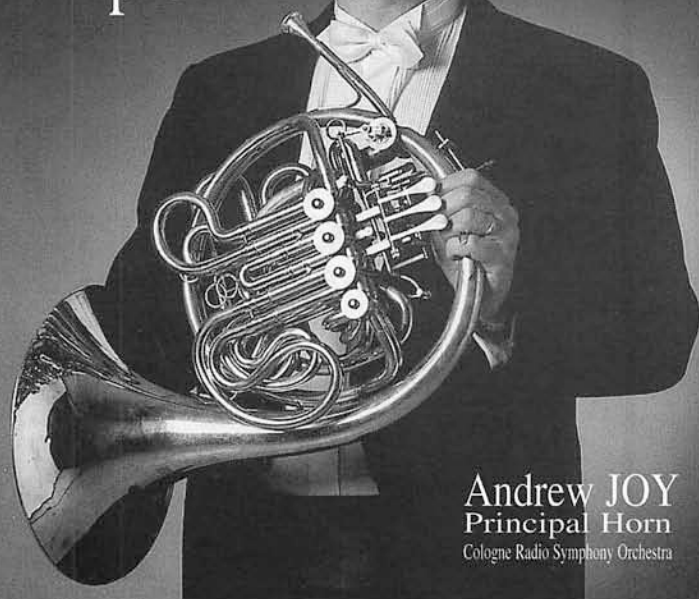


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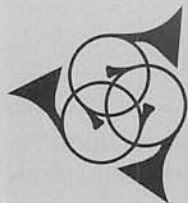
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# A Tribute to Wayne Barrington

by William Scharnberg

In 1966, after an illustrious professional career as third horn in the Chicago Symphony under the baton of Fritz Reiner and associate principal horn of the Los Angeles Philharmonic under Zubin Mehta, Wayne Barrington joined the faculty of the School of Music at the University of Texas in Austin. After thirty-four years of "giving back what was so generously offered to me early in my career," Wayne is retiring, graduating to the next stage of his life. He was an impeccable musician and hornist, and a tireless teacher who expected nothing but the finest from his students but who, in return, was dedicated to their success. Those of us who have met Wayne recognize him as a model human being and musician, with a warm personality and a quick wit.

Wayne Barrington was born April 13, 1924, in Schenectady, New York, the son of an electrical engineer and an amateur musician. His parents met in high school, sharing a love of music and a cutting sense of humor. Although Wayne was born in New York, from age two to eight he was raised in Detroit where his father studied horn with Albert Stagliano, principal horn in the symphony, who later became the first principal horn of the NBC Symphony.

In 1932, the family moved to Worcester, Massachusetts. By this time, his father had given up the horn due to dental problems, replacing it with the bassoon. When his father joined the Worcester Orchestra, his mother, at thirty and a fine amateur pianist not wanting to be left at home, took up the horn and became principal within months. It was about this time that her nine-year-old son also began to noodle on the instrument. His mother studied horn in Boston with Walter Macdonald, second horn in the symphony. In 1939, at the beginning of World War II, when students were needed at the New England Conservatory, she was given free tuition to perform in the orchestra and study with Willem Valkenier, principal horn of the Boston Symphony.

The Worcester high school music directors had an excellent summer music program, which encouraged Wayne and prepared him to participate in the high school band and orchestra, as well as sing in the glee club. In addition to his mother's regular coaching, the family often invited other musicians into their home for evenings of chamber music:

the Barrington household was always full of good music making and Wayne was increasingly drawn into that circle.

In 1942, Wayne graduated from high school and entered the New England Conservatory to study horn with Valkenier.



At that time, he also began playing principal horn in the Boston Civic Orchestra and other area community orchestras. In April of 1943, he was drafted into the 66<sup>th</sup> Division General Infantry in Florida. After basic training, he made it known that he was a musician and was immediately taken into the 66<sup>th</sup> Division band, which, in his words, "probably saved my life." On December 1, 1944, the Division was sent to New Jersey to board a ship that was to take them to Southampton, England. After ten days in England, their instruments were replaced by packs and guns with orders to join troops at the Battle of the Bulge. On December 24, they set sail for the continent to the sound of torpedoes exploding all around. One of the torpedoes hit the ship immediately behind them, the Leopoldville, a deep-draft model as opposed to the shallow-draft ship

carrying Wayne and his fellow band members. 850 men went down on the Leopoldville, including members of the company with whom he had trained in Florida. Because of the tremendous loss of life, the division could not go to the Battle of the Bulge, so they were sent to the south of France where there were about 50,000 Germans in the submarine pens near Saint Nazaire and Lorient. The rest of the war was spent in France and Germany until the troops were deployed, at which time the musicians spent the winter in Nice, France, as the entertainment band for the troops there.

In the spring of 1946, Wayne returned to Boston, took an audition for the Tanglewood Festival and was accepted. Before Tanglewood began, he had time to practice and study with his mother's former teacher, Walter Macdonald, who gave him several two-hour lessons, feeding him lunch as well. Explaining that he had no income at the time, Mr. Macdonald said not to worry about it: "When you get a job, you can take care of it then." Years later, when Wayne had occupied orchestra positions in San Antonio and Pittsburgh, he offered to pay him but MacDonald refused. Subsequently Wayne has always felt the same obligation to help out all of the hornists with whom he has contact.





Tanglewood in the summer of 1946 was a great place to be for an orchestral musician: many principal orchestral musicians of the next several years were there, including trumpeters "Bud" Herseth, John Ware, Robert Nagel, clarinetist George Silfies, flutist Bob Willoughby, and hornist Ray Alonge. In addition to composers such as Peter Mennin and Lukas Foss, the advanced conducting student was Leonard Bernstein. That summer the orchestra performed the American premiere of Britten's *Peter Grimes* with Bernstein conducting!

In the fall, when Wayne returned to the New England Conservatory, he was allowed to enter as a sophomore, although he had not quite finished his first year before being drafted. Almost immediately, he was invited to be principal horn in a new orchestra, to be conducted by Arthur Fielder, which would perform the hour-long Sunday afternoon broadcast concerts when the Boston Symphony was out of town. He did this for two years with his NEC colleague, "Bud" Herseth. In addition, Wayne played in the pit for many shows that appeared in Boston before being produced on Broadway. He recalls days during that time when he had the horn on his lips for 10 hours, yet he managed to find time to assist hornist Arthur Goldstein with the humorous *Schmutzig* method book.

Boston, like any large city, had tremendous performing opportunities. He returned to Tanglewood for the summer of 1947, and again in 1949. He began the summer at Tanglewood in 1949 without prospects for a job. He heard about a preliminary audition for the San Antonio Symphony that was to take place in New York. He took that audition and was asked to travel to San Antonio to play for the conductor, Max Reiter. He won the third horn position but was there only one season before being called up from inactive reserve to travel to Korea.

Before traveling to Korea in November of 1950, Wayne had let the administration in Washington, DC, know that he was a musician. So, while the rest of his infantry colleagues went to Korea, he became a member, first of the general entertainment company for about six weeks, and then General MacArthur's headquarters band in Tokyo. During this time, General MacArthur was fired by President Truman, so Wayne had the opportunity to play for MacArthur's farewell ceremony.

In September of 1951, he was discharged and returned to his home in Worcester. He was rather frustrated with his loss of at least a year in the job market, most auditions having passed in May. He decided to send sixteen "night letters," for the price of a telegram, to several orchestras around the country. He received two responses, from Dallas and Pittsburgh, both in need of a second horn. Although he would have preferred something better, he knew it would be best to take what he could get, so he drove to Pittsburgh for the first of these auditions, which he won. It turned out to be a very good situation: during the next three years, Capitol Records had decided to expand into the classical market and contracted with the Pittsburgh Symphony to be their recording orchestra. This orchestra made a number of recordings, especially with

William Steinberg, who became the principal conductor in 1952, following Fritz Reiner, who had left in 1948, and a series of guest conductors. Wayne was in Pittsburgh for three seasons, during the second of which he got a call from Boston to play principal horn in a summer orchestra that would perform the "Pops" series for six to seven weeks in May and June.

Around this time, Wayne had considered studying with Philip Farkas in Chicago but could not do so because of his commitments in Boston. In 1953, it was announced that Fritz Reiner was going to leave the Metropolitan Opera to become the principal conductor of the Chicago Symphony. Irving Sarin, principal trumpet in Pittsburgh, suggested to Wayne that he audition for Reiner, as the orchestra was going to New York on tour in 1953. Wayne wrote Reiner and while in New York was able to audition for the conductor who called off excerpts to be performed from memory. After these excerpts, Reiner put some Strauss parts on the stand, including *Don Quixote* and *Sinfonia Domestica*. Of course, Reiner went directly to the excerpt that climbs to the high e", which Wayne did not produce well. At that point Reiner asked, "What would you do if Farkas was sick?" Instinctively, Wayne found the right answer: "I don't know." Probably had he responded in any other way Reiner would have asked him to do it again. This was only a "bait-casting" audition and Wayne returned to his routine, including the summer of 1953 in Boston and his third year in Pittsburgh.

In November, Wayne received a letter from Fritz Reiner in Chicago offering him the third horn position. Of course, this was a major position and the section included both top musicians and wonderful people. Philip Farkas concentrated solely on his job as principal, so the rest of the section had to take care of their parts. With colleagues Joe Mourek and Clyde Wedgwood and Farkas' wonderful sense of humor, it made for a wonderful situation: "I can't imagine it being any better." Louis Stout and David Krehbiel joined as assistants during that time. In another stroke of fortune, Wayne was asked to play in the Chicago Symphony Brass Ensemble, sponsored by Holton to tour, mostly in the eastern United States. The ensemble, with Bud Herseth, Renold Schilke, Frank Crisafulli, and Arnold Jacobs, rehearsed for two days and then toured for two weeks before the beginning of the symphony season and another two at the end. After about three years with the same music, they did not bother to rehearse before touring. This ensemble is often cited as highly influential in establishing the brass quintet as a standard format for brass chamber music.

Asked about highlights of his career in Chicago, Barrington mentioned one experience he had with Reiner. In Roussel's *Bacchus and Ariadne*, there were some stopped horn chords, including an F-flat for the third horn. Typically, to see if he could alarm Wayne, Reiner halted the orchestra and said, "Barrington, how you finger that F-flat?" Wayne responded, "Second valve." Reiner paused a minute, then looked at Farkas and said, "Farkas, is that right?" Farkas retorted, "As far as I know." In another instance, the symphony performed Saint-Saëns' *Organ Symphony* with all its third horn solos for a TV

broadcast performance. Reiner seemed to totally ignore him, but at the end offered him a "tip of the hat" gesture. Perhaps the most legendary performance during that era was the Chicago Symphony's performance on tour in Boston's Symphony Hall. The performance was after several cities but the first one in a major hall with reviewers. On the program was *Ein Heldenleben* and during the performance the musicians all became aware that it was going perfectly: a "no-hitter." The orchestra was focused and determined to perform at their best so the world would know they were a great orchestra. Someone even alleged that Reiner was in tears backstage after the performance but Wayne could not confirm this. He remarked that he could not imagine Reiner in tears but admitted that the conductor had a certain twisted sense of humor: Frank Kaderabek, new third trumpet with the orchestra happened to pass by Reiner backstage and the conductor asked him how he liked his job. Kaderabek responded that he loved his job and thought this was great place to be. Reiner countered, "Maybe I can do something about that." Another anecdote from that era came from a performance of Russian Easter Overture, with a guest conductor. When it came to the second trombone solo, Frank Crisafulli was garbed in a long beard and Russian Orthodox hat.

While in Chicago, Wayne taught at DePaul University on Fridays and occasionally at home for about six years. During this time Wayne married and had three daughters. Tragically, his wife contracted a pulmonary disease that was terminal. To ease the situation, Wayne looked for a better climate and contacted the Los Angeles Philharmonic, where Zubin Mehta hired him as associate principal horn. There the Barringtons lived in Pacific Palisades. He remembered one concert from that era when the orchestra was playing a contemporary work with all sorts of unique sounds including the sawing of a board in the percussion. During the concert, the players were told to glance at the percussion section: an old violin had replaced the board!

Echoing his experience in Chicago, he joined with Tom Stevens, Ron Romm, Miles Anderson, and Roger Bobo to form the Los Angeles Brass Quintet, which quickly achieved international recognition.

He played in Los Angeles for two years but, when his wife died, he decided to look for another job. At the time, he was a widower with three daughters, so he was looking for something stable. He heard of a position at the University of Texas where two of his school friends were already on the faculty: John Hicks, flute, and Richard Blair, oboe. It seemed an ideal job at the time: they liked Wayne and Wayne liked them, so he took the job.

From the fall of 1966, Wayne became an important force in the Texas music scene, a state that was to become nationally recognized for its strong music programs in both the public schools and universities. For two summer seasons, 1972-73, he also played in the Chautauqua Festival in New York, with hornists such as Richard Moore of the Met and Daniel Gingrich, later to become a member of the Chicago Symphony horn section.

For several years at UT, Wayne played in the faculty woodwind quintet, the "Solar Winds," an ensemble that rehearsed four hours a week and performed both on campus and toured the state and region. He also played principal horn in the Austin Symphony for twenty-one years (1966-88), an excellent regional orchestra.

A fellow faculty member, harpist Gayle Horn, and he became close friends and married in 1967. Gayle is a widely acknowledged soloist and pedagogue, who was a member of the famous touring harp ensemble, "Angelaire." After they married, their careers were threatened when the issue of nepotism arose. The administration fortunately realized how foolish it would be to fire one of them, so granted a special dispensation to allow both to remain on the faculty, eventually becoming full professors. The Barringtons also added two children of their own to the family.

In thirty-four years of teaching, Wayne has had many excellent students who have won positions in orchestras and universities all over the world. When asked about his pedagogical techniques, he responded that, although he had never discussed playing or teaching the horn with Philip Farkas, they shared many concepts and solutions to horn playing problems. One favorite statement, which may have come from Bud Herseth, is "Don't Practice. Perform!" He has a rule in his studio: the student must play an etude from beginning to end, without stop, in such a way that applause will ensue. Wayne also puts a great emphasis on ensemble tuning: "Poor tuning is like having bad meat in the kitchen: after a while it smells. If the intonation is bad, lean toward each other." He believes that music is a unique profession where competition is put aside in favor of cooperation: "Someone who plays a Beethoven Symphony faster than everyone else hasn't won." He is reluctant to change an embouchure: "Changing an embouchure is like having a sex change." He also encourages ensemble directors to give chances to younger horn students when the opportunities arise.

In 1988, Wayne found he had a neuroma, a benign growth, on the eighth nerve of the inner ear. When the growth was taken out, the nerve came with it, causing a loss of hearing in the right ear. The operation also caused partial paralysis to the right side of his face, including the muscles around that side of his embouchure. While he can still play the horn, he cannot play high any more, so he stopped playing other than to demonstrate in lessons.

After more than forty years of playing horn at the highest echelon and thirty-four years of teaching at the University of Texas, Wayne decided to retire. His retirement plans include pursuing the publication of horn excerpt books that he has prepared: the horn parts to Brahms' orchestral works, Wagner's operas (two volumes), Strauss' tone poems, and three Strauss operas. He also has a project in mind that will encourage chamber music at the state level in Texas. An indefatigable worker, it is unlikely that he will ever "retire" in the traditional sense. We wish him and his family the very best for years to come!

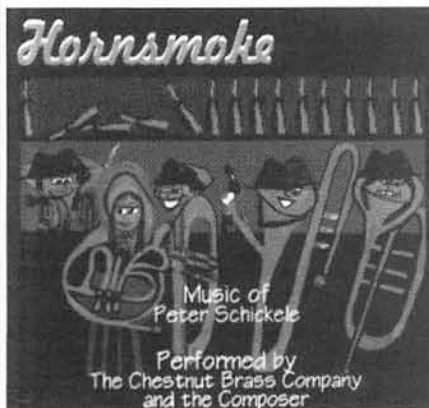




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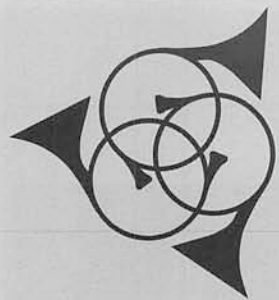
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# Postcards From Kalamazoo IHS 2001

## Performers and Performances



*Karl Pituch (photo: John Burch)*



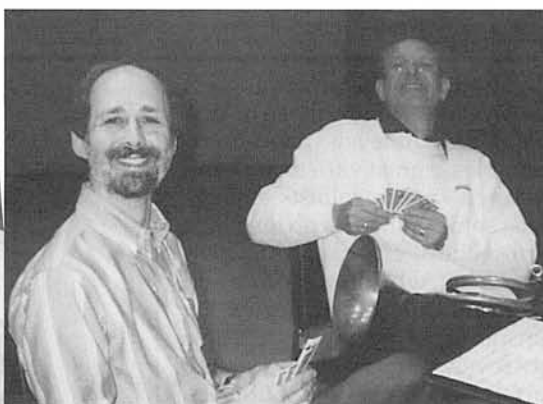
*Opening Concert: Eric Ewazen's Symphony for Brass*



*Esa Tapani  
(photo: John Burch)*



*Sybille Mahni and Szabolcs Zempléni*



*Rick Seraphinoff and Ab Koster pass the  
time during the Adagio in Mozart's  
Musical Joke*



*Javier Bonet and Michel Garcin-Marrou: naturally!*



*Geoffrey Simon leads one of many London Horn Sound arrangements*

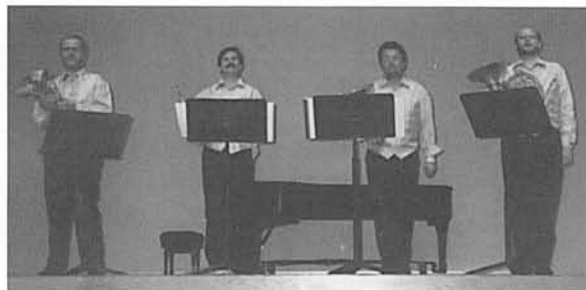


*Boston Brass (photo: Jim Freund)*





*Arkady lets loose*



*The Liège Horn Quartet*



*Paul Meng (photo: John Burch)*



*"How about some 19<sup>th</sup>-century vocalises?  
All right!!" (photo: John Burch)*



*SSG Robert Cherry  
(photo: Heather Pettit)*

This busy week provided yet another illustration of the great progress made by hornists since the IHS was formed. An increasing number of performers played many types of music at remarkable skill levels: hand horns on classics, student ensembles, professors ensembles, a great variety of chamber works several of which were premiered, well-known soloists and ensembles. Hoping not to offend by omission, I list some of those who made the greatest impression on me: The natural horn recitals, especially Mozart's Musical Joke, played by Ab Koster and R. Seraphinoff, who played cards and had drinks served while the accompanying string quartet performed the Adagio. Jeffrey Snedeker demonstrated a transitional 19<sup>th</sup>-century style on a two-valve horn. Jamie Sommerville produced a lovely traditional horn sound, as did others, including the Liège Horn Quartet and Farkas Competition finalist Ryan Gruber. Randy Gardner lectured on "Achieving Peak Performance" by applying sports psychology. The Boston Brass was skilled and polished, and had a highly animated tuba player, but I felt their pumping of this sophisticated audience for additional applause was in poor taste. Arkady Shilkloper has enormous talent and rock-star stage presence, and played alphon jazz. Szabolcs Zempléni demonstrated amazing virtuosity and variety, although he is only 20 years old. At the outdoor alphon performance while I sat with my first horn teacher, retired Professor Louis Stout, several of his former students and colleagues stopped by to tell him how much they loved him. Challenging new music was played well, much written by Eric Ewazen, composer-in-residence, who provided explanations of this new language. Host Johnny Pherigo did an admirable job of obtaining so many wonderful performers and squeezing this crowd of about 600 into his attractive music facility, but the dormitories could use new paint and carpets.

*Donald Barnett, Asheville, NC*

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*Ellen Campbell and Bill Scharnberg after David Maslanka's Sea Dreams*



*Jeff Agrell with trio*



*A "cool" encore!*



*Trio Arundel*



*Tetracor*



*Soren Hermansson: I am...are You?*  
(photo: John Burch)



*Donna Dolson Roath and Jamie Sommerville*



*Geoffrey Simon leads another of many London Horn Sound arrangements*



*Karl Pituch performing "Les Adieux" by Curtis Curtis-Smith*  
(photo: John Burch)



*The Host with the most!*





# Horn Groups

- The concert featuring Arkady Shilkloper and John Clark was so good, it had a room full of hornists clapping afterbeats and applauding a saxophone player.  
 - Heard coming from the IVASI room: "I heard a clam! We're starting over!"  
 - The performances of Hungarian hornists András Szabó and Szabolcs Zempléni left many spellbound, especially in the females aged 18-25 demographic.  
 - Overheard: "You mean they've had deli sandwiches down there all week??!"

*John Baumgart  
Hoffman Estates, IL*



*Conservatoire Supérieur de Lyon Horn Ensemble (Michel Garcin-Marrou, director) in the Dunbar/Friedmann Amphitheater*



*Collegiate All Star Horn Ensemble, directed by David Krehbiel*



*Natural Horn Choir, led by Rick Seraphinoff*



*Doug Campbell directs a massed choir  
(photo: Heather Pettit)*



*University of Louisiana Horn Choir (Catherine Roche-Wallace, director) AFTER their performance*



*Hill's Angels (University of Wisconsin-Madison) at the Bronco Mall*



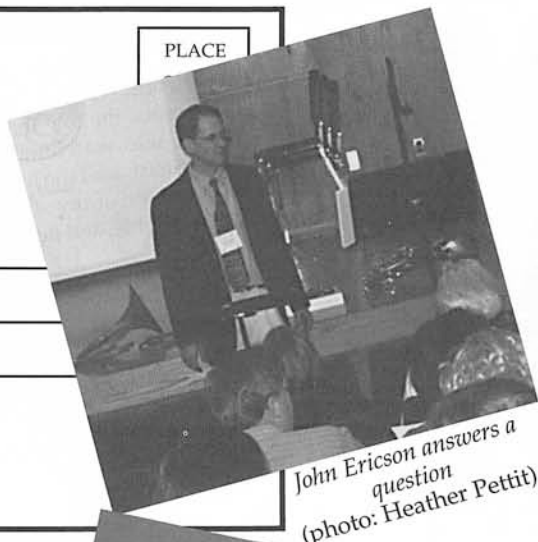
*Randy Gardner directs the Cincinnati College-Conservatory of Music Horn Choir*



# Lectures & Masterclasses

When I started attending IHS Symposia over twenty years ago, even the major guest artists performed standard repertoire pieces. It often seemed like a week-long contest over who could play the best Mozart or Strauss concerto. What impressed me most about this Symposium was the amount of new and unusual repertoire presented, and the courageousness exhibited by the featured artists, who presented pieces which really pushed the boundaries of what it's possible to do on the horn. This kept the week interesting and exciting for me, and helped me stay enthusiastic to the end!

*Cynthia Carr  
Associate Professor of Music  
University of Delaware  
Contributing Artist at this Symposium*



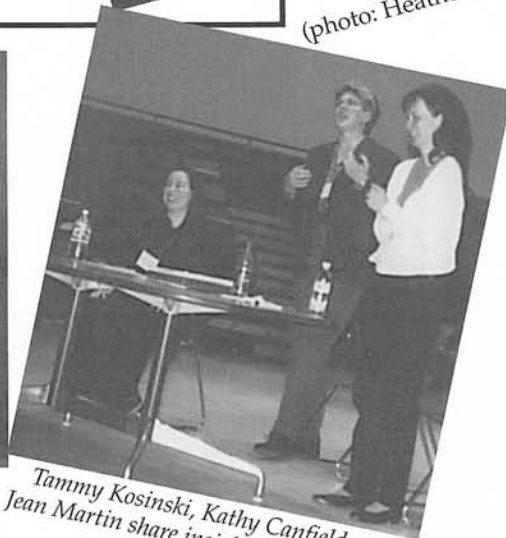
John Ericson answers a question  
(photo: Heather Pettit)



Sybille Mahni masterclass  
(photo: Heather Pettit)



Peggy DeMers demonstrates an alphorn



Tammy Kosinski, Kathy Canfield, and Jean Martin share insights on free-lancing



Tom Hiebert



David Jolley masterclass:  
András Szabó plays Strauss 2



Jamie Sommerville masterclass  
(photo: Heather Pettit)



David Krehbiel masterclass  
(photo: Heather Pettit)



## Exhibitors



Swiss Carbon Alphorn: You can take it anywhere! (photo: John Burch)

Many thanks for a wonderful experience. While there were many high spots, the one that stands out for me was watching my teacher, Louis Stout, lead the high school ensemble. One of my students was in that ensemble, and he will never forget it.

*John Morse, Payne, OH*

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Leigh Martinet  
Baltimore Horn Club  
Publications



Alexander: anybody want to buy a Tuben? (photo: John Burch)



IVASI, with Till on the screen... (photo: Jim Freund)



Finke: This'll take care of it!  
(photo: John Burch)



A Moosewood mouthpiece can make any horn sound good(?)  
(photo: John Burch)





# Atmosphere



*Your Advisory Council at work*



*Geoffrey Simon, John Clark, and Arkady Shilkloper: Tico Tico Rehearsal*



*Jeff Nelson (Canadian Brass) with fans*



*Getting an Early Start (photo: Heather Pettit)*



*Your Advisory Council STILL at work*



*Takin' a Break  
(photo: Heather Pettit)*



*The Artist's Perspective*



*Jim Patterson and Jim Decker, student and teacher*



*Heidi Vogel and Heather Pettit run the IHS booth*



*President Virginia Thompson and Bob Osmun share a moment*



*Does this constitute "Critical Mass"? (photo: Heather Pettit)*



*Students of Louis Stout gather*



# The Banquet



(photo: Jim Freund)



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Host Johnny Pherigo (far left) enjoys a moment of rest with his daughter (far right) and President Virginia Thompson, Secretary Nancy Jordan Fako, and AC members Marilyn Bone Kloss and Ab Koster.



Michael Hatfield, the vision of class

To all absent horn players.  
Wish you had been here. You missed excellent playing which emphasized chamber music, very informative lectures and great comradery. There were many interesting works new to my ears. Do check out the ConcertEtude by Esa-Pekka Salonen. If you can't find a copy of Esa Tapani's CD containing this work, you can hear him play it next year in Finland. It contains most every standard technique of horn playing and is a wonderful piece.

David Elliott  
Professor of Horn, University of Kentucky



The Boston Brass hangin' with Louis Stout



Eric Ewazen and Michelle Stebleton discuss their performance of his Sonata (or perhaps something else)

Nancy Joy and Brent Shires



Paul Austin and Cynthia Carr discuss a finer point



Doug Hill and Kristin Thelander



Arkady Shilkloper and John Clark (what are they talking about?)

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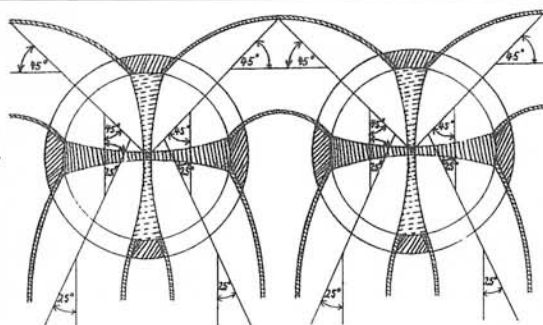
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# Greetings from Heaven, or Demonic Noise?

## A History of the Wagner Tuba

by William Melton

### Part 1: The Vision

Their repertoire is severely limited, but unsurpassed for sheer quality. They are the sonic embodiment of Valhalla, and attempts to describe their sound have always been fulsome: "solemn, dignified, and heroic,"<sup>1</sup> "dark and richly mellow,"<sup>2</sup> "very noble,"<sup>3</sup> "a totally unique, exalted, ceremonial character,"<sup>4</sup> "full and smooth,"<sup>5</sup> "a new brass timbre—something on the dark and smoky side,"<sup>6</sup> "holy and sovereign,"<sup>7</sup> "a profound strength,"<sup>8</sup> "rich, round, solemn,"<sup>9</sup> "a grave majesty,"<sup>10</sup> "very deep and sonorous,"<sup>11</sup> "characteristic tone that is more potent and somber than that of the horn,"<sup>12</sup> "a stately power and hallowed grandeur,"<sup>13</sup> "strange and individual, impossible to describe, and not to be forgotten, once heard."<sup>14</sup> Yet Wagner tubas have always presented a puzzle, both to prospective composers, and to the players themselves. The former disagreed so widely on how to notate for the instruments that the resultant confusion of transpositions still confounds novice tubists today. And the hybrid construction that produces a majestic sound in the hands of a skilled quartet also guarantees that less expert attempts end in intonational disaster.

Confusion is inherent in their very name. In German alone, they have been known variously as *Tuben*, *Wagner-Tuben*, *Ring-Tuben*, *Nibelungen-Tuben*, *Rheingold-Tuben*, *Siegfried-Tuben*, *Bayreuth-Tuben*, *Tenor-Tuben* and *Bass-Tuben*, *B-Tuben* and *F-Tuben*, *Horn-Tuben*, and *Waldhorn-Tuben*.<sup>15</sup> Historical and technical treatments of the instrument are often sketchy, hazy affairs. "There is a great deal of misinformation about these unusual instruments,"<sup>16</sup> wrote Nicholas Bessaraboff. Hans Kunitz put it even more bluntly: "Literature about the Wagner tuba consists mainly of assertions either dubious or erroneous."<sup>17</sup> A good argument exists then for an extensive treatment, and such long and tangled stories are best begun at the beginning.

They were conceived in the summer of 1853, a gleam in the fertile imagination of Richard Wagner, in Zurich exile after his participation in the Dresden uprising of the Revolution of 1848. In 1852, Wagner had met Mathilde Wesendonck, who would function as his muse for the next decade, and he was finishing the text of his next operatic project, the libretto called *Siegfrieds Tod*. Just over a year later, Wagner was preparing to sketch out musical ideas for the first part of *Das Rheingold*. On a journey from Chur to St. Moritz, he traveled through the Julier Pass on July 16, 1853. The pass is approached on the north side from the Oberhalbstein-Tal, a deep gorge carved out of rock by the swiftly flowing Oberhalbsteiner Rhein. Once above the gorge, a *Baedeker Guide* of the time describes "a very rewarding route through gloriously picturesque landscape, which opens on a superb view of the pass."<sup>18</sup>

The Julier Pass climbs to 2,284 meters (c. 7,493 feet), and is marked at its apex by two stone columns. These bear no inscriptions, but are thought to be Roman relics. *Baedeker* offered another explanation: "Others regard the columns to be of Celtic origin, the remnants of a place of sacrifice dedicated to the sun god Jul."<sup>19</sup> Here Wagner, after a self-described "wild excursion"<sup>20</sup> to the top of the pass and a view of the vast panorama, first grasped a tangible sense of the isolation of the Norse gods from mortal concerns—a feeling he later recounted as "the exalted impression of the sanctity of solitude, and the almost violent serenity of the stillness."<sup>21</sup> Here he first conceived his music for Valhalla.<sup>22</sup>

With *Das Rheingold*, Wagner radically changed his method of composition. His earlier works began with what Edgar Istel referred to as "wild, confusedly-written musical notation of single themes and motifs... From these predominantly one-staved, purely melodic, and unrelated first scribbles which only served to jar the memory, he developed the first so-called compositional sketch."<sup>23</sup> But now Wagner took a leap of imagination, melding his usual opening phases, the drafts of composition sketches and the orchestral sketches, into a single step. As Wagner put it, *Das Rheingold* "forced me into an entirely new way of sketching, whereby the first quick pencil outline was immediately transformed into full score."<sup>24</sup> Otto Strobel described Wagner's "new compositional method,"

which he followed in the balance of the music of *Rheingold* as well as the entire music of *Walküre*. The score was generated directly from a cursory pencil sketch. The compositional drafts of the two works differ greatly from all others by Wagner, in that they contain myriad specifics of instrumentation, and so offer a chance to verify to what extent Wagner already imagined the individual instruments at the stage of the first written draft.<sup>25</sup>

The first contiguous pencil sketches for the *Rheingold* music were begun on November 1, 1853. Wagner wrote Franz Liszt:

Friend! I am in a state of wonder! A new world lies open before me. The vast scene in *Rheingold* is finished: I see riches before me that I never dreamed possible. My powers I now see as boundless: inside me everything simmers and is made music.<sup>26</sup>

At the point where the E-flat world of the Rhine Maidens is left for that of the gods in Valhalla, Wagner noted his planned progression of leitmotifs: "(Valhalla: D-flat major)"<sup>27</sup> Love Curse—then: World Legacy—finally Valhalla."<sup>28</sup> The first notation of the Valhalla motif (see Example 1) was written whole on two staves, without corrections. It was scored for "trombones, dolce."<sup>29</sup>



Example 1: Das Rheingold: sketch of opening of Scene 2, the Valhalla motif at bottom left [Richard-Wagner-Museum, Haus Wahnfried, Bayreuth: A III a 1]

Wagner was somehow dissatisfied with the passage as it stood. Mathilde Wesendonck recalled one of the composer's habitual twilight visits.

At times it occurred that a thing did not please him, and he sought another method of expression. Such was the case with the construction of the Valhalla motif. I told him 'Master, it is good!' He countered: 'No, no, it has to be better yet.' He paced impatiently awhile, back and forth in the salon, before

finally running out altogether. On the next afternoon he did not appear, nor on the second nor third day afterwards. Finally he came in, quiet and unnoticed, sat down at the grand piano, and played the splendid motif exactly as before. 'Well?' I asked. 'Yes, yes! You were right, I cannot make it better!'<sup>30</sup>

Rather than altering the motif, he altered the instrumentation—and in the process introduced a new element into the orchestra. In the orchestral draft begun the following February, Wagner replaced the instrumentation marking to *Tuben* (see Example 2).<sup>31</sup>

In the Norse sagas that were the source of Wagner's *Ring*, the horn was a hugely important symbol. Horns appeared on helmets, were used as drinking vessels (the Valkyries served horns of beer and mead to fallen warriors in Valhalla), and of course as signal instruments. Heimdall, the Norse god of light and guardian of the rainbow bridge of the gods, was always depicted with his Giallar Horn. The 19<sup>th</sup>-century Wagnerian theorist Friedrich von Hausegger placed the horn even more intimately at the root of Norse beliefs.

Among the manifestations of the heavens that are present in Wotan [Odin], the moon (his forfeited eye)<sup>32</sup> is second only to the sun in importance. The moon also has a manifestation in sound, which has its roots in the similarities of its form (as crescent) with that of a horn. The fabled Giallar Horn is possessed by Heimdall, the "Giallar Sounder" and "Keeper of Herjan's Resounding Horn." The sound of this horn is so powerful that it can be heard throughout all worlds when Heimdall blows into it; particularly when Heimdall raises himself and blows the Giallar Horn with all his strength, awakening the gods before the great battle against the giants and monsters that precedes the destruction of the world...

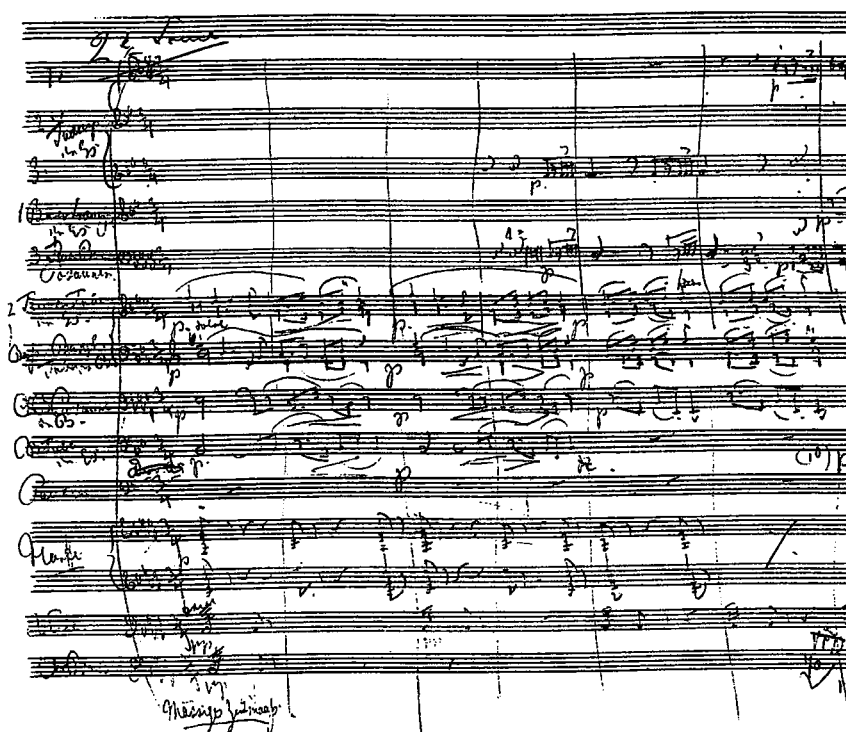
The Giallar Horn is kept under the holy tree, the World Ash Yggdrasil, and the eye that Odin pledged is associated with Mimir's spring which lies at the foot of the World Ash. The "Volo-spa"<sup>33</sup> relates:

Know you that Heimdall's horn is hidden  
Under the sky tall, holy tree;

A stream pours out, a strong waterfall  
From Valfather's pledge; know you, what this means?

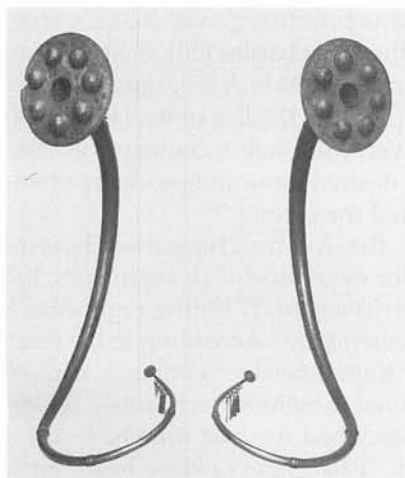
The stream that falls from Valfather's (Odin's) pledge is plainly the sonorous tone that pours from the horn (the forfeited eye, the moon) when it announces the coming of the Last Day. Only a very powerful impression would invoke such a vivid analogy, and we should not underestimate the conception our ancestors held of the horn and its power.<sup>34</sup>

Hermann Matzke and Hans Kunitz reasoned that an ancient bronze age Nordic horn, known today as the *lur*,<sup>35</sup> was the particular instrument that Wagner would have naturally associated with



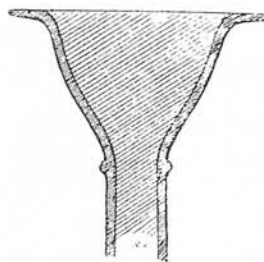
Example 2: Das Rheingold: scene 2, opening. Detail of page 44 of Wagner's first pencil score (produced February 1 to May 28, 1854), which calls for 2 Tenor Tubas in E-flat, and Bass and Baritone Tubas in B-flat [The Scheide Library, Princeton, N. J., Ms. 133; reproduced by the kind permission of William H. Scheide]

Norse myth.<sup>36</sup> Extant examples of the lur date back to well before 1000 BC: a semi-circular or S-shaped cast bronze horn whose length of two to three meters was evenly conical from mouthpiece to bell, to which was often affixed an ornate metal plate (perhaps a stylized representation of the sun).<sup>37</sup> The fixed mouthpiece was sometimes funnel-shaped, and remarkably like the modern horn mouthpiece. Examples excavated around the Baltic (Denmark, southern Sweden and Norway, northeastern Germany, and Latvia) are usually found in pairs of the same key, which has led to the assumption that they were also blown in pairs.<sup>38</sup> Extant art works usually depict them being blown with the bell upright.<sup>39</sup> How they were employed is a matter of speculation, but it has been ventured that the lur was blown in times of exultation, such as "the celebration of the tribe in homage to their chief, a feeling of the numinous during worship or sacrifice, or even the feeling of fear before the enemy."<sup>40</sup> The first and largest find in 1797 had brought the lur to the notice of the modern world. Seven further discoveries were made before the mid-19<sup>th</sup> century (and Wagner's musical occupation with Norse texts).<sup>41</sup> An astonished observer recorded in 1843, "several lures are so well preserved that they may still be blown..."<sup>42</sup> The sound modern players achieve on them is natural horn-like, but deeper and wilder, what Karl Geiringer called "noble and solemn sounds,"<sup>43</sup> and was elsewhere described as "something between a horn and a tenor trombone"<sup>44</sup> with "the loudest and most pleasing tone possible."<sup>45</sup> Maurice Faulkner questioned, "Did Richard Wagner have the lur in mind when he designed the 'Wagner-tuba,' a cross between the sound of the French horn and the trombone, to portray the prehistoric mood of 'The Ring of the Nibelungen' for his Nordic saga?"<sup>46</sup> It is not only possible, but logical. The first lur found in Germany was at Garlstedt in Lower Saxony about 1830. The Danish archaeologist C. J. Thomsen first dated and named the instruments in 1836,<sup>47</sup> and by the latter half of the century the lur had graduated to inclusion in general histories of music.<sup>48</sup> Wagner's work as an opera conductor had included residences on the Baltic in Königsberg and Riga in the 1830s.<sup>49</sup> His appetite for knowledge of Norse culture was great, and his collection of Nordic literature was extensive.<sup>50</sup>



Two of the lurs discovered  
in Brudevaelte, Zealand,  
in 1797

[National Museum of  
Denmark, Copenhagen:  
nos. 8114, 8115]



Cross-section of a Lur Mouthpiece from  
Brudevaelte from the collection of the  
National Museum of Denmark, Copenhagen  
[after Angul Hammerich, "Studien über die  
altnordischen Luren im Nationalmuseum zu  
Kopenhagen," *Vierteljahrsschrift für  
Musikwissenschaft* 10, (1894): 10]

The sound Wagner wanted was visionary. It was also to be functional. It has often been rightly pointed out that his goal in creating what would come to be known as Wagner tubas was to bridge the gap in timbre between horns and trombones.<sup>51</sup> Wagner's apprentice Engelbert Humperdinck confirmed that "their tone color was related to the horns, but stronger and better suited to combining with the chorus of trombones and trumpets."<sup>52</sup> When not used solistically, horns often serve as a sound thickener, a roux that binds and blends disparate sounds of winds and strings.<sup>53</sup> The more robust, direct Wagner tuba was meant to do the same for the brass section. As put by Richard Hofmann, "These tubas were created for a purpose, that of achieving a better blend and completion of the tone color of the brass instruments."<sup>54</sup>

Another intention of the composer is cited less often. His embrace of the new bass tuba (termed "contrabass tuba" by Wagner) left a decided gap between it and the other conical instruments, the horns. Into this gap he inserted the Wagner tubas: a tuba shape built on a smaller scale, yet retaining what Curt Sachs called "the considerable length of the horn tubing, and the horn mouthpiece, so that the sound color was made darker and more direct, without losing its nobility."<sup>55</sup> The conical instruments could then function as an autonomous choir in much the same way as the cylindrical choirs of trumpets (with bass trumpet, played on a trombone mouthpiece) and trombones (with bass trombone),<sup>56</sup> or that of the woodwinds. Alfred Lorenz christened this approach "the group principle," and found it yet another orchestral innovation unique to the *Ring*.<sup>57</sup>

Something akin to the sound that Wagner imagined already existed across Europe. The phenomenal development of brass instruments throughout the 19<sup>th</sup> century had coincided with a rise in militarism. The European powers, particularly Prussia, France, and Austria, found wind bands an excellent figurehead to advertise their military prowess. "There was a need for simple, reliable instruments which could be quickly mastered by enlisted or conscripted and for the most part illiterate soldiers."<sup>58</sup> The invention of working valve prototypes by Heinrich Stölzel in 1814 and Friedrich Blümel two years later<sup>59</sup> (and subsequent solutions and refinements) would result in a large number of new three-octave valved instruments, with nice wide intervals between harmonics, to fit the bill. Military bands that employed them prospered (in 1884, eleven European nations accounted for 1,389 bands)<sup>60</sup> and enjoyed great prestige. Austria may have lost the war against Prussia disastrously in 1866 (and France would undergo a similar experience in 1870/71), but the band of the 73<sup>rd</sup> Austrian Infantry Regiment and that of the Pari-





sian Guard bolstered national pride by sharing premier place with Prussia at the military band competition at the Paris Exhibition of 1867.<sup>61</sup>

In 1835, Wilhelm Friedrich Wieprecht<sup>62</sup> and Johann Gottfried Moritz<sup>63</sup> created the first practical bass tuba. Theirs was a complementary partnership. Wieprecht was a Prussian military Kapellmeister: he knew what was needed. Moritz was the head of a Berlin instrument firm which dated from 1798: he knew how to build it. The tuba they invented preceded the myriad family of bugle horns (some of which still exist today—cornet, fluegelhorn, alto horn, baritone, and euphonium). Wieprecht became director of Prussian military music, and completely reorganized the instrumentation of military bands throughout the kingdom. The bands flourished; a source in 1905 put the number of military musicians in the German Empire at over 17,000.<sup>64</sup>

Moritz handed over a prosperous business to his son Carl Wilhelm,<sup>65</sup> by whose initials the company would henceforth be known. The company produced a tenor tuba in 1838 and a B-flat cornet in 1841. Carl Wilhelm died in 1855, and his sons divided the duties when they came into their majorities: Wilhelm<sup>66</sup> directed the finances, and Johann Carl Albert<sup>67</sup> took care of making the instruments. The arrangement was propitious. In 1862, the firm was accorded the title Court Instrument Maker. Expansion brought band instrument workshops in Russia, Spain, the USA, the Cape Colony, Indonesia, and Hawaii (and the award of knighthood from King Kalakaua).<sup>68</sup> In 1866, Moritz was contracted by Wagner to furnish the *Tuba (Alpenhorn)* for *Tristan und Isolde*. Wagner also charged Moritz with constructing the bass trumpet and bass trombone prior to the Munich performances of *Das Rheingold* and *Die Walküre* in 1869 and 1870.

In 1843, Kapellmeister F. Sommer of Weimar developed the Euphonion (also called the Euphonium, and later the Baritone Horn—his preferred designation Sommerophone not having caught on). As the sound of such instruments recalled both trombone and horn, both types of players were called upon to play them, the *Allgemeine musikalische Zeitung* reporting in 1837, “Among the performers we heard the hornist Schunke from Berlin on the Tenor Horn, which displayed dexterity and a pleasant tone.”<sup>69</sup> Soon they were being made expressly for military hornists, who benefited from their increased volume in outdoor acoustics.<sup>70</sup> In the Prussian-administered Rhenish provinces to the west of Germany, a solution called the “Deutsches Horn” was made by Cologne instrument maker L. A. Schröder. As far away as Vienna, the press commented, “In its wide range of more than four octaves, the tone color is like the horn in the upper register, and like a tenor trombone in the lower.”<sup>71</sup> A local reviewer noted,

Though other instrument makers, particularly Mr. Sax in Paris, have managed to avoid the typical faults in their newly-constructed horns, they have not succeeded in producing a more effortless and louder tone without sacrificing the special quality of horn sound. This is something Herr Schröder has managed with complete success in his newly-devised

‘Deutsches Horn’... These horns have already been introduced into diverse military music corps within the Rhine province and Westphalia, and have firmly proven their efficacy in solo works as well as ensemble play. Herr Schröder has had numerous orders for his newly-invented horn...<sup>72</sup>

In 1842, the Belgian Adolphe Sax arrived in Paris and set up shop.<sup>73</sup> The next year saw him secure patents for his “Saxhorns.” His competitors, including Besson, Gautrot, Halary, and Raoux (as well as Wieprecht/Moritz in Berlin and Pelitti in Milan), claimed with some justification that they had already developed the instruments that earned Sax the patents, but the courts ruled for Sax.<sup>74</sup> By 1855, he offered a matched family of instruments, from the piccolo range



Adolphe Sax in 1841, lithograph by Baugniet  
[Collection Koninklijk Conservatorium  
Brussel/Conservatoire Royale de Bruxelles:  
Icono F II 13]

(petit Saxhorn suraigu in B-flat) to contrabass (Sax-bourdon in E-flat). Sax was undoubtedly a talented engineer (he had designed and built a new B-flat clarinet at the age of twelve),<sup>75</sup> but was equally gifted as a salesman. Berlioz was his first and greatest admirer, and many more composers wrote for his instruments, including Donizetti, Gounod, Halévy, Meyerbeer, Saint-Saëns, and Ambroise Thomas. Yet it was Sax’s wholesale success with French military contracts

that gave his instruments their greatest boost—in 1854, he became official supplier to the Imperial military, a year that saw Napoleon III order the complete reorganization of military music. By 1880, Sax was producing over 40,000 instruments a year.<sup>76</sup> However, the court battles took their toll; Sax died impoverished in Paris in 1894.<sup>77</sup> A biographer wrote: “With the removal of the plaintiff, the last of the lawsuits in which he had been involved for a half a century was concluded. All his life he had desired fame and peace. In attaining the first he had forfeited the second.”<sup>78</sup>

At mid-19<sup>th</sup> century, the Austro-Hungarian Empire boasted a military band for every one of its regiments: 102 infantry, 41 cavalry, 36 *Jägerbattalions*, 17 border regiments, 5 artillery, and 4 Tyrolean *Kaiserjäger*.<sup>79</sup> According to the strictures laid down by Army Kapellmeister Leonhardt, each of these formations was required to include four horns.<sup>80</sup> A German musical journalist described the first time he heard a Tyrolean *Kaiserjäger* band: “I had never before heard such

volume and strength, such pure and expressive tone, such collective agreement about character and gradation of brass instrument sound."<sup>81</sup> The composers Julius Fucik, Joseph Gungl, Emil Nikolaus von Reznicek, and Franz Lehar all began their careers in front of a military band, and Eduard Hanslick enthused, "The peaceful conquests that our army makes with the clarinet instead of the bayonette are not to be underestimated."<sup>82</sup> The march of the 60<sup>th</sup> Regiment, the Radetzky Victory March by F. W. Swoboda (with new orchestral garb courtesy of Johann Strauß Sr.), became the Empire's second, unofficial, national anthem.

Austria's largest supplier of brass instruments was located in Königgrätz in Bohemia, where Václav Frantisek Cervený<sup>83</sup> opened his firm in 1842. Two years later, he built the "Cornon." Though like a small tuba in shape, the Cornon was played with a horn-like funnel mouthpiece (and, necessarily, a horn-like leadpipe). The sound was praised as "big and supple."<sup>84</sup> The instruments were used in Austrian military bands as horn replacements (the tenor Cornon in B-flat, in an oval shape and with rotary valves, bears a remarkable resemblance to a tenor Wagner tuba): "With the Cornon, a prototypical outdoor instrument was created, because the normal narrow-bored and slow articulating horns in round form were too weak in tone for military bands, and their form was very uncomfortable for the cavalry."<sup>85</sup> Cervený also built a family of bugle horns in various sizes, keys, and shapes. At the Munich Exhibition in 1854, he won top honors over fifty-two competitors from the German states and the Austro-Hungarian Empire. Helped by his sons Jaroslav and Stanislav, Cervený opened workshops in Kiev and New York, and later in Spain and Switzerland. His profits would eventually surpass those of his next two competitors combined (Bohland & Fuchs, and Hüttel, both of Graslitz).<sup>86</sup> Kaiser Franz Josef I acknowledged Cervený's importance by making a state visit to the factory in Königgrätz on June 9, 1880. During an exhaustive tour of the facility (draped in blue and yellow bunting for the great occasion), the Kaiser took special note of Cervený's horn in F with elaborately decorative braces.<sup>87</sup>

At the door of the establishment Herr V. F. Cervený, joined by his sons, spoke of the unforgettable honor that had been accorded both the firm and Bohemian industry in general. He offered the benevolent sovereign his humblest and warmest thanks, at which His Majesty graciously deigned to answer: "I am pleased that you have such a beautiful and imposing business, I am quite satisfied, and thank you." At the end of the Kaiser's words, a hymn still echoed from inside the building as the band of the Opocno fire brigade began to play lustily from their outdoor stand. However, the vast crowd which had waited patiently in front of the factory for the Monarch to appear, easily drowned out the bandmen with their thunderous, persistent chorus of "God Bless the Kaiser!"<sup>88</sup>

There are various theories as to exactly which military instrument inspired Wagner. It is known that Wagner visited Sax's establishment, and was favorably impressed by the technical resources on view.<sup>89</sup> A sketch for the *Rheingold*

title page (written on the back of a scrapped page from the full score of the first scene) reveals a list of instruments that includes "4 Saxhorns—bass (B-flat), baritone (B-flat), tenor (E-flat), alto (B-flat)."<sup>90</sup> But Wagner's extensive travels across Europe had exposed him to a number of similar instruments.<sup>91</sup> In the orchestral draft begun in February 1854, the quartet of tubas was divided into two tenors in E-flat, one baritone in B-flat, and one bass in B-flat.<sup>92</sup> According to conductor Ferdinand Löwe, "While working on *Der Ring der Nibelungen* Wagner was staying in Venice (which at the time was still under Austrian Rule), and he often heard the Austrian military bands play on the Plaza San Marco. They invariably included some sort of tenor-baritone tuba instrument, whose singular sound made such a strong impression on Wagner that he took up this type of instrument for his own orchestra."<sup>93</sup> But as Christian Ahrens wrote, "The question of whether he was more influenced by Cervený's 'Cornon' or Schröder's 'Deutsches Horn' is of secondary importance."<sup>94</sup> More significant is what would eventually evolve into the Wagner tuba undoubtedly began as a military band horn-substitute, though Wagner would require considerable technical assistance to convert them to his needs. He spent the summer of 1862 in Biebrich am Rhein working on *Die Meistersinger*, and while he was there traveled repeatedly to Mainz to confer with his publisher Schott.<sup>95</sup> It has been attested that Wagner also visited the shop of Gebrüder Alexander while he was in Mainz. As related by Wilhelm Altenburg four decades afterwards, Wagner

found that the radiant, joyful tone of the horns (whose lower register was not as he wished) was not the right sound for the desired atmosphere. The baritones and tenor horns were too thick in tone and not supple enough for his dramatic purposes. According to Herr Alexander, Wagner once expressed himself in such fashion during his summer stay in Biebrich am Rhein (where he began the composition of *Meistersinger*) in 1862. He came repeatedly to Mainz to negotiate publishing matters with the firm B. Schott & Söhne, and also often appeared in the then small and humble workshop of Gebrüder Alexander (father and uncle of the present proprietor Herr [Franz] Anton Alexander), in order to hear various instruments that might serve as horn surrogates, to be played alternately with the horns. Diverse experiments were made to find a means of producing the desired tone color.<sup>96</sup>

The Alexander family can be traced back to 1663 in Sedan in northeastern France. They were most likely of Huguenot abstraction, as the 1685 revocation of the Edict of Nantes, the guarantor of Protestant civil rights, led to the family moving over the border to Germany. Franz Ambros Alexander<sup>97</sup> was resident in Mainz in 1782, when he petitioned for and received the right to make wind instruments. His youngest son, Kaspar Anton,<sup>98</sup> ran the business until his death in 1872. He and his two sons, Georg Philipp<sup>99</sup> and Franz Anton,<sup>100</sup> would have been present for Wagner's visits in 1862. That Wagner and Alexander made no immediate progress in realizing the wished-for tenor and bass tubas at that time is understandable: Alexander's renown and exper-



tise up to that time was in the manufacturing of woodwinds, especially clarinets. It was with the death of Philipp Alexander (Kaspar Anton's brother) in 1864 that Georg Philipp began sharing managerial decisions with his father, which included sending Franz Anton to Saxony, Vienna, and Prague to learn the techniques of brass instrument manufacture. After Franz Anton's return to Mainz, Alexander's excellent reputation for brass, and horns in particular, grew quickly.

For the excerpts from the *Ring* that were played in concert during the 1860s, band instruments were typically employed for what Wagner now called his tenor and bass tuba quartet. In 1862, Wendelin Weißheimer was assigned the difficult task of finding four such players for a performance of sections of *Das Rheingold*. As it seemed hopeless, he "tactfully inquired of Wagner whether he might not want to reorchestrate the parts of the more exotic instruments in the score, solely for concert use."<sup>101</sup> The well-meant suggestion elicited a testy response from the composer.

Dear Wendelin,

What are you thinking of, that there should be changes in the instrumentation of *Rheingold*? Certainly not! Everything stays just as it is; I have found the tubas everywhere—especially in Vienna—with the military, though to be sure under different names. Leave well enough alone!<sup>102</sup>

Despite his assurances, adequate players (or budgets for them) were apparently not always to be had. Wagner eventually wrote Weißheimer that concert realities were "turning the final scene of *Rheingold* into a horrible lot of work. If I only had the score: I have to rearrange the harps [originally six] for four, and much the same for the extra brass instruments."<sup>103</sup> Weißheimer dutifully returned the score via express mail, but could not resist an aside: "As far as the extra brass instruments, he [Wagner] was forced to do what I had suggested long before, at which he had come close to being extremely angry—he had to rearrange the parts."<sup>104</sup> Sometimes things went more smoothly. Wagner wrote to Heinrich Porges about a Prague concert in September 1863: "We need four supplementary horns for the Nibelung pieces, which in Budapest we simply took from the military, and they were adequate."<sup>105</sup>

Adequate, but not yet what he wanted. The tenor and baritone bugle horns provided roughly the right weight of sound and served as a necessary stopgap, but their tone ultimately lacked refinement (the influential academic Hugo Riemann would dismiss the sound of the entire family as "coarse, hollow, and dull").<sup>106</sup> Though Wagner composed four works for military band, he included alto, tenor, and baritone horns only once (the *Huldigungsmarsch* of 1864).<sup>107</sup> To Ludwig II, Wagner wrote:

I have hitherto employed several instruments in the orchestration of the Nibelungen that I became familiar with in Paris at the instrument-maker Sax (they were of his invention). Neither here [Munich], nor previously in Vienna, where I located these instruments with the military or attempted to substitute them with those correspondingly suitable, have I been

able to uphold any kind of standard. In fact, I now doubt whether any of the Sax-type instruments could be really practical and adequate for my purposes. As I am continuing to orchestrate further, I am in a real dilemma, and a precise investigation of these Sax-type instruments on the spot is essential, posthaste, in order to come to a decision.<sup>108</sup>

The ideal of primitive horn sound absorbed him still. Wagner wrote Ludwig at year's end, 1865, recasting the myth of Roland with himself as the hero, Ludwig as Charlemagne, and Wagner's collective enemies as Ganelon:

In great distress he [Roland] blew into Olifant, his magic horn. The Emperor Charlemagne heard his call. 'Roland is in danger!' 'No!' soothed Ganelon, the traitor. 'Roland is well. He is merely hunting.' The hero bleeds from ten fatal wounds. Again he blows a call to his friend. Charlemagne is worried, 'Roland is in mortal danger!' 'Not so!' swears Ganelon. 'Roland told me himself, do not be misled if you should hear his horn call. He is sporting in the mountains, on my oath.' And the Emperor was again quieted. Now Roland was dying, his head lay on the rocky scree of the valley of Roncevaux... Once more he blew into his magic horn with all his dying strength—it resounded tremendously, and then burst apart.<sup>109</sup>

Ludwig, deeply moved, telegraphed immediately, "I hear the horn's mighty sound. There is yet time. Here, to me!"<sup>110</sup> Eager and impatient to hear *Das Rheingold*, the King recognized the urgency of a solution to the horn-tuba quandary, and inquired of Wagner when was he "considering undertaking his trip to Vienna and Paris, and what is the situation with the new instruments?"<sup>111</sup> Wagner, however, found Sax the salesman distasteful. The utter failure of the Paris version of *Tannhäuser* in 1861 still rankled, and Sax had been a part of the memory:

In vast Paris it was not possible to bring together twelve horns, which in Dresden had so boldly resounded in the hunting call in the first act. Here I had to deal with a dreadful person, the famous instrument-maker Sax, who insisted on helping me with all sorts of surrogate saxophones and saxhorns. Moreover he was officially in charge of directing the backstage music. It was never possible to get the music played properly.<sup>112</sup>

Wagner never made a second investigative journey to Sax's workshop. Yet, the technical expertise necessary to construct his new instruments was still missing. A clue to where Wagner found this assistance can be found by looking at the tuba parts themselves. As fifth through eighth horns did eventually inherit the instruments, the hand of a hornist may be discerned in their development.

Much of the literature asserts that Wagner consulted Munich solo hornist Franz Strauss on the matter, "and together they evolved the instruments which became known as the Wagner tubas."<sup>113</sup> This idea has a certain circumstantial appeal—Strauss played the world premieres of four of Wagner's operas within a five-year period, and was often in Wagner's proximity during the latter's residence in Munich. Yet not one piece of documentary evidence has yet been pro-



duced to show that Strauss had a hand in designing the new tenor and bass tubas for the *Das Rheingold* and *Die Walküre* performances in Munich in 1869 and 1870. Richard Strauss made no such claim for his father,<sup>114</sup> writing simply (though not quite accurately) that Wagner had “invented a quartet of tubas.”<sup>115</sup> In fact, personal relations between Wagner and the hornist were execrable, as many accounts testify, and helping Wagner develop a pet project would have been a ludicrous suggestion to Strauss (nor was it in character for Wagner to have approached the hornist for a favor). As Kurt Janetzky, disagreeing with the majority of chroniclers, wrote: “Franz Strauss, who certainly could have given good advice, would not do so, as he categorically refused to speak to Wagner.”<sup>116</sup> The person who helped Wagner develop the idea into a workable reality was another hornist altogether.

*To be continued...*

## Notes

- <sup>1</sup>Raymond Bryant, “The Wagner Tubas,” *Monthly Musical Record* 67 (September, 1937): 153.
- <sup>2</sup>Dieter Michael Backes, *Die Instrumentation und ihre Entwicklung in Anton Bruckners Symphonien* (Diss., Mainz, 1993), vol. 1, 220–221.
- <sup>3</sup>Anon., *The Stage*, Feb. 1896, quoted in: John Webb, “Mahillon’s Wagner Tubas,” *The Galpin Society Journal*, 49 (March, 1996): 2.
- <sup>4</sup>Friedrich Eckstein, *Alte unnennbare Tage! Erinnerungen aus siebzig Lehr- und Wanderjahren* (Vienna, 1936), 155.
- <sup>5</sup>Hans Kunitz, *Instrumenten-Brevier* (Wiesbaden, 1961), 79.
- <sup>6</sup>Alfred Frankenstein, *A Modern Guide to Symphonic Music* (New York, 1966), 179.
- <sup>7</sup>Karl Geiringer, *Instrumente in der Musik des Abendlandes* (Munich, 1982), 208.
- <sup>8</sup>Wolfgang Ruf (ed.), *Lexikon Musikinstrumente* (Mannheim, 1991), 563.
- <sup>9</sup>Barry Millington, *Wagner* (Princeton, 1984), 221.
- <sup>10</sup>Robin Gregory, *The Horn. A Comprehensive Guide to the Modern Instrument & its Music* (London, 1969), 177.
- <sup>11</sup>Paul Schwes, *Das Konzertbuch. Sinfonische Werke* (Stuttgart, 1940), 201.
- <sup>12</sup>Bruno Kampmann, “Les Instruments de l’orchestre wagnerien,” *Larigot: Bulletin de l’Association des Collectionneurs d’instruments à Vent*, no. 13 (July, 1993): 10.
- <sup>13</sup>Kurt Janetzky and Bernhard Bruchle, *Das Horn. Eine kleine Chronik seines Werdens und Wirkens* (Bern and Stuttgart, 1977), 82.
- <sup>14</sup>Walter Piston, *Orchestration* (New York, 1955), 294. Comparing the instruments to the bass tuba, Cecil Forsyth called the tone “less ‘bullocky,’ quieter, and more ‘otherworldish.’” *Orchestration* (London, 1935), 153.
- <sup>15</sup>The confusion is sometimes exacerbated in English by the adoption of the word *Tuben* directly from the German. An argument for this usage is for precision of expression (to distinguish from the bass tuba): as Jeremy Montagu has written, “the Wagner tuba or, as it is usually known today, the tuben.” *The French Horn* (Buckinghamshire, 1990), 26. Yet precision is blurred if the singular form (*Tube*) is ignored, either because of unfamiliarity or because of its acoustical similarity to *tuba*. This unfamiliarity can easily result in linguistic hash, like the doubly plural title “Wagnerian tubens are growing in popularity.” *The School Musician* 42 (November 1970): 66. Still another usage adds the English plural to the German singular (*Tube[-s]*).  
Tradition has it that Hans Richter unwittingly coined the phrase “Wagner tuba,” during rehearsals for the first London *Ring*: his correct German pronunciation of *Tube* being understood acoustically by the English musicians as “tuba.” Reginald Morley-Pegge, “The Horn, and the Later Brass,” in: *Musical Instruments Through the Ages*, ed. Anthony Baines (Harmondsworth, 1978), 315. Whether or not this anecdote is true, the designation Wagner tuba(-s) now carries the advantage of being the most widespread name for the instrument in English. As formulated by Barry Tuckwell, “...the term ‘Wagner Tuba’ is convenient and leaves no doubt as to what instrument is intended.” *Horn* (London & Sydney, 1983), 90.
- <sup>16</sup>Nicholas Bessaraboff, *Ancient European Musical Instruments* (Boston, 1941), 144.
- <sup>17</sup>Hans Kunitz, *Die Instrumentation. Ein Hand- und Lehrbuch*, vol. 9: *Tuba* (Leipzig, 1968), 889. Robert Pinson Bobo agreed: “In spite of the fact that a number of authors have written articles about the Wagner Tuben, the material is incomplete, debatable, and somewhat inaccessible...” *Scoring for the Wagner Tuben by Richard Wagner, Anton Bruckner, and Richard Strauss* (DMA Thesis, Miami, 1971), 2.
- <sup>18</sup>Karl Baedeker, *Die Schweiz. Handbuch für Reisende* (Koblenz, 1854), 311.
- <sup>19</sup>*Ibid.*, 312.
- <sup>20</sup>Letter to Minna Wagner, undated (between 17 and 20 July 1853), in: Richard Wagner, *Sämtliche Briefe*, vol. 5 (September 1852–January 1854), ed. Gertrud Strobel and Werner Wolf (Leipzig, 1993), 363.
- <sup>21</sup>Richard Wagner, *Mein Leben*, vol. 2 (Munich, 1911), 590.
- <sup>22</sup>Curt von Westernhagen, *Wagner* (Zurich, 1979), 182.
- <sup>23</sup>Edgar Istel, “Wie Wagner am ‘Ring’ arbeitete,” *Die Musik* 10, no. 20 (July, 1910): 69.
- <sup>24</sup>Richard Wagner, *Mein Leben*, vol. 2, 599.
- <sup>25</sup>Otto Strobel, “Die Kompositionsskizzen zum ‘Ring des Nibelungen,’” *Bayreuther Festpielführer*, 1930: 116–117.
- <sup>26</sup>Letter from Richard Wagner to Franz Liszt, beginning of November 1853, in: Erich Kloss and Hans Weber, *Richard Wagner über den Ring des Nibelungen* (Leipzig, 1913), 50.
- <sup>27</sup>Franz Dubitzky wrote that to Beethoven D-flat major meant “always *maestoso*!” and to Berlioz “*majestic*.” “Der Character der Tonarten bei Wagner,” part 2, *Die Musik* 12, vol. 15 (May, 1913): 227. Wagner was no believer in absolute meanings for keys, but wrote Theodor Uhlig on May 31, 1852, that “the supposed individuality of keys is only convincing in terms of the reality of the individuality of instruments...so that the characteristic of a key (E major or E-flat major) is very different thing when a violin or a wind instrument is in the foreground...” *Sämtliche Briefe*, vol. 4, ed. Gertrud Strobel and Werner Wolf (Leipzig, 1979), 385–386. It is interesting to note that Wagner had previously employed D-flat major to characterize the divine in *Lohengrin* (Act 1: “Gott allein soll jetzt in dieser Sache noch entscheiden!”), and would later in *Götterdämmerung* (Act 2, Scene 4: “Heilige Götter, himmlische Lenker!”).
- <sup>28</sup>Curt von Westernhagen, *Die Entstehung des “Ring”: dargestellt an den Kompositionsskizzen Richard Wagners* (Zurich, 1973), 45.
- <sup>29</sup>*Ibid.*, 46.
- <sup>30</sup>Richard Wagner, *Richard Wagner an Mathilde Wesendonck. Tagebuchblätter und Briefe 1853–1871* (Berlin, 1906), VIII.
- <sup>31</sup>Westernhagen, *Die Entstehung des “Ring,”* 46.
- <sup>32</sup>Odin’s maternal uncle Mimir gained wisdom from dipping his drinking horn into the fountain at the roots of the World Ash Tree. Odin’s thirst for wisdom was so great, that he willingly sacrificed an eye for the right to drink from the fountain.
- <sup>33</sup>One of the oldest and finest poems of *The Elder Edda*.
- <sup>34</sup>Friedrich von Hausegger, *Unsere deutschen Meister* (Munich, 1901), 215.



<sup>35</sup>"Lur" was an inappropriate 19<sup>th</sup>-century rechristening of the instrument: the lur of Norse sagas was a birch-bark covered horn.

<sup>36</sup>Hermann Matzke, "Von den alten Luren," in: *Holz- und Metallblasinstrumente. Zeitschrift für Instrumentenbau 1881-1945*, ed. Günter Dullat (Siegburg, 1986), 252. Hans Kunitz wrote: "The Wagner tubas are actually built along the same structural principle as the Nordic bronze age lurs: slender, conical brass instruments blown with a deep cup or funnel formed mouthpiece. Their sound... is of consummate beauty, soft and full, extraordinarily flexible, and capable of a spectrum from the most delicate pianissimo to the loudest fortissimo. The same could be said for the Wagner tuba..." *Die Instrumentation. Ein Hand- und Lehrbuch*, vol. 9: Tuba, 902. Intriguingly, like the Wagner tuba, the lur's "chief musical problem was that of intonation." Volrad Kluge, "Luren—bronzezeitliche Nordland-Trompeten," *Posaunenchor. Zeitschrift der evangelischen Posaunenarbeit*, no. 2 (1998): 52.

There was something of a lur revival: Wilhelm Kempff actually wrote parts for three lurs in his *Hermannschlacht* (1917). The lur was an attractive icon for Scandinavian nationalism, but was also seized upon by the National Socialists in Germany as part of their glorification of a mythologized Nordic past.

<sup>37</sup>The horn was also associated with the sun in the *Edda* ("Hrafnagaldur"), in "a wonderful, superbly imaginative scene: accompanying the rising sun with the sound of the horn." Hausegger, 213. The casting of the bronze lurs represented an advanced level of metallurgy that Günter Dullat maintained would not be rivalled until the Nuremberg Trumpet School of the late Middle Ages, the better part of three thousand years later. *Metallblasinstrumentenbau. Entwicklungsstufen und Technologie* (Frankfurt, 1989), 25.

<sup>38</sup>Jeremy Montagu found the differences in paired lur mouthpieces similar to differences in the cor alto and cor basse of known baroque and classical horn mouthpiece pairs. "Mouthpiece Development of the Bronze Lur and its Musical Consequences," *The Bronze Lurs*, ed. Cajsa S. Lund. Royal Swedish Academy of Music Publication No. 53 (Stockholm, 1986), 213.

<sup>39</sup>Hubert Schmidt, "Die Luren von Daberkow, Kr. Demmin," *Prähistorische Zeitschrift* 7, nos. 3/4 (1915): 140.

<sup>40</sup>Robert Spillmann, "Altnordische Luren. Die Blashörner der Germanen," *Das Orchester* 48, nos. 7-8 (July/August, 2000): 20. Spillman notes that the lur's prototype may have been constructed of a number of steer horns stuck one into another, in possible imitation of the preserved tusks of long-extinct mammoths.

<sup>41</sup>In 1803, 1808, 1811, 1838, 1845, 1846, and 1850 (close to sixty examples are currently known): Cajsa S. Lund, "The 'phenomenal' bronze lurs: Data, problems, critical discussion," *The Bronze Lurs*, 24.

<sup>42</sup>J. A. Worsaae, *Danmarks Oldtid* (Copenhagen, 1843), 28, quoted in: Hans Christian Broholm, William P. Larsen and Godtfred Skyerne, *The Lures of the Bronze Age. An Archaeological, Technical and Musicological Investigation* (Copenhagen, 1949), 83.

<sup>43</sup>Geiringer, 15.

<sup>44</sup>F. Behn, "Die musikwissenschaftliche Bedeutung der Luren von Daberkow," *Prähistorische Zeitschrift* 7, nos. 3/4 (1915): 178.

<sup>45</sup>Andreas Oldeberg, *A Contribution to the History of the Scandinavian Bronze Lur in the Bronze and Iron Ages. Acta Archaeologica*, vol. 18 (Copenhagen, 1948), 82.

<sup>46</sup>Maurice Faulkner, "The Drone Sound—A Basis for Cult and Emotional Activities in Primitive Societies: A Possibility for the Use of the Bronze Lur," *The Bronze Lurs*, 222.

<sup>47</sup>C. J. Thomsen, *Ledetraad til Nordisk Oldkyndighet* (Stockholm, 1836).

<sup>48</sup>The signal example is François-Joseph Fétis, *Histoire générale de la musique*, vols. 1-4 (Paris, 1869-1876).

<sup>49</sup>An early example of Wagner's fascination with powerful horn sound is his arrangement of the Hunting Chorus from Weber's *Euryanthe* (WWV 46C) for his hornists in Riga, who he described as "superb." Letter to Louis Schindeldeisser, September 17, 1837, in: *Sämtliche Briefe*, vol. 1, 1830-1842, ed. Gertrud Strobel and Werner Wolf (Leipzig, 1979), 335. Wagner expanded Weber's original four horns and bass trombone to twelve horns (nine in E-flat and three in B-flat basso).

<sup>50</sup>Wagner's Dresden library contained a large number of German translations of Norse sagas. For a listing, see: Richard Wagner, *Dokumente zur Entstehungsgeschichte des Bühnenfestspiels Der Ring des Nibelungen*, ed. Werner Breig and Harmut Fladt. *Sämtliche Werke*, vol. 29, I (Mainz, 1976), 17-18.

<sup>51</sup>Fritz Volbach, *Das moderne Orchester. 1. Die Instrumente des Orchesters. Ihr Wesen und ihre Entwicklung* (Leipzig and Berlin, 1921), 106; Janetzky and Brühle, 82; Millington, 221; Raymond Bryant and Anthony C. Baines, "Wagner Tuba," *The New Grove Dictionary of Musical Instruments*, ed. Stanley Sadie (London, 1984), vol. 3, 831.

<sup>52</sup>Engelbert Humperdinck. *Instrumentationslehre*, ed. Hans-Josef Irmen. *Beiträge zur rheinischen Musikgeschichte* 128 (Cologne, 1981), 130. Or, as put by Cecil Forsyth, "In particular they were to be strong enough to support and contrast with the Trombones and Trumpets..." (151).

<sup>53</sup>The horn is so effective at this task that lesser composers often overuse it. A student remembered Richard Strauss saying sarcastically: "Nothing gets old as quickly as continuous four-voiced chords in the horns! He calls this 'horn paste.'" Kurt Stiebitz, "Richard Strauss als Lehrer," *Musik im Unterricht* 43, no. 2 (1952): 46. Elsewhere Strauss deprecated what he called the "4 horn organ sound." Richard Strauss and Joseph Gregor, *Briefwechsel* (Salzburg, 1955), 274.

<sup>54</sup>Richard Hofmann, *Praktische Instrumentationslehre*, vol. 4: *Die Trompeten, Cornette, Posaunen, Tuben und Schlaginstrumente* (Leipzig, 1893), 58.

<sup>55</sup>Curt Sachs, *Handbuch der Musikinstrumentenkunde* (Leipzig, 1930), 280.

<sup>56</sup>Wagner designated the instrument the "contrabass trombone." Paul Bekker went even further in separating Wagner's brass, finding four distinct, autonomous groups (horns, trumpets, trombones, and tubas): "...all four different brass groups, each of them four-voiced, providing, in other words, four choirs which may be employed singly or, for special purposes, together." *The Orchestra* (New York, 1963), 185.

<sup>57</sup>Alfred Lorenz, "Das 'Gruppenprinzip' in der Instrumentation des 'Ring.'" *Bayreuther Festpielführer*, 1937: 112. In the long pause between *Lohengrin* and *Das Rheingold*, Wagner addressed the interrelation of instrumental groups in part three of the essay *Oper und Drama. Gesammelte Schriften und Dichtungen*, vol. 4 (Leipzig, 1907), 165-168.

<sup>58</sup>Bessaraboff, 140.

<sup>59</sup>Herbert Heyde, *Das Ventilblasinstrument. Seine Entwicklung im deutschsprachigen Raum von den Anfängen bis zur Gegenwart* (Wiesbaden, 1987), 21.

<sup>60</sup>August Kalkbrenner, *Die Organisation der Militärmusikchöre aller Länder: Mittheilungen über die dienstlichen und socialen Verhältnisse der Musiker und Dirigenten sämtlicher Militärmusik-Kapellen aus 16 verschiedenen Ländern. Louis Oertel's Musikbibliothek* no. 6 (Hanover, 1884), 193-194.

<sup>61</sup>Among the judges were Hans von Bülow, Leo Delibes, Eduard Hanslick, and Ambroise Thomas. Prussian Kapellmeister Wilhelm Wieprecht grumbled that the Austrians may have been good at drill, and the French manner virtuosic, but his "Prussians possessed the best balance of training, understanding, and tech-

nique." August Kalkbrenner, *Wilhelm Wieprecht. Sein Leben und sein Wirken nebst einem Auszug seiner Schriften* (Berlin, 1882), 63.

<sup>62</sup>(1802-1872).

<sup>63</sup>(1777-1840).

<sup>64</sup>Josef Eckhardt, *Zivil- und Militärmusiker im Wilhelminischen Reich. Studien zur Musikgeschichte des 19. Jahrhunderts*, vol. 49 (Regensburg, 1978), 48. Naturally, the amount of paying jobs on the side was finite, and according to the *Deutsche Musiker-Zeitung*, "Thousands of trained civilian musicians are being forced out of their profession by moonlighting army musicians." *Ibid.*, 96. The military bands' stylish uniforms added greatly to their appeal, and because they were already on salary they could work extra jobs for less than their civilian counterparts. A Berlin garrison tariff table from 1902 showed that a bandsman earned only 7.5 Reichsmarks for playing a nine-hour service, though earnings were slightly higher on weekends. *Ibid.*, 116.

<sup>65</sup>(1811-1855).

<sup>66</sup>(1837-1872).

<sup>67</sup>(1839-1897).

<sup>68</sup>A knighthood either posthumous (Carl Wilhelm had died in 1855) or collective (his initials were still inscribed on all of the firm's products), as the King decreed in 1888: "Know Ye, that We have appointed and Commissioned, and by these presents We appoint and Commission C. W. Moritz be Knight Commander of our Royal Order of The Star of Oceania, to exercise and enjoy all the Rights, Pre-eminences and Privileges to the same of right appertaining, and to wear the Insignia as by Decree created." Anon., *Zur Hundertjahrfeier der Musikinstrumenten-Fabrik C. W. Moritz, Hoflieferant, Berlin: 1. April 1908* (Berlin, 1908), 13.

<sup>69</sup>"Nachrichten: Dresden," *Allgemeine musikalische Zeitung* 39, no. 47 (November, 1837): 764.

<sup>70</sup>There were so many valved bugle horns in the tenor-baritone range, the contemporary observer Heinrich Welcker von Gontershausen was moved to comment: "Almost every maker is working on a different model. Even worse, most bestow a new name on every instrument on which they make even a small modification. We are so unusually rich in instrument names that musicians themselves often do not know which instrument is meant when they hear of a new one." *Neu eröffnetes Magazin musikalischer Tonwerkzeuge: dargestellt in technischen Zeichnungen aller Saiten-, Blas-, Schlag- & Friktionsinstrumente; unter Aufnahme der neuesten Verbesserungen und darauf bezüglichen statistischen Notizen* (Frankfurt, 1855), 410. Some of the more colorfully named examples were the Glycleide, Amateur Voice Horn, Ballad Horn, Euphonic horn, Phonikon, Bassoon Horn, Herculesophone, Bassalt, Neophon, Orpheon, Sediphon, Sudraphon, and Hell's Horn (named for its Viennese inventor, Ferdinand Hell).

<sup>71</sup>"Industrielles: Der Instrumentenmacher Schröder in Köln...", *Wiener allgemeine Musik-Zeitung* 7 (1847): 326.

<sup>72</sup>Ferdinand Rahles, "Deutsches Horn (Cor allemand), das von Hrn. L. A. Schröder in Köln neu erfundene Blech-Instrument," *Neue Zeitschrift für Musik* 15, vol. 1 (January 11, 1848): 23.

<sup>73</sup>Born Antoine-Joseph Sax in Dinant in 1814, he learned the instrument trade from his father, and studied flute and clarinet at the Brussels Conservatory.

<sup>74</sup>Sax's Belgian biographer Malou Haine detailed forty-eight different court cases involving Sax from 1847 to 1876, in *Adolphe Sax [1814-1894]. Sa vie, son oeuvre et ses instruments de musique* (Brussels, 1980), 207-217. Clifford Bevan related wryly that French accounts "tend to show Sax in the same light as American writers show George Washington—although if Sax had chopped down the cherry tree he would have patented his axe." Bevan, *The Tuba Family* (London, 1978), 104.

<sup>75</sup>Wilhelm Altenburg, "Adolphe Sax und seine Verdienste um den Instrumentenbau," *Holz- und Metallblasinstrumente*, 66.

<sup>76</sup>Christian Ahrens, *Eine Erfindung und ihre Folgen. Blechblasinstrumente mit Ventilen* (Kassel, 1986), 97.

<sup>77</sup>To his credit, Sax is known to have been financially generous with Berlioz. Considering his poverty at the end, it is somewhat ironic that his image presently graces the Belgian 200 franc bill (his phenomenally successful saxophone is depicted on the reverse side).

<sup>78</sup>Wally Horwood, *Adolphe Sax 1814-1894. His Life and Legacy* (Baldock, Herts, 1983), 144.

<sup>79</sup>A chapter is devoted to each in Emil Rameis' *Die österreichische Militärmusik von ihren Anfängen bis zum Jahre 1918* (Tutzing, 1976). This list was augmented by bands of garrisons, militia, corps of engineers, firemen, and bombadiers, and the navy, each of which had different instrumental configurations than the infantry.

<sup>80</sup>Rameis, 44-45, 199.

<sup>81</sup>Wilhelm Altmann, "Die Umgestaltung des Metall-Blasinstrumentenbaues durch F. V. Cervený in Königgrätz," *Zeitschrift für Instrumentenbau* 12, no. 4 (November 1, 1891): 45.

<sup>82</sup>Eduard Hanslick, "Österreichische Militärmusik," *Aus dem Concertsaal. Kritiken und Schilderungen aus den letzten 20 Jahren des Wiener Musiklebens* (Vienna, 1870), 52.

<sup>83</sup>(1819-1896).

<sup>84</sup>Wilhelm Altmann, "Die Umgestaltung des Metall-Blasinstrumentenbaues durch F. V. Cervený in Königgrätz (Fortsetzung)," *Zeitschrift für Instrumentenbau* 12, no. 5 (November 11, 1891): 63.

<sup>85</sup>Günter Dullat, *V. F. Cervený & Söhne 1842-1992* (Nauheim, 1992), 25.

<sup>86</sup>*Ibid.*, 8.

<sup>87</sup>Christian Stefan, *Seine kaiserliche und königlich apostolische Majestät Franz Josef I. In der Musikinstrumentenfabrik von V. F. Cervený & Söhne zu Königgrätz am 9. Juni 1880* (Prague, 1880), caption of illustration between pages 10-11. Stefan was a schoolmaster in Königgrätz, and his account lovingly details every aspect of the Kaiser's visit from 7:00 a.m. arrival until 9:30 p.m. departure.

<sup>88</sup>*Ibid.*, 18-19.

<sup>89</sup>The date of the visit is unknown, a Wagner biographer surmising: "The undetermined date of his [Wagner's] visit to Sax could only have fallen during the short Paris stay from 9 until 28 October 1853..." Westernhagen, *Die Entstehung des "Ring,"* 46. Wagner's own chronicle of that Parisian trip records personal (Berlioz among them) and theatrical visits, but nothing about a visit to Sax's shop. Richard Wagner, *Das braune Buch* (Zurich, 1975), 122-123.

<sup>90</sup>Robert Bailey, "The Method of Composition," in: *The Wagner Companion*, ed. Peter Burbidge and Richard Sutton (New York, 1979), 294.

<sup>91</sup>Hans Kunitz proposed Dresden, Vienna, and Switzerland as likely venues for Wagner to have heard the band instruments (*Die Instrumentation*, 886). Eugen Brixel traced Wagner's personal involvement with military bands from 1840 until 1882 in "Richard Wagners Beziehung zur Militärmusik," in: *Bläserklang und Blasinstrumente im Schaffen Richard Wagners*, ed. Wolfgang Suppan (Tutzing, 1985), 177-187.

<sup>92</sup>Edgar Istel, "Wie Wagner am 'Ring' arbeitete," 74.

<sup>93</sup>Eckstein, 154-155. Wagner resided in Venice from August 29, 1858, to March 24, 1859, and did indeed hear and praise a concert of an Austrian Navy band on October 23, 1858.

<sup>94</sup>Ahrens, *Eine Erfindung und ihre Folgen*, 50. One might well add Moritz and Sax to this list.

<sup>95</sup>Wagner also repeatedly pestered Schott for more advance funds. He did not receive them.

<sup>96</sup>Wilhelm Altenburg, "Die Wagnertuben und ihre Einführung



in die Militärmusik," *Zeitschrift für Instrumentenbau* 31, no. 30 (1910/11): 1106.

<sup>97</sup>1753-1802.

<sup>98</sup>1803-1872. Kaspar Anton Alexander was born 18 January 1803; his father Franz Ambros had died six weeks earlier on December 1, 1802.

<sup>99</sup>1843-1897.

<sup>100</sup>1838-1926.

<sup>101</sup>Wendelin Weißheimer, *Erlebnisse mit Richard Wagner, Franz Liszt und vielen anderen Zeitgenossen nebst deren Briefen* (Stuttgart and Leipzig, 1898), 181.

<sup>102</sup>Letter from Richard Wagner to Wendelin Weißheimer, undated (October 17 or 18, 1862?), in: *Ibid.*, 182.

<sup>103</sup>Letter from Richard Wagner to Wendelin Weißheimer, undated, in: *Ibid.*, 216.

<sup>104</sup>*Ibid.*, 217. What "rearrange" meant in this case is not exactly clear, though retransposition, redistribution, and possibly reduction were involved.

<sup>105</sup>Letter from Richard Wagner to Heinrich Porges, September 27, 1863, in: Hans Kunitz, "Die Herkunft der Wagnertube," *Instrumentenbau-Zeitschrift* 18, no. 9 (1964): 310.

<sup>106</sup>Hugo Riemann, *Allgemeine Musiklehre* (Berlin, 1922), 154.

<sup>107</sup>WWV 97. A later version for full orchestra (1871) jettisons the bugle horns.

<sup>108</sup>Letter from Richard Wagner to King Ludwig II, September 16, 1865, in: *Richard Wagner und König Ludwig II., Briefwechsel*, vol. 1, ed. Otto Strobel (Karlsruhe, 1936), 184. The phrase "Sax-type instruments" has often been quoted out of context, as proof that Wagner was still planning to employ a full set of Sax-made instruments to play the Wagner tuba parts. But the balance of the letter makes Wagner's intention clear—he was interested in Sax's ideas, but was already in doubt about Sax's instruments. In any case, his use of the term "Sax-type" had become generic (Sax was after all the best-known brand in Europe), and referred to any and all of the military instruments that might serve his purpose.

<sup>109</sup>*Richard Wagner und König Ludwig II. von Bayern: Briefwechsel*, ed. Kurt Wölfel (Stuttgart, 1993), 62.

<sup>110</sup>Jörg Riedlbauer, "König Ludwig II. und Richard Wagner—Das Politikum einer Künstlerfreundschaft," *Musik in Bayern* 51 (1995): 63.

<sup>111</sup>Letter from King Ludwig II to Richard Wagner, September 26, 1865, in: *Richard Wagner und König Ludwig II., Briefwechsel*, vol. 1, 189.

<sup>112</sup>Richard Wagner, *Mein Leben*, vol. 2 (Munich, 1911), 747.

<sup>113</sup>Bryant, "The Wagner Tubas," 151. Other writers that repeat this claim are Bobo (5), Hans Pizka (*Hornlexikon* [Kirchheim, 1986], 460), and the present author ("Franz Strauss: A Hero's Life," *The Horn Call* XXIX, no. 2 [February, 1999]: 26).

<sup>114</sup>Richard Strauss, "Erinnerungen an meinen Vater," *Betrachtungen und Erinnerungen*, ed. Willi Schuh (Zurich, 1981).

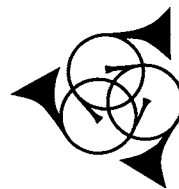
<sup>115</sup>Hector Berlioz, *Instrumentationslehre*, enlarged and edited by Richard Strauss (Frankfurt, 1905), 354.

<sup>116</sup>Kurt Janetzky, *Aus der Werkstatt eines Hornisten* (Vienna, 1993), 69, also in: *Bläserklang und Blasinstrumente im Schaffen Richard Wagners*, 113. James Keays also rejected the idea of Franz Strauss helping Wagner in this way in his *An Investigation into the Origins of the Wagner Tuba* (DMA Thesis, University of Illinois at Urbana-Champaign, 1977), 3-4.

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Princeton, Helga Schütze of the National Museum of Denmark, and Johan Eeckeloo of the Royal Conservatory of Brussels. Thanks are also due to Hans Pizka for sharing the products of his research, and to Charles Putnam for his sage advice.

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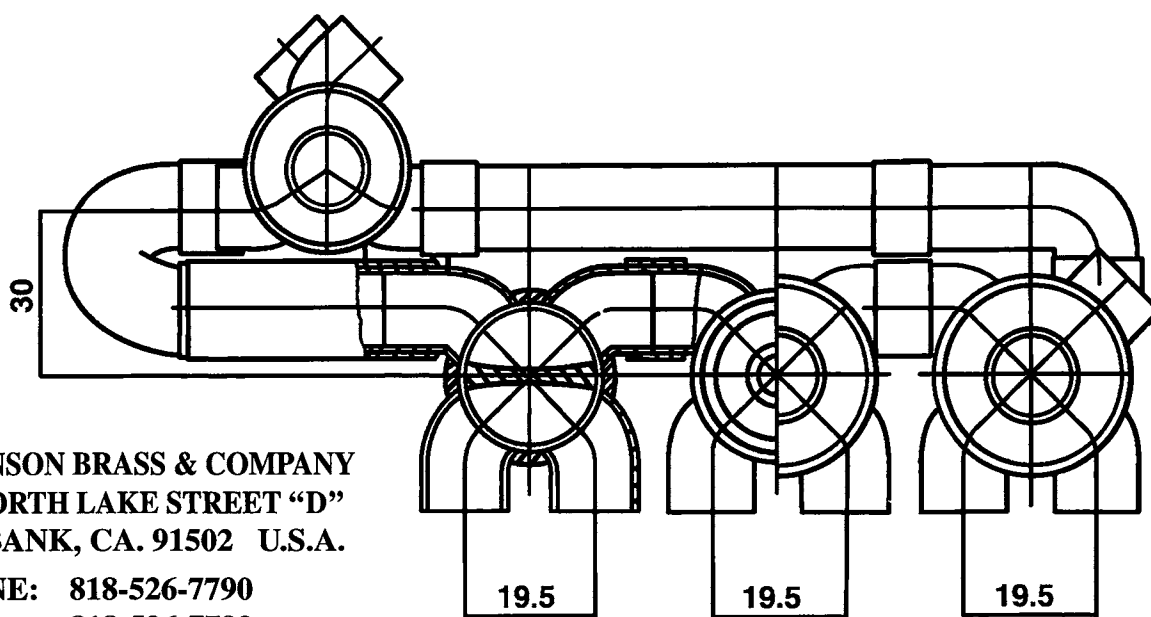
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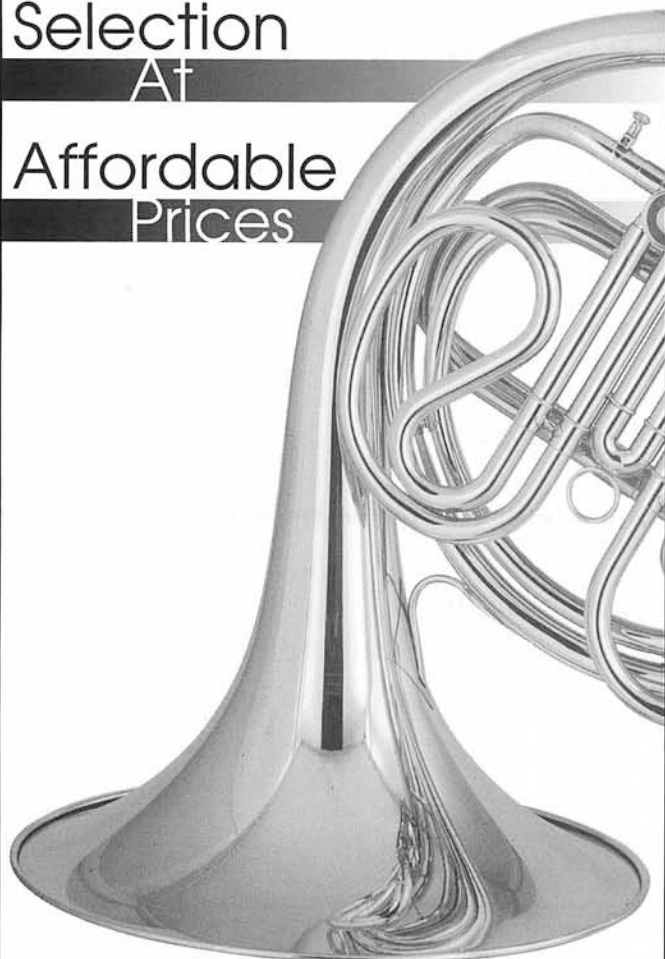
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# Technique Tips

by Jeffrey Agrell, Series Editor

## #2: Power Scales

In the preceding column, "Quick Study," Tip No. 4 suggested that looking for familiar patterns within strings of notes is one way to solve certain technical problems very quickly. You may have caught the important qualifying phrase concluding this tip: *"Assuming these scales have been previously practiced, you can sail through the complex licks...."*

There's the rub, previously practiced. We all know our scales, or we did at one time; very likely we still review them occasionally if not practice them exactly as we did in days of yore. Um, what scales, exactly? Probably most of us, when we practice scales at all, practice major scales and possibly a chromatic scale now and then. Up an octave (or perhaps two or even three), and down again.

This is certainly something we should know how to do, but doing only major scales and only in this way builds limits into our technique. What we know then is just octave scales, always starting on the same note, the tonic. How often do we encounter scales of one and two octaves?

Mostly—as in the Shostakovich examples presented in the last issue—we encounter parts of scales. We will, of course, have some familiarity with these parts from our octave scale practice, but we could acquire much stronger scale technique by breaking the long scales into shorter sections and then working for technical levels much higher than those we are accustomed to with one- or two-octave scales. By practicing smaller sections, we can repeat sections of the scale many more times than we normally do when we practice "long" scales, thus elevating technique by building "automatic" patterns into the fingers. When the shorter patterns are thus learned, they are much more useful in building the "long" scales than vice-versa.

We also tend to practice only major scales (does anyone except jazz players really practice harmonic and melodic minor scales once they've passed their scale proficiency exam?). The Shostakovich example last issue demanded parts of major, minor, chromatic, and modal (especially Locrian) scales in various keys and registers in quick succession. By practicing "power scales"—parts of scales honed to a high technical level—the difficulty of such passages is greatly reduced, and, for lagniappe, sightreading abilities are delightfully and noticeably thereby enhanced.

The most basic power scale is a major pattern, scale steps 1-5.

start very slowly to give the fingers lots of drill in perfectly coordinated and clean repetitions. Gradually crank up the metronome marking, repeating many times in each key until half note = 120 (for example). Then, go back to about half note = 100 and use the second articulation pattern. When a maximum tempo has been reached (i.e., the fastest tempo that can be played perfectly), repeat the process using the final articulation (all slurred) up to your maximum (e.g., half note = 144 or 152). Never let yourself get away with the slightest sloppiness in articulation. As soon as you start to make mistakes, stop or slow down. Practice does not make perfect; perfect practice makes perfect. Speed is a natural and effortless product of slowly-acquired fluency, quality + quantity. It is important to use a variety of dynamics as well, from *pp* to *ff*, as well as with crescendo-decrescendo "hairpins".

To aid practice in all keys, construct one or more orders of keys, e.g., the circle of fifths, chromatically, go backward, or improvise a random succession of keys. All power scales can be practiced in several registers as well. Start on a different key each new session. Repeat, lowering the third scale step (i.e., making the scale minor). Spend at least 50% of your time working on a new scale and the rest of the time reviewing the power scales you have already worked up.

Great additional tonguing benefits may be had by repeating (or perhaps beginning) the entire series using double- and/or triple-tonguing, e.g., playing two or four per note. Advanced players may double-tongue one syllable per note.

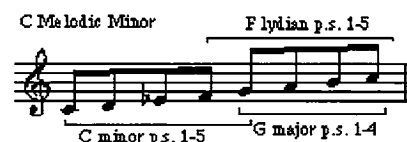
The choice of playing from scale steps 1-5 is somewhat arbitrary. Using the range of a fourth (i.e., scale steps 1-4 and back) is also advisable.

At this point, when your major and minor power scales 1-5 are fluent, you will find that you can manage octave scales much more easily by conjoining two of the shorter power scales that you have learned with a high degree of facility. As a matter of fact, nearly all scalar passages you will encounter are analyzable into power scales that you already know.

Since some scales have awkward fingerings within 1-4 or 1-5 scales, smaller patterns should also be isolated. Working up speed and fluency of all combinations of half steps, whole steps, and thirds (1-2-3; 1-2-b3; 1-b2-b3; 1-b2-3) will even out the continuity between the difficult and the easy intervals, and prepare the way for the 1-4 and 1-5 power scales in the same way that the latter build the basis of automatic fluency in the longer scales.



Here is an example of power scale practice: begin using staccato articulation as indicated, quarter = 60. Deliberately







## Technique Tips

It goes without saying that maximum benefit is obtained when the exercises are done in all keys and registers with varying dynamics, tempos, tonguing patterns, and articulations.

As long as we're at it, let's be thorough and write out a few more variations on the power scales that come to mind:

- Modes. Starting a major scale on a different scale degree will give you the scale patterns known as the modes, namely: starting on C (Ionian), D (Dorian), E (Phrygian), F (Lydian), G (Mixolydian), A (Aeolian), B (Locrian). Ionian and Mixolydian use the major power scale 5 (i.e., up to the fifth degree); Dorian and Aeolian use the minor power scale 5. Learning the rest of each scale is then not a big stretch. Three scales have variations on major and minor in their lower parts: Phrygian (1-b2-b3-4-5), Lydian (1-2-3-#4-5), and Locrian (1-b2-b3-4-b5).



When you have mastered your major and minor power scales in all keys, articulations, registers, and tempos, the modes will provide you with addi-

tional material so that, unlike Alexander the Great, you will not have to weep that there are no more worlds to conquer.

- When the shorter power scales up to step 5 are fast, clean, and automatic, add the sixth scale degree for all combinations. Repeat using b6. Extend them one more time using b7 and natural 7.
- Yet another scale: the diminished scale. Like the diminished arpeggio, there are only three (being symmetrical, they repeat; e.g., the C diminished scale has the same notes in it that the Eb, F#, or A diminished scale does), spelled 1 2 b3 4 b5 b6 bb7 7 (e.g., C D Eb F Gb Ab Bbb[A] B). It is less tricky than it seems at first—since you know your minor third power scales, it is no problem, just make a string of them.

- And one more: the whole tone—just like the Lydian 1-#4, but continue up using #5 and #6 (b7).

Jeffrey Agrell teaches horn at the University of Iowa. He is a big fan of ideas. Send in your wildest and craziest today: [jeffrey-agrell@uiowa.edu](mailto:jeffrey-agrell@uiowa.edu)

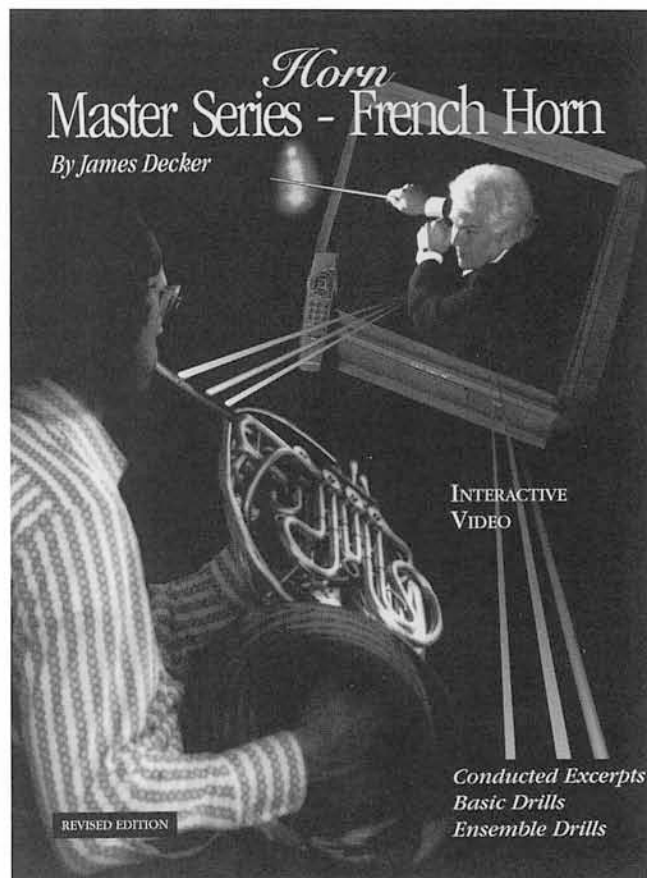


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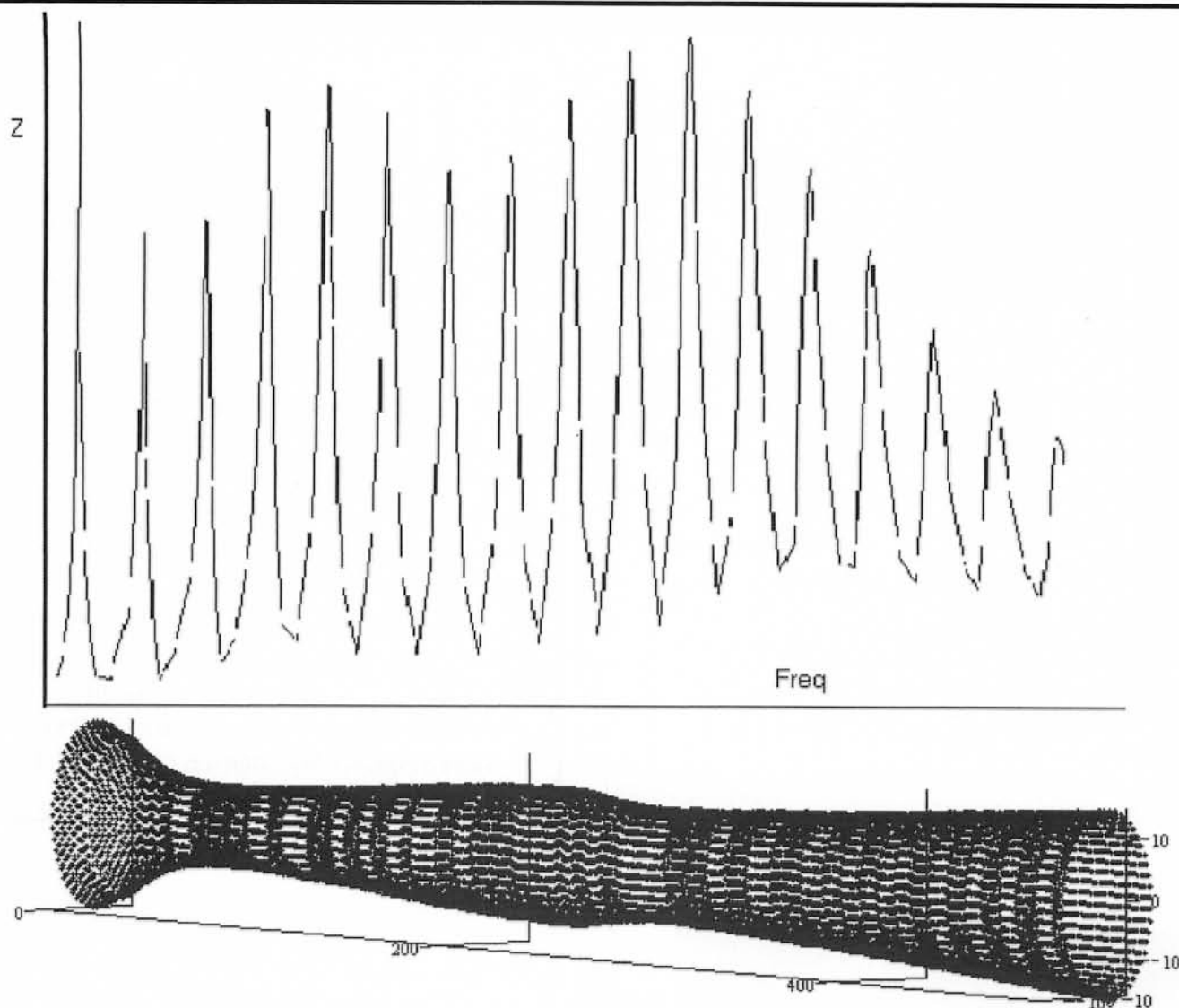
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# Book and Music Reviews

William Scharnberg, editor

*Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance* by Douglas Hill. Warner Bros. Publications, 15800 NW 48<sup>th</sup> Avenue, Miami, FL 33014, 2001. 207 pages. \$39.95 hard cover; \$29.95 soft cover.

For 30 years, Douglas Hill has very quietly and modestly put together a very impressive career as a performer, teacher, scholar, and composer. One of the more interesting aspects of Mr. Hill as a person (and, as a former student, I know whereof I speak) is his wide range of interests that he approaches with almost child-like wonder. There are some people who, by virtue of their experiences and knowledge, become quite full of themselves and tend to pontificate from "on high." Others, like Mr. Hill, find the acquisition of information and experience to be quite humbling, i.e., the more they know, the more they realize they don't know. To these people, this is actually a wonderful thing, and they enjoy observing and sharing this amazement of the world and how things transpire. Mr. Hill's reputation in all areas of music-making is built primarily on his excellent teaching record, but his work as a whole reflects a true sensitivity and respect for the individual who wants to learn and the music that is to be created, whether in composing or in performance. In his words, "I can imagine no loftier purpose in life than to be an active participant in the powerful and positive evolutionary process of learning... To dedicate oneself to the continuation of such a process is a wonderful opportunity and an awesome responsibility."

*Collected Thoughts* is exactly what it sounds like—a compendium of work done previously, including articles and reviews that have appeared in *The Horn Call* and other places, that has subsequently been updated or revised to reflect Mr. Hill's current ideas, some useful hindsight, and new thoughts and ideas on subjects about which he had not previously written. It is divided into four large sections: "The Craft and Techniques of Performance", "The Process of Teaching and Learning", "Creativity and the Complete Musical Self", and "Literature and Repertoire: The Means and the End."

The first section begins with a primer for beginning players and moves through subjects of warm-up and practice routines, extended techniques, auditioning, and relaxation techniques, to a unique conclusion—in the end, we discover that this is all about developing not just a horn player but a whole musician, a whole person who understands what is expected in the profession yet is also able to take care of his personal needs.

The second section is generally directed at teachers (and thus, should be read by students!), discussing expectations, improving section playing, stages in musical development, preparation for college (and career), the role of performing, as well as the respective roles of teacher and student in the learning process. The most interesting part of this section is

the discussion of roles of the "Respond-able Teacher" and the "Responsible Student"—the teacher empowers the student to learn on her own, yet must be able to respond spontaneously and effectively in the teaching environment. The student, on the other hand, must willingly assume primary responsibility for learning and become an active partner in the process of assigning work to be done and assessing what is accomplished. This allows learning to take place with more "real life" relevance.

The third section is devoted to the creative process, including encouragement to compose etudes to address individual needs, to explore jazz and improvisation as a means of developing self-expression, and to compose music as a means of completing musical maturity and self-discovery. In the end, what really matters is what you think (or is it what *you* think? Or what you *think*?...).

Finally, Mr. Hill provides us with list after list of different types of music and other resources that he has found useful for developing musicians and teachers. Many of the lists are annotated, with full descriptions and recommendations for practice and performance. Included are sections on solo repertoire, chamber music, etudes, orchestral excerpt collections, duets, music for and because of Barry Tuckwell, and books (and more books) on a range of pedagogical, historical, and other practical subjects.

Physically, this book has an attractive cover, decent-sized type, and a workbook-like feel which will encourage frequent use. It includes an excellent index and testimonials from several players and teachers in support of the book. It is not an elegant volume, but has no such pretense in its subject matter and presentation. What it is about is the subject matter, the thoughts, the person offering the thoughts, and this comes ringing through like a gorgeous horn sound that you always hear no matter what else is going on. If you know Doug, you will always hear his voice. The lists of materials, sprinkled throughout virtually every chapter, are worth the price alone. I must confess that there is one aspect that people may find objectionable, but I find it to be a strength: since this is a collection of essays that were written at different times and for different reasons, it does not read as one continuous, smooth flow, which some may prefer. I must say, however, that I think this is a strength in many more ways because it encourages the reader to consider each subject individually, and actually serves more of a reference role for people to return to, as needed. This reflects Doug's teaching style in a very important way—his desire to be a resource, not a dictator.

Jeff Agrell, in his review of Doug's recent CD release (*Thoughtful Wanderings*, reviewed in this issue), describes his compositions as having "soul." This book has "soul" as well, the kind that results from true love and respect for music

and learning. It is an inspiration for positive action, a call for empowerment and responsibility, a thought-provoking collection of ideas and perspectives built on years of serious thought and all the relevant experience you could ever want in a musician and teacher. It is a book that I expect to return to many times, and will be required reading for all my students. *Jeffrey Snedeker, Central Washington University*



**Meet the Great Masters! 18 Favorite Classics for Young Players, arranged by James Curnow.** Curnow Music Press, Inc., P.O. Box 142, Wilmore, KY 40390, distributed by Hal Leonard, 2000. \$12.95.

James Curnow is an important brass educator who is best known for over one hundred compositions and arrangements for band and various ensembles. This set of "classic" solos has been arranged for the young hornist at the grade 1-2 (first year) level. The written range of the entire collection is b-flat just below middle c' to d" (with one optional e-flat"). The solos are printed first for F horn, then for E-flat horn, the instrument often used by beginners in British band curriculum. Of course, for the teacher of either instrument, this also offers a valuable opportunity to learn transposition during the first year!

A CD, in a plastic envelope glued to the back cover, contains digitally created accompaniments to the solos. Although one can immediately hear that these accompaniments were created electronically, the results are appropriately varied, colorful, and interesting. After two tuning pitches, the hornist hears a brief introduction, cued in the part, before each solo. The titles include: *Ode to Joy* by Beethoven, Schumann's *The Happy Farmer*, *The Harmonious Blacksmith* by Handel, Brahms' *Hungarian Dance No. 5*, *The Great Gate of Kiev* by Mussorgsky, *Onward Christian Soldiers* by Sullivan, Dvorak's *Largo* from the "New World" Symphony, Clark's *Trumpet Voluntary*, Theme from the "Emperor" Quartet by Haydn, Theme from *Don Giovanni* by Mozart, Purcell's *Trumpet Voluntary*, *Hark! The Herald Angels Sing* by Mendelssohn, Verdi's "Triumphal March" from *Aida*, Minuet by Bach, Grieg's *Sailor's Song*, *Rondo* by Susato, "Toreador Song" from *Carmen* by Bizet, and Wagner's "Pilgrim's Chorus" from *Tannhauser*.

This collection is highly recommended for teachers and students searching for good beginning literature, with the added incentive of colorful accompaniments only a CD playing away. W. S.

**Great Orchestral Solos for Horn, arranged by Gordon Carr.** Kevin Mayhew Ltd., Rattlesden, Bury St. Edmunds, Suffolk IP30 0SZ, UK, distributed by Mel Bay Publications, Inc., 1998. \$13.95.

Gordon Carr has performed with every major orchestra in London, has taught for twenty-five years at the Centre for Young Musicians, and is Professor of Horn at Trinity College of Music. He selected eight solos from the orchestral

literature and created a piano accompaniment to each. A fine page of notes, addressing each solo in its orchestral context, is added as a preface and the solos themselves include suggested phrasing/breathing. The solos are: Tchaikovsky's Symphony No. 5 (*Andante cantabile*), Beethoven's Sixth Symphony (third and fifth movement solos), the opening to Bruckner's Fourth Symphony, *Capriccio Espagnol* by Rimsky-Korsakov, *Der Freischütz* Overture (third and first parts) by von Weber, the "Quoniam" solo from Bach's Mass in B minor, the Overture to *Prince Igor* by Borodin, and the "Nocturne" from Mendelssohn's *A Midsummer Night's Dream*.

This edition offers the hornist an excellent alternative to playing with a recording for the purpose of learning each solo's environment. Of course, a sensitive pianist who knows the traditional gestures attached to some of these solos is critical. A highlight of the edition could be Beethoven's "Pastoral" Symphony, where it is very difficult for many students to play accurate, steady rhythms without a metronome. While this publication is definitely useful and recommended, it seems odd that, with the large number of horn solos from which to choose, the arranger should select the Overture to *Der Freischütz* and the solo from *Prince Igor*. In the first case, the lower parts are of equally importance and the *Prince Igor* solo rarely, if ever, makes an audition list. Hopefully, Professor Carr will continue to produce more accompaniments to our standard orchestral solos. W. S.



**Scherzo Brillante, op. 96, for Horn and Piano, by Jan Koetsier.** Donemus Amsterdam/Theodore Presser Company, 1983. \$12.

If you like to end on a high note, this is the piece for you! Written for Marie-Luise Neunecker, this "brilliant" two-and-a-half-minute encore piece incorporates a multitude of techniques. The Presto section encompasses a range from f to c", with wide leaps and fast arpeggios. The trio section slows down a bit and features subtle stopped notes and triple-tonguing. A return to the Presto rounds off the piece for a real crowd-pleaser. A good pianist is a must! *Marcia Spence, University of Missouri-Columbia (M. S.)*

**Marche Religieuse (1822) and Andante (1843) pour Cor et Orgue, by Sigismund von Neukomm.** Rare Brass Series, London Gabrieli Brass Edition, Sarastro Music, P.O. Box 17096, London, SW15 1ZT, UK, 2000.

The editor of the Rare Brass Series, Christopher Larkin, offers a page-long preface that includes a brief biography of the composer and information about the two works for horn and organ, which are bound together. Sigismund von Neukomm (1778-1858) was a fascinating person: he was born in Salzburg where he studied music with Michael Haydn and later worked with Joseph Haydn in Vienna. He was first appointed *Kapellmeister* of the German Theatre in St. Petersburg, then became the private pianist for Talleyrand in Paris,

and later music teacher in the court of John VI of Portugal in Rio de Janeiro. Fluent in Greek, Latin, German, French, English, Portuguese, Italian, and Russian, he kept a meticulous diary of his travels throughout Africa and Europe, especially England.

It is documented that the *Marche Religieuse* was performed for the distribution of prizes in Prince of Talleyrand's hospital chapel. The circumstances surrounding the composition of the *Andante* are unknown and whether either work was written for hand or valved horn is unclear. It is recorded that the *Andante* was composed for horn and *orgue expressif*, an instrument now called the *harmonium*, for which Neukomm also arranged many works of Mozart and Haydn.

The brief *Marche* is relatively simple, with a written range of g to g". However, if it is performed on hand horn, there are more hand-tempered notes than one would expect from a work of this era. Oddly, the horn part is notated in F but with a key signature of G major. The *Andante* includes several melodies which follow traditional paths until the last two measures, where the horn part works it way up to three quartet notes: c"" c" c', ending on a dotted-half note c (*fermata*), all at a *piano* dynamic level. Of course, this parting gesture dramatically alters the solo's degree of difficulty. While the *Marche* remains suitable for a ceremony, the *Andante* is simply a pleasant 19<sup>th</sup>-century curiosity. W. S.



***Chorale with Variations for Horn Quartet*, by Mario Castelnuovo-Tedesco.** The Los Angeles Horn Club Editions, c/o James Decker, 1 Sicilian Walk, Long Beach, CA 90803, 1998.

The Los Angeles Horn Club was an organization of mostly studio players, who met regularly during the second half of the 20<sup>th</sup> century to keep their lips in shape while not working. The ensemble made two excellent recordings and was able to persuade several important Hollywood composers to write works for them. On behalf of Jim Decker, the agent for Los Angeles Horn Club Editions, Marcia Spence, horn professor at the University of Missouri-Columbia, graciously agreed to republish several editions using *Finale* software. The result is easy to read, offering a new life to these wonderful works. In this case, Henri Elkan of Philadelphia published Mario Castelnuovo-Tedesco's quartet in 1956 but it is no longer in print.

Studio composer Mario Castelnuovo-Tedesco, reputedly a teacher of film composer John Williams, wrote a modal, chorale-like theme, then treated it to seven variations. While not particularly idiomatic for horn, the parts span A to a" and each of the voices has an opportunity to perform brief solos, particularly the fourth horn, which is notated mostly in bass clef. The colorful quartet was quite popular when it first appeared in the late 1950s and early 1960s, then its appeal seemed to wane. It was recorded in 1995 by the American Horn Quartet and can be heard on their *Im Herbst* (In Autumn) CD. Both the recording and this republication should serve to re-

awaken interest in this fine horn quartet. W. S.

***Bachianas Brasileiras No. 5 for Soprano and Horn Octet*, by Heitor Villa-Lobos.** The Los Angeles Horn Club Editions, c/o James Decker, 1 Sicilian Walk, Long Beach, CA 90803, 1997.

This transcription has been available for a number of years, although there is no date on the manuscript. Hornists can now purchase a *Finale*-generated publication, through the efforts of Marcia Spence. Transcribed by an anonymous individual, the two movements that comprise Villa-Lobos' *Bachianas Brasileiras No. 5*, originally for soprano and strings, work very well with horns if the soprano has a huge voice encompassing d' to b-flat". The first movement, *Aria* (*Cantilena*), is in an ABA form with the first horn doubling the soprano (simply vocalizing "ah") at the octave in the "A" (aria) section. The third horn doubles the soprano at the octave in the "B" (recitative) section, depicting the moonlight joyously banishing darkness only to reveal bitter dejection. Due to this doubling, the movement has most often been performed as a horn octet at regional and international gatherings, with the first horn ascending to a written e"" at the end. It is quite a difficult movement: the seventh and eighth parts are in the muddy low register, and the third and fourth parts play the first nineteen measures of sixteenth notes with a brass mute, before changing to a straight mute. Without the soprano, the melody in the first and third parts is often written lower than the accompaniment. Here either doubling those parts or performing them an octave higher in the soprano range will help the balance.

The second movement must be performed with soprano (or perhaps another soprano instrument) as the vocal line is not mirrored in the horns. Obviously, balance between the voice and eight horns is a problem. The arranger has liberally requested mutes and one would hope the hornists would also be sensitive to the solo voice. The text is typically Brazilian in its blend of joy and nostalgia: the soprano sings of a songbird who visits her island annually to offer its beautiful, sad song. The horn parts range from G in the eighth part to d"" in the first. The rhythmic intricacies and thick texture are problematic, particularly at soft dynamic levels. Due to its overall complexity, it is predicted that, even with this excellent new publication, the first movement in its horn octet version will remain the most often performed. W. S.



*Due to popular demand, composer Simon Sargon has just released newly engraved editions of two of his horn works: Trio for Violin, Horn, and Piano "The Legacy" and Questings for Horn and Chamber Orchestra. Either can be obtained by writing to him at: 3308 Dartmouth, Dallas, TX 75205 or ssargon@aol.com.*

Akin to Brahms composing his Horn Trio after his mother's death, Sargon composed his "Legacy" Trio during the grievous period of his father's illness and death in 1993. The composer notes that he was overwhelmed by a "legacy"



of powerful feelings, including sorrow, pain, anger, and loss. After the broad and expansive first movement, these conflicted feelings erupt in the middle movements. The third movement is the focus of mourning, with the main theme in the nature of a funeral march. The intensity of expression in the inner movements is only consoled by the concluding lyrical phrasing of the violin in the final moments of the third movement. The immediate pain is transcended in the final movement, which is a set of variations on a quietly lyrical theme. The composition ends with a sense of acceptance. The writing is in neo-romantic style and the horn part encompasses a range from A to c". It is emotional music, requiring the highest degree of expression through tone, phrasing, dynamics and ensemble. At \$30 it is a bargain for the pleasure it will bring to the performers and audience alike! Duration ca. 26 minutes.

*Questings*, written for Greg Hustis and premiered by him in 1991, is a tonal three-movement work that demands a mature soloist with a range of E-flat to d". The orchestral writing is predominantly transparent, often leaving the solo line exposed over string tremolos or alternating rhythmic passages with the winds and brass. There is a certain "filmscore" quality to the orchestration with which Sargon embodies both the sentimental and heroic qualities of the horn. The title refers to the quest throughout the composition to regain the mood of peace and serenity with which it opens. The horn begins with a slow, expressive introduction which is shattered by the onset of the dynamic first movement, entitled "Concertato" (Italian for "struggle"). The soloist not only "struggles" for dominance over the orchestra, but also with an array of emotions. At the end, there is a brief attempt to reassert the visionary calm of the beginning, but it cannot be sustained and the movement comes to a rapid and forceful conclusion. The second movement, "Pastorale", is a quest for the serenity found in the beauty of nature and begins with a meditative, mournful melody, performed by the unaccompanied horn. This is then countered by a series of happier, lyrical themes. Nature eventually wins, evoking a mood of serene acceptance and a recapitulation of the movement's opening theme leads to a quiet conclusion. The world intrudes once again as the "Burlesque/Finale" begins with a raucous outburst. The horn bravely attempts to present a march-like, tonal tune, but is constantly forced into bitonality and dissonance by the orchestra. Reminiscences of previous lyrical themes are likewise driven off. After the movement's climax, the quest is finally fulfilled with the reappearance of the opening theme from the first movement, upon which Sargon builds his final dramatic conclusion. A sixteen-minute work, it is well worth the \$15 for a horn and piano reduction. The full orchestral score can be purchased for \$25 and orchestra parts can be obtained on a rental basis. M. S.

***Scherzo Concertante for Oboe, Horn, and Piano*, by John Cheetham.** CheethamJ@missouri.edu, 1994. \$12.

*Scherzo Concertante* is a seven-minute, light-hearted jaunt in ABA form. Written for hornist Peter Kurau in 1980, it in-

corporates Cheetham's best musical language, both rhythmically and harmonically. The horn encompasses a range from d to b-flat" and plays an equal role with the other instruments. The outer sections are multi-metric, with emphasis on fast scalar passages and odd accents. The music quickly alternates between a jazzy feel and a more traditional style. Entrances can be quite tricky and balancing with the oboe requires a most refined approach. The middle section has some of Cheetham's most expressive writing and the horn must perform very angular lines in the highest register at very soft dynamics. After a return to the A section, the piece ends with a rip-roaring coda. This is a fun piece to play, but requires excellent ensemble precision, balance, and intonation. M. S.

***Quintet for Winds No. 3*, by David Maslanka.** david@davidmaslanka.com, 2001. \$35.

Completed in 1999, this quintet is a departure from Maslanka's previous woodwind quintets. The composer admits to returning to his compositional roots through the use of hymn tunes, which are prominent throughout the entire work. The first movement should be approached with wry humor. Showcased is Maslanka's ability to write original melodies which are somehow evocative of the heart of American culture. The second movement could well be called "profane vs. sacred." The flute (profane) performs a series of outbursts against the rest of the instruments, who carry about their business of a hymn tune. The third movement is classic Maslanka—writing for the possibilities rather than the limitations of instruments. It will challenge the best of performers with a tempo marking of quarter note = 184. The performers find themselves alternating between passion, poignancy, and utter pandemonium! Every movement demands exceptional control from all of the performers and the hornist is particularly called upon for blend, intonation (better be able to place those thirds!), and the softer side of the dynamic spectrum. The horn's overall range is B-flat to b-flat". While the horn writing isn't as difficult as can be found in Maslanka's other two quintets, it still offers a high level of challenge and gratification. This piece will appeal to those who seek something outside of the normal quintet fare. M. S.



***Entertainment-Sets (Chamber Music X) for Brass Quintet*, by Robert Suderburg.** Theodore Presser Co., 2000, www.presser.com. \$35.

This quintet was published in 2000 but was commissioned by the New Mexico Brass Quintet years ago when Ellen Campbell was the hornist. There are four movements, each with a subtitle. The first movement, "Fanfare-antique," is footnoted, "Homage to Monteverdi's *Orfeo*." It is based on Monteverdi's famous *Toccata*, reputedly the earliest appearances of brass instruments in an opera score. While the ending of the brief movement is tonal, the remainder can

best be described as bitonal: two chords, usually with one pitch in common, are sounded simultaneously. This harmonic language is maintained throughout the composition. The second movement, "Dances-blue," is divided into three sections subtitled: "Waltz (Horn solo)," "Fox-trot/Swing (Trombone solo)," and "Tango (Trumpet 1 solo)." The third and fourth movements are labeled "Lament (tuba solo)" and "Finale (motivic variations)," respectively.

One can both hear and see compositional cleverness at work in the music and titles: this is a well-crafted eighteen-minute set of movements, featuring each of the performers. The only reservation one might have about such a composition is that its form seems to outweigh its substance. For example, it does not seem necessary or logical to notate the horn waltz in the second movement in 3/2 meter. The colors and rhythmic energy are attractive and the writing is within accepted range and technical perimeters for a professional ensemble. The publisher has carefully avoided difficult page turns and generally produced music that is easy to read. While definitely a strong and quite programmable quintet, I do not believe it would serve as the featured work on a brass quintet recital. W. S.

***Exultate Jubilate pour Quintette de cuivres*, by Régis Campo.** Alphonse Leduc, Éditions Musicales, 175, rue Saint-Honoré, 75040 Paris cedex 01, 1999.

Régis Campo, born in 1968, is considered to be among the current group of dominant French composers. His gallery of influences includes Stravinsky, Mozart, Rameau, Messiaen, Lutoslawski, and Dutilleux. This eleven-minute brass quintet won the 1996 first prize in a young composers competition and the *Prix du Public* in the third International Henri Dutilleux Competition.

The composition is very complex for the individual players and thus for the ensemble as well. The good news is that there are only two tempi (eighth note=108 and eighth note=80) in its ABAB form, therefore the ensemble's rehearsal time is somewhat diminished: a metronome can initially guide the group through the maze. The individual parts have very reasonable range demands, for example the horn part only encompasses written *e* to *f#*", a little over two octaves. However, the part also includes enough stopped passages, trills, flutter-tonguing, and complex rhythms to give it a "difficult" rating. The trumpet tessitura is generally low, with the highest pitch for the first C trumpet being written *a*". The trombone part is generally higher, written in tenor clef, and the tuba part has the widest range of the ensemble: C to *f#*". The ending is very soft, with the tuba sustaining an *e*'. Although the trumpet parts have complicated "wah-wah" mute indications, due to the lack of balance problems and tempo nuances, five advanced performers with excellent personal practice habits and solid rhythmic training could assemble a strong performance of this quintet rather quickly. During the performance, the audience will likely hear an intense and complex work that remains interesting from a sonic point of view but is less emotionally rewarding. The

composer could have saved some ink and made the quintet visually less complicated by using 4/4 meter instead of 4/8 meter. The publisher also might have simplified the notation by using, for example, a dotted-eighth rest rather than an eighth rest and sixteenth rest. W. S.

***The Bluegrass Sketches for Brass Quintet*, by William D. Pardus.** Creation Station, P.O. Box 675, Marlborough, New Hampshire 03455-0675, 2000. \$25.

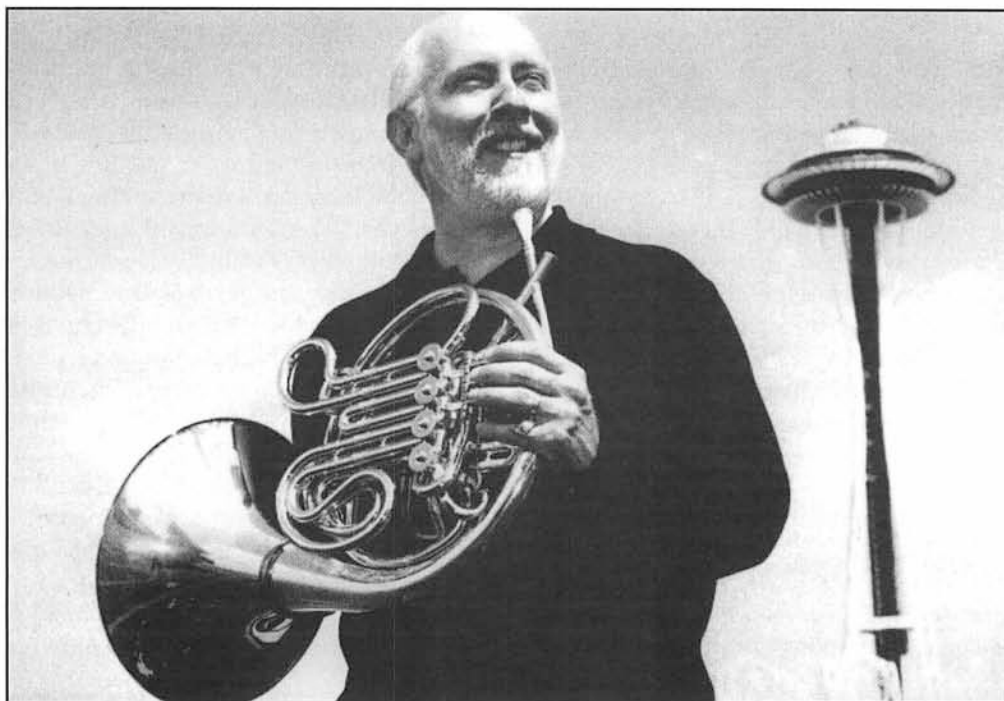
In his retirement, Professor Emeritus Pardus has created and published a series of works for brass, many of which have been reviewed in previous issues of *The Horn Call*. Here he sets four "bluegrass" tunes for brass quintet: "Wabash Canonball," "Barbara Allen," "House of the Rising Sun," and "Blue Eyes." The two slow middle movements are originally from the British Isles but came to the Smoky Mountains in the 18<sup>th</sup> century and were assimilated into that culture. This is a fine arrangement for a high-school-level ensemble, with a written *g*" as the highest trumpet note. The somewhat gymnastic tuba part is a bit more difficult than the others, with the final note an A-flat. The technical challenges are not complicated and, with a bit of coaching, the jazz rhythms and mixed meter variations are not particularly difficult. This was not meant to be a great arrangement for a professional ensemble, just a solid one for younger brass players who will hopefully be entertained in the process of giving some pleasure to an audience. The arrangement is successful at that level and is therefore heartily recommended. W. S.

***Rigaudon from Idomenée* by Andre Campra, arranged for Brass Choir by William Pardus.** Creation Station, P.O. Box 675, Marlborough, New Hampshire 03455-0675, 2000. \$25.

Andre Campra (1660-1774), often described as the compositional link between Lully and Rameau, was best known for his Parisian operas. This processional, *Rigaudon*, has been available for years in its brass quintet transcription, published by PP Music. It is comprised of eleven eight-measure phrases in an ABBACDCDAA form. This is as perfect an arrangement as one can find for a pre-high school ensemble and as such should be in public school music libraries everywhere! Set in the key of F major, the first trumpet performs no higher than written *g*" in an ensemble that consists of three trumpets, four horns, three trombones, euphonium, tuba, and timpani. Both bass and treble clef euphonium parts are provided and the only small regret is that alternate parts are not included for the odd combinations of instruments that often occur at that level. While the players are enjoying the ensemble experience, there is enough doubling of inner voices that parts will not be missed and weaker players can be hidden in the texture. This is an excellent, practical new publication that should quickly make its way to approved lists of brass chamber music! W. S.



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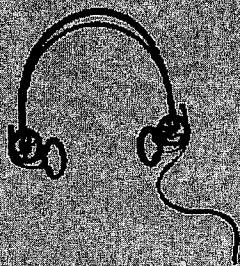
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John Dressler, editor

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**An American and Paris. New York Woodwind Quintet, John Barrows, horn.** Boston Skyline BSD-141. Timing: 75:48. A 1996 reissue of recordings made in 1961 and 1962 and originally released on the Concert-Disc label.

Contents: Alec Wilder: *Woodwind Quintet No. 3, Woodwind Quintet No. 4, Woodwind Quintet No. 6*

Francis Poulenc: *Sextet (with Frank Glazer, piano)*

Jean Françaix: *Quintet for Winds*

Not everything old is irrelevant in today's performing venues, and there is no better confirmation of this than the disc at hand. Billed collectively with other similar Boston Skyline discs, it is subtitled "From the Vault." This CD was remastered from the actual first-generation 15 and 30 ips studio master tapes, preserved all these years and generously loaned to Boston Skyline by George Sopkin of The Fine Arts Quartet, which founded and owned the Concert-Disc label. The Wilder quintets were issued in 1962 on Concert-Disc LP CS-223; the Poulenc and Françaix were issued in 1961 as CS-221 and 222 respectively. The New York Woodwind Quintet of this era was the model for many other USA wind quintets to follow. Likewise, John Barrows, an important free-lance performer in New York and later professor of horn at the University of Wisconsin, was the inspiration for nearly all of Alec Wilder's horn writing. These recordings, then, are actually historical documents of timeless value. There are a few glitches here and there, a couple of intonation inconsistencies, but this is "real" music. This is "take charge", "music of and for the moment" playing. In an age of takes and retakes in the recording industry, these performances are truer to the moment in which they were originally performed. If you haven't played Wilder's 22 horn duets, try them out—they make a nice introduction to his music. You'll quickly come to expect the unexpected; you'll relish the humor; you'll find the technical challenges. I have studied the first two quintets, and this is the first time I have heard these later pieces. I found delightful harmonic and rhythmic play at every turn. The horn parts are most idiomatic utilizing a little bit of muted sections but no other contemporary techniques we expect nowadays. Each of these works is about eleven minutes long and consists of four movements. They are masterpieces and should be just as much a part of the regular woodwind quintet repertoire as the works of Reicha, Danzi, Ibert, and Arnold.

If you are not familiar with the Poulenc Sextet, this is your opportunity. It is a bit like Debussy's *Afternoon of a Faun*, Brahms' *Horn Trio*, etc.: there is nothing else quite like it. This performance really moves along in every movement, moreso than what I have heard in live performances over the past several years. It needs to be programmed more often, but have a fine pianist in mind. In particular, the slow section of the first movement is so sensual in this recording: beautifully rendered here. And the articulation by all (and especially Mr. Barrows) in the third movement is remarkable. Challenges abound for all players, and this recording is proof that musicianship is key to selling the work to the audience, not just notes and rhythm! The Françaix quintet is another work that needs to be programmed more often. It is a delightful and sometimes off-balanced piece that catches and sustains the listener's attention right from the start. The hornist even gets to use some flutter-tonguing in the first movement. The sec-



ond movement in this recording is probably my favorite of the entire disc: it demonstrates blend, chords, intonation, moving together, releases in excellent fashion. All these traits are paramount in a wind quintet. My only disappointment is that the miking does not favor the horn, but all the more reason to listen closely to Barrows as he maneuvers skillfully. Watch for other Boston Skyline "From the Vault" discs as the producer of this disc has alerted me that others are in the making. *J. D.*

**A Schubert Celebration.** New York Woodwind Quintet, John Barrows, horn. Boston Skyline Records BSD-143. Timing: 56:53. A 1997 reissue of the 1962 recording originally released on the Concert-Disc label.

Contents: Franz Schubert: *Octet in F for Strings and Winds (with the Fine Arts Quartet)*

Here is another in Boston Skyline's "From the Vault" series of discs. This time, it's the Schubert Octet. The unusual instrumentation calls for string quartet plus horn, clarinet, and bassoon. It is a late work of Schubert, modeled after Beethoven's Septet in E-flat and commissioned by Count Ferdinand von Troyer, chief steward to the Archduke Rudolph, one of Beethoven's patrons. The work has a very cheerful nature, consisting of six movements and lasting nearly an hour. Sadly, this last detail prevents the work from getting performed more often, both in public and on radio. While this may not be a major technical feat for the horn player, there are many subtleties which display the performer's musicianship. Barrows performs the sustained c's at the beginning in a beautiful, unwavering manner, totally alone, allowing the melody to pause then re-enter several times. His octave leaps (g'-g") are equally lovely. Barrows also matches both clarinet and bassoon in their various couplings throughout the work. Again, for my taste, the horn is understated in this recording, perhaps a problem of miking. Similarly, the clarinet seems almost too present. But the work is a masterpiece of timeless beauty. If you are unfamiliar with this work, you'll be well-rewarded by adding this disc to your collection. *J. D.*



**Thoughtful Wanderings: Compositions by Douglas Hill.**

Available from Musician Showcase Recordings ([www.msrd.com](http://www.msrd.com); 1-888-859-9229) or the UW School of Music (1-608-263-1900). Two-CD set, total timing: 145:32.

Contents: Works of Douglas Hill: *Intrada for Brass Choir*; *The Glorious Privilege of Being*; *Elegy for Violin and Horn*; *A Place for Hawks*; *Reflections for Horn Alone*; *Song Suite in Jazz Style*; *Jazz Set for Solo Horn*; *Homage to Thoreau*; *Elegy for Horn Alone*; *Thoughtful Wanderings*; *Americana Variations*; *To the Winter Sun*; *Jazz Soliloquies for Horn*; *Timepieces for Brass Quintet*.

Though long well-known as one of the finest teachers and performers of his generation, Douglas Hill has quietly and steadily amassed a sizable body of work, both in his writings and in his compositions for horn. Some of his early

pieces were published decades ago by The Hornists' Nest and are now part of the standard repertoire. Many of his later pieces, as this recording makes abundantly clear, deserve to be at the center of the new repertoire for horn that has developed in the latter part of the 20<sup>th</sup> century.

I can capture this 2-CD set of performances of selected music by Douglas Hill in one word, but I can't do it in English. The word is German, and it works wonderfully: *Ohrenschmaus*, meaning "a feast for the ears." The flavor of the music, however, is strictly American. The pieces could be said to fall roughly into five types: celebratory, reflective, nature-oriented, jazzy, and good fun, though there is some overlapping. The language is tonal, but enlivened with a certain amount of 'crunch' and rhythmic play. Ironically, the most atonal flavorings are to be found in some of the jazz numbers (*Jazz Set*, *Jazz Soliloquies*).

The musical smorgasbord aspect is two-fold: the pieces are in themselves very diverse in instrumentation and style, and the horn parts are performed by a number of hornists, all former Hill students who are now performing artists in their own right, many of whom returned to the University of Wisconsin during the fall of 2000 to make the recordings. It is so refreshing to hear a number of different hornists on one recording that it makes one wonder why it is not done more often. It is interesting to hear, for example, the different interpretations of the two elegies by Patrick Hughes and John Zirbel. The two solo horn jazz pieces—both very challenging—are even more different in approach, with Steven Becknell impeccably capturing every nuance of the *Jazz Soliloquies* like the virtuoso LA studio musician he is; then there is Adam Unsworth (Philadelphia Orchestra), whose rollicking performance of *Jazz Set* brings to mind the character of Sesame Street's wild, neck-shackled "Animal." Unsworth rips into the piece like a ravenous Doberman into a chunk of meat; it is a wild, rollercoaster ride that boggles mind and ear and leaves us blinking and breathless—did we even suspect that the horn could be played like this? Jeffrey Snedeker brings yet a third flavor of jazz, delighting with his tasty and swinging renditions of the *Song Suite in Jazz Style* (with piano). The *Song Suite* is fairly long all together—20' 30"—but the individually-titled movements would be attractive and useful on their own in the appropriate spot in a recital.

Hill is nothing if not eclectic. One of my favorites is the strikingly original, eponymous *Thoughtful Wanderings* with Kristin Thelander on natural horn, accompanied by percussion and nature sounds inspired by Native American music. It is hard to believe that you can actually do some of those things on natural horn, and the tunes are infectious and catchy. Other unusual combinations include *To the Winter Sun* featuring Peggy DeMers on alphorn (with Prof. Hill on wind chimes and cow bell), and *Homage to Thoreau* for chorus, narrator, flute, and drum. Standard instrumentations are not neglected: horn quartet (*Americana Variations*), brass quintet (*Timepieces*), and brass choir (*Intrada*); all of these should be a part of every quartet, quintet, and choir's repertoire.

If I were forced at gunpoint to pick a favorite, I might

choose *A Place for Hawks* for mezzo-soprano, horn, and strings. There are hints of Mahler here, but the text and effect are purely American and the sound is pure delight. In short, this is great music, and excellently played. If you are looking for a real breath of fresh air and not just another recording of old warhorses, look no further.

Wait. Maybe I can characterize the music of Douglas Hill in one English word, and that word would have to be "soul." There is warmth and emotion in Hill's music, as much as is to be found in any contemporary music for the horn. When I hear, for instance, the Persichetti *Parable* for solo horn, I hear a well-constructed catalogue of contemporary techniques that moves me not. The building blocks of a Hill piece are raw emotion; it is unlikely that you would come away from either playing or hearing one without being touched by it. That alone makes this music special and highly recommended. *Jeffrey Agrell, University of Iowa*



***A Litany for the 21<sup>st</sup> Century.* Javier Bonet, horn**, with Anibal Banados, piano. Verso VRS-2003. Timing: 69:22. Recorded in La Sala de Conciertos de Hazen September 23-25, 1999.

Contents: Volker David Kirchner: *Tre Poemi*

Wolfgang Plagge: *A Litany for the 21<sup>st</sup> Century* (Sonata No. 1, op. 39)

Willy Burkhard: *Romanze*

Edgar Cosma: *Sonatine*

José Vicente Egea: *Sonata*

Ernst Mahle: *Sonatina*

Javier Bonet, currently with the Spanish National Orchestra and an American Horn Competition prize-winner, has brought out a disc of repertoire completely new to me. The majority of these works were composed within the last 15 years by composers of Germany, Norway, Switzerland, Hungary, Spain, and Austria. The artistry displayed by both Mr. Bonet and Mr. Banados is top-rate. This is intense, dramatic, full-bodied literature demanding a full compass of register, frequent abrupt shifts in style, technique, and stamina, all of which is accomplished by Bonet in excellent fashion. The Kirchner work grips the listener from the beginning with a striking sonority, relaxing after a bit into a much more ethereal quality. It is a motivic work with many ostinato and repetitive patterns throughout. The artists display a careful control of dynamic contrasts. The horn begins by playing towards the inside of the opened piano lid, directing the bell towards the strings so that they vibrate sympathetically and freely. A passive dialogue of sorts is then created. The echo effects are extremely convincing and play an important part in the canonical nature of the motives, which are easily heard, again in the ensuing variations. The third movement is particularly noteworthy as the horn enters with a melancholy line following the piano has set up an almost eerie presence with slowly moving notes at both

ends of the keyboard: truly characteristic of the movement's subtitle, "La góndola fúnebre." Plagge's sonata was written in Berlin and directly characterizes the ugliness of The Wall that was starting to crumble at the time. The work focuses on the tragedy and absurdity of a divided city, bringing forward feelings of both anguish and hope. The first movement opens with a chant-like melody moving quickly into a passage with a very wide range for the horn. A dramatic cadenza up to c<sup>'''</sup>, then down to the lowest register ensues. A feeling of sleepless energy seeking for rest brings with it a sudden drop to the final cadence. The second movement is less hectic and opens rather quietly. The reflective horn line over an ostinato pattern of octaves in the piano is followed by a return of the relentless surging feel of the middle section. The work by Burkhard, full of repose after having heard the first two pieces on the disc, is a short but nevertheless intense piece with three well-defined and connected sections (fast-slow-fast). With just a few elements and an extremely simple accompaniment, the composer takes us from a poetic realm to a romantic setting for the horn to hunting songs and finally allows the work to die away sweetly, accompanied by a rhythmic ostinato.

Cosma's *Sonatine* is probably the least intense piece on the disc. It features large intervals well-balanced against stepwise motion in the horn; open fourths and fifths permeate the piano accompaniment. The second movement contains a beautifully lyric theme in the horn against quarter-note chords in the piano, lending a nostalgic feeling. The last movement is more jaunty and up-beat, the happiest music yet encountered on the disc. Again, ostinato and repetitive patterns in both the piano and the horn parts return. A short cadenza-like passage near the end consisting of fanfare-type figures brings the work to a very solid and convincing end. The *Sonata* by Egea opens with a moderately-paced glissando in the horn from the pedal register to a note as high as possible. Very angular lines in the horn are followed by a heavily-accented section in the music: very pointillistic in general. After a pause to clear the air, a reflective more passionate section occurs; then, a return to a faster tempo with disjunct intervals switching quickly back to a slower more legato section. The listener is very aware of the three-note motive, which returns often. The movement ends quietly. The second movement features multiphonics in the lowest register of the horn. The third movement begins with a dramatic sweep to c<sup>'''</sup> on the horn followed by several rips and then repeated notes in the lower register. Mahle's *Sonatina* is an excellent first-hearing piece for audiences of all types: a more light-hearted almost jazzy/rumba tune. The range covers g to g<sup>''</sup>. It is technically challenging, but not particularly intense or driving and certainly not foreboding in style. It is steeped in tonality yet adventuresome. It is straightforward structurally and melodically with many singable melodic figures, a most convincing piece. This is an important disc as it brings together several new works utilizing an extreme variety of techniques. As an entity itself, the disc is difficult to listen to all the way through, and, as such, it would probably not be wise to program more

than one of these at a time on any recital. But these provide a super challenge to players and listeners and should be examined closely. Most of the works accentuate the tritone, which may be a reason why 65 minutes of intensity is stressful. However, Mr. Bonet is to be commended for his diligence and stamina, which is required of all of these pieces. A hearty "bravo" to both artists here. *J. D.*



***An Idyll for the Misbegotten.* Esa Tapani, horn, with Kari Tikkala, piano; Ik-Hwan Bae, violin; Sami Koskela, Antti Rislakki, and Tim Ferchen, percussion. Jase CD-0032. Timing: 60:31. Recorded at the music studios of the Finnish Broadcasting Company.**

Contents: George Crumb: *An Idyll for the Misbegotten*

Esa-Pekka Salonen: *Concert Etude*

Esa-Pekka Salonen: *Horn Music I*

Jarmo Semila: *Das Geblase*

Peter Maxwell Davies: *Sea Eagle*

John Harbison: *Twilight Music*

This CD is a stunning presentation of horn playing. A program of contemporary works is not always easy listening. There are few moments on the CD that maintain a singular emotion for very long. Harsh, angry moments precede placid, lyrically beautiful ones, and then it's off to lightly-spirited or somber passages. The variety is striking and effective. George Crumb's work is an excellent example of this variety. Originally for flute and percussion, it was adapted for horn and percussion by Robert Patterson, a student of Crumb. Much of Crumb's music is tied to his concern for nature and its preservation. Crumb also writes music that is intimately linked to the character of each instrument. Crumb initially expressed doubts about the horn taking the flute's role in this piece. However, after hearing the horn part played, he agreed that the horn was well suited to express his feelings about the natural world. The two works by the Los Angeles Philharmonic's Music Director, Esa-Pekka Salonen, are going to become frequently heard standards in the horn solo literature. I felt that they were the two best compositions on this CD. Both are going to require much study and lots of practice from everyone attempting them. I am sure that the effort will be well worth it. The *Concert Etude*, written in memory of Salonen's horn teacher, Holger Fransman, is a powerful work that requires almost a four-octave range, dynamic extremes, an abundance of trills, glissandi, stopped and echo horn, mute, and multiphonics. In certain passages, he requests specific fingerings that change at specific metric times. The player is instructed not to correct the pitch but to let the different tone color and pitch of the various fingerings be heard. Another section is to be played using the fingering F 23 to produce the (concert) D-flat harmonic series, and the natural pitches of the harmonic series are not to be corrected. I have heard and performed similar works but not with the skill that Salonen requires. What could easily descend into trivial display for

the sake of showing how much the composer "knows about the horn" is not the case here. This is a first-rate work that uses all of the colors on the composer's palate. The works of Jarmo Semila, Peter Maxwell Davies, and John Harbison also draw upon some of the same compositional techniques. They have written powerful and expressive music—powerful in the sense that the full emotion of the music is obvious, not that the music is loud and boisterous (even though it is sometimes). The star of this show is Esa Tapani. Currently principal horn of the Finnish Radio Symphony orchestra, all of his playing on this CD is first-rate. He has a clear tone that sparkles at *ff* and is tender and whispering at *pp*. His technique, flexibility, and expressiveness are all amazing. The Salonen *Concert Etude*, especially requires virtuosic stopped horn skill, and Esa Tapani has it. In fact, as horn skills go, you name it, and Esa Tapani has it, and then some! *Calvin Smith, University of Tennessee-Knoxville (C. S.)*

***Maestro del Corno: Holger Fransman conducts the Horn Club of Finland.* Eero Jantunen, Antero Kasper, Jukka Kasper, Markus Maskuniitty, Markku Paalanen, Hannu Pajuoja, Pasi Pihlaja, Timo Ronkainen, Esa Tapani, Esa Tukia, Tommi Viertonen, Jorma Vuorenmaa, horns. Jase CD-0024. Timing: 40:23. Recorded at the studios of the Finnish Broadcasting Company.**

Contents: Jean Sibelius/Fransman: *Alkusoitto (Praeludium); Andantino*

Erkki Melartin: *Pieni kvartetto (Small Quartet)*

Richard Wagner/Fransman: *Parsifal-Fantasie*

It is hard to overstate the important role that a performer and teacher such as Holger Fransman has had on the establishing, nurturing, and leading of a national school and style of horn playing. While already a member of the Helsinki Philharmonic Orchestra, he left to study in Vienna with Karl Stiegler, a player and teacher of wide renown. He later returned to the Philharmonic, and, in a few years, became the horn professor at the Helsinki Conservatory, which shortly thereafter became the Sibelius Academy. In addition to this, he taught for over forty years in the Military Band School. Today very few hornists in Finland are not first- or second-generation Fransman students. His study in Vienna and his many years as a performer, teacher, and arranger of music for horns has made a strong and lasting impression on the Finnish horn players and, indeed, all of Finland's musical life. The horn playing on this CD is splendid, and the Viennese influence is detectable. Fransman's arrangements of Sibelius' *Praeludium* and *Andantino* are well crafted for horn ensemble. The *Praeludium* has a stately processional character with festive moments; the *Andantino* is richly sonorous with interwoven parts blended beautifully into a luxurious, harmonious work. It is beautiful music, beautifully played. The *Small Quartet* of Melartin is a delightful work that should be on more quartet programs. I never knew of its existence until now. The three movements are lyrical with conservative harmonies with active rhythmic lines in each part that will keep each player busy and interested. Fransman's arrangement of music from



*Parsifal* is a gift to all hornists who can't get enough of Wagner's music-drama masterpiece. This is fine music conducted by the teacher, mentor, and inspiration to twelve of Finland's finest horn players, a CD you're going to enjoy. I did. C. S.

**Concertos for Tuba, French horn, and Trombone. Esa Tukia, horn.** MILS-9651. Timing: 44:41. Recorded November 20-21, 24-25, 1995, in the Madetoja Hall, Oulu, Finland.

Contents: includes Harri Wessman: *Concertino for French horn and String Orchestra*

On this CD, which premieres recordings of three excellent and interesting concerti for brass, we hear some first-rate horn playing by Esa Tukia, currently solo horn of the Finnish Radio Symphony Orchestra. He performs the Wessman *Concertino* with a rich full tone and with abundant expression. The *Concertino* is subtitled "In the Rain" and is comprised of three movements titled "the sadness of rain," "rain song," and "the joy of rain." It is mildly dissonant, and in the first two movements the soloist is given ample opportunity to deliver the melodic lines with a full rich sound and beautiful lyric expressiveness. In the third movement, the soloist needs to bring out the technical passages with flair and energy. Esa Tukia does all of these very well. He has a tone that is warm and clear. He has ample facility that allows him to sound as though none of this were difficult. The end product of a well-written piece and a performance by a soloist with a perfect blend of technical skill and musicality which will make this recording a highly-recommended addition to your CD collection. C. S.



**From the Forest. Stewart Rose, horn.** Arabesque Z-6750. Timing: 55:06. Recorded January 29-30, February 10-11, 2000, at the American Academy of Arts and Letters, New York City. Contents: F. J. Haydn: *Concerto No 1 in D*

G. P. Telemann: *Concerto for Horn (D)*

L. Mozart: *Concerto for Horn (D)*

C. Foerster: *Concerto for Horn (E-flat)*

It was a pleasure to receive this CD. It contains four of my favorite concerti. They are performed less frequently than those by Mozart and Richard Strauss, but are worthy of far more attention that they have received to date. The Leopold Mozart work is the only one that I haven't performed, but I have enjoyed hearing it ever since I bought Barry Tuckwell's old Angel recording. In fact, except for my own performances of the Telemann and Foerster, the Tuckwell recordings are why I know these two quite well. The Haydn has been recorded several times, and it has become one of my personal favorites. Now we have another presentation of these four pieces by New York hornist Stewart Rose. He is joined by the St. Luke's Chamber Ensemble, which on this recording consists of a very small string ensemble with harpsichord for all of the concerti, plus oboes and bassoon for the Haydn work. Rose's recording is a fine addition to the previous re-

cordings of these works. Rose's playing is clean, clear, and articulate at all tempi. His slow lyric playing has a light transparency to the sound with a singing quality that makes these beautiful melodies flow effortlessly. His technique has intensity and fire. He has crisp articulation that make even the busiest passages move with apparent ease. His lip trills are impressive. The Haydn work gives the soloist the opportunity and the obligation to perform a cadenza in each movement; Mr. Rose's cadenzas are beautifully crafted, simple in design, effective and extremely well played. The second movement is exceptionally lovely music. The low register is exploited in a melodic way that is unusual in this period. It is disappointing to hear horn players that have clear beautiful sounds in the middle and upper registers, but whose sounds often become unpleasant and hollow in the low register. None of that disappointment is possible here. Rose's tone is very even throughout his entire impressive range. An addition to the Mozart is given in the form of an added Minuet that appears in a manuscript of this work, presented here as a fourth movement. The liner notes state that Rose uses two horns as his basic equipment: an N-series Conn 8D and an Engelbert Schmid F-B-flat-High F triple. No indication is given as to when he uses each horn on this CD. I listened carefully just to see if I could tell. I think I can, but it doesn't really matter because whichever horn is in use, his sound is excellent. Repeated hearings of this CD have increased my enjoyment of these works, and I put Stewart Rose high on my list of soloists who can perform this challenging array of works with finesse, flair, beauty, and style. C. S.



**2002: Chamber Music of Charles Knox. Brice Andrus, horn,** with Lisa Yancich, violin; Dorothy Lewis, cello; Cary Lewis, piano. aca CM-20066. Timing: 72:44. Recorded in Atlanta, Georgia c. 2000.

Contents include: Charles Knox: 2002: *Semordnilap Number 2* (horn, cello, piano); *The Framing of This Circle* (horn, violin, piano)

I had the opportunity of learning the brass ensemble works of Charles Knox in both undergraduate and graduate school thanks to Charles Gorham, Professor Emeritus of Indiana University. Knox did his PhD degree under Bernhard Heiden at IU and then taught at Georgia State University. Two works on this all-Knox disc feature the horn, both of which I highly recommend. After looking at the title of the first work for a few minutes, I finally discovered its significance by spelling it backward, and therein lay the key to the piece. While I would not call Knox's music carbon copies of Heiden or Hindemith, he does share their neoclassic adherence to structure and phrase groupings, which assist the listener in following the musical ideas and flow. The first movement of this work is in 11/8 meter, grouped 2+2+2+2+3 in rather regular fashion. It has rhythmic vitality, ostinato and repetitive patterns, a tossing back and forth of ideas between

horn and cello, at times angular lines but never atonal. It is a fresh work, one which rewards performers and listeners. The second movement begins slowly but utilizes Elliott Carter's metric modulation idea most convincingly into the faster section. The third movement has a 13/8 meter and, like the first movement, features some quick open-stopped-open activity for the horn. The whole piece comes in at about 10 minutes in length.

*The Framing of This Circle* was composed for Brice Andrus, the Atlanta Symphony's principal horn, and was premiered by these same performers in May of 1999 at the IHS conference in Athens, Georgia. This is a four-movement (F-S-F-F) scheme, the last of which again utilizes 13/8 meter. The opening movement features an oscillating half-step relationship in violin and horn, which breaks into a more lyric melody with both instruments doubled at the octave (marvelously in tune in this recording, I might add). There are brief moments of dissonance but the listener is attracted almost at once by the composer's use of counterpoint and the juxtaposition of dissimilar lines. The horn part is challenging but idiomatic. The second movement has a gorgeous, melancholy horn line against block chords moving in opposite direction in the piano part. The melodic line then continues in the violin then finally to the piano right-hand against an ostinato left-hand part. The movement ends rather deceptively in two eight-bar (or so) phrases utilizing two simple ascending figures: 1) b—c'—e-flat—e—f#—g—b—c"—d—e-flat; followed by a pause in the horn part; then 2) c"—d-flat—e-flat—f—g-flat—a-flat—b-flat—b—c"". The entire figure decrescendos with a hold on the high c"". This is stunning playing by Andrus; get this disc for this passage alone. You will not hear finer playing anywhere. It is a captivating passage and virtually comes out of nowhere to conclude the movement—absolutely brilliant planning by the composer. The third movement begins with violin and horn playing simultaneously an eighth-whole-quarter-note figure against constant sixteenth notes in the piano. A more lyric second theme area follows this section, then the piano and violin/horn exchange those rhythmic ideas. The fourth movement returns to the 13/8 ideas of the first movement, rounding out the piece beautifully. Readers interested in acquiring Knox's music should address inquiries to the composer at his home: 482 Page Avenue, Atlanta, GA 30307 USA; E-mail: muscck@panther.gsu.edu. [As an aside, many will appreciate the encompassing name of the group of musicians on this disc: Eine Kleine Knox Musik.] J. D.



**Reflections. Keynote Brass, Kent Leslie, horn.** Private release. Timing: 48:24. Recorded in 1996 at The Lodge, Indianapolis, Indiana.

Contents: Beckel: *Freedom's Hope*

Albinoni/Boone: *Sonata in F*

Rodgers/Cobine: *Where or When*

Bach/Mann: *Praeludium*

Ott: *Suite for Brass*

Alter/Rhodes: *Do You Know What it Means to Miss New Orleans?*

Farrar/Rhodes: *Bombasto*

Jewell/Rhodes: *The Screamer*

arr. Rhodes: *Medley of Indiana School Fight Songs*

Hanley/Rhodes: *Back Home Again in Indiana*

At first, due to the last several works recorded here, I thought this disc might be too narrow to review for the wide international audience of this journal. But the other works are well worth investigating, especially through the skill displayed by the Keynote Brass. This is not typical brass quintet repertoire and many of the arrangements here utilize percussion as well, so I hope to entice many of you to grab this up and be adventuresome. Actually, the repertoire here could very well be played at a public school concert as well as a more formal public recital—there is something for everyone. James Beckel's piece is a great program opener. It parallels the pomp of William's *Olympic Fanfare* at the beginning, but then breaks into a jazzy second section to really capture the audience's attention. The percussion parts (timpani, cymbals, glockenspiel, and chimes) add great sparkle to the brass parts. Melodic lines in the Albinoni transcription favors the two trumpets, but the horn has some fine harmonic filler moments throughout. Some running sixteenth-note passages are well executed by both the horn and tuba. The work is cast in typical Baroque suite design, slow-fast-slow-fast. What a great treat to hear this arrangement of the Richard Rodgers tune! This slow groove style fits all the instruments very well, indeed. The harmonies are fresh and easy to listen to throughout. This is a terrific addition to the quintet repertoire. In addition, the arranger has chosen a particularly delightful Bach keyboard prelude for brass; there is a fine balance of all the voices.

Ott's *Suite for Brass* is perky and rhythmically alive. The first movement will have the audience tapping their feet. All the members of the group demonstrate superior articulation, releases, and excellent contrasts in volume and lyric vs. technical playing. The second movement is very sensitive, a very good balance of all the parts in the slow moving melodic lines. There is a great deal of musical contrast in the third movement; it is almost Cheetham-esque in its scherzo playfulness. The arrangement of *Do You Know...* is a perfect Canadian Brass-type of piece for recitals and concerts, a true delight to hear and to play. I loved the additional "audience cheering" track at the introduction to the circus marches transcribed for the group. It lends a live-music venue to take the listener to where this music was originally performed. They would make greater openers or closers to any program! The last two items are particularly pertinent to those who live in the state of Indiana. One is a medley of fight songs for the three large universities, Indiana University, Notre Dame, and Purdue. Again, the "cheering audience" track reaffirms these arrangements will illicit great response from audiences. The disc closes with a slow, schmaltzy, crowd-pleasing rendition of the state song, reminding the listener of those turn-of-the-20<sup>th</sup>-century Sunday afternoon concerts at the bandstands all across the

midwestern states. The Keynote Brass performs this music with conviction, verve, and sparkle. *J. D.*



***Rhapsody for Horn and Orchestra: Music of Craig Russell.*** Richard Todd, horn, with the San Luis Obispo Symphony, Michael Nowak, conductor. SoSoSol Records. Timing: 69:19. Recorded in March, 2000, in the Harman Hall at the Performing Arts Center, San Luis Obispo, California.

Contents: Craig Russell: *Rhapsody for Horn and Orchestra; Middle Earth; Gate City: A Methodist Hymn.*

This CD contains three works by Craig Russell. *Middle Earth* is a descriptive set of movements that draw their inspiration from Tolkien's *The Hobbit* and *The Lord of the Ring* trilogy. *Gate City: A Methodist Hymn* is the second movement of Russell's second symphony. Its inspiration is from his parents and the Americana of Wesleyan hymns, country fiddling, and the beauty of small Appalachian villages. Russell is a composer of excellent music that should be more widely heard. Maybe this recording will help. The most impressive portion of this CD is *Rhapsody for Horn and Orchestra*, an extraordinary addition to our repertoire. However, it may become a work that is infrequently performed in its entirety. As a whole, it is an extended work of a little over forty minutes, which is likely to make programming a challenge. Orchestras seldom devote that amount of time on a program to a single solo brass work even when it is an outstanding composition such as this. Another aspect of *Rhapsody* is that two of its five movements require an orchestra to be very accomplished in playing jazz styles. This isn't just a situation of an orchestra backing up a jazz artist for a pops concert. The orchestra for this needs to be better at jazz than that. I don't know if Craig Russell has any plans to do a keyboard reduction of this work. I doubt that he would because, to me, only the fifth movement would translate to that medium well. Perhaps I will be proven wrong, but most of *Rhapsody* would be far less effective without all of the orchestral colors.

These considerations pale in comparison to the issue of finding a soloist. *Rhapsody* requires a soloist of extraordinary endurance plus one that has the range, control, flexibility, stylistic mastery, and power to present a successful performance. I have seldom heard a work that was so well constructed specifically to fit the talent of the soloist. Richard Todd's immense talent is on awesome display in this recording. His skills in so many stylistic areas are well known: as principal horn of the Los Angeles Chamber Orchestra, he has performed and recorded for many years in one of the world's finest chamber orchestras; as a hornist who has been very active for years in the LA recording studios, he has recorded for many recordings, television, and motion pictures; as a solo artist, he has recorded numerous concertos, solo recital works, chamber music, and jazz CDs. Each of the five movements of the *Rhapsody* is substantial and could stand on its own as a solo work, but they are combined and paired in a very musically satisfy-

ing way. The first ("Morning's Decisions") and third ("Wistful Musing") movements are filled with lyric melodies that allow the soloist to display considerable range, flexibility, expression, and power. Moments of fine programmatic writing abound as Aaron Copland, Leonard Bernstein, and several excellent film composers are brought to mind. Movements Two ("Dizzy Bird") and Four ("Tito Machito") form another pairing, paying homage to Dizzy Gillespie, Charlie Parker, Tito Puente, and Machito. Rick Todd's performance in these movements is not only that of a great horn player playing jazz; it is a great jazz player playing horn at the highest virtuoso level. The fifth movement ("Flash") is a wild ride to the end. I really can't imagine that upon hearing this CD you won't marvel and completely enjoy every aspect of this piece. I am listening to it as I am writing these words. I have listened to it many times already. This is superb music played very well by an accomplished and versatile orchestra, and listening to the horn playing of Richard Todd tops off the whole sonic treat. He has really gone above and beyond anything else that is in the recorded repertoire. I have heard him play on recordings and live many times and have always had the highest admiration for this abilities and musicianship. Then, this CD came along and I was simply blown away. It is very unlikely that you have ever heard anything like this. Get this CD! Then, it will get you, too! C. S.



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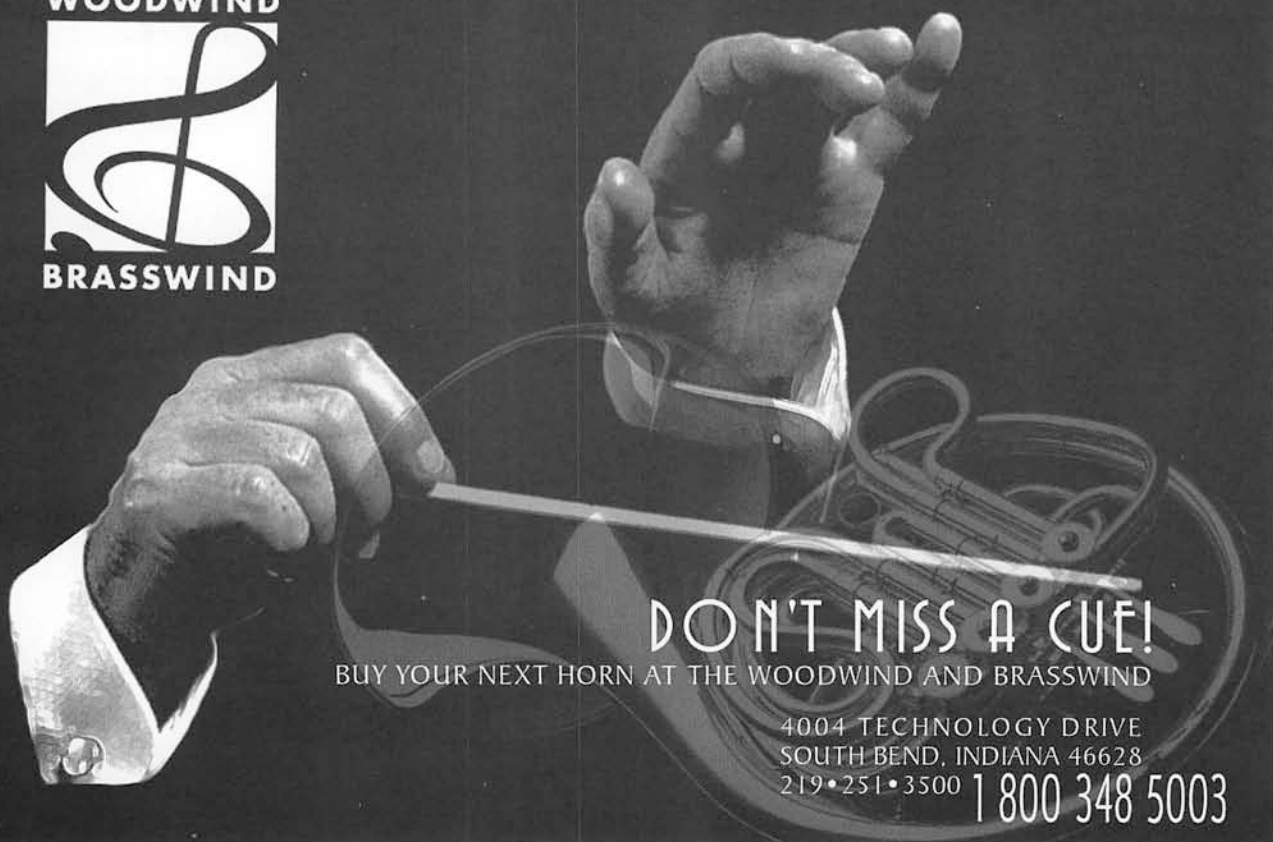
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Kristin Thelander, TTL Coordinator

There are currently ninety-nine theses on horn and related brass topics available to IHS members through our lending library. The full list was last published in *The Horn Call* in May 1999. This list is available on the IHS website (URL: <[www.hornsociety.org/FEATURES/lendinglib.html](http://www.hornsociety.org/FEATURES/lendinglib.html)>). Kristin Thelander houses the theses at the University of Iowa. The IHS supports this project by paying for the cost of mailing theses out upon request. Borrowers must submit a refundable deposit with their requests (\$45 per thesis) and return theses at their own expense. In addition, the Advisory Council allocates funds for the annual purchase of new theses, however contributions in the form of donations are most welcome. If you have written or read a thesis that should be in our collection, please contact Kristin Thelander.

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# Index of Advertisers

AAIIRR Power Acousticoils .....	65	Lawrence University .....	59
Gebr Alexander Mainz .....	Outside Back Cover	Lawson Brass Instruments Inc. ....	66
American Brass Quintet .....	31	G. LeBlanc Corporation .....	16
Atkinson Brass & Company .....	61	S.W. Lewis Orchestral Horns .....	Inside Front Cover
Kendall Betts Horn Camp .....	62	Mamco Musical Accessory .....	74, 83
Birdalone Music .....	82	Mannes College of Music .....	73
Boston Records .....	46	McCoy's Horn Library .....	65
Brass Arts Unlimited .....	15	McCoy's Horns USA .....	65
Brass Bulletin/Editions BIM .....	32	Osmun Brass Instruments .....	11
Brass Journals .....	36	Dieter Otto Metallblasinstrumentenbau .....	31
Chestnut Brass .....	36	Paxman Musical Instruments .....	10
Classified Advertising .....	74	Peabody Conservatory of Music .....	14
Clebsch Industries .....	13	Philip Jones Brass Ensemble/ Universal Music Group .....	6
Conn/UMI USA .....	9	Quadre – The Voice of Four Horns .....	60
Crystal Records, Inc. ....	14	Rayburn Musical Instrument Co., Inc. ....	12, 30, 62, 81
DEG Music .....	28	Rocky Mountain Alphorns .....	28
Emerson Horn Editions .....	13	Engelbert Schmid GmbH .....	45
Ferree's Tools .....	32	Richard Seraphinoff .....	82
Finke Horns .....	72	Solid Brass Music Company .....	83
IHS Back Issues .....	86	TAP Music Sales .....	62
IHS Sales Items .....	58	TransAtlantic Horn Quartet .....	84
IHS Tuckwell Book .....	6	TrumCor .....	Inside Back Cover
International Musical Suppliers, Inc. ....	47	Chuck Ward Brass Instrument Repair .....	32
IVASI .....	64	Wind Music, Inc .....	36, 48
M. Jiracek & Sons .....	45	WindSong Press .....	8
Jupiter Band Instruments, Inc. ....	83	The Woodwind & The Brasswind .....	84
Kalison SAS di Benicchio & C. ....	13		
Last Resort Music Publishing, Inc. ....	32		

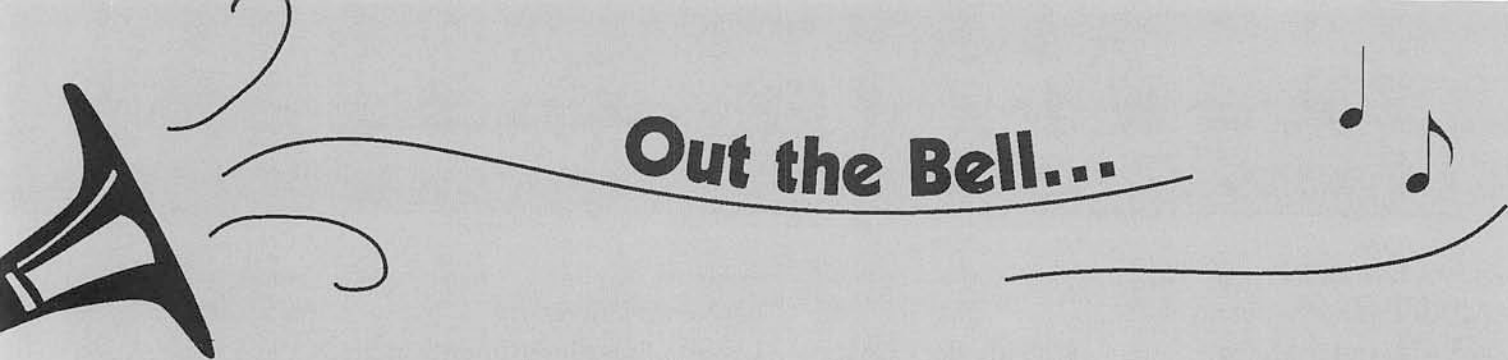
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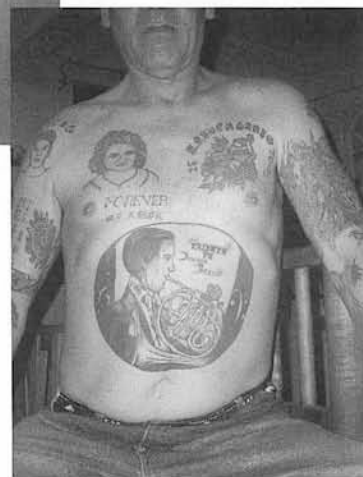
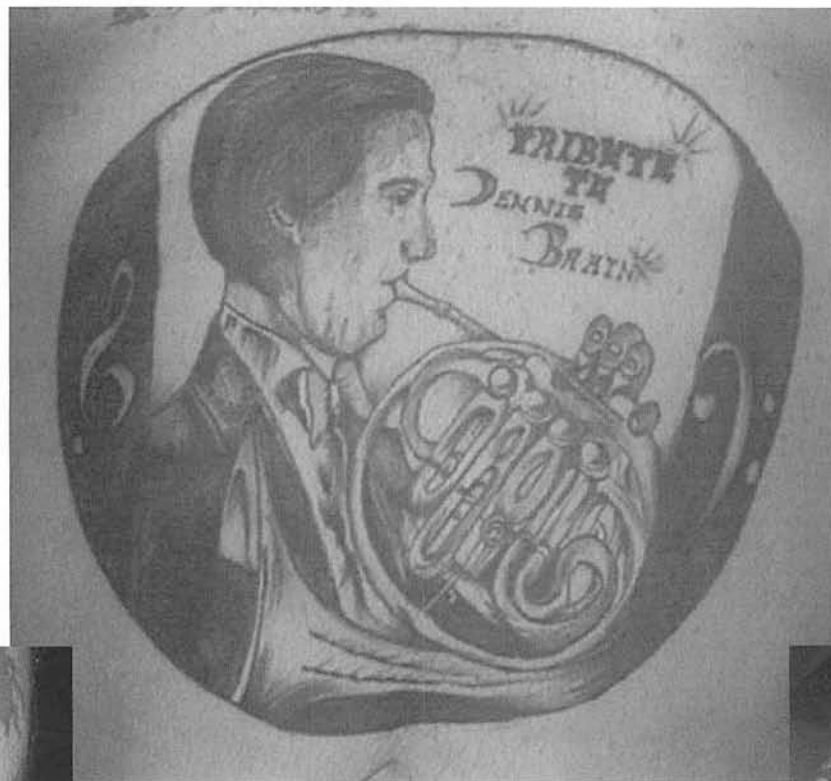
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# Out the Bell...

## Dennis Brain is on more than just his mind!



David Crites studied horn with Vince de Rosa and James Decker in Los Angeles, California, before going to Juilliard, where he studied with James Chambers. Professor Crites has had a long and charmed career as principal horn with the Xalapa Symphony in Mexico. He recently retired from his position as Professor of Horn at the University of Veracruz. When asked why the tattoos, the Professor said, "Hey, the horn's the greatest, and Dennis Brain was the greatest horn player!" Photographer Carlberg Jones <carlbergjones@prodigy.net.mx> plays horn in the Quinteto Colima in Colima, Col., Mexico. Officially known as the "Quinteto de Alientos de la Universidad de Colima," the quintet plays three seasons of five or six double concerts each year. Photographs Copyright © 2001 by Carlberg Jones.

Ed. Note: "Out the Bell" is intended for readers 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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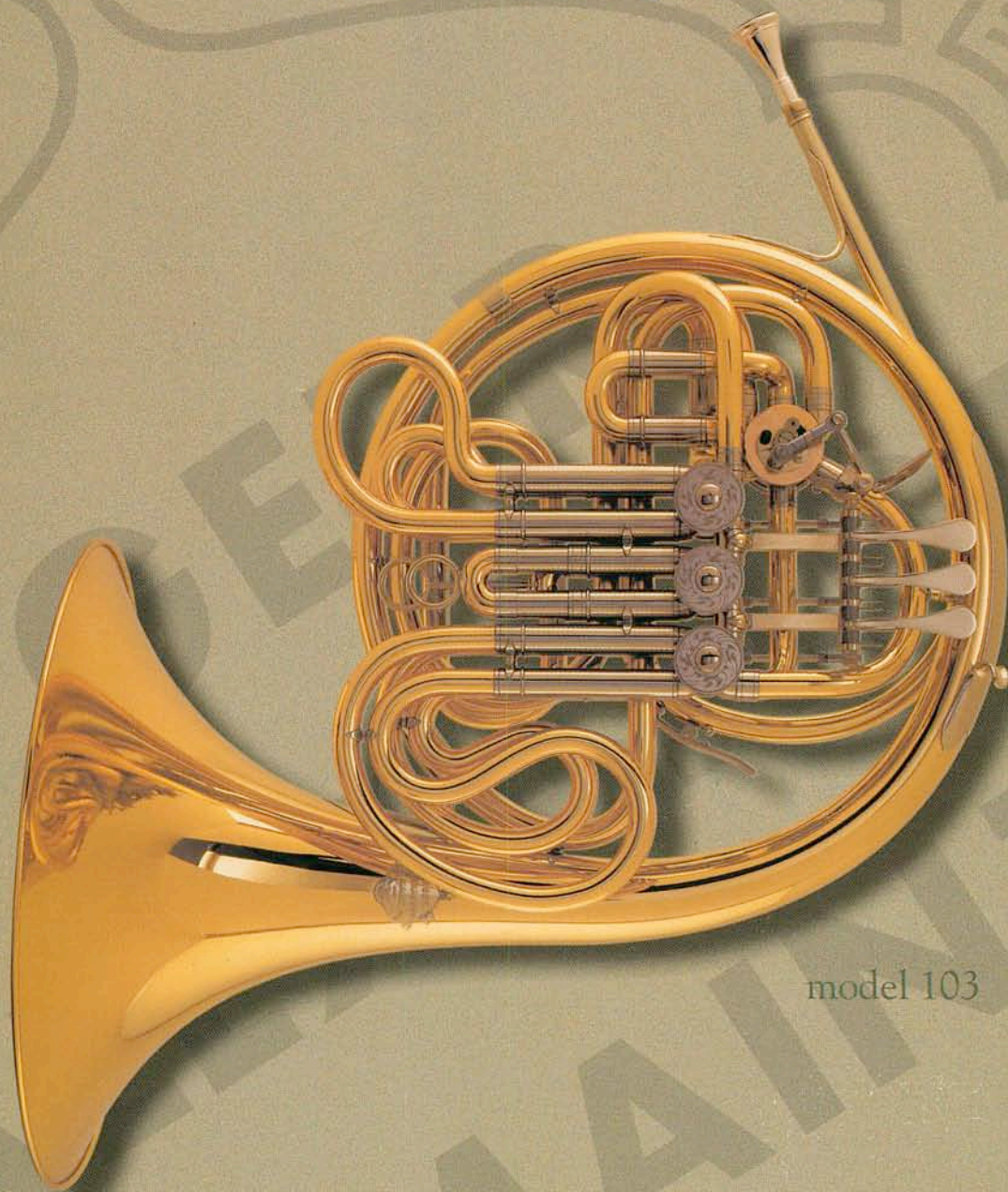
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