

The Horn Call



Journal of the

国際圓号協会／国際ホルン協会

International Horn Society

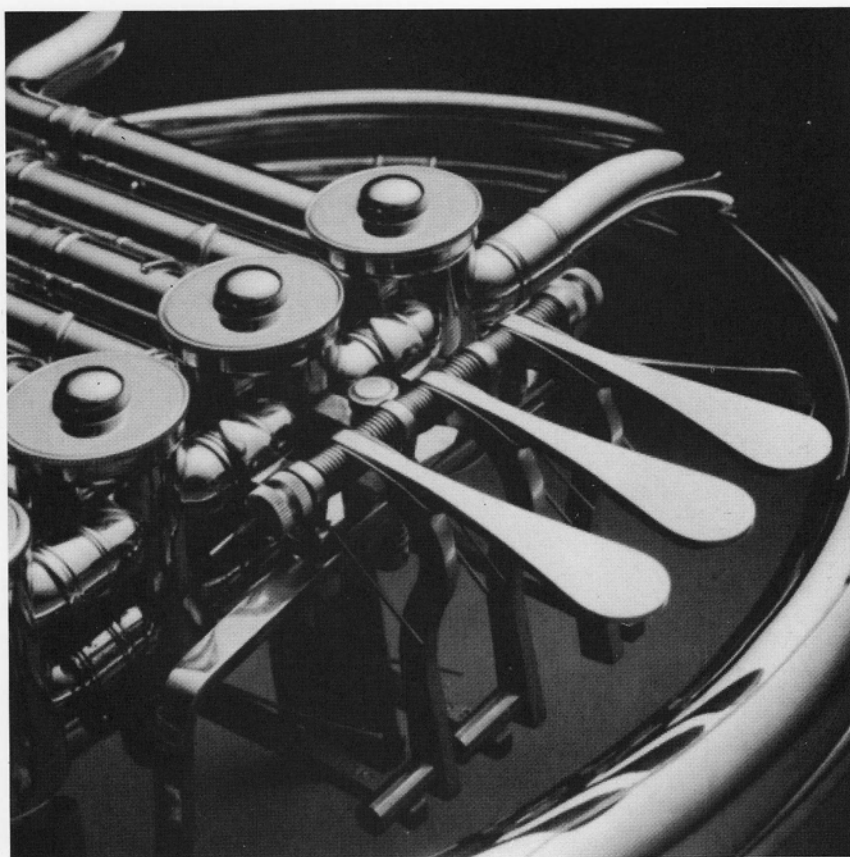
Internationalen Horngesellschaft

Sociedad Internacional de Trompas

Société Internationale des Cornistes

Janice Groves

Volume XXXI, No. 2, February 2001



S.W. LEWIS

Orchestral Horns • Chicago

Maker of the
finest handcrafted
custom horns

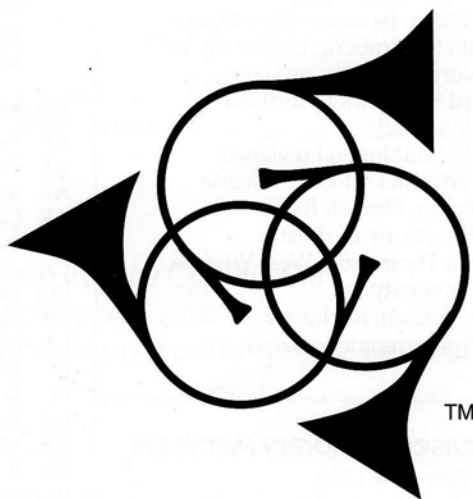
Established 1977

1770 West Berteau Avenue, Chicago, Illinois 60613 U.S.A.
Telefax 773-348-1182, Telephone 773-348-1112

The Horn Call

Journal of the International Horn Society

Volume XXXI, No. 2, February 2001



Jeffrey L. Snedeker, Editor

ISSN 0046-7928

©2001 by The International Horn Society. All rights reserved.

Printed by Record Printing & Design
Ellensburg, Washington, USA

On the cover: "Horn and Chair," watercolor by Seattle, Washington, artist Jackie Brooks, who also happens to be the mother of Arthur Brooks, former hornist with the Annapolis Brass Quintet, among other positions (used with permission).

International Horn Society

Officers

President

Virginia Thompson
WVU College of Creative Arts
P.O. Box 6111
Morgantown, WV 26506-6111 USA
Tel: 304-293-4617, x3165
Fax: 304-293-7491

Vice-President

Esa Tapani
Keuruuntie 7-9 D 19
SF-00510 Helsinki, Finland
Tel: +358-9-753-1454
Fax: +358-9-726-1802

Secretary/Treasurer

Nancy Jordan Fako
337 Ridge Avenue
Elmhurst, IL 60126
Tel: 630-279-6244
Cell: 620-661-6244

Executive Secretary

Heidi Vogel
8180 Thunder Street
Juneau, AK 99801 USA
Tel: 907-789-5477
Fax: 907-790-4066
Email: hvogel@gci.net

Past Presidents

Paul Anderson
Nancy Cochran Block
Randall Faust
Douglas Hill
Mason Jones
William Scharnberg
Barry Tuckwell
Frøydis Ree Wekre
James Winter

Honorary Members

Georges Barboteu, France
Hermann Baumann, Germany
Bernhard Bruechle, Germany
Kaoru Chiba, Japan
Peter Damm, Germany
Mason Jones, USA
Edmond Leloir, Switzerland
Verne Reynolds, USA
William C. Robinson, USA
Gunther Schuller, USA
Norman Schweikert, USA
Lucien Thévet, France
Barry Tuckwell, Australia
Frøydis Ree Wekre, Norway
James Winter, USA

2000-2001

Advisory Council

Nancy Jordan Fako, Freelance
Performer and Teacher,
Chicago, Illinois
Michel Garcin-Marrou,
Orchestre de Paris
Randy Gardner, Cincinnati College-
Conservatory of Music
Michael Hatfield, Indiana University
Marilyn Bone Kloss, New England
Horn Society
Ab Koster, Hamburg Musik Academy,
Germany
Frank Lloyd, Hochschule für Musik,
Essen, Germany
Paul Meng, Beijing Conservatory,
Peoples Republic of China
Hans Pizka, Bavarian State Opera
William Scharnberg, University of
North Texas
Richard Seraphinoff, Indiana
University
Arkady Shilkloper, Freelance
Performer, Moscow, Russia
Esa Tapani, Finnish Radio
Symphony Orchestra
Virginia Thompson, West Virginia
University
Milan Yancich, Rochester
Philharmonic (retired)

Deceased Honorary Members

John Barrows, USA
Vitali Bujanovsky, Russia
Domenico Ceccarossi, Italy
James Chambers, USA
Alan Civil, England
Philip F. Farkas, USA
Holger Fransman, Finland
Carl Geyer, USA
Max Hess, USA
Herbert Holtz, USA
Anton Horner, USA
Wendell Hoss, USA
Marvin Howe, USA
Fritz Huth, German
Antonio Iervolino, Argentina
Kurt Janetzky, German
Harold Meek, USA
Ingbert Michelson, Denmark
Richard Moore, USA
Reginald Morley-Pegge, England
Wilhelm Lanzky-Otto, Sweden
Max Pottag, USA
Lorenzo Sansone, USA
James Stagliano, USA
Willem A. Valkenier, USA

Nancy Cochran Block

International Workshop Coordinator

Charles Gavin

Coordinator, IHS Manuscript Press

Michael Hatfield

IHS Scholarship Program Coordinator

Mary Kihlslinger

Coordinator of Regional Workshops

Catherine Roche-Wallace

Membership Development and Retention Coordinator

Karen Robertson Smith

Coordinator, IHS Composition Contest

Kristin Thelander

Coordinator, IHS Thesis Lending Library

Regional Membership Coordinators

Soichiro Ohno, Asia

George E. Lloyd, Canada

Frøydis Ree Wekre, Europe

Mary Bartholomew, USA

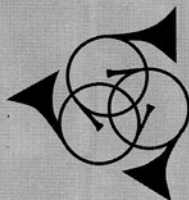
US Area Representatives

AL Dorrie Nutt	NE Jack Snider
AK Dan Heynen	NV Bill Bernatis
AZ Barbara Chinworth	NH OPEN
AR Caroline Kinsey	NJ George Napuda
CA (northern) Larry Osborne	NM Nancy Joy
CA (southern) John Petring	NY John Ericson
CO Devon Park	NYC Tony Cecere
CT Sue Spaulding	NYC Jeffery Lang
DE Joe Naff	NYC Katherine Canfield
DC Tobi Cisin	NC Leland Bartholomew
FL Michelle Stebleton	ND OPEN
GA Jean Martin	OH Kristen TenWolde
HI Michiko Singh	OK Eldon Matlick
ID Robert Dickow	OR Jane Schrepping
IL Paul Navarro	PA April Strong
IN Fred Ehnes	PR OPEN
IA Jeffrey Agrell	RI OPEN
KS Terrisa Ziek	SC Wilbert K. Kimple
KY David Elliott	SD Gary L. Reeves
LA Kristine Coreil	TN Arthur LaBar
ME Barbara Burt	TX Peggy DeMers
MD Tobi Cisin	UT Larry Lowe
MA Marilyn Kloss	VT Alan Parshley
MI Margaret Gage	VA John Cryder
MI Paul Austin	WA Kathy Farner
MN OPEN	WV Jennifer Presar
MS OPEN	WI Patrick Miles
MO Gary Moege	WY Lucinda Schmidt
MT Nicholas Jones	

The Horn Call (ISSN 0046-7928) is published by the International Horn Society four times a year: November, February, May, August. Periodicals postage paid at Juneau, AK, and Ellensburg, WA (application pending). Annual subscription is included in IHS membership. Individual membership in the IHS is \$35 US annually; library membership is \$50 US annually; three-year membership is \$90 US; life membership is \$500 US. Horn clubs of eight or more may be registered simultaneously at a rate of \$30 per member per year. Forward payment with permanent address to the IHS Executive Secretary at the address given. Payment must be by US check, by international money order in US funds, or by Visa/Mastercard. If moving, send change-of-address to the Executive Secretary at least forty-five (45) days before the address change takes effect. Postmaster: send address changes to IHS Executive Secretary, 8180 Thunder Street, Juneau, AK 99801.

©2001 The International Horn Society. All rights reserved. Nothing in this publication may be duplicated or reprinted without advance written permission from the Editor. Statements or opinions expressed on these pages are not necessarily those of the IHS or *The Horn Call* staff.

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
 IHS News and Reports <i>Heather Pettit, editor</i>	 17
 Feature Articles	
Music for Oboe, Horn, and Piano Trio <i>by Cynthia Carr</i>	33
Interpreting Evaluations <i>by Christopher Leuba</i>	43
Bibliography of Reference Materials on Auditioning & Orchestral Excerpts <i>by Jeffrey Agrell</i>	45
 Clinics	
No Weak Links <i>by Timothy Thompson</i>	51
The Electronic Hornist <i>by Ron Boerger</i>	57
Improvising in Ensemble: Part V, The Performance <i>by Kevin Frey</i>	61
 Reviews	
Music Reviews <i>William Scharnberg, editor</i>	67
Recording Reviews <i>John Dressler, editor</i>	73
 2001 IHS Scholarship Programs <i>Michael Hatfield, Scholarship Program Coordinator</i>	 81
 Out The Bell	 88

The Horn Call

Editor

Jeffrey L. Snedeker
Department of Music
Central Washington University
400 East 8th Avenue
Ellensburg, WA 98926 USA
Tel: 509-963-1226
Fax: 509-963-1239
Email: snedeker@cwu.edu

Contributing Editors

News Editor

Heather Pettit
839 Coach Road
Palatine, IL 60074
Tel: 847-991-7604
Email: HEPHorn1@aol.com

Music and Book Reviews

William Scharnberg
College of Music
University of North Texas
Denton, TX 76203

Recording Reviews

John Dressler
Department of Music
Murray State University
Murray, KY 42071-3342 USA
Tel: 270-762-6445
Fax: 270-762-6335
Email: john.dressler@murraystate.edu

Ensemble Excerpt Clinics

Jean Martin
School of Music
University of Georgia
250 River Road
Athens, GA 30602 USA
Tel: 706-542-2724
Fax: 706-542-2773
Email: jfmartin@rameau.music.uga.edu

Improvisation/Jazz Clinics

Kevin Frey
2100 Moorpark Avenue
San José, CA 95178
Tel: 408-298-2181 ext. 3844
Email: kevin.frey@sjeccd.cc.ca.us

The Electronic Hornist

Ron Boerger
908 Wooded Creek Lane
McKinney, TX 75070-3267
Email: rboerger@io.com

Advertising Agent

Paul Austin
P.O. Box 6371
Grand Rapids, MI 49516-6371 USA
Tel: 616-475-5919
Fax: 616-241-1215
Email: HornCallAd@aol.com

IHS OnLine Webmaster

Bruce Hembd
Email:
IHS_webmaster@horndoggie.com

Editorial Advisory Board

Jeffrey Agrell
Thomas Hiebert
Douglas Hill
Peter Kurau
Bruce Lawson
Hans Pizka
Robert Pyle
Philip Rosenthal, M.D.
Norman Schweikert
Richard Seraphinoff
Kristin Thelander
Ian Wagstaff
John Wates

From the Editor



Hello everyone,

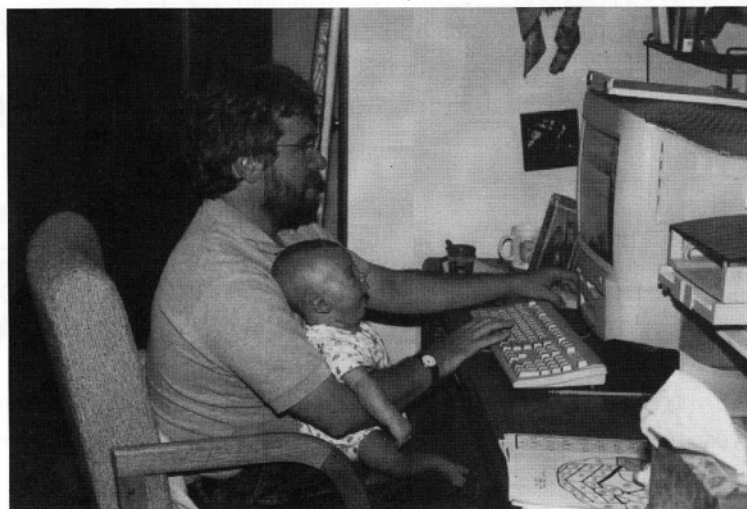
Happy New Year! Happy New Millenium, as well—no matter when yours began, we are into it now for sure!

Our February issue has quite a different flavor than recent issues. It has a lot more informational feel to it, which I hope will be a nice change of pace from the intensive energy of presentations over the past year. You may be wondering about the cover art. Artist Jackie Brooks has been a family friend for years and, since her son is a prominent horn player, it is no surprise that the horn and other musical instruments figure prominently in her work. If you would like to know more about her and her work, contact her at <brooksgal@brooksgal.seanet.com>. I thought one of her abstract works would work well as we enter 2001, and hope you will agree.

One other item of business is a small mystery on our November cover. When Heather Pettit was taking pictures in China, she had occasion to finish out a roll of film while shooting at the Great Wall. Since she was just finishing out a roll, she decided not to write down the name of the subject. As luck would have it, I found one of those pictures most desirable for the cover. After some serious searching and, frankly, some pure luck, we found him: Po-Hsin Shen of Ping-Tong, Taiwan. Po-Hsin is currently a junior in the Music Department at Fu Jen University, Taiwan, and a member of the Youth Band of China Youth Corps. The Beijing workshop was not his first horn workshop; he participated in the Youth Band's performance at the 1999 Asia Horn Festival held in Korea.

Finally, you may be wondering what it is like to be an editor. The truth is I am still not sure, but this picture ought to tell you what it is like much of the time for me.

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.

In my first "President's Corner" message in the November 2000 issue of *The Horn Call*, I tried to focus on the various contributions that each and every one of us can make to the IHS through participation and through the promotion of IHS membership. In this message, I'd like to focus on one particular activity in which every single IHS member can participate with quite minimal effort: voting in the election of Advisory Council members. If, for a moment, all of us worldwide can brush aside all of the jokes and embarrassment about a recent election in my homeland, I'd like you to think about why you should vote in Spring 2001 election of IHS Advisory Council members.

In recent years, the number of IHS Advisory Council ballots submitted has been quite low. I imagine that so many IHS members don't vote for a number of different reasons. The most typical reasons I hear include, "I don't know any of those people," or "I'm sure any of them will be fine." Unfortunately, the underlying message to the artists, teachers, and enthusiasts who donate so much of their time and effort in service to the society is that many members don't really care at all about their efforts. Please remember that supporting someone's election to the Advisory Council is a very simple but meaningful gesture of your appreciation of their willingness to make their contributions. We are very fortunate to have had ballots of good nominees over the years in spite of the low level of participation, but I still wonder how the society might be different if there were more interest in the elections. I have noticed so many excellent nominees who, apparently too discouraged after not receiving enough votes for election, never appeared again on the ballot.

Although Advisory Council nominees don't campaign and devise political platforms separating the IHS membership into different factions, they do represent the interests of the general membership, because they are nominated and elected by the IHS members. Remember, nine of the fifteen members of the Advisory Council are elected by the members of the society, and only six are elected by the members of the Advisory Council.

Just as the society is strengthened by members of different cultures, walks of life, and personalities, so is the Advisory Council. As you consider your vote, think about what each of the different nominees will bring to the current membership of the council. If the biographical statements published in the IHS News don't give you enough information on which to base your vote, it is certainly easy enough in this day and age to find more information. Read what they have written or said, or what's been written about them. If you have never met them, nor seen them perform or speak, talk to other people who have. Consider what each nominee has communicated to you in the bio. Think about what the IHS means to you, and what you want the society to mean to other horn players around the globe.

I believe that voting in the election of Advisory Council members is a very simple yet important way for each member of whatever age or status to demonstrate support for and interest in the activities and purpose of the IHS. Please pull out the ballot, mark it, and mail it *right now*, or as soon as you can.

Best wishes for all of your listening and practicing.

CORdially yours,

(italienisch) ist fehlerhaft, insbesondere die "Verschleifung" (synaloephe) von Vokalen. So zum Beispiel kommen in Takt 37 ("o-ra-de-li af-fa-ni") die beiden Silben "li" und "af" auf nur eine Note (Achtel d"). Es gibt eine Reihe ähnlicher Stellen.

Ich darf anmerken, daß ich diese Arie nach dem sehr dürrtigen Klavierauszug selbst auch bearbeitet und am 9. Dezember 1998 in Neapel (!) aufgeführt habe. Die Pianistin dieser Aufführung meinte aber, daß der Klaviersatz von Schmalfuss besser sei als meiner, so daß wir beide Fassungen simultan benutzten. Im übrigen "schreit" Takt 150 nach einer Kadenz für Sopran zusammen mit Horn; ich habe eine geschrieben. Wenn ich Zeit habe, werde ich meinen Klaviersatz noch einmal überarbeiten (leider besitze ich keine Partitur des Werks) und diese ebenso schöne wie halsbrecherische Koloraturarie mit Horn in der Clarinlage ungekürzt veröffentlichen.

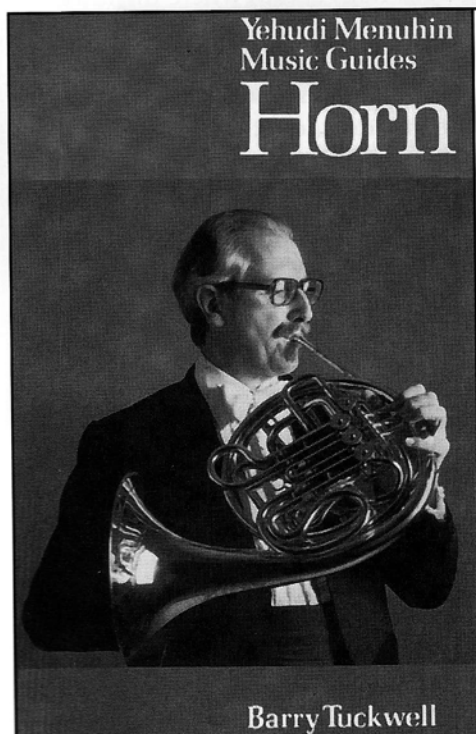
[Concerning Myslivecek's Trio for Soprano (Clarinet), Horn, and Piano, reviewed in the November 2000 issue of *The Horn Call* (p. 87),] The correct title of the piece is "Aria der Argene." I own the piano part to this aria and offer the following comments about the edition by Peter Schmalfuss:

1. The horn part has been transposed to an octave lower than the original.

2. The distribution of the syllables of the vocal text (Italian) is full of errors, especially regarding the contour of the text. So, for example, in m. 37 for the words "o-ra-de-li af-fa-ni" both the syllable "li" and "af" should be on one note (an eighth note d"). There are a lot of similar problems.

I may add that I worked on this aria and prepared a piano reduction for a concert on December 9, 1998, in Naples. The pianist at this performance preferred Schmalfuss' piano reduction to mine so we used both versions simultaneously. Also, for example, I wrote a cadenza for soprano and horn after "schreit" in m. 150. When I have time, I will rework my piano part (unfortunately I do not have the score to this work) and I hope to eventually publish an edition that will be just as beautiful for "break-neck" coloratura with horn in the clarino range.

With best regards,
Manfred Fensterer
(horn player and music publisher)
Mittelseestr. 44
D-63065 Offenbach (Main) Germany
English translation by William Scharnberg



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

Price

• \$10.00 softcover •

Shipping

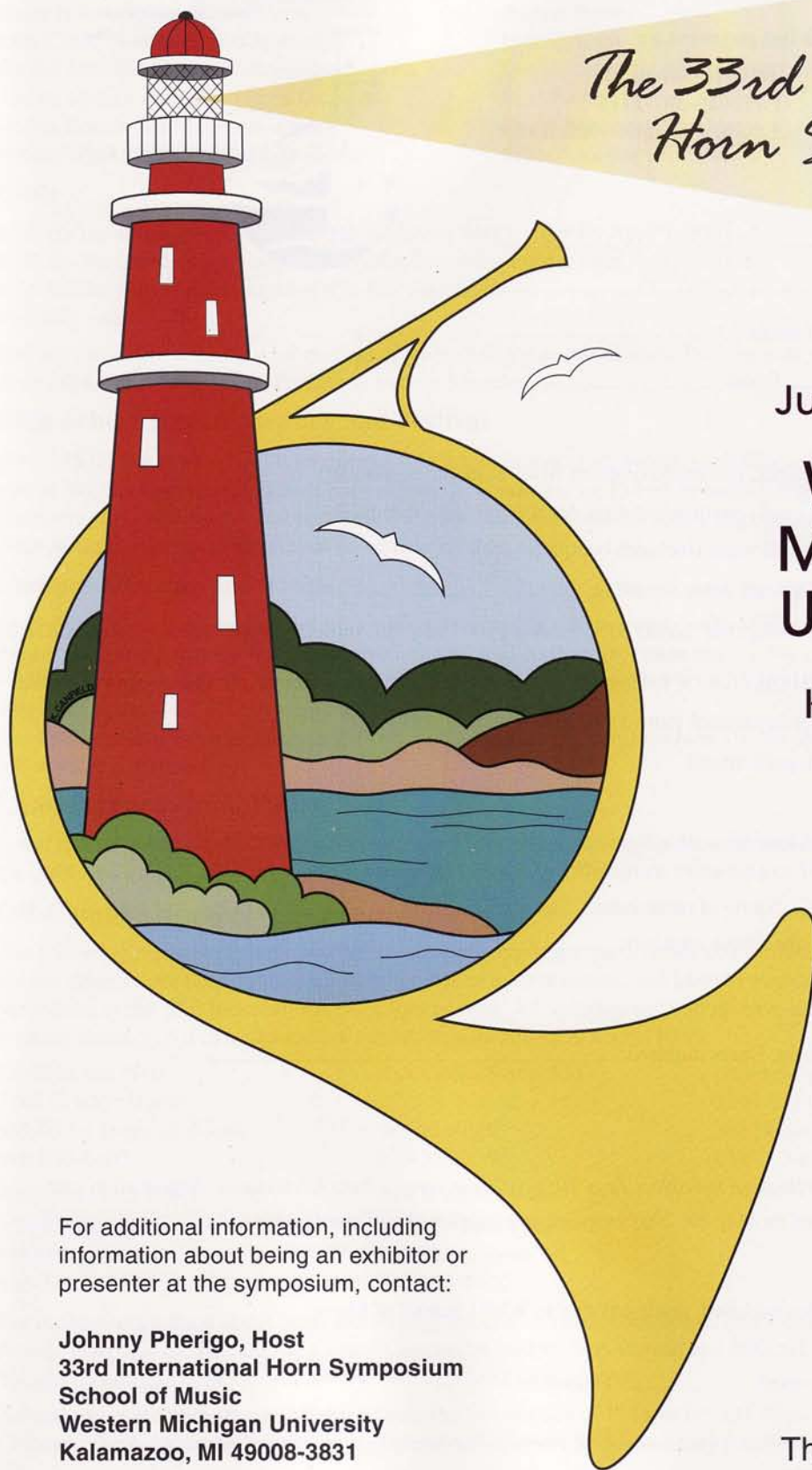
\$3.00 USA • \$5.00 non-USA

Multiple Order Discounts

5 or more copies: free shipping world-wide
10 or more copies: free shipping world-wide plus 10% discount

To order, send check in US funds payable to the International Horn Society, international money order, or VISA/MasterCard number (with expiration date) to:

Jeffrey L. Snedeker, Editor • Dept. of Music • Central Washington University
400 E. 8th Avenue • Ellensburg, WA 98926 USA



The 33rd International Horn Symposium

June 4 - 9, 2001

**Western
Michigan
University**

Kalamazoo,
Michigan

For additional information, including
information about being an exhibitor or
presenter at the symposium, contact:

Johnny Pherigo, Host
33rd International Horn Symposium
School of Music
Western Michigan University
Kalamazoo, MI 49008-3831

Tel: 616-387-4692
Fax: 616-387-1113
Email: pherigo@wmich.edu

The website for the
33rd International
Horn Symposium is at
<http://www.wmich.edu/horn/ih2001>

33rd International Horn Symposium

Registration Information

Return this registration form along with full payment to:

Johnny Pherigo, Host
33rd International Horn Symposium
School of Music
Western Michigan University
Kalamazoo, MI 49008-5434 USA

Tel: 616-387-4692
Fax: 616-387-1113
Email: pherigo@wmich.edu



Name _____

Mailing Address _____

Country _____ Date of Birth if under 21 _____

Telephone _____ Email _____

Symposium Registration Fees

_____ \$220: IHS member, full week, postmarked before April 1 (includes banquet)

_____ \$245: IHS member, full week, postmarked after April 1 (includes banquet)

_____ \$265: Non-IHS member, full week (includes banquet)

_____ \$60: daily registration. Indicate dates attending: _____

_____ Parking pass if you are driving. Full week: \$15; 3 days: \$10; 1 day: \$5. Indicate dates: _____

High School Horn Choir and Festival (June 9, for high school hornists and concurrent with Symposium events)

_____ Free for full-week 33rd International Horn Symposium participants

_____ \$35.00: Non-symposium participants

Housing

(Available June 4-9; non-airconditioned dormitory within 5-minute walk of all events and dining hall. Registration and payment must be received by May 29, 2001 to guarantee availability of campus housing.)

Double Occupancy. Gender: _____ Name of roommate: _____

_____ \$17.00 per person per night. Dates required: _____

_____ \$102.00 June 4-9

Single Occupancy. Gender: _____

_____ \$22.00 per person per night. Dates required: _____

_____ \$132.00 June 4-9

Campus Dining

_____ \$100.00 (Dinner June 4 through Breakfast June 10; no dinner service June 8—banquet. Registration and payment must be received by May 29, 2001 to guarantee availability of meal service.)

Method of Payment

\$ _____ Check or US money order enclosed, made payable to WMU School of Music

\$ _____ Credit Card

_____ Visa _____ Mastercard _____ Discover

Card Number: _____ Exp: _____

Cardholder signature: _____

Registration and Featured Artists Information

As of December 1, 2000, the featured artists for the 33rd International Horn Symposium include:

Javier Bonet, Spain, Natural horn	Boston Brass
John Clark, New York Jazz Hornist	Eric Ewazen, New York, Composer
Michel Garcin-Marrou, France, Natural horn	David Jolley, New York Free-Lance Artist
Sibylle Mahni, Frankfurt Opera Orchestra	Karl Pituch, Detroit Symphony Orchestra
Donna Dolson Roath, Osaka, Japan	James Sommerville, Boston Symphony Orchestra
Arkady Shilkloper, Russian Jazz Hornist	Szabolcs Zempléni, Hungary

Costs

\$220 for the entire symposium for IHS members who register by April 1, 2001

\$245 for the entire symposium for IHS members who register after April 1, 2001

\$265 for the entire symposium for non-IHS members

\$60 daily rate

Parking passes are necessary for participants who bring autos to campus. Parking passes cost \$15 for the entire week, \$10 for three days, or \$5 for one day. Parking is free on Saturday.

High School Horn Ensemble and Festival

For a \$35.00 fee, high school horn players may attend symposium events, including exhibits, on Saturday, June 9 and participate in the symposium high school horn ensemble, conducted by Robert Spradling and Louis Stout. The ensemble will rehearse during the day on Saturday and perform on the final concert Saturday night. High school hornists who are already full symposium participants may participate at no additional charge.

Campus Housing and Meals

Available June 4-9 in non-airconditioned dormitory within a five-minute walk of all symposium events and the dining hall.

Registration and payment must be received by May 29, 2001 to guarantee availability of campus housing and meals.

Double occupancy: \$17.00 per person per night or \$102.00 for June 4-9

Single occupancy: \$22.00 per night or \$132.00 for June 4-9

Meal package: \$100.00; includes dinner on June 4 through breakfast on June 10. No dinner service June 8—banquet included in full week registration fee

Cancellation Refund Policy

A full refund will be given for registration fees, meal plans, and campus housing if the cancellation notice is received by May 29, 2001. No refunds will be given after May 29, 2001.

Off-Campus Housing

The following motels/hotels are holding rooms for symposium participants at a conference rate. Contact the motel/hotel directly at least three weeks before the symposium begins to reserve rooms, and identify yourself as an International Horn Society participant at the 33rd International Horn Symposium. All lodgings are a short drive to campus, but none is within reasonable walking distance. All rates quoted are subject to state and local taxes (10%).

Fairfield Inn West	Hawthorne Suites LTD	Holiday Inn West
5580 Cracker Barrel	2575 S. 11th St	2747 S. 11th St
\$65.00 for single or double	\$89.90 single	\$61.00 single or double
616-353-6400	616-353-2547	616-375-6000
Radisson Plaza Hotel	Red Roof Inn West	
100 W. Michigan	5425 W. Michigan	
\$105.00 per room	\$51.99 per room	
616-343-3333	616-375-7400	

For further information about hotel availability, travel directions, recreational and cultural activities, and restaurants, contact Brenda Haight at the Kalamazoo County Convention and Visitors Bureau at 1-800-530-9192, x3228 email: bhaight@kazoofun.com, or visit the web site at www.kazoofun.com.

Kalamazoo is in Southwestern Michigan near the intersection of I94 and US 131 about a 2.5 hour drive from either Detroit or Chicago. The Kalamazoo/Battle Creek Airport (AZO) is served by most major airlines, and bus and Amtrak service are available.

Got music?

Emerson Horn Editions does.

Emerson Horn Editions is dedicated to expanding the Horn repertoire by providing original Horn music, transcriptions and special arrangements for the student, enthusiast and professional Hornist.

Find us on the web at:
www.emersonhorneditions.com



Emerson Horn Editions

P.O. Box 101466, Denver CO 80250 USA
e-mail: emersonhorn@earthlink.net

ANNOUNCING

The 2001 American Horn Competition

An International Competition and Non-Profit Organization

August 23-26, 2001

The University of Alabama
Tuscaloosa, Alabama

Competition Divisions
Professional Soloist
University Soloist

Prizes

1st and 2nd Place Prizes will be awarded in each division with a total prize purse in excess of \$2,000.00.

FOR MORE INFORMATION CONTACT:

Charles Snead, Host AHC
Box 870366, University of Alabama,
Tuscaloosa, AL 35487-0366
(205) 348-4542 EMAIL: ssnead@bama.ua.edu

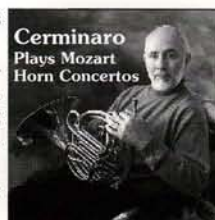
AHC General Director: Professor Steven Gross

HORN RECORDINGS

JOHN CERNINARO, former principal, New York & Los Angeles Philharmonics; now Seattle Symphony

CD515: Mozart Four Horn Concertos, with the Seattle Symphony, Gerard Schwarz conducting.
CD679: Screamer. Schumann, Adagio & Allegro; Haydn, Divertimento (Charlotte Cerninaro, horn); Kraft, Evening Voluntaries; Lazarof, Intrada; Steiger.

CD676: Beethoven, Hindemith, & Bernhard Heiden: Horn Sonatas; also Bozza, Strauss, Glazunov, etc.



FROYDIS REE WEKRE, HORN
with Zita Carno, Piano
Sequoia String Quartet



FROYDIS REE WEKRE, President, Intl Horn Society.

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

CD678: Songs of the Wolf by Andrea Clearfield. Also Madsen "Rhinoceros"; plus Berge; Friedman; Plagge.

CD396: Gravity is Light Today. Froydis Wekre, horn, with Roger Bobo, tuba & bass horn. Roger Kellaway.

DOUGLAS HILL, Prof. Univ. Wisconsin Madison; former solo horn N.Y. City Ballet, Rochester Philharmonic.

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



GREGORY HUSTIS, principal, Dallas Symphony

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

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

MEIR RIMON, formerly principal, Israel Philharmonic

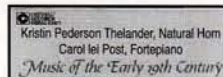
CD510: Premieres of the Old & New. Bruch: Kol Nidrel; Matsys: Concertstücke; Dicleue: Horn Concerto; Stradella; Reichardt; Tchaikovsky; Lorenz; Glazunov.

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

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



KRISTIN THELANDER, Natural Horn
Carol lei Post, Fortepiano
Music of the 'Early 19th Century'



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

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

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

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

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



Compact Discs: \$16.95

FREE CD with each purchase of three. If you order 4 items, delete payment for lowest priced one. US shipping: \$2/order. Foreign shipping: US\$6 for 1 or 2 CDs, \$10 for 3 or more. VISA or MC. Send for free catalog listing over 300 recordings, specializing brass & wws

CRYSTAL® RECORDS

28818 NE Hancock Rd, Camas, WA 98607 USA
phone 360-834-7022 (M-F 1-5), fax 360-834-9680 (24 hrs)
email: order@crystalrecords.com; www.crystalrecords.com

EXTRAORDINARY CHOICE.

C.G. Conn

DOUBLE HORNS



Symphony 10DS
Symphony 10D

CONNstellation 8D
CONNstellation 9DR

Symphony 11DR
CONNstellation 8DS

WRAPS: CONNstellation® (Kruspe) or Symphony (Geyer)

MATERIALS: Rose Brass, Yellow Brass, Nickel Silver RANGE: F/Bb Standard and Bb/F Descant

THROATS: Standard, Medium, Large BELLS: Screw-on or Fixed

POWER • BEAUTY • CONTROL • PROJECTION

Whatever your concept of sound, there is a C.G. Conn® double horn that provides what you desire.

Your C.G. Conn dealer welcomes the opportunity for you to visit and compare.

C.G. Conn – The only complete choice in double horns.

Superior Craftsmanship, Tradition and Technology

United Musical Instruments U.S.A., Inc. • P.O. Box 727 • Elkhart, IN 46515

Telephone: (219) 295-0079 • FAX: (219) 295-8613 • www.unitedmusical.com • email@unitedmusical.com



Made in U.S.A.

MOVING FORWARD...
AT THE SPEED OF SOUND

The IVASI System

International Video Audition Service Institute

Join your friends and read through
Don Juan, Till Eulenspiegel,
Siegfried's Rhine Journey
*while watching the conductor on a
large video screen*
at the IHS meeting in
Kalamazoo Michigan

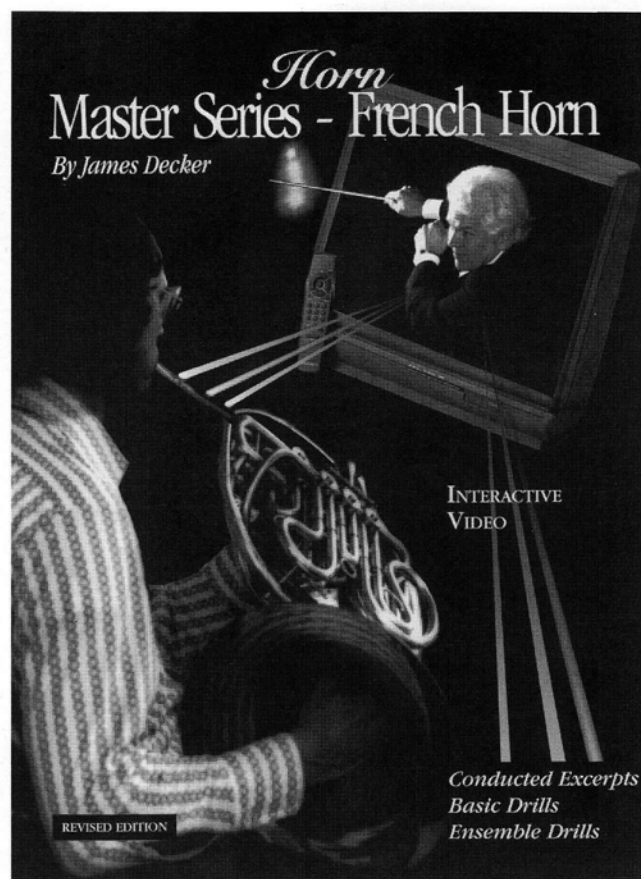
Try out the new horns *realistically*
Music from the Los Angeles Horn Club
'The Hollywood Horns' RECORDINGS
also look over the new Inter-Active
MASTER SERIES FOR HORN

Presented by:

The Thornton School of Music
University of Southern California

NEW

www.usc.edu/schools/music/LAhorn/history



www.birdalone.com

Announcing Birdalone Online

Visit the Birdalone web site
for books, sheet music and cds
of interest to horn players.



Méthode de Cor-Alto et Cor-Basse par Dauprat
English Translation Available

Convenient online ordering available.
Credit cards accepted, registered, secure site.
Phone: 1-812-333-0167
FAX: 1-812-337-0118
e-mail: info@birdalone.com
Mail: 9245 E. Woodview Drive
Bloomington, IN 47401-9101 USA

Are you serious about your horn? So are we.

Alexander
Paxman
Schmid
Yamaha Horns

Screw Bell Conversions
Rotary Valve Rebuilding

Marcus Bonna Cases
Accessories
Used Horns



OSMUN
M U S I C

Osmun Music
5 Forest St.
Arlington, MA 02476

Phone 781.646.5756
Toll Free 800.223.7846

www.osmun.com



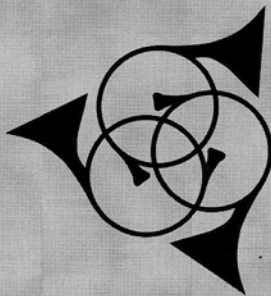
The Merker French Horn

Intimate action. Rich tones. Unrivaled pedigree.
Sports a brass bell and agile mechanics that
make musical magic.

G. Leblanc Corporation • www.gleblanc.com

Click on:





IHS News and Reports

Heather Pettit, Editor

Advisory Council Nominees

Below (listed alphabetically) are the official nominees for the IHS Advisory Council for terms beginning July 1, 2001, and ending June 30, 2004. Ballots are inserted into this issue of *The Horn Call*. Please return your ballot by April 15, 2001, to Heidi Vogel (they are self-addressed). Votes submitted by any other means, including email, will not be accepted.

Michel Garcin-Marrou studied horn with the late Jean Devemy and chamber music at the Conservatoire Supérieur de Paris. He won first prize at the Geneva International Horn Competition and was a member of Orchestre de l'Opéra-Comique. Since 1967, he has been a member of Orchestre de Paris and is now principal horn. Actively involved in research into the performance and practice of historical instruments, Baroque and Classical horns, he appears with many of the leading European period instruments orchestras. Professor of Horn at the Conservatoire National Supérieur de Lyon and Professor of Natural Horn at the Conservatoire National Supérieur de Paris, he re-opened a class in hand horn which was suppressed a hundred years ago. He is president of L'Association Française du Cor and is preparing a book on the history of the horn and hornplayers in France. (Has served 1 term on the Advisory Council: 1998-2001)

Randy Gardner is Professor of Horn at the University of Cincinnati College-Conservatory of Music, and is currently finishing his first term on the IHS Advisory Council, for which he chairs two sub-committees. Previously, Randy enjoyed a twenty-two-year career as Second Hornist of The Philadelphia Orchestra (1975-1997), and held faculty appointments at Indiana University and Temple University, among other institutions. Randy was a student of Philip Farkas, in whose memory he co-produced and performed on a tribute CD for Summit Records. (Has served 1 term on the Advisory Council: 1998-2001)

Shirley Hopkins-Civil started the horn at 18, having previously been a cellist. After studying at the Royal College of Music in London, she became principal horn for the London Festival Ballet, following in the same position for the Covent Garden Ballet. This led to playing Wagner tuba and horn for *The Ring*, *Elektra*, and more as an extra at the Covent Garden Opera for many years. Shirley had a busy freelance career playing for most London orchestras, studio work, and chamber music performances, often with husband

Alan Civil. In 1965, Alan and Shirley were invited by Herbert von Karajan to record the First Brandenburg Concerto with the Berlin Philharmonic Orchestra; she has also played much modern repertoire with the BBC Symphony Orchestra. As if this was not enough, she raised five children during these years. She continues to teach and freelance, playing much Wagner tuba repertoire, and recently retired as Chair of the British Horn Society, a position she held since 1995. (Has not previously served on the Advisory Council)

Dr. Jean Martin is Associate Professor of Music at The University of Georgia. Previously, she was a full-time performer in New York City and continues to be active there, dividing her time between New York City and The University of Georgia. Dr. Martin is a member of the New York Pops, the Brandenburg Ensemble, and the Atlanta Opera, and substitutes with the Atlanta Symphony and the New York City Ballet. During the summer, she is on the artist faculty of the Brevard Music Center and the Chamber Music Center of the East in Vermont. Dr. Martin is the Ensemble Excerpt Editor for *The Horn Call*, chair of the Brass Repertory Committee of MTNA, and a member of the American Horn Competition Executive Advisory Committee. She hosted the IHS Symposium in 1999, the Paxman North American Competition in 2000, and the Southeast Horn Workshop in 2001. (Has not previously served on the Advisory Council)

Philip Myers joined the New York Philharmonic as Principal Hornist in January 1980. A frequent soloist with the Philharmonic, he made his solo debut during his first month with the orchestra in the premiere of William Schuman's *Three Colloquies for French Horn and Orchestra*. Mr. Myers began his orchestral career in 1971 as principal hornist of the Atlantic Symphony in Halifax,

The IHS Friendship Project

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

Nova Scotia, and was third hornist with the Pittsburgh Symphony from 1974-1977. As principal hornist of the Minnesota Orchestra in 1979, he performed Strauss' Horn Concerto No. 1, with Neville Marriner conducting. A native of Elkhart, Indiana, Mr. Myers holds degrees from Carnegie-Mellon University in Pittsburgh. He gives annual master classes at the Hidden Valley Seminars in California. (Has served 1 previous term on the Advisory Council: 1984-1986)

Johnny Pherigo is Professor of Music at Western Michigan University, where he teaches horn, chamber music, and performs in the Western Brass Quintet. He served as Editor of *The Horn Call* 1993-98, served on the IHS Advisory Council



1989-98, and is host of the 33rd International Horn Symposium in June 2001. He is active as a recitalist and clinician on both valve horn and natural horn, performing at universities and workshops throughout the nation. He has played horn with the Toledo and Grand Rapids Symphonies, and he has served as Associate Principal Horn of the United States Air Force Band and Principal Horn of the Kalamazoo Symphony Orchestra. He has been a soloist with the Air Force Band, the Western Michigan University Symphonic Band and Symphony Orchestra, the North Arkansas Symphony, and at regional and international workshops for the International Horn Society. (Has previously served on the Advisory Council for a total of 8 years, 1989-1998, including 5 years as Editor of *The Horn Call*)

R. Allen Spanjer has been Second Horn of the New York Philharmonic since 1993. Mr. Spanjer attended the Brevard Music Center, the Tanglewood Young Artists Program, The Aspen Music Festival, and The Juilliard School.

His teachers include Norman Schweikert, Paul Ingraham, Philip Farkas, Ranier DeIntinis, and Martin Smith. He is a certified teacher of the Alexander Technique and active as a chamber musician. His article on Mahler's Ninth Symphony was published in *The Horn Call* in 1999. Mr. Spanjer was a featured artist at the 1999 International Horn Society Symposium and the 2000 Northeast Horn Workshop. He will be featured in Spring 2001 with the New York Philharmonic in performances of Schumann's *Konzerstück* in New York and South America. He is on the artist/faculty of the Brevard Music Center. (Has not previously served on the Advisory Council)

IHS Life Member **William VerMeulen** has been Principal Horn of the Houston Symphony since 1990. He is hailed as "an impeccable solo horn" by the *Berlin Neue Zeit*, and *In Tune* magazine says, "the horn playing of William VerMeulen is miraculous!...clearly one of today's superstars of the international brass scene." His *Mozart Horn Concerti* recording is heralded internationally. He appeared as a guest artist-clinician at the 1983, 1989, 1990, and 1994, and 1997 IHS Workshops and has contributed to *The Horn Call*. He was awarded first prize at the 1980 IHS Soloist Competition and Outstanding Brass Player of the 1986 Tanglewood Festival. Equally regarded for his teaching, Mr. VerMeulen is Associate Professor of Horn at Rice University, his students perform in major orchestras throughout the world, and he was invited to the White House to receive a "Distinguished Teacher of America Certificate of Excellence" from President Reagan and the White House Commission on Presidential Scholars. (Has not previously served on the Advisory Council)

Ian Wagstaff is an award-winning automotive industry journalist and an experienced amateur horn player based

just outside Oxford, England. As a youngster, he was taught by Andrew McGavin who, as assistant first horn with the Philharmonia, "bumped" such greats as Dennis Brain and Alan Civil. Eight years ago, Ian launched *The HORN Magazine*, the official journal of the British Horn Society, which was mainly responsible for reviving the fortunes of the BHS. As well as editor and publisher of the magazine, he has also long been a committee member of the Society. Both his sons play the horn, with the younger currently studying in London with Jeff Bryant. (Has not previously served on the Advisory Council)

Milan Yancich performed with the Rochester Philharmonic for forty-three years. He formerly played principal horn with the Columbus Symphony, associate principal horn with the Chicago Symphony, principal and third with the Cleveland Symphony and solo horn with the ABC Radio Orchestra in Chicago. He also performed 27 seasons as solo horn with the Lake Placid Sinfonietta and

taught at the Eastman School of Music, The Ohio State University, Capitol and Michigan State universities, and Baldwin-Wallace College. Mr Yancich is the author of *A Practical Guide to French Horn Playing*, supplemented by a four-volume instructional recording; a two-volume horn method; *15 Solos for Horn and Piano*; and *An Orchestral Musician's Odyssey: A View from the Rear*. Mr. Yancich holds degrees from the University of Michigan and Northwestern University. He is the editor and publisher of Wind Music, Inc. (Has served 2 terms on the Advisory Council: 1982-1984 and 1998-2001)

IHS Website

The IHS website has officially been turned over to IHS and can now be found at <<http://www.hornsociety.org>>. Check out the new site for added features and pages. Of special interest is our new features for user-submitted news, links, horns for sale, and email directory.

IHS Area Representatives

The updated list on page 2 of this issue includes old and new representatives and current vacancies. Anyone interested in serving as an area rep for their state should contact IHS Area Representative Coordinator Mary Bartholomew, 125 Lambeth Dr., Asheville, NC 28803, Tel. 828-274-9199, E-mail <MaryBarth@aol.com>. Please welcome **John Petring** (CA), **Jeffrey Agrell** (IA by way of Switzerland), **Barbara Burt** (ME), **Tobi Cisin** (MD), and **Jack Snider** (NE). Their additions are gratefully acknowledged, and we are pleased to say only MN, MS, NH, ND, PR, and RI are without reps. Any takers out there? An up-to-date listing of Area Reps with addresses, phone numbers, and e-mail addresses can be found on the IHS website.

News

Morris Secon, our beloved storyteller of "The Magic of Music," wishes to close out his inventory of horn mementos, notepads, cards, magnets, and music. For every \$5 (plus



\$1 postage) submitted, he will return \$10 worth of this merchandise, and will donate up to 20% of the proceeds to the IHS Dorothy Frizelle Memorial Scholarship Fund. For more information about his offer, contact him at 2445 East Avenue, Apt. 1, Rochester, NY 14610-2542, Tel: 716-442-6315.

On October 12, AC member **Randy Gardner** performed Peter Hamlin's *Three Merton Songs* with tenor David Adams and pianist Donna Lowey in the Robert J. Werner Recital Hall at the University of Cincinnati College-Conservatory of Music. Prof. Hamlin's award-winning composition was premiered at the 1999 IHS Workshop and was funded in part by the Meir Rimmon Commissioning Assistance Program. The program also included the *Dresdner Trio* of Jan Koetsier for oboe, horn, and piano, with Mark Ostoich (oboe), and J. M. Molter's *Sinfonia Concertante* for two oboes, two horns, and trumpet.

Julia Pernic presented a recital of French repertoire for horn and piano on October 8 in Columbus, Ohio. Included on the program were *En Forêt*, *Six Mélodies pour cor et piano* by Gounod, *Appel Interstellaire* by Messiaen, *Après un Rêve*, op. 7 by Fauré and the *Divertimento* by Françaix.

William VerMeulen performed the Glière Concerto on November 3, 5, and 6 with Jahja Ling and the Houston Symphony and followed this achievement on November 28 with the Mozart piano and winds quintet with Christoph Eschenbach. He will have a busy early spring with masterclasses at the New World Symphony and another set of Glière concerti on March 3 with the Savannah Symphony and April 24 with the Prometheus Orchestra in New York City; the New York performance comes right on the heels of a performance with the Chamber Music Society of Lincoln Center of the Janacek *Concertino* and the Dvorak *Serenade* on April 20 and 22. On April 28, Bill takes off for London to play Beethoven Sextet with Joshua Bell at Wigmore Hall.

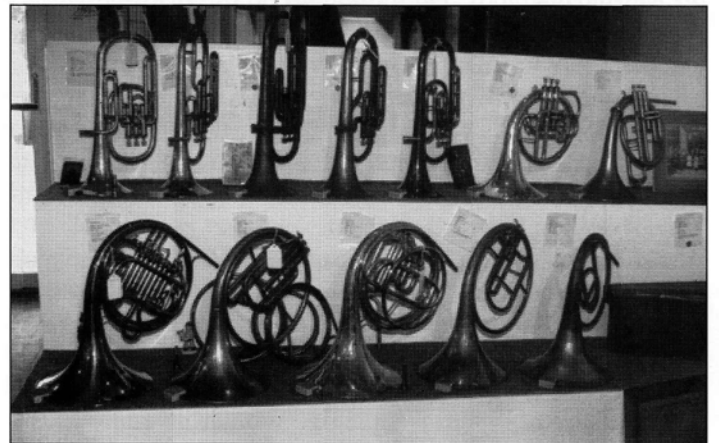
Abby Mayer is well known for appearing in complete Tyrolean attire: lederhosen, Loden jacket, and a velour hat loaded with pins and topped with a Gemsbard Plumb (a mountain goat beard). Well, last November he and his wife Marianne attended a housewarming party in Wappingers Falls (NY) and, while trying to get a better look at some pictures, Abby backed into their host's beautiful indoor pool! Dripping water from head to toe, he climbed out of the pool to the guests' roaring laughter, claiming he "only wanted to test the water temperature."

Tom Varner has been busy spreading the word of jazz throughout the east coast. He appeared with his quintet in Boston in early October and was back in NYC later in the month presenting his *American Songs*

Project featuring music from his CD *The Window Above: American Songs 1770-1998*. To keep up with Tom, check out his website, <www.tomvarnermusic.com>.

There is a new, online source <www.stonalink.atfreeweb.com> with lists and links to competitions for pianists, organists, harpsichordists, songwriters, and composers.

The **Brass Players Museum** in Springfield, MA, is now open and features a display of more than 80 historic and vintage brass instruments. The horn collection includes an 1850 Besson two-valve with crooks and a natural horn from 1805. Qualified brass players may play (with their own mouthpieces) many of the instruments on display. Information is available at Tel. 413-732-4137 or <www.neillins.com/brass.htm>.



On Saturday November 4, five University of Cincinnati College-Conservatory of Music horn students, **Carlos Catrillon**, **Allene Hackleman**, **Benjamin Lieser**, **Isaac Lindbloom**, and **Megan McBride**, competed in the American division of the international Paxman Young Horn Player of the Year 2000 solo competition, held on the campus of the University of Georgia. Each one of these fine young hornists performed with poise and musical maturity, but special applause is due to Allene Hackleman for advancing to the final round.

The **Dakota Wind Quintet**, the five principal wind players in the South Dakota Symphony (Katherine Voge, flute; Andrea Banke, oboe; Chris Hill, clarinet; **Nathan Pawelek**, horn; and Michael Kroth, bassoon), announce the release of

their first compact disc. The CD includes the world premiere recording of *Laukahi Suite*, based upon Hawaiian tunes, by quintet member, Nathan Pawelek, as well as pieces by Paul Hindemith, Eric Ewazen, and Anton Reicha. The CD is

IHS Position Open: Regional Workshop Coordinator

The Regional Workshop Coordinator position will be open with the resignation of Mary Kihlsinger who assisted with the development of the position in 1998. This volunteer coordinator assists regional workshop hosts and prospective hosts by collecting and distributing information, advice, and sample workshop materials such as advertising flyers, preparation lists, workshop schedules, lists of exhibitors, budgets, and the Regional Workshop Grant guidelines and applications. IHS members interested in this position should contact IHS President Virginia Thompson before April 15, 2001.



\$15 and is available at South Dakota Symphony concerts or by calling 605-335-7933.

Richard Chenoweth completed his twenty-eighth consecutive season as second horn of the Santa Fe Opera, and looks forward to returning for his twenty-ninth in 2001. As principal horn of the Dayton Philharmonic Orchestra, he was recently featured in a series of performances of Tchaikovsky's Fifth Symphony, including one concert that, in a "Classical Conversation" format, required him to play the second movement solo twice on the same program: once on the first half of the concert while conductor Neal Gittleman discussed and explained the work, and again on the second half of the concert in a complete performance. Chenoweth performed the Tomasi *Concerto* in Dayton on January 28 and in Cincinnati on February 8, 2001. He will again be the featured soloist with the Dayton Philharmonic in March, playing the Mozart Concerto No. 4 (Rondo) for the Magic Carpet Concerts, for pre-school children and grades 1-3.

Jim Tatcher appeared in England, with Radovan Vlatkovic, as a featured guest of the British Horn Society. He is currently working on film scores by Jerry Goldsmith and James Newton Howard.

The horn section of the Luxemburg Philharmonic welcomes **Nagy Myklos** as new co-principal horn. Hungarian-born Myklos, previously performed in the Budapest Festival Orchestra prior to his engagement in Luxembourg and taught at the Tokyo Metropolitan Fine Arts Academy in Japan. Myklos has been a top prize winner at many of the world's most prestigious competitions, including Geneva and Markneukirchen. He also performs with the Budapest Festival Horn Quartet. The other members of the horn section of the Orchestre Philharmonique de Luxembourg are: **Kerry Turner, Marc Bouchard, Patrick Colgon, Mark Olsen,** and **Luc Van Marke.**

Since its inception some 15 years ago, the University of Dayton (OH) Horn Masterclass Series has presented masterclasses, workshops and clinics by distinguished brass artists from around the USA and Europe. Included in the roster of performing brass artists who have appeared at UD are Philip Farkas, Barry Tuckwell, Walter Lawson, Robert Elworthy, Herb Winslow, Terry Roberts, Christian Lindberg, Vinnie DeMartino, Paul Austin, and Dan Sweeley among others. On November 15, Professor **Michael Hatfield** of Indiana University presented a horn masterclass to UD horn students and community horn players. On February 1, Professor **Randy Gardner** of CCM presented a horn masterclass at the Sears Recital Hall, located on the UD campus.

The performance of the dancework, *SOMA: Choros*, with music composed by **Kevin Frey**, was held November 16-18, 2000, in the H'Doubler Performance Space on the University of Wisconsin-Madison campus. *SOMA: Choros* was choreographed for ten dancers by Gloria McLean, the current Bascom Visiting Professor of Dance at University of Wisconsin-Madison and, from 1982-1993, a leading member of the Erick Hawkins Dance Company. The score calls for string trio, horn, and sampler, incorporating interactive segments between the

musicians and dancers. A New York premiere of *SOMA* is scheduled for the 92nd St. "Y" on Sunday, April 1, 2000.

Like Dennis Brain, **Richard Watkins** has not only been principal horn of the Philharmonic Orchestra, but was also a pupil at the St. Paul's School in Barnes, London. So, to help draw attention to the school's Dennis Brain Memorial Scholarship, Richard, accompanied by the Guildhall Strings, performed a program including the Britten *Serenade*, Sir Malcolm Arnold's *Second Horn Concerto* and the Poulenc *Elegy*. Invitations were sent to Sir Malcolm Arnold and the widows of both Dennis and Aubrey Brain. Established in 1957 by Peter Sharp, a contemporary of Dennis Brain, the scholarship helps meet the costs of a musical education for one of the school's pupils. Previous concerts included a variety of artists including Peter Pears, Benjamin Britten, and the Amadeus Quartet.

The 2000-2001 academic year at the Eastman School of Music should be subtitled "the masterclass year," with classes presented by **Dietrich Hemann** (Assoc. Principal of the Rochester Philharmonic Orchestra), **Julia Pilant** (Principal Horn of the Syracuse Symphony), **Verne Reynolds** (four classes), **Barry Tuckwell** (two collegiate classes plus one class for high school students), **David Jolley**, **Greg Hustis** (February 26-28, 2001), and **Rick Seraphinoff** (early May, 2001).

Art of Brass Copenhagen (Maja Markert and Nikolaj Viltoft, trumpets; **David Palmquist**, horn; Kasper Thaarup, trombone; and Jesper Boile Nielsen, tuba) was awarded first prize at the 2000 Narbonne International Quintet Competition. They have also received third prize at the Danish Radiobroadcast P2-Chamber Music Competition (2000) and first prize at the Munich International Jan Koetsier Competition (1999). This young quintet was formed in 1996, and their aims are to develop and refine the role of brass instruments in the context of chamber music and to encourage recognition of the musical versatility of the brass quintet. Placing enormous importance on performing diverse and exciting programs to a high artistic standard, their repertoire includes both recently-composed works for brass quintet and earlier music originally composed for other instrumental combinations. More information about the group can be found at <www.Artofbrass.dk>.



Peter Kurau was in residence at Dartmouth College November 11-14, presenting masterclasses and performing Mozart K. 417 with the Wind Ensemble. He continued performances of that work on a midwest tour with the Eastman Wind Ensemble December 17-21, that included performances in Williamsville, NY, Bowling Green, OH, Kalamazoo, MI, and the Midwest Band and Orchestra Clinic in Chicago. The Eastman Brass will tour in Kansas and Missouri during the first week of April 2001, with confirmed concerts and master classes at the University of Missouri-Kansas City, Pittsburg (KS) State University, and the University of Kansas. Peter and his wife Pamela also presented a faculty recital on the new Faculty Recital Series in Eastman's Kilbourn Hall on February 18, 2001.

ASCAP winner Dr. **David Uber** has completed a new book, *Solo Etudes for Horn in F*. A prolific composer of music for wind instruments with an extensive catalog of original compositions, his works include two volumes for horn entitled *Melodic Concepts for Horn I and II*. His publications are available from REBU Music Publications, 283 Mountain View Rd., Tinmouth, VT 05773.

Members of the **Horn Club of Finland** will join with IHS in the future. The 180-member Horn Club of Finland is part of a project aiming to join all nordic horn clubs with the IHS. This would also connect the clubs through a shared newsletter and *The Horn Call*, a big step forward as all the nordic clubs currently publish news in five different languages! Horn Club of Finland was first of the nordic clubs to join IHS and hope others will follow soon.

On November 27, members of the Toronto Symphony, the University of Toronto, students and friends presented an evening of Music For Horns. **Drew Stephen** presented "A Brief History of the Horn" and **Chris Gongs** (TSO), **Gary Pattison**, and hornlister **Harcus Hennigar** (TSO, UofT) performed two Reicha Trios, op. 82. The **Canadian Horn Quartet** (**Joan Watson** (TSO, UofT), **Gary Pattison**, **Chris Gongs**, and **Harcus Hennigar**) presented a reprise of the *Quartet for Horns* by Elizabeth Raum which debuted at the 29th IHS Workshop in Banff and followed with Gary Pattison's arrangements of *The Bunny Overture*, *The Schmenge Brothers' Tribute to John Williams*, and *Send in the Clowns*.

The finals of the Paxman competition are over and the winner is **Neil Shewan**. Neil, 23, began playing the horn at the age of nine, and progressed through his county orchestras to the National Youth Orchestra and the European Union Youth Orchestra. He is now in his fourth year of the BMus course at the Guildhall School of Music and Drama and is a student of Hugh Seenan, Richard Bissill, and Jeffrey Bryant.

Neil has played with the London Symphony Orchestra, the Philharmonia, the Royal Opera House, the City of Birmingham Symphony Orchestra, and the Fine Arts Brass Ensemble in a variety of concerts and recordings, and is currently principal horn of the National Musicians' Symphony Orchestra. His London solo debut was at St. John's Smith Square at 17,

where he performed Mozart's Horn Concerto No.4. Since then, he has performed many concertos throughout Great Britain and Europe.

Breaking the Silence, the **Mitchell-Ruff Duo's** newest release, is a collection of "standards, Strayhorn, and lullabies" beginning with *Autumn Leaves* and closing with lullabies by Brahms, Stravinsky's lullaby from the Firebird, and *Lullaby of Broadway*. The CD is available for \$18 through **Willie Ruff's** website <www.willieruff.com>.

Jeff Snedeker performed a faculty recital on October 25 at Central Washington University, featuring a range of works for natural horn(s). It included Rosetti's Concerto for Two Horns (with **Chris Leuba**), David Lamb's *Heartsprings* for natural horn and women's chorus, Randy Faust's *Dances for Natural Horn and Percussion*, a Hunting Vignette built on calls from Lagard's *Méthode de Trompe*, Gallay's trio *La Chasse de St. Hubert* (with Chris and **Heather Melville**), and finally four of the Five Hunting Songs, op. 137, by Robert Schumann for four horns (Jeff, Chris, Heather, and **Josiah Boothby**) and men's chorus. Beginning a fund-raising campaign to take them to the Northwest Regional and Kalamazoo horn workshops, the **CWU Horn Ensemble** released a Christmas CD, *Holiday Horns*, that has been very well-received, particularly thanks to **Jim DeCorsey** and **Lowell Shaw**, who gave permission to use their wonderful arrangements. The ensemble maintains an active outreach program in Washington state.

New Paxman Owners

A change in ownership of Britain's horn manufacturer, Paxman, happened in August 2000. Bob Paxman's 75% share in the firm was purchased by managing director Chris Huning and London Symphony principal horn Tim Jones. In Tim's words, "it's all change, but no change."

Tim and Chris now have equal shares in Paxman, with the remaining 25% still owned by Gary Ray, owner of Wichita Band Instrument company. Bob, who was made a Member of the Order of the British Empire in 1994, remains a director. The new owners say they will continue to draw heavily on Bob's 55 years of experience with the company. His latest input has been the design of the much-acclaimed Model 23.

Chris Huning joined Paxman 11 years ago and became

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): **Doris Mae Smith, Jennifer Hemken, Darren Lloyd Robinson, Trevor Tripp, Christian Haumesser, Alisia Barbour, J F Holmes, Marc Schmiedhauser**



managing director in 1996. Tim first became involved in Paxman 21 years ago and in recent years, along with Frank Lloyd, Hugh Seenan, Michael Thompson, and Richard Watkins, has been heavily involved in the development of Paxman horns. "We want to build on where the company is now," he says.

American Horn Quartet News

The American Horn Quartet had a quiet fall, partly by accident but also a bit serendipitous, as member Kerry Turner had two months off to recover from a hernia operation early in September. The group ended this hiatus with a short program in Luxemburg on November 12, marking Kerry's official return to work with the group as well as with his orchestra, the Luxemburg Philharmonic. This first program back for Kerry ended with his *Casbah of Tetouan*, with hornist Mark Olson added to cover the fifth seat.

The AHQ's schedule for the winter and spring looks to be much busier. On February 10, 2001, they performed the original 1849 version of Robert Schumann's *Konzertstück* in Viersen, Germany, accompanied by the Orchester der Beethovenhalle of Bonn, under the baton of Marc Soustrot. This concert was followed on February 13 by a three day masterclass in Heidelberg, guests of the USAREUR Brass Symposium. Once more in February the group traveled together, this time headed for mainland China, with three concerts in Shanghai and Beijing between February 26 and March 3.

The spring season will also include a trip the States, starting at the Midwest Horn Workshop at the University of Central Arkansas in Conway on March 30-April 1. After these concerts and masterclasses, the group heads north to Wisconsin for appearances at Lawrence University in Appleton, UW-Stevens Point, and finally winding up at UW-Eau Claire in River Falls. Check their website <www.hornquartet.com> for more details about the AHQ's schedule.

Upcoming Events

(listed chronologically)

Fourth Maryland Early Brass Day

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

Northwest Horn Workshop

The Northwest Regional Horn Workshop will be held at the University of Oregon School of Music, Eugene, OR, March 23-25, 2001. Artists appearing include: Thomas Bacon, Dave Kréhbiel, members of the Oregon Symphony horn section, Steve Durnin, and many regional artists. There will be student orchestral excerpt and solo competitions, master classes, horn ensemble performances, a session on horn maintenance and repair, jazz, and more. For informa-

tion, contact Ellen Campbell at the University of Oregon, Tel. 541-346-3776.

Northeast Horn Workshop

The 2001 Northeast Horn Workshop will take place on March 23-25, 2001, at The Hartt School, in Hartford, CT. Performers and clinicians include Julie Landsman, the horn sections of the New York Philharmonic and the Hartford Symphony, John Clark, Jean Rife, Sue Spaulding, Catherine Roche-Wallace, Doug Lundeen, Dan Sweeley, and the Connecticut horn choir Top Brass; the clinics will be of interest to students, amateurs, and professionals. There will be a participant horn choir, lots of vendor tables, and time for schmoozing, too. The local hotel is pleasant and inexpensive; there will be discounts for early registration. For details or to be put on the mailing list, contact Dan Grabois at E-mail: <daniel.grabois@verizon.net> or Tel. 860-768-8535.

CORnucopia Horn Series

The 2000-2001 CORnucopia Horn Series at Grand Valley State University, Allendale, MI, concludes the season with a masterclass by Eric Ruske, March 25, 2001. For more information, contact GVSU Horn Professor Paul Austin at <austinp@river.it.gvsu.edu>. (We apologize for misspelling Mr. Ruske's name in past issues).

Midwest Horn Workshop

The Midwest Horn Workshop 2001 will be March 30-April 1 at the University of Central Arkansas, hosted by Brent Shires and the UCA Horn Studio, with assistance from the Arkansas Horn Club and Caroline Kinsey, Arkansas IHS Rep. The three-day event will feature the American Horn Quartet, performing in recital and also as guest artists with the Conway Symphony Orchestra in UCA's new Reynolds Performance Hall. The opening regular session will be at 4:15pm and the opening concert at 8:00. Competitions will include mock auditions (high and low horn), solos (high school, undergraduate, and graduate/amateur), and quartets. For workshop and registration details, contact Brent Shires at <BShires@mail.uca.edu> or see the official website <www.uca.edu/divisions/academic/music/horn.html>.

University of Dayton Brass Festival

The Annual University of Dayton (OH) Brass Festival will be held on March 31 and April 1, featuring Gail Williams, former associate principal horn of the Chicago Symphony and Professor of Horn at Northwestern University. Ms. Williams will play a recital, present a masterclass, and perform on the Dayton Bach Society Concert on April 1. For more information, please contact Richard Chenoweth at 937-229-3925 or <chenoweth@yar.udayton.edu>.

April in Oklahoma

The University of Oklahoma School of Music will feature Dale Clevenger in a masterclass April 16, and in performance with the Oklahoma City Community Orchestra, play-



ing the Glière Concerto, on April 17. Mr. Clevenger will be followed by Hans Pizka presenting a masterclass and recital on April 29 and 30. Contact Dr. Eldon Matlick at <ematlick@ou.edu> for further information.

Central Horn Day 2001

Central Horn Day 2001 will be held May 19 at Central Washington University, Ellensburg, WA, and will feature the artistry and experience of Gail Williams. For more information, contact Jeff Snedeker at 509-963-1226 or <snedeker@cwu.edu>.

Kalamazoo 2001

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

Music currently scheduled includes trios by Ligeti and Harbison, *Sea Dreams* for 2 horns and wind ensemble by David Maslanka, brass chamber music by Eric Ewazen, and much more. There will also be ample opportunities for horn ensemble playing by the participants and for university/amateur horn ensembles.

Complete registration information is available at <www.wmich.edu/horn/ihs2001> and in this issue of *The Horn Call*. Questions or requests for program consideration should be directed to Johnny Pherigo, 33rd International Horn Symposium, School of Music, Western Michigan University, Kalamazoo, MI 49008-3831 USA. Tel: 616-387-4692; Fax: 616-387-1113; Email: <pherigo@wmich.edu>.

TransAtlantic Horn Quartet Summer Seminar 2001

The TransAtlantic Horn Quartet Summer Seminar 2001, with Michael Thompson, David Ohanian, Richard Watkins, and Skip Snead, will be held on the campus of Mercer University in Macon, GA, May 27 through June 2, 2001. The cost of the event is \$500.00 which includes tuition, double room with suite-style bath, all meals, private lessons, and admission to all concerts; applications received prior to April 1 will get a ten percent discount making the entire cost only \$450.00.

The seven-day event will feature daily masterclasses, lectures, orchestral reading sessions, and quartet rehearsals, in addition to private lessons, solo and chamber performance opportunities, and frequent concerts by the TAHQ and participants. As many participants as possible will be selected to perform with the TAHQ on the final concert Saturday evening, June 2. Open

rehearsals and concerts featuring the TAHQ will be frequent parts of the week as well.

This promises to be an intensive learning experience designed to benefit horn players of all ages and levels. The environment is designed to be non-competitive allowing each participant to focus on their individual needs. Applications are welcomed from individuals and pre-existing quartets. A printable application form is available at the TAHQ web-site <www.music.ua.edu/TAHQ> or for more information contact Skip Snead, TAHQ, Box 870366, University of Alabama, Tuscaloosa, AL 35487-0366, Tel. 205-348-4542, E-mail <ssnead@bama.ua.edu>.

Seventh Annual Kendall Betts Horn Camp

The seventh annual Kendall Betts Horn Camp will be held June 16-July 1, 2001, at Camp Ogontz in Lyman, NH, under the auspices of Cormont Music, a New Hampshire 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 include (in addition to Mr. Betts): Vincent Barbee, Toronto and New York freelancer; Mary Bisson, Baltimore Symphony; William Capps, Florida State University; Kristen Hansen, Columbus State University; Michael Hatfield, Indiana University; David Krehbiel, San Francisco Symphony (retired); Abby Mayer, Mercy College; David Ohanian, Boston Symphony (2000-2001 season); Soichiro Ohno, Frankfurt Radio Orchestra; Jean Rife, New England Conservatory; Barry Tuckwell, soloist and conductor. Enrollment is limited to forty-five participants per week to ensure personalized curricula and individual attention. Participants may attend either or both weeks at very reasonable cost. A number of scholarships to the camp will again be awarded on a competitive basis for students age 15-24. For further details, application and scholarship information, contact Kendall Betts, 4011 Roanoke Circle, Golden Valley, MN 55422-5313, Tel: 763-377-6095, Fax: 763-377-9706, E-mail: HORNCAMP@aol.com or visit the KBHC web site at <www.i axs.net/~cormont/KBHC>.

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 will be awarded to 1st and 2nd 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

News Deadline

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

Send items directly to Heather Pettit.



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.

Finland 2002

Esa Tapani and his staff are well into planning the 34th Annual International Horn Symposium scheduled for August 4-11, 2002, in Lahti, Finland. A web site address is already available 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.

Graduate Assistantship in Horn at Illinois State University

Illinois State University seeks a graduate assistant for the 2001-02 school year (renewable for 2002-03). Duties will be selected from: Private instruction of studio overload/instruction of studio during faculty tours; Assist with Horn Choir and Master Class; Coach student chamber ensembles; Perform with Graduate Woodwind or Brass Quintet; Perform with the Illinois State Wind Symphony and/or Symphony Orchestra. Additional playing opportunities may exist in the Peoria Symphony Orchestra and Opera Illinois. Graduate assistants receive a full waiver of tuition, worth \$4,902 for Illinois students and \$11,832 for out-of-state stu-

dents, plus an annual stipend of up to \$4,650. Admission to the Graduate School is required for consideration. Contact the Department of Music for applications: Tel: 309-438-7633. Online application available at <orathost.cfa.ilstu.edu/music/>. Applications are due by March 1, 2001, and early application is advised.

Graduate Assistantship in Horn at the University of Georgia

The University of Georgia has a horn assistantship available for Fall 2001; the successful candidate will play in the graduate brass quintet, coached by Professor Fred Mills, formerly of the Canadian Brass. Students may be enrolled in the Masters or Doctoral program. All tuition is waived and a stipend is provided of approximately \$9,000. For further information, contact Dr. Jean Martin, Horn Professor, Tel. 706-542-2724; E-mail <jfmartin@rameau.music.uga.edu>. To receive full consideration, initial inquiries should be received by March 18.

Graduate Assistantship in Horn at Central Washington University

A graduate assistantship in horn is available at Central Washington University, beginning in Fall, 2001. Primary responsibilities include teaching brass methods, horn for non-majors, assist with the CWU Horn Ensemble. The position may be combined with responsibilities in another area of departmental need, including music appreciation, music education, or other areas to fill out a full-time assistantship. For more information on stipend, tuition waiver, etc., contact Jeffrey Snedeker, Department of Music, CWU, 400 E. 8th Avenue, Ellensburg, WA 98926; Tel. 509-963-1226, Email: <snedeker@cwu.edu>.

Reports

International Horn Festival 2000 Detmold reported by Peter Steidle (translated by John Stobart)

The Detmold Musikhochschule can consider itself fortunate to have been able to host a horn festival of such inor-

IHS Composition Commissioning Opportunities

The IHS Advisory Council has again approved \$2000 for the purpose of encouraging new compositions for the horn. In memory of our esteemed colleague who had such a positive effect on so many performers, composers, and audiences around the world, the Meir Rimmon Commissioning Fund was founded in 1990 and has assisted in the composition of twenty-two new works for the horn. All IHS members are invited to submit the name of a specific composer with whom you are collaborating on the creation of a new work featuring horn. Awards are granted by the Advisory Council of the IHS, which has sole discretion in the administration of this fund. The fund has designated \$2000 annually, but the AC reserves the right to offer less or more than this amount depending upon the nature and merit of the project(s). Application forms and information may be requested from Randy Gardner, Chair, IHS Commissioning Assistance Program, 2325 Donnington Lane, Cincinnati, OH, 45244-3716, USA.



dinately high standard. It is rare indeed that a music academy can present so many graduates of such extraordinary quality as soloists, and it is due to Michael Hölzel, who for the past 27 years has attracted so many talented young musicians to the Musikhochschule and furthered their musical development.

The natural poetry in the playing of Esa Tapani from the Finnish State Radio Symphony Orchestra; the furious bravura of Alessio Allegrini from La Scala, Milan; the considered, mature approach of Radovan Vladkovic; the impressiveness of Eric Terwilliger of the Munich Philharmonic; the many-facetedness of Hansjörg Angerer from Innsbruck; the superlative Bruno Schneider from Switzerland; the excellent Marcus Frank, who has now (alas) turned to conducting; and, last but not least, the reliable and modest Nabuyuki Mizuno from the Bamberg Symphony Orchestra, all helped to give this festival its inimitable character. Other prominent soloists from Michael Hölzel's circle of friends also put in an appearance: Thomas Müller, magician and prankster of the hand horn, the serious and sophisticated American Peter Kurau, and the superstar of the alternative horn style, Arkady Shilkloper.

This was not the kind of "sports" event where everyone is out to best the next performer. Here, the stress was on togetherness and ultimately, it was just about music. Unfortunately, this festival was Michael Hölzel's farewell as professor at the Detmold Hochschule; his goal now is to be free to roam the world, giving concerts and masterclasses. This is certainly a desirable objective, and we need have no fears for the Detmold horn class: Christian-Friedrich Dallmann, his quiet and sympathetic successor, is sure to cultivate the musicianship of many more wonderful horn players.

There was so much to hear and enjoy, and, though, of course, a detailed account of every program would be going too far, much deserves at least a mention. There was a "Rendez-vous de chasse" with all the ingredients of a proper German hunt; horns from near and far, horses, hounds, falcons, and the "Schüsseltreiben" (hunters' feast). The concert in the "Ahnensaal" (Forefathers' Hall) of the Detmold Palace was hosted by H. R. H. Dr. Armin, Prince of Lippe. There we enjoyed Cherubini's 2nd Sonata played by Alessio Allegrini; Schubert's *Auf dem Strom* with Mr. and Mrs. Kurau; Schumann's Adagio and Allegro with Eric Terwilliger, and Brahms' *Trio* with Bruno Schneider. In a nearby Weser-Renaissance castle, there were concerts and masterclasses with hand horns and Baroque horns. An excellent concert of Baroque and Classical music was played in the pretty church in Schlangen on original instruments in corresponding styles by the Telemann Consort under Ludger Rémy, and afterwards, Michael Hölzel put on a "Halali" (a farewell on horns) in a wood near his home illuminated with flambeaux. All further concerts and other activities were held on the premises of the Detmold Musikhochschule. In the final concert, we heard the inevitable *Konzertstück* for four horns by Robert Schumann (Schneider, Mizuno, Frank, Kurau). Despite the fact that all the high E's were in place, this interpretation cast its spell with a wonderful combination of lyri-

cism and musicianship. The festival orchestra accompanied attentively and feelingly under Michael Hölzel's clear direction. The orchestra had already come into its own in Mozart's tricky, little G minor symphony K.V.183.

The evening finished with a *Eine Grosse Nachtmusique* K. V.1050 (*Eine Kleine* K. V. 525 **doubled**)—more than a little night music! During this, Thomas Müller played his own composition for a "catastrophe-horn-player," accompanied by a horn quartet, piano, and harpsichord, which had the audience doubled up in uncontrollable hysterics; a joyful end to an incomparable horn festival.

A festival like this with ten equally high-class but at the same time very different events at six different locations within a timespan of less than 80 hours would have not been possible without an excellent organization. This logistical puzzle had been managed by Petra Mendes from Hamburg, who could be witnessed throughout the entire festival either behind the scenes or at times even behind the counter drafting the tasty Detmold beer.

As an experienced old horn player, I must admit to the following: if someone is only a fantastic technician, I am jealous because I'd like to be able to master the horn that well, but if someone also plays wonderfully musically, I'm just happy! In Detmold, I was on Cloud 9! A very dear friend and modest member of the audience was on the same cloud: Hermann Baumann was thrilled. But then, all the participants were equally euphoric.

University of Wisconsin Features Alumni

The University of Wisconsin School of Music in Madison was the host to seven returning alumni throughout the 2000-2001 Fall semester. The visits included recitals, master classes, lessons, lecture-demonstrations, and recording sessions, all begun as a part of a recording project featuring the compositions of UW horn professor Douglas Hill. Having received a named professorship, Mr. Hill was encouraged to use the award monies to create a double CD featuring the performance skills of past and present horn students, as well as faculty colleagues and staff performing some of his original works written since 1978. The Evjue Foundation then contributed the funding necessary to bring seven of the soloists to campus for extended visits coinciding with each recording session.

The horn alumni who visited and others who will appear on the CDs include John Zirbel (*Elegy for Horn Alone*), Adam Unsworth (*Jazz Set*), Jeffrey Snedeker (*Song Suite in Jazz Style*, with Marilyn Snedeker, piano), Kristin Thelander (*Thoughtful Wanderings for Natural Horn and Percussion*, with Tony DiSanza), Steven Becknell (*Jazz Soliloquies*), Nancy Billmann (*Reflections for Horn Alone*), Patrick Hughes (*Elegy for Violin and Horn*, with David Perry, violin), Peggy DeMers (*To the Winter Sun for Alphorn, Chimes, and Cowbell*), the Artemis Horn Quartet including Linda Kimball, Patty Schlafer, William Muir, and Hope Horton (*Americana Variations* for four horns), hornists Anne Aley, Lin Foulk and Ab Pack with ten other brass faculty and students, James Smith, conductor (*Intrada for Brass Choir*), the Wisconsin Brass

Quintet with D. Hill, horn (*Timepieces for Brass Quintet*), Ilona Kombrink, mezzo soprano, Doug Hill, horn, and the UW Chamber Orchestra strings with David Becker, conductor (*A Place for Hawks*), the UW Concert Choir with William Lutes, narrator, Dawn Weithe, flute, Tony DiSanza, drum, and Beverly Taylor, conductor (*Homage to Thoreau*), and James Doing, tenor, with Martha Fischer, piano (*The Glorious Privilege of Being*). The CDs, including nearly 140 minutes of music, are scheduled to be released in the Spring of 2001. All proceeds will go directly to the UW School of Music.

In Memoriam

Jaroslav ("Jerry") Knop

The horn world lost another great player and teacher when Jerry Knop passed away November 1, following a lengthy illness. He was born in Chicago in 1918. After moving to the East Coast, Mr. Knop became a student of Anton Horner. At the age of 19, he was appointed Principal Horn with the National Symphony where his solo performances included the Schumann *Konzertstück*. Following his tenure in Washington DC, he moved to Baltimore where he was Principal Horn of the Baltimore Symphony, as well as professor of horn at Peabody Institute and the Baltimore Public School System. In addition to his performances in those orchestras, he also toured with the Metropolitan Opera Orchestra and performed with the Chicago Symphony several times during their summer season. A change of job interest brought him to the Dayton, Ohio, area, where he worked for the Inland Division of General Motors while continuing to perform as Principal Horn for the Dayton Philharmonic Orchestra, the Columbus Symphony Orchestra, and the Springfield Symphony (with whom he appeared as soloist performing the Britten *Serenade*). As one of his former students, I knew he was also extremely fond of teaching; during the late 1950s and early 1960s Mr. Knop served as adjunct horn professor at the University of Dayton and Wittenberg University.

As a player, Mr. Knop possessed a rich and lyrical sound, and always emphasized the singing quality of the horn. His playing was notable for his flexibility and stamina. He loved to perform the orchestral literature and was equally comfortable with the standard repertoire and the more contemporary works of his time, including Berg and Schoenberg, playing everything on his Geyer-customized Schmidt horn. In the early 1990s, he was honored with a standing ovation at a Festival Concert presented by the Miami Valley Horn Club, and following his retirement, continued to be an enthusiastic supporter of musical activities in the greater Dayton area. *Richard Chenoweth*

Herbert Spencer

It was the smile in his voice and his abundant enthusiasm that made my decision easy. I would pursue my graduate degree at Bowling Green State University, studying with Herbert Spencer. In the twenty years that I had the privilege of knowing him, he never lost that smile or enthusiasm.



Herbert A. Spencer was born August 7, 1942, in Cleveland, Ohio. He began formally studying horn in the seventh grade with Charles Blabolil of the Cleveland Orchestra. He attended the Eastman School of Music where he received a bachelor's degree and performer's certificate in horn while studying with Verne Reynolds and Milan Yancich. During that time, he performed and recorded for the Epic and

Mercury companies with the Eastman Philharmonia and the Eastman-Rochester Orchestra under the direction of Howard Hanson, the Eastman Wind Ensemble with Frederick Fennell, the Buffalo Philharmonic with Lucas Foss, and the Rochester Philharmonic under Theodore Bloomfield.

Mr. Spencer played solo horn in the United States Coast Guard Band and also performed with the Hartford, New Haven, Eastern Connecticut, Providence, and Eastern Connecticut orchestras during his tour of duty. During that time, he also taught music for New London (CT) Public Schools, Connecticut College, the University of Connecticut, and continued an international solo career.

Upon discharge from the Coast Guard, Herb married Karol Hipple. He attended Ithaca College as a teaching fellow where he studied with John Covert and earned dual degrees: a Master of Science and a Master of Music with distinction. At Ithaca, he taught music theory and horn, supervised student teachers, and helped develop Ithaca College's Career Enlightenment Program.

He was appointed to the Bowling Green State University Faculty in 1971, serving as a brass specialist and performing with the resident wind quintet. Mr. Spencer also served as coordinator of brass and percussion, and was a member of the Faculty Brass Quintet and director of the Bowling Green Horn Ensemble. Additionally, Herb was the founder of the Great Lakes Horn Workshop and for 19 years, served as a visiting professor at the Brussels Royal Conservatory while performing with the Belgian Radio-Television Philharmonic. He also served as a research and development consultant for Paxman Brass of London. Composers such as Dana Wilson, Jan Van Der Roost, Thom Ritter George, Jan Segers, Marilyn Shrude, and Richard Cioffari have either written or been commissioned to write works for Spencer.

Mr. Spencer performed at MENC and MTNA conventions/workshops and appeared as a featured artist/clinician at International Horn Society regional and international sessions. He was an adjudicator for numerous horn and brass

competitions, including the Heldenleben Horn Competition and MTNA brass auditions. He was also in great demand as a clinician/coach for the music programs in Ohio public schools.

On June 3, forty BGSU alumni, students, and colleagues assembled in Bowling Green to pay tribute to Herb Spencer. Students traveled from both coasts to honor their teacher and mentor. After three hours of rehearsal, the group traveled to the Heartland of Browning Center to perform for Herb and other residents. With Herb centered in the middle of the room, students formed a large semi-circle and fought back tears in an effort to perform beautiful music from the heart—something they had all learned from this master of the horn. Several pieces were arranged especially for this concert including compositions by students and colleagues. In the evening, the hornists presented a two-hour concert at Bowling Green State University in Herb's honor.

Having taught at Bowling Green State University for twenty-nine years, Herb had a tremendous impact on hundreds of musicians. A number of his students are performing with major orchestras in South Africa, Germany, Holland, Finland, Canada, Israel, United States; the Bands of the United States Marines, Air Force, and Army; teaching at Universities in the United States and Europe, and are directors of high school programs throughout the country.

Despite their varied careers, the students all agree about their teacher. Herb always had a smile on his face and a

twinkle in his eye. He was extremely dedicated to the horn and to his students. As a performer, he was a terrific role model. He was an excellent technician who played with great passion. As a teacher, he found a way to connect with every student and respected each as an individual. His association with you did not end upon your graduation. Herb was a very active member of the Ohio Music Education Association. At the annual conventions, Herb could be found in one of two places: manning the BGSU exhibit booth or listening to a former student's band or orchestra performance.

Herb's zest for life was unsurpassed. He was extremely dedicated to his wife, Karol, and their son, Don. One of his greatest joys was being able to meet his first grandchild, Hannah, born to Don and his wife, Terrell, earlier this year. Herb enjoyed recreational activities as diverse as his professional interests. He was a competitive member of the New England Rally Car Club while serving at the US Coast Guard Academy. He discovered his lifetime delight in motorcycle racing which was recognized by the acquisition of 30 racing trophies. His chili recipe featured at numerous parties in the Spencer home became the topic of conversation among students in the BGSU horn studio. He enjoyed Chinese cooking and bread making and, essential to any great brass player, his hobbies included brewing beer.

Herb Spencer fought a courageous battle against Amyotrophic Lateral Sclerosis (Lou Gehrig's Disease). He died Sep-

INDIANA UNIVERSITY SCHOOL OF MUSIC

COLLEGE AUDITION PREPARATION

A workshop for high school brass and woodwind players who are planning to apply for entrance to college music programs.

Grades 10-12

M. Dee Stewart, Director

July 21-26, 2001

Learn how to select repertoire, control performance anxiety, develop performance and interview skills, and make the best impression at auditions. Faculty will demonstrate proper performance techniques in individual lessons and faculty recitals. Each student will be individually counseled following mock auditions.

Faculty:

Leela Breithaupt	Flute
Michael Hatfield	Horn
Howard Klug	Clarinet
Daniel Perantoni	Tuba/Euphonium
John Rommel	Trumpet
M. Dee Stewart	Trombone/Euphonium
Thomas Walsh	Saxophone
Kim Walker	Bassoon

MICHAEL HATFIELD is a professor of horn and chair of the Department of Brass at the Indiana University School of Music. Before joining the IU faculty, he spent 23 years as principal horn of the Cincinnati Symphony



Orchestra and also served on the faculty of the College-Conservatory of Music at the University of Cincinnati. For 17 years he was both co-principal horn of the Aspen Festival Orchestra and a faculty member of the Aspen Music Festival. He is a sought-after lecturer, having most recently appeared at the 1998 Midwest Regional and the Southwest Horn workshops.

Office of Special Programs, IU School of Music, Bloomington, IN 47405

E-mail: musicsp@indiana.edu; Tel. (812) 855-6025; Fax (812) 855-9847; http://www.music.indiana.edu/som/special_programs



tember 7, 2000. I know I speak for all who knew him when I say I am a better musician because he was in my life. His legacy will not be forgotten by the many who loved him.

Bowling Green State University is accepting contributions in Herb's name to be given out for horn scholarships. Any contributions may be sent to Richard Kennell, Acting Dean of Musical Arts, BGSU, Bowling Green, OH 43403. *Bernice Schwartz*

Helen Kotas Hirsch

June 7, 1916-December 15, 2000

by James Janega, Tribune Staff Writer,

Chicago Tribune, December 21, 2000

reprinted courtesy of the Chicago Tribune

Helen Kotas Hirsch, 84, former principal horn player for the Chicago Symphony Orchestra whose skillful phrasing, meticulous technique, and uncompromising professionalism made her the first woman to hold that position in a major American orchestra, died Friday, December 15, of injuries suffered in an accident. She was struck by a car October 27, on her way to a reunion of former CSO musicians.

Mrs. Hirsch's talent attracted the attention of some of the nation's most influential conductors. A grueling audition with Fritz Reiner in 1940 earned her a seat in the horn section of the Pittsburgh Symphony when Mrs. Hirsch was in her mid-20s. She was soon released to the CSO, where she played principal horn from 1941 until 1947. "Today you might be as likely to see a woman in an orchestra as a man," said Jack McAuliffe, vice president of the American Symphony Orchestra League. "That simply was not the case in the '40s, nor was it the case with a principal position." Her talent was stellar, said Martha Gilmer, vice president for artistic planning at the CSO, who said Mrs. Hirsch was "clearly a pioneer."

The daughter of Bohemian immigrants, the former Helen Kotas grew up on the Southwest Side and played cornet at her parents' insistence at Harrison High School. She switched to horn before her graduation in 1932 and studied with prominent horn players Frank Kryl and Louis Dufrasne while she played in the Civic Orchestra of Chicago. She made principal horn in the Woman's Symphony Orchestra in 1932 and played with the group while getting a psychology degree from the University of Chicago, which she received in 1936. She gained notice in Leopold Stokowski's All-American Youth Orchestra in triumphant summer tours in 1940 and 1941, the year Frederick Stock brought her to the CSO. "She was a very aggressive player, didn't hold anything back," said Edward Kleinhammer, longtime bass trombone player for the CSO, who called Mrs. Hirsch's sound bold and singing, her phrasing flawless. "It was extreme accuracy," said retired CSO horn player Ethel Merker. "Arnold Jacobs (longtime CSO tuba player) said that he had never heard her miss." Mrs. Hirsch always maintained that her gender made no difference to her colleagues.

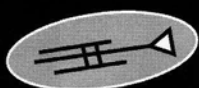
But there were obvious distinctions: Mrs. Hirsch changed in a broom closet before concerts, and a prominent CSO benefactress once insisted that Mrs. Hirsch see a new hairdresser and seamstress. Before Mrs. Hirsch, the only woman to serve as a principal player in the CSO was a harpist in 1900. Since Mrs. Hirsch left, the only woman to hold a principal position has been Sarah Bulling, on harp. Legendary horn player Philip Farkas, whose departure in 1941 opened the principal horn position for Mrs. Hirsch, returned in 1947, and Mrs. Hirsch, bumped to third chair, left the orchestra a year later.

She married University of Chicago pathologist Edwin Hirsch in 1949 and played principal horn in the Grant Park Symphony Orchestra from 1950 to 1958, and in the Lyric Opera of Chicago from 1954 to 1959. She premiered Harry John Brown's *Le Son du Cor* for horn and orchestra in 1953, and played third horn at the Lyric until 1965, when she largely retired from playing and became a much-sought teacher. She was at the American and Sherwood Conservatories of Music for many years. Mrs. Hirsch served for years as the treasurer of Hyde Park Union Church and in the women's philanthropy organization. Her husband died in 1972.

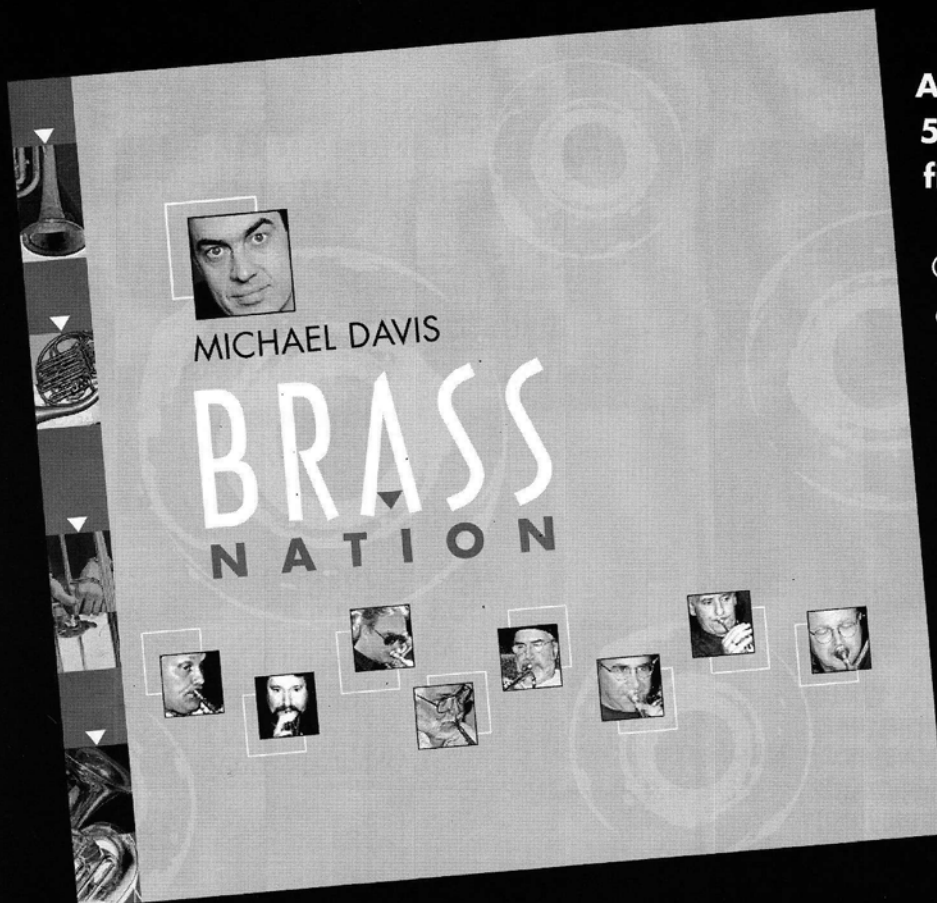
Rev. Susan Johnson of the Union Church said Mrs. Hirsch applied the precision and take-charge attitude of her performing days to planning church weddings and helping church members find apartments in Hyde Park. She held her opinions strongly, and when she changed her mind, she did so abruptly and totally, Johnson said. During the 1990s, Mrs. Hirsch served on the board of the Central Baptist Children's Home and Family Services, a social service organization. A memorial service was held January 6 in the Hyde Park Union Church, Chicago.

Editor's Note: Chris Leuba, Mrs. Hirsch's third horn in the Grant Park Orchestra for three years, sent a copy of the formal announcement of the memorial service: "With great sadness at our temporal loss, but with good hope in the eternal rest of every saint in the arms of God, we share the news of the death of Helen Kotas Hirsch on December 15, 2000...She will be missed by a number of cousins and by hundreds of friends, devoted students, and fellow musicians. Her precision and integrity were only matched by her deep affection and boundless generosity toward others...Memorial donations may be made to the [Hyde Park Union] church where Helen was an active member for over 50 years. Psalm 116:15: 'Precious in the sight of the Lord is the death of His saints.'" Chris also vouches for everything said about Mrs. Hirsch from first-hand experience with her, pointing out that she really was the first female wind principal in an American orchestra; see Chris' article on her life and work in *The Horn Call* XXVI, no. 1 (November 1995): 47-48. The Editor would also like to thank Kathleen Vaught Farner for her assistance.





HIP-BONEMUSIC presents



**A tour de force for
55 of the world's
finest brass players**

Composed, arranged
and produced
by **Michael Davis**

Available only
from HIP-BONEMUSIC

CD: \$16.95
+ \$3.00 shipping & handling
(\$5 for international orders)

www.hip-bonemusic.com



TROMBONE

MICHAEL DAVIS
BILL REICHENBACH
JOE ALESSI
CHARLES VERNON
CHARLIE LOPER
DICK NASH
RALPH SAUER
BIRCH JOHNSON
BOB McCHESNEY
LLOYD ULYATE
HERB BESSON
PHIL TEELE
LARRY FARRELL
MICHAEL MULCAHY
ANDY MARTIN
STEVE HOLTMAN
GEORGE ROBERTS



TRUMPET

RANDY BRECKER
MALCOLM McNAB
PHIL SMITH
JERRY HEY
JIM HYNES
CHUCK FINDLEY
LEW SOLOFF
TIM HAGANS
GARY GRANT
CHRIS BOTTI
JOHN HAGSTROM
JEFF KIEVIT
GREG GISBERT
CHANNING PHILBRICK
ALAN RUBIN
SCOTT WENDHOLT
TONY KADLECK
MARK GOULD
TOM SMITH



FRENCH HORN

DALE CLEVINGER
VINCE DeROSA
PHIL MYERS
JOHN CLARK
JERRY PEEL
RICK TODD
JEROME ASHBY
PETER GORDON
DAN GINGRICH
BRAD WARNAAR
BOB CARLISLE
CHRIS KOMER
DAVE GRIFFIN
STEWART ROSE



TUBA

GENE POKORNY
TOMMY JOHNSON
SAM PILAFIAN
WARREN DECK
MARCUS ROJAS

Name _____

Method of Payment: ☐ Credit card ☐ U.S. Check (payable to Hip-Bone Music, Inc.)

Address _____

Visa/MC/Amex _____

City _____ State _____

Expiration _____ Phone _____

Zip Code _____ Country _____

E-mail _____

Send to: HIP-BONE MUSIC, INC. 119 W. 71st St. #8B New York, NY 10023

or call toll free at **1-888-633-BONE** Fax: 212-769-2155

or visit our website at www.hip-bonemusic.com



SEVENTH ANNUAL UNIQUE SEMINAR AND RETREAT

STUDY, PERFORM and HAVE FUN for ONE WEEK or TWO
 in the BEAUTIFUL WHITE MOUNTAINS of NEW HAMPSHIRE

INTENSE DAILY SCHEDULE
 CURRICULUM TAILORED to the INDIVIDUAL PERFORMER
 FUNDAMENTALS, TECHNIQUE and MUSICIANSHIP
 SOLO REPERTOIRE and RECITAL PREPARATION
 ORCHESTRAL REPERTOIRE and AUDITION PREPARATION
 PRIVATE LESSONS and MASTER CLASSES
 PUBLIC RECITALS and ENSEMBLE CONCERTS

2001 FACULTY TO INCLUDE:
 VINCENT BARBEE - NATIONAL BALLET OF CANADA
 KENDALL BETTS - MINNESOTA ORCHESTRA
 MARY BISSON - BALTIMORE SYMPHONY
 WILLIAM CAPPS - FLORIDA STATE UNIVERSITY
 KRISTEN HANSEN - COLUMBUS STATE UNIVERSITY
 MICHAEL HATFIELD - INDIANA UNIVERSITY
 DAVID KREHBIEL - SAN FRANCISCO SYMPHONY (Ret.)
 ABBY MAYER - MERCY COLLEGE
 DAVID OHANIAN - BOSTON SYMPHONY ORCHESTRA
 SOICHIRO OHNO - FRANKFURT RADIO ORCHESTRA
 JEAN RIFE - NEW ENGLAND CONSERVATORY
 BARRY TUCKWELL - SOLOIST AND CONDUCTOR

FINE FACILITIES and GREAT FOOD in a
 RUSTIC, IDYLIC, COUNTRY SETTING

ENROLLMENT is LIMITED to 45 PARTICIPANTS PER WEEK
 to ENSURE MAXIMUM PERSONAL ATTENTION

ALL HORN PLAYERS AGE 15 and OLDER ARE WELCOME TO APPLY:
 STUDENTS, AMATEURS, PROFESSIONALS, EDUCATORS

A LIMITED NUMBER of SCHOLARSHIPS WILL BE AWARDED on a
 COMPETITIVE BASIS to DESERVING STUDENTS, AGE 15 to 25

DETAILED INFORMATION about KBHC and SCHOLARSHIPS
 on our WEB-SITE at: www.i axs.net/~cormont/KBHC

or please contact:
 KENDALL BETTS

4011 ROANOKE CIRCLE, GOLDEN VALLEY, MN 55422-5313
 TEL: (763) 377-6095, FAX: (763) 377-9706
 EMAIL: HORN CAMP@aol.com

under the auspices of CORMONT MUSIC, a New Hampshire non profit corporation

ALTIERI BrassPacs

Altieri Instrument Bags....the bags
 of the professionals.

Fixed bell and detachable bell gig bags
 with trademark backpack straps,
 shoulder straps and tons of storage
 and padding.

Altieri Instrument Bags

3003 Arapahoe St. Suite 221
 Denver, Colorado 80205
 Phone 303.291.0658 Fax 303.744.1434
 E-mail donna@altieribags.com
 Web www.altieribags.com

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

Read Milan Yancich's account of his experiences
 performing with many of the great musicians of
 this century. His musical journey includes
 encounters with personalities such as Bohumir Kryl
 (famous cornet soloist); Williams D. Revelli &
 Howard Hanson (educators); Philip Farkas, Arnold
 Jacobs, Adolph Herseth (performers/teachers); Carl
 Geyer (horn maker); Wayne King (band leader);
 Monteux, Reiner, Walter, Stokowski, Szell
 (conductors). Yancich illuminates some of the
 darker aspects of the veiled, often misunderstood
 world of the professional symphony player. Some
 50 famous and not-so-famous conductors are
 candidly assessed. A significant book of orchestral
 musical history.

Hard Cover (Illustrations) \$28.00
 Postage and Handling \$2.50
 Foreign orders Postage & Handling \$4.00
 N.Y. residents pay 8% State tax

Wind Music, Inc.
 153 Highland Parkway
 Rochester, N.Y. 14620
 (716) 473-3732

Website: windmusic.yancich.com

AMERICAN BRASS QUINTET

40th Anniversary Season 2000-2001

*Ensemble-in-Residence
of
The Juilliard School
and
Aspen Music Festival*

- CONCERTS
- MASTERCLASSES
- MINI-RESIDENCIES

"The High Priests of Brass" – Newsweek
Now Booking for 2001-2002



www.americanbrassquintet.org

Stanton Management • 45-05 Newtown Road • Astoria, New York 11103 USA
Tel: 718-956-6092 • Fax: 718-956-5385

Furthering the Art

A Jupiter Commitment



The Jupiter 952L Mainz Model

www.jupitermusic.com

PO Box 90249 • Austin, TX 78709-0249

JUPITER

•PAXMAN•

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



PHOTOGRAPHY: NIK MILNER DESIGN: JOHN COLE

TEL: +44 20 7620 2077 www.paxman.co.uk E-MAIL: info@paxman.co.uk

Music for Oboe, Horn, and Piano Trio

by Cynthia Carr

The medium of oboe, horn, and piano trio can be a very satisfying instrumental combination for performers and listeners alike. From the listener's standpoint, this ensemble—comprised of the most distinctive-sounding woodwind instrument and the most versatile member of the brass family, together with piano—presents a rich tonal palette and can produce a wide range of textures, from delicate and transparent to full and orchestral. From the performer's standpoint, the trio combination offers the opportunity for soloistic playing within the security of an ensemble setting. This particular instrumentation challenges the hornist in aspects of blend, balance, variety of articulation, and dynamic range. It is also often possible to find well-matched players for a trio when a standard wind or brass quintet is impractical.

When considering music for oboe, horn, and piano trio, I have found that many horn players know of only one piece: the *Trio*, op. 188, in A minor by Carl Reinecke. I believe this is because the Reinecke has been consistently in print and available in an inexpensive International edition, and for many years it was the only oboe, horn, and piano trio listed in the Robert King catalogue, which served many horn players as a primary source for finding and purchasing chamber music. The Reinecke has also been recorded by Barry Tuckwell (1986, CD 50-803; Claves), more recently by James Sommerville (1994, Marquis classics, distributed by Denon), and by several others in recordings which are less widely distributed. Some hornists are also familiar with the *Trio*, op. 61, in D major by Heinrich Herzogenberg. However, in actuality these two pieces only scratch the surface of the repertoire for oboe, horn, and piano trio.

I became interested in investigating this instrumental combination when I married oboist Timothy Clinch in 1990. (It is interesting to note that oboists and hornists tend towards a personal affinity for one another; we are acquainted with a dozen other married oboe/horn couples, although in each of these cases the woman is the oboist and the man is the horn player!) My husband and I wanted to play chamber music together, but neither of us had heard of any piece for oboe, horn, and piano other than the Reinecke. When we formed Trio Arundel with pianist Julie Nishimura in 1992, we were greatly aided in our search for repertoire by Martin Webster of the Hancock Chamber Players. This Philadelphia-area ensemble was based around the oboe, horn, and piano combination but often added additional performers, such as a soprano or violinist, to give more programming options. We found that transcriptions were also valuable in filling out our programs, and we still enjoy performing such works, especially transcriptions of vocal duets. Eventually, however, our search for repertoire led us to more than three dozen original works for this instrumentation, many of which are

in print and available, and would make fine additions to chamber music study or to any recital program.

It is my intention in this article to introduce horn players to the wealth of repertoire available for oboe, horn, and piano trio. I hope this encourages hornists to try this instrumental combination for the first time or to know that, if they have enjoyed playing the Reinecke or Herzogenberg with an oboist and pianist, there is much more repertoire they can explore together. I also offer this information because I personally find it exciting and enriching to go beyond the standard repertoire, and because I believe that all good music deserves to be performed. The entries are presented alphabetically by composer and the information for each piece (as available) is as follows:

Composer (Composer's dates)

Title (Date of composition)

Number of movements; Length of piece; Range of
oboe part, horn part

Commissioned by or written for

Publisher and/or where to obtain music

Current list price, where available

Annotation

I have not used any sort of grading system, but will try to give an idea of the level of difficulty in the annotation.

Alexander Arutiunian (b. 1920)

Suite (1998)

Three mvts.; 8:00; oboe d'-e-flat", horn c'-b-flat"

Editions BIM, P.O. Box 576, CH-1630 Bulle, Switzerland, Tel: 41-(0)26-912 44 22; Fax: 41-(0)26-912 13 50, E-mail: Order@editions-bim.ch, Internet: www.editions-bim.ch. \$20.00

Armenian composer Arutiunian tends to be known only for his famous trumpet concerto, which was actually an early work in a long career that continues as he enters his eighties. He has composed operas, cantatas, symphonic works, and chamber music. It is interesting to note that he maintained a successful career through and following the Soviet regime, while retaining a uniquely Armenian flavor in his compositions. This new piece is an attractive addition to the oboe, horn, and piano repertoire. It was reviewed in the May 2000 issue of *The Horn Call*. The piano part is not at all difficult, and the oboe and horn parts are very playable, making this an excellent piece for a student ensemble. The *Suite* is well crafted overall, although the first movement's static emphasis on alternating statements of a striking rhythmic motive is a weak point in the piece. The second movement, an expressive Andante sostenuto, and the dance-like third movement, Allegretto, have much more vibrancy and verve, and

offer a satisfying degree of interaction among the instruments. Arutiunian's harmonic language is well suited to the tonal colors of the oboe and horn. This is a piece which many ensembles and audiences will enjoy. It should be noted that all the BIM editions mentioned here are beautifully done: very easy to read, carefully edited, with a biography of the composer on the back cover.

Paul Basler (b. 1963)

Vocalise-Waltz (1996)

One mvt.; 6:30; oboe c'-e", horn d-a"

Commissioned by Trio Arundel. RM Williams Publishing, 2519 Prest Court, Tallahassee, FL 32301, Internet: www.rmwpublishing.com, Email: music@rmwpublishing.com. \$20.00

Basler is Associate Professor of Music at the University of Florida in Gainesville, where he teaches horn, theory, and composition. His *Summer Dances* for flute, horn, and cello was a prize-winner in the 1991 IHS Composition Contest. *Vocalise-Waltz* is in two sections, beginning with a lovely, lyrical, yearning *Vocalise*, and segueing into a witty, mischievous, mixed-metered *Waltz*, which ends quietly and questioningly. The mixed meters and very quick tempo of the *Waltz* prove moderately difficult for ensemble. Basler uses piquant harmonies (particularly in the *Waltz*) within a tonal context, and his music is abundantly exuberant. *Vocalise-Waltz* is idiomatically written for each of the instruments, is an enjoyable piece for the performers and an appealing contemporary piece for the audience.

Adolphe Blanc (1828-1885)

Romance, op. 43b (ca. 1870)

One mvt.; 5:30; oboe d-flat"-d-flat", horn g-a-flat"

"to his friends Raoul Triebert and Garigue." R. Costallat; out of print; available through Interlibrary Loan from Sibley Music Library, Eastman School of Music. "For Oboe and Horn (or English Horn), with accompaniment of Piano or String Quartet."

Adolphe Blanc studied at the Paris Conservatoire and had a small compositional output which included operatic works, orchestral works, and chamber music, including a horn sonata. He received a prize for chamber music in 1862. This is a lovely miniature, reminiscent of a Bellini operatic duet, and unlike any other repertoire for oboe, horn, and piano trio. It would make an engaging program opener.

York Bowen (1884-1961)

Ballade, op. 133 (1949)

One mvt.; 16:00; oboe b-f", horn c-b-flat"

De Wolfe Music Publishers, Shropshire House, 2nd floor east, 11-20 Capper Street, London WC1E61A

Bowen was a British pianist, known as a brilliant performer and pedagogue. He was also an amateur horn player who played in the Scots Guard Band during WWI. This piece is romantic in style with impressionistic influences, and has wide-ranging diatonic themes which are made unique by their

unusual and unexpected harmonizations. It is technically challenging for all the players, which is complicated by the light, spidery manuscript. While this piece is primarily serious in tone, it is enriched by heroic and scherzando passages.

James Grant Code (b. 1942)

Encounters II-summer storm (1997)

One mvt.; 7:00; oboe b-e-flat", horn e-a"

Manuscript, available from: Double Reed Shop, P.O. Box 150, Barnet, VT 0582, Tel: (802) 633-4014. \$13.00

Code is Professor of Music at Mount Allison University in Sackville, New Brunswick, where he teaches brass instruments, theory, and composition. He is married to oboist Belinda Code. This piece has a strong rhythmic character with moderate individual technical demands and few difficulties in ensemble. The repetition of motives and return of musical ideas gives the piece a framework and a sense of familiarity, despite the very dissonant harmonic language. There is some use of mute and flutter-tonguing in the horn part.

Jean-Michele Damase (b. 1928)

Trio (1990)

Four mvts.; 15:00; oboe b-g", horn f-b"

Commissioned by hornist Martin Webster and the IHS. Henry Lemoine, carried by Theodore Presser Company, 1 Presser Place, Bryn Mawr, PA 19010-3490, Tel: (610) 525-3636 ext. 41; Fax: (610) 527-7841, Internet: www.presser.com. \$68.25

Frenchman Damase studied piano and composition at the Paris Conservatoire, won the Grand Prix de Rome in 1947, and has steadily composed a great body of chamber music works over the past fifty years. This trio is a substantial piece which is quite challenging for all three players in ways typical of other 20th-century French chamber music, such as the Poulenc Sextet or the Françaix *Divertimento*. The full range of each instrument is exploited (with the exception of the horn's low range), and the players are required to execute difficult technical passages with grace, lightness, and good intonation in order for the piece to be effective. Both the hornist and oboist need to be quite comfortable in the upper register of their instruments. Damase's mother was a harpist, and there are harp-like passages in the piano which require the pianist to travel quickly from one end of the keyboard to the other, to the visual delight of audiences! Once the technical demands are mastered, however, this is very charming and elegant music. There is an emotional depth to the slow movement, along with a kaleidoscopic shifting of moods in the outer movements, which draws in listeners and keeps their attention throughout.

Frédéric Duvernoy (1765-1838)

Trio No. 1 in C (before 1820)

Two mvts.; 8:00; oboe c'-g", horn g-g"

KaWe. \$10.00

Frédéric Duvernoy was an important performer and teacher of the handhorn era, a member of Napoleon's private band, and solo horn with the Paris Opéra. As was common in

Classical period chamber music, the composer has given several alternative instrumentation suggestions in order to increase the likelihood of repeated performances of the piece. While the instrumentation is listed as "Violin (or Flute or Oboe), Horn, and Piano" on front cover, one finds "for Violin (or Flute or Clarinet), Horn, and Piano" printed on the score itself. Some passages are idiomatic to violin, but can be played convincingly on oboe; one or two very high passages can be taken down an octave. The horn part, in F, is characteristic of chamber music of handhorn era, with moderate technical demands. The piece begins with a dramatic Adagio and segues into a light-hearted Allegretto. This is a charming piece with much melodic interest, enjoyable to play and to hear.

Frédéric Duvernoy (1765-1838)

Trio No. 2 in F (before 1820)

Two mvts; 9:00; oboe c'-f", horn f#-a-flat"

KaWe; out of print; available through Interlibrary Loan from: University of Colorado Boulder, Northern Illinois University, University of Maine at Orono, University Laval Bibliothèque (Quebec), Kunitachi College of Music Library (Australia), among others.

This second trio was edited by Edmond Leloir and published in 1965, but is now out of print. As in the *Trio No. 1*, the instrumentation for this piece is "Violin, flute (oboe), or clarinet, horn, and piano." It is also similar in style to the first, but with more dramatic flair. Each movement begins with a slow introduction followed by a faster section, allowing for a variety of melodic materials and moods in its brief duration. It has slightly greater technical demands than the first trio, including a theme and variations with a bravura turn for each performer. In several instances, the oboe part lies uncomfortably low, but this can be alleviated by trading voicing with the horn. This is indeed a very rewarding piece to program.

Juraj Filas (b. 1955)

Portrait of the Time

Editions BIM. In preparation.

Mark Hellstern

Trio (1975)

The music is in the Library of Congress. No biographical information about this composer was found.

Hermann Henrich (1891-??)

Trio-Suite, op. 23 (1937)

Four mvts.; 15:00; oboe c'-e", horn f-b"

Heinrichshofen; available from: Double Reed Shop (see Code entry above). \$69.00

No biographical information about this composer was found. The *Trio-Suite* is in a romantic style, quite conservative in form and melodic content, but a bit more adventurous in key relationships, with chromatic mediants favored. It is moderate in its technical demands on all three players; however, the manuscript is quite difficult to read, especially

for the pianist and oboist. This is unfortunate, because this is a pleasant, stylish piece in the style of Blumer or Klughardt (both Germanic composers who wrote attractive, conservative, Romantic woodwind quintets). There is an alternate viola part to replace the horn part.

Heinrich von Herzogenberg (1843-1900)

Trio in D Major, op. 61 (1889)

Four movements; 16:00; oboe c'-e", horn A-a"

Musica Rara. \$22.00

Herzogenberg was an Austro-German composer who studied with Rheinberger and Lachner. He and his wife (a fine pianist) were friends and confidants of Brahms. This is a strong piece with an orchestral texture and a bravura ending; its substantial, four-movement form makes it a satisfying second half of a recital program. The first and last movements have a wonderful rustic mood; the second movement is a scherzo with hunting-horn calls, and the third movement, with its deeply melancholy middle section, ranks among the finest creations of Romantic wind chamber music. The horn part is in D transposition for three of the movements; the slow movement is in F. The horn and oboe parts are more idiomatic than those of the Reinecke, while the piano part is more difficult though well written.

Wolfgang Hofmann (b. 1922)

Aphorism 1977

10:00. Manheimer.

No further information was found about this composer or this piece beyond its mention in *Horn Bibliographie*, vol. III.

Mary Inwood (b. 1928)

Trio (1983)

Three mvts.; 8:00; oboe e-flat'-e", horn a-b"

Seesaw Music Corporation, 2067 Broadway, New York, NY 10023. \$25.50

American Mary Inwood was educated at Yale University and Queens College, and served on the faculty at Roosa School of Music in Brooklyn. She is a pianist and electronic instrumentalist as well as a composer. The wind writing in this *Trio* is very disjunct and somewhat unrealistic: the horn ends the first movement on a high B-flat with a diminuendo from forte to pianissimo and a fermata! The preponderance of mixed meters such as 7/8 and 11/16 is complicated by the fact that, due to misprints in the manuscript, several measures do not contain the stated number of beats. The result of the disjunct melodic writing and asymmetrical meters is a sense of randomness that is at odds with the difficulty of playing the notes and rhythms correctly.

Ivan Jevtic (b. 1947)

Con Amore e Fuoco (1992)

One mvt.; 8:00; oboe d#'-f#""", horn g-a"

Editions BIM (see Arutiunian entry above). Version for oboe, horn, and strings available on hire. \$18.00

Yugoslavian composer Jevtic studied at the Belgrade

Academy of Music, the Hochschule für Musik in Vienna, and at the Paris Conservatory with Olivier Messiaen. The opening *Con amore* section is aptly titled; over a haunting, murmuring piano ostinato, the oboe and horn spin out a lovely, lyric duet. After dynamic and rhythmic intensification, the piece segues to the *Fuoco* portion, which shows the influence of minimalist composers through the repeated melodic/rhythmic motives. Fortunately, the expressive character remains throughout; the work ends softly, but not without intensity.

Robert Kahn (1865-1951)

Serenade in F minor, op. 73 (1923)

One mvt.; 12:00; oboe c'-f", horn g-a"

N. Simrock; available from Presser (see Damase entry above). \$36.50

Kahn was born in Germany and had a fine early career in Berlin, but emigrated to England in the early 1930s due to the coming war. Unfortunately, his music, lush and Romantic in style, was not favored in England at the time, and he composed few works after emigrating. The *Serenade* is a fine piece, quite romantic in style, incorporating a variety of tempos and characters in its fantasia-like form. There are moments which remind one of Brahms, Mahler, Dvorak, Grieg. The oboe and horn share the same melodic material, which results in some less-than-idiomatic writing for the horn, but it is still a very satisfying piece to play. The piano part is quite demanding. This is a significant piece which pleases audiences as much as the Reinecke or Herzogenberg, but its shorter length and compact form facilitates flexibility in programming.

Michael Kallstrom (b. 1956)

Bells and Pipes (1999)

One mvt.; 7:00; oboe c'-e", horn f-a-flat"

Written for Trio Arundel. Available from the composer, Department of Music, Western Kentucky University, Bowling Green, KY 42101, Tel: (502)745-5400, Email: michael.kallstrom@wku.edu.

Kallstrom is Professor of Music and Coordinator of Composition and Theory at Western Kentucky University (Bowling Green). His compositions include chamber, orchestral and band works which have been widely performed in the US and abroad. *Bells and Pipes* opens with a rhythmically distinctive unison melody, which gives the impression of using the pentatonic scale, while incorporating enough extra pitches to keep the listener guessing. This motive alternates throughout the work with contrasting, more lyrical sections, leading to a strong conclusion. Kallstrom effectively exploits the tonal beauty of the two wind instruments, and all three parts are very idiomatic and practical. This is a piece with great vitality and accessibility.

Tadeusz Kassatti (b. 1948)

De facto (1998)

Two mvts.; 12:00; oboe b-c#", horn c-g"

"For Jean-Pierre Mathez." Editions BIM (see Arutiunian entry above). \$20.00

Polish-born Kassatti studied piano at the conservatories of Krakow and Geneva. He currently teaches at the Conservatoire Populaire de Musique in Geneva and performs regularly in addition to composing in a variety of media, including for stage, film, and radio. *De facto* is a very well-crafted and interesting piece, reflecting the eclectic nature of his interests. Kassatti's harmonic language features extended harmonies, with a predilection for quartal and quintal sonorities, and a knack for making unexpected progressions sound inevitable. The effect is consistently lush and rich, and reminds one of Janacek in its use of repeated (and subtly varied) motives. The piece has a somewhat mournful character, which is accentuated by the horn part lying primarily in the lower middle range. (There is an alternate euphonium part to replace the horn.) The horn and piano parts are of moderate technical difficulty; the oboe part is more challenging, with some fast chromatic octave passages, and endurance could be an issue. The first movement is in sonata form, ending quietly. The second movement is a progression of sections, including a long, well-written oboe/horn duet (without piano), each featuring a distinctive motive which is developed gradually and with imagination, reaching a richly orchestral climax before a more subdued ending. This is a superlative new piece, one which many ensembles and audiences should have the chance to enjoy.

Hugo Kauder (1888-1972)

Trio No. 1 (1929)

One mvt.; 8:30; oboe c'-d", horn g-a"

Seesaw Music Corporation (see Inwood entry above). \$11.50

Kauder was a Moravian composer and violinist who emigrated to the United States in 1938. His music is contrapuntal and often canonic, with much emphasis on "open" intervals and the resulting quartal and quintal harmonies. He uses asymmetrical meters and free rhythmic groupings (no bar lines, but indications of metric patterns) with alternating Adagio and Allegro sections. The work evokes a wonderful mood of melancholy, recalling Renaissance music at some times and the wistful side of Copland at others, while conveying a truly individual sound. The conservative ranges make this work accessible to a wide range of performers.

Hugo Kauder

Trio No. 2 (1946)

Three movements; 12:30; oboe b-c", horn c-a"

Seesaw Music Corporation. \$14.50

Very similar in color and compositional style to *Trio No. 1* described above, but with a greater variety of textures within the three movements, this is also quite an attractive piece.

Jan Koetsier (b. 1911)

Dresdner Trio, op. 130 (1992)

Four mvts.; 20:00; oboe c'-e-flat", horn f-b-flat"

Dedicated to Peter Damm. Donemus; difficult to obtain; available through Interlibrary Loan from: University of Alabama, Northwestern University, Stanford University, Bos-

ton Public Library, Florida State University, University of Wisconsin-Madison, and others.

Dutch composer and conductor Jan Koetsier studied at the Berlin Hochschule, returning to the Netherlands to conduct at the Concertgebouw during WWII. Since 1950 he has made his home in Germany, conducting the Bavarian Radio orchestra and serving as professor of conducting at the Munich Hochschule. His brass chamber music has been quite widely performed and recorded. This work is an affectionate, retrospective look at Romanticism through the eyes of a well-rounded 20th-century musician, with both humor and depth of emotion, and is written idiomatically for all three instruments. Audiences enjoy the color and emotional impact of the piece, as well as the subtle references to styles of favorite composers. This is a rare piece in that the combined effect of the three parts greatly exceeds the individual and ensemble challenges.

Richard Lane (b. 1933)

Suite for Oboe, Horn, and Strings (1991)

Six movements; 7:30; oboe c'-c'', horn e-g''

Written for hornist Richard Swartz and his wife, oboist Lucinda Swartz. Available from composer in piano reduction, 173 Lexington Ave., Paterson, NJ 07502, Tel: (201) 942-7483

Richard Lane works in New Jersey and Massachusetts as a composer and an accompanist for singers and instrumentalists. He has written a number of chamber music pieces for unusual instrumentations, as well as music for young people. This is a pleasant, straightforward piece in six brief movements. Each has a distinctive character, and the movements contrast well. The final movement is identical to the first, giving the piece an overall arch form. It places few technical demands on the players, and incorporates very comfortable ranges for the oboe and horn.

Ursula Mamlok (b. 1928)

From my garden 2 (1983)

One movement; 8:00; oboe b-flat-e'', horn B-b''

American Composers Alliance.

Mamlok was born and studied in Berlin, then moved to the USA to study at the Manhattan School of Music, and later became a lecturer at New York University and a faculty member at Kingsborough College. *From my garden 2* is an "atmosphere" piece utilizing a wide range of coloristic effects within a large dynamic range. The pianist must mark strings on the piano, which are to be plucked with a fingernail. In addition, all three players are asked to both bow and strike a crotale (small metal cymbal), which is to be attached to each stand. Other techniques include flutter-tonguing for both wind players, harmonics for the oboe, and stopped horn.

Pamela Marshall (b. 1954)

Waves and Fountains (1997)

One mvt.; 8:00; oboe b-flat-b-flat'', horn d-a''

Commissioned by Trio Arundel. Spindrift Music Company, www.spindrift.com. \$16.00

Pamela Marshall received degrees in composition from Eastman and Yale Schools of Music, where she also studied horn, conducting, and electronic music. Her compositions include music for orchestra, chamber ensembles, mandolin, and synthesizers. Her work *Colored Leaves* for solo horn was chosen as a competition piece at a recent Southeast Horn Workshop. *Waves and Fountains*, as its title implies, is filled with images of moving water. Extensive use of the diminished scale (alternating major and minor seconds) and juxtaposition of major and minor thirds result in dissonant harmonies, but fine choices of instrumental ranges for color yield an effect which is simultaneously transparent and rich. The rhythmic complexities, such as cross rhythms and asymmetrical beat groupings, work as a kind of notated rubato to create expressive phrases without a feeling of strict pulse. These elements make the work challenging to learn, but the solid craftsmanship allows the performers to be comfortable in performance.

Heinrich Molbe (1835-1915)

Air Arabe (ca. 1895)

One mvt.; 4:00; oboe c'-b-flat'', horn b-g''

Wind Music, Inc., 153 Highland Parkway, Rochester, NY 14620, Tel: (716) 473-3732. \$10.00

Air Arabe is one of a set of three trios by Molbe (for whom no biographical information was found). The other two pieces in the set are for bassoon, horn, and piano, and clarinet, horn, and piano respectively. This is an uncomplicated piece, with conservative ranges, in a romantic style; the "arabe" element comes from a prevalence of chromatic tones and "exotic" intervals.

Jody Nagel (b. 1960)

Fantasy Ballad (1994)

One mvt.; 10:00; oboe c'-f'', horn f-b-flat''

Written for Carrie Vecchione, oboe, and Fred Ehnes, horn (faculty members at Ball State University). JOMAR Press, 6005 B Cameron Road, Austin, TX 78723, Tel: (512) 459-4972. \$19.50

Nagel is Assistant Professor of Theory and Composition at Ball State University in Muncie, Indiana; he received degrees from Marietta College and the University of Pittsburgh, and his doctorate from the University of Texas at Austin. The *Fantasy Ballad* is in roughly fast-slow-fast form, but with a variety of tempos and textures within each portion, in keeping with the fantasy character. Restatements of the original themes in the closing sections helps to balance the form. All three instruments are treated equally, both in terms of technical difficulty and thematic interest. While the writing is challenging, there are no excessive difficulties, making this a work which professionals, advanced students, and serious amateurs alike could approach with confidence.

Maurice Ohana (b. 1914)

Sacral d'Ilx (1975)

One mvt.; 16:00; oboe b-flat-f'', horn B-c#''

Jobert (agent for USA is Th. Presser); available from Double

Reed Shop (see Code entry above). \$28.75
For oboe, horn, and harpsichord.

Ohana was born in Casablanca of Spanish descent, but later became a French national. His cosmopolitan background led to an eclectic musical style, and a complete rejection of Austro-German musical traditions and the serialism of his contemporaries. This extremely difficult piece uses many extended techniques, including flutter-tonguing, microtones, and multiphonics for both oboe and horn, as well as independent meters and aleatoric sections. All these are clearly indicated and thoroughly described in French, so non-French speakers will need to enlist an interpreter to discern the composer's wishes!

J. Pillevestra (d. 1903)
Yvonne, Little Scene in Brittany
Andraud

No further information was found about this composer or this piece beyond its mention in *Catalogue of Chamber Music for Woodwind Instruments*.

Anthony Plog (b. 1947)
3 Sketches (1995)
Three pieces; 9:30; oboe e-flat'-e-flat'", horn d-a-flat". For Jeremy and Sophie Mathez. Editions BIM (see Arutiunian entry above). \$20.00

Anthony Plog has had a distinguished career as both trumpet soloist and conductor. A native of California, he currently teaches at the Musikhochschule in Freiburg, Germany. This work, reviewed in the May 2000 issue of *The Horn Call*, has a very serious mood in spite of the animated, technically challenging sections in all three movements. The ranges of both the oboe and horn parts are conservative, and overall the piece is of moderate technical difficulty. While the *3 Sketches* are in a fast-slow-fast arrangement, all three movements end softly, so care should be taken in program placement.

Carl Reinecke (1824-1910)
Trio in A minor, op. 188 (1887)
Four mvts.; 16:00; oboe b-d'", horn e-a"
International. \$14.75

Reinecke had a long and distinguished career as a composer, conductor, and pianist. His early chamber music was admired by his contemporaries for its refined style and clarity of form, but his popularity was gradually eclipsed by Brahms. This *Trio* is a mainstay of the oboe, horn, and piano repertoire; it includes a wide range of styles and textures, ranging from the dramatic lyricism of the first movement to the simple heartfelt Adagio, and from the fleet Scherzo to the jolly, folk-like Finale. The oboe is often placed in its low register, and the oboe and horn tend to have the same melodic material, so there is less variety of tone color and instrumental character than in the Herzogenberg or Kahn.

Verne Reynolds (b. 1926)
Trio for Oboe, Horn, and Piano (1990)
Three mvts.; 14:00; oboe d'-e-flat'", horn c-b-flat"
Commissioned by Peter Kurau with support from the IHS Commissioning Assistance Program. Available from the composer, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14607.

Reynolds, Professor Emeritus of the Eastman School of Music, has composed many works for horn in various settings and has also contributed many outstanding transcriptions for brass quintet and horn choir. This *Trio* is an important addition to the repertoire, and as is typical of Reynolds' music it is extremely well crafted, concise in form, and with a distinctive harmonic/melodic language. The piece is very difficult technically for all three players; it is non-tonal, featuring large interval leaps and some extremely challenging fast passages. The first movement is both exuberant and intense, the slow movement quite lyrical, and the last movement wryly humorous. This piece requires virtuosity from all players, and a commitment to master the technical and ensemble difficulties of the piece in order to let the musical character come through. The result is well worth the effort, however, as the final musical effect is one of great freedom and imagination.

Armand Russell (b. 1932)
Dramatic and Lyric Dialogues (1991)
Three mvts.; 15:00; oboe c'-e"', horn B-flat-c"
Written for Karl Pituch, horn, and his wife Sally Heffelfinger, oboe. Available from the composer, 8891 Oakmont Dr., Santa Rosa, CA 95409, Tel (707) 833-2450; Fax: (707) 833-2090, Email: arussell@wco.com

Russell, a former bass player with the Honolulu Symphony and professor at the University of Hawaii, studied composition at the University of Washington and the Eastman School of Music. In *Dramatic and Lyric Dialogues* he has given us a serious, substantive work of emotional depth which would be very appealing to a discriminating audience. While it places great demands on both the oboist and hornist, especially in terms of range and control, the piano part is equally effective without as many technical demands. The influence of Russell's teacher, Howard Hanson, can be heard in the broad, sweeping nature of the themes and in the overall quality of spaciousness the piece projects. In this piece, as in the Reynolds, the technical demands of this piece are not gratuitous, but exist in order to create the emotional intensity of the work.

Valery Strukow (b. 1937)
Trio
Editions BIM (see Arutiunian listing). Currently in preparation.

Fritz Voegelin (b. 1943)
Distributions (1993)
One mvt.; 11:00; oboe b-f'", horn d-flat-b"
Editions BIM (see Arutiunian entry above)

Voegelin was born in Zurich and studied violin and conducting in Bern, Basel, and Vienna. He received a diploma in violin from Bern Conservatoire and a bandleader diploma from Basel Academy of Music. His conducting career began in Freiburg, continued in Columbia, South America, and since 1992 he has been back in Switzerland, conducting and composing. *Distributions* is a difficult work, with pointillistic, atonal writing and intricate ensemble work. The title is echoed in the way a melody is often distributed among two or three players in the manner of *klangfarbenmelodie*. In fact, the three voices rarely move together rhythmically in the entire work. Performers read from a playing score; the piano part is written on three staves, which actually helps its complexities to be more easily deciphered. Meter changes are difficult to catch because they are indicated by a number and a notehead between the two wind staves and the three piano staves. In spite of its daunting appearance, however, the work sounds quite attractive and light, and is definitely approachable for performers with very strong rhythmic skills.

Mrs. Vally Weigl (1889-1982)

The Cherry Tree, Version 2 (1968)

3:00. American Composers Alliance.

Vally Weigl was born and educated in Vienna, moving to the USA in 1928 and becoming an American citizen in 1943. Her lifelong interest in music therapy led her to work in that field in several New York hospitals and schools. She had a large output of compositions, mainly for voice, but including some chamber music for both standard and unusual instrumentations. This piece was not available for study.

Richard Wernick (b. 1934)

Cassation (Music Tom Jefferson Knew) (1996)

Four movements; 12:00; oboe c'-e-flat", horn G-b"

Commissioned by the Hancock Chamber Players with the assistance of Thomas Jefferson University. Theodore Presser (see Damase entry). \$17.50

Wernick was born in Boston and held faculty positions at the State University of New York at Buffalo, the University of Chicago; and the University of Pennsylvania, where he taught for twenty-eight years, retiring in 1996. A winner of the 1977 Pulitzer Prize in music, Wernick has an enormous output of compositions, including many symphonic and chamber music works. This work is "based on music that Jefferson either heard or played," and includes *Inauguration Day, 1801*; *From Mr. Reinagle's Sonata*; *From Mr. Arnold's Air*; and *From Mr. Moller's Sonata*, which concludes with a restatement of the march figure from *Inauguration Day*. Each of these melodies is re-interpreted through Mr. Wernick's 20th-century sensibility, including "wrong-note" harmonies reminiscent of Ives. While the oboe and piano parts are relatively comfortable, the horn part is very challenging, including a large range, frequent large leaps, very low notes, rapid alternation of stopped and open horn, flutter-tonguing, and

high trills. With a sense of humor and a bravura performance, this work can be effective.

Warren Wernick (b. 1962)

Trio No. 1 for Oboe, Horn, and Piano (1994)

Three mvts.; 18:00; oboe c'-g'", horn C-c#"

Written for Lisa Kozenko, oboist of the Hancock Chamber Players. International Opus, P.O. Box 4852, Richmond, VA 23220, Tel: (804) 355-5778. \$20.00

Trumpet player and composer Warren Wernick has degrees in trumpet performance from the Juilliard School and studied composition at the Aspen School of Music. This is a quirky, satirical piece which is quite difficult technically, particularly for the horn. Wernick lists his own compositional influences as Shostakovich, Ives, Nielsen, Sibelius, and Schickele, and this gives one a clue as to the eclectic nature of the writing in this *Trio*! A review in the *Philadelphia Inquirer* described the piece as "a skillfully written work that recalls the subtle humor of Peter Schickele, the intensity of Shostakovich and the bright, graceful melodies of Poulenc." It is worth the effort to learn if you are looking for something wry and provocative to spice up a program.

Richard Worthing (b. 1943).

Suite for Oboe, Horn, and Piano (1989)

Five mvts.; 7:00; oboe c'-c#'", horn c#- e"

Written for Christine and Karyn Worthing, the composer's daughters. Ludwig Music, Cleveland, OH. \$9.95

Worthing is Dean at Kent State University's College of Fine and Performing Arts and holds degrees in music theory from Kent State and Michigan State universities. This *Suite* was written for the high school instrumentalist, and it is refreshing to find serious contemporary chamber music composed with young players in mind. The technical demands are indeed quite moderate, but there is nice stylistic contrast among movements, and the piece can be played effectively by professionals as well as youngsters. The witty neo-Baroque character of the suite, which includes a *Préambule*, *Ländler*, *Romance*, *Gavotte*, and *Hornpipe*, has generated a warm response from our audiences.

Maurice Wright (b. 1949)

Trio 1985 (1985)

Three movements; 15:00; oboe b-flat-f#'", horn e-b"

Written for Hancock Chamber Players (Martin Webster, horn). Available from the composer, Temple University, Esther Boyer College of Music, Philadelphia, PA 19122, Email: wright@astro.temple.edu.

Maurice Wright attended Duke University and Columbia University, and is Professor of Music Composition and Chair of the Composition Department at Temple University's Esther Boyer College of Music. The first two movements of his *Trio* are relatively straightforward from an ensemble aspect, since the horn and oboe play rhythmically together for much of the time. The third movement is considerably more complex, with a great variety of mixed meters and unusual

groupings of subdivisions. The absence of metronome markings in the second and third movements, as well as the absence of expressive indications throughout the work, make it difficult for the performers to discern the composer's intentions. An ensemble would need to live with this piece for a while in order to help make it accessible to an audience.

Cynthia Carr is Associate Professor of Music at the University of Delaware, where she teaches horn and chamber music and performs with the Del'Arte Wind Quintet. She is second horn with the Opera Company of Philadelphia and a substitute and extra player with the Philadelphia Orchestra. Her husband, Timothy

Clinch, is Instructor of Oboe and Theory Department Coordinator at the Wilmington Music School, and plays principal oboe with OperaDelaware and English horn with the Princeton Chamber Symphony and the Harrisburg Symphony. They formed Trio Arundel in 1992 with pianist Julie Nishimura, who is Faculty Accompanist at the University of Delaware and a faculty member of California Summer Music in San Francisco. Since forming, the ensemble has performed widely, including at the Music Teachers National Association National Convention in Los Angeles in 1999, and on a performing arts series in the U. S. Virgin Islands in spring, 2000. They are scheduled to perform at the 2001 IHS Workshop in Kalamazoo.

Resources Used

- Baron, John H. *Chamber Music: A Research and Information Guide*. New York: Garland, 1987.
- Bruchle, Bernhard. *HornBibliographie*. Wilhelmshaven: Heinrichshofen, 1970-.
- Cobbett, Walter Willson. *Cobbett's Cyclopedic Survey of Chamber Music*, compiled and edited by Walter Willson Cobbett, with a preface by W.H. Hadow. London: Oxford University Press, 1929-1930.
- _____. *Cobbett's Cyclopedic Survey of Chamber Music*, compiled and edited by Walter Willson Cobbett, with supplementary material edited by Colin Mason, 2nd ed. London; New York: Oxford University Press, 1986.
- Colles, H. C., ed. *Grove's Dictionary of Music and Musicians*, 3rd ed. New York: The Macmillan Company, 1927.
- Cohen, Aaron I. *International Encyclopedia of Women Composers*, 2nd ed. New York: Books and Music Inc., 1987.
- Gifford, Virginia Snodgrass. *Music for oboe, oboe d'amore, and English horn: a bibliography of materials at the Library of Congress*. Westport, CT: Greenwood Press, 1983.
- Hinson, Maurice. *The Piano in Chamber Ensemble: an Annotated Guide*. Bloomington: Indiana University Press, 1978.
- Houser, Roy. *Catalogue of Chamber Music for Woodwind Instruments*. New York: Da Capo Press, 1973.
- Marion, Sanford. *Catalog of Chamber Music for Wind Instruments*. New York: Da Capo Press, 1969.
- Morton, Brian, and Pamela Collins, ed. *Contemporary Composers*. Chicago and London: St. James Press, 1992.
- Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*. London: Macmillan, 1980.
- Secrist-Schmedes, Barbara. *Wind Chamber Music: Winds with Piano and Woodwind Quintets*. Lanham, MD: Scarecrow Press, 1996.
- Slonimsky, Nicolas. *Music Since 1900*, 5th ed. New York: Schirmer Books, 1994.
- Rangel-Ribeiro, Victor. *Chamber Music: an International Guide to Works and their Instrumentation*. New York: Facts on File, 1993.
- Wilkins, Wayne. *The Index of French Horn Music*. Magnolia, AR: Music Register, 1978.
- WorldCat, <<http://www.lib.muohio.edu/catalogs/worldcat.html/>>. WorldCat is an international database of the electronic messaging system called OCLC, On-line Computer Library Center. It contains more than 30 million records describing items in all formats, including musical scores and recordings.
- Interlibrary Loan. Interlibrary Loan is a service through which users may obtain material that is needed for research and is not available in their local library. It is one of the oldest forms of library cooperation and began in 1967 as the Ohio College Library Center, serving academic institutions with a computerized system to share resources at reduced costs. In 1977, it became an international bibliographic network which today connects 30,000 libraries of all types in the US and 65 other countries and territories through the OCLC (as described above). Interlibrary Loan can be accessed through public or college/university libraries. In some instances, there will be a fee for the service. Materials are generally available for two to three weeks.





Dale Clevenger and Alice Render Professors of Horn

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

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

To find out more, write or call Mr. Brian Wis, Associate Dean, Chicago College of the Performing Arts, Roosevelt University, 430 South Michigan Avenue, Chicago, IL 60605; 312-341-3789. www.roosevelt.edu

**ROOSEVELT
UNIVERSITY**

CMCH197

<http://www.canadianbrass.com/> 1-800-488-2378
or 1-262-968-2422

J.S. Bach, Goldberg Variations

NEW!

Destined to become a classic
like their "Tocatta & Fugue in D Minor"

Arranged for brass quintet
as recorded (RCA 63610)
by Canadian Brass

"... the group's interpretation
is marvelous."

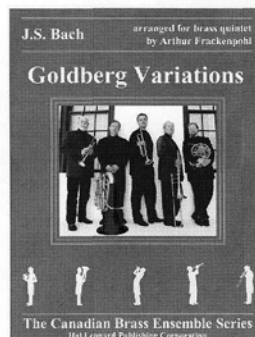
Donna MacMullin, Chapters.ca

"Canadian Brass sublimely
inspired by the divine music
of J.S. Bach."

Jean-Pierre Mathez, Brass Bulletin

"I give it five stars!"

Rick Phillips, CBC Radio



Canadian Brass plays on Yamaha instruments
Music published in cooperation with Hal Leonard



Philip Farkas & His Horn



By Nancy Jordan Fako
Now Available in Quality
Paperback!

Nancy Jordan Fako's eagerly awaited biography of horn legend Philip Farkas is now available in a quality paperback volume of 294 pages, plus photo section and extensive index.

Hardcover is also available. Order from publisher, including your name, complete address, and check or money order in the following amount:

Price per book, \$25 paperback, \$30 hardcover.
Shipping and handling, \$3 each book.
Illinois deliveries, add 7%. Deliveries outside
U.S., add \$12 shipping surcharge. Order from:

Crescent Park Music Publications
337 Ridge Avenue
Elmhurst, Illinois 60126

BRASS *at the Mary Pappert School of Music*

Faculty Members Include...

Trumpet

George Vosburgh, Principal, Pittsburgh Symphony • Charles Lirette, Co-Principal, Pittsburgh Symphony
Neal Berntsen, Pittsburgh Symphony • Roger Sherman, Pittsburgh Symphony

French Horn

William Caballero, Principal, Pittsburgh Symphony • Zachary Smith, Pittsburgh Symphony

Trombone

Peter Sullivan, Principal, Pittsburgh Symphony
Murray Crewe, Pittsburgh Symphony • Robert Hamrick, Pittsburgh Symphony

Euphonium

Lance LaDuke, Principal, River City Brass Band

Tuba

Neal Tidwell, Principal, River City Brass Band

Special Guest Artist

Brian Bowman, Internationally Known Soloist/Teacher

For more information, contact:

Nicholas Jordanoff, Administrator for Music Enrollment
Duquesne University • Pittsburgh, PA 15282 • (412) 396-5983
E-mail: jordanof@duq.edu • Web: www.duq.edu/music



The BOSTON CONSERVATORY

THEATER • DANCE • MUSIC



PROFESSIONAL TRAINING FOR THE BRASS PLAYER

Bachelor of Music • Conservatory Diploma • Master of Music
Graduate Performance Diploma • Artist Diploma

FACULTY:

Lawrence D. Isaacson, *Chair*, Trombone • John J. Faieta, Trombone
Steven Emery, Trumpet • Dana Oaks, Trumpet • Andrew Miller, Tuba
Thomas Haunton, Horn • Kevin Owen, Horn

Announcing new faculty member: David Ohanian, Horn

Audition Dates

Jan 6	Atlanta, GA	Feb 7	Chicago, IL
Jan 7	Houston, TX	Feb 8	Los Angeles, CA
Jan 13	Miami, FL	Feb 10	San Francisco, CA
Jan 15	Washington, DC	Feb 11	Seattle, WA
Jan 20	New York City, NY	Feb 18	Boston, MA
Jan 28	Boston, MA	Mar 17	Boston, MA
Feb 5	Interlochen, MI		

For more information:

www.bostonconservatory.edu
Phone: 617/ 912-9153
admissions@bostonconservatory.edu

The Boston Conservatory • 8 The Fenway • Boston, MA 02215

Interpreting Evaluations

by Christopher Leuba

An energetic student of mine was a finalist in the annual State Solo and Ensemble Contest. Subsequently, he brought his evaluations to me, asking "Mr. L., what do these mean? One adjudicator says I play flat all the time. The second writes that I play sharp all the time, and the third tells me I play all my F's too high... What are they telling me?" I am personally acquainted with all three adjudicators and can vouch for their competence and integrity.

First, I told the student, "You DO play all your F's higher than the surrounding notes; as this was the key of the composition you played, it was quite noticeable. The adjudicator who said you were sharp all the time was indeed correct; I've made effort to convince you to remedy this, and obviously there is still work to be done. But, more importantly, you are so far off the 'center' of the notes of your instrument that the effect is dull, and consequently the quality you project, i. e., the 'sound', is flat. If you were on the center of the notes, you would sound more clear, brighter, and not give the impression of dullness, flatness. So, all three adjudicators were 'right' in their various ways."

Partly we are limited by the boundaries of our language in explaining and interpreting subjective impressions. Short of recording competition performances and analyzing the tapes note by note against a strobe tuner, there is little absolute proof which could be offered for any determination. And, if the adjudicators would bring tuners to a jury or audition, much resentment would be generated by such an intrusion on the player's artistic sensibility.

A final consideration: if the player is using a typical "standard brand" instrument, such as a Holton or a Conn 8D, and has many tuning slides pulled more than an inch, it is probable that the player is playing above the center of the notes on the instrument, hence not focused, producing less resonance from the instrument, and, I would add, probably producing more missed notes than if the instrument were being played on its centers.

An amusing recollection: I spent some time in one of the "major" service bands of the military. Our lead trumpeter, subsequently a nationally-known performer, was criticized by the band director, "X, you are sharp and flat at the same time..." The rest of us thought this was quite hilarious, but indeed there was lot of truth in the observation.

J. Christopher Leuba has held the position of principal horn of the Chicago Symphony during the final years of the Reiner era, the Minnesota Orchestra under Antal Dorati, adjunct principal of the Philharmonia Hungarica, and interim principal of the Milwaukee Symphony. Since 1984, Mr. Leuba has been principal horn of the Portland Opera. He has taught at the University of Washington, the Conservatorio de Musica de Puerto Rico, and has lec-

tured and performed throughout North America and Europe. He has also published many reviews and articles on a wide range of subjects. In 1996, Mr. Leuba received the International Horn Society's Punto Award for his lifetime of achievement and contributions to the horn world.



IHS SALE ITEMS

IHS Sweat Shirts (M-L-XL-XXL)	\$25.00
IHS Henley Long-Sleeve Shirt (XL-XXL)	\$18.00
IHS Henley Short-Sleeve Shirt (M-L-XL)	\$18.00
Blue Multi-Colored Horn T-Shirt (M-L-XL)	\$15.00
Antique Horn T-Shirt (M-L-XL)	\$15.00
Antique Horn Zippered Tote Bag	\$15.00
IHS Baseball Cap (assorted colors)	\$8.00
Reflective Decals (Blue IHS logo on gold background)	
one decal	\$1.00
three decals	\$2.50
IHS Notepad Cubes	\$4.00
IHS Logo Pin	\$3.50
IHS Drink Bottles with foam cooler	\$5.00
IHS Key Tags	\$1.00

Send check or money order with order (or VISA/Mastercard number with expiration date). USA shipping included in price. Non-USA Shipping Charges: under \$5 no extra charge. \$5-\$15 add \$5, over \$16 add \$10.

Quantity	Item	Size/Style	Price

Shipping _____

Total _____

Ship To: _____

Send Order To: Heidi Vogel, Executive Secretary
International Horn Society
8180 Thunder St.
Juneau, AK 99801 USA



Web-Shop

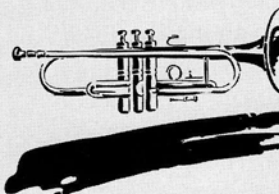


Brass Music:

- over 50.000 books and CD's
- online orders

Blechbläsernoten:

- über 50.000 Noten und CD's
- online bestellen



Spaeth / Schmid
Blechbläsernoten

Lise-Meitner-Straße 9 · D-72202 Nagold
Telefon: 00 49 (0) 74 52 - 81 84 54
Telefax: 00 49 (0) 74 52 - 81 84 56
E-Mail: brass@spaeth-schmid.de
Internet: www.spaeth-schmid.de



HORN AT DEPAUL

Our students perform in large variety of ensembles, work weekly with our artist-faculty, enjoy masterclasses with internationally-recognized artists, and go on to dynamic careers in the concert halls and opera houses of the world.

Jon Boen, Principal Horn, Lyric Opera and Grant Park Orchestras.

Greg Flint, Chicago Brass Quintet and Major Chicago Freelance Artist.

DePaul University
School of Music

Music Admissions • 1.800.4depaul, ext. 7444
<http://music.depaul.edu> • music_adm@wppost.depaul.edu

Bibliography of Reference Materials on Auditioning & Orchestral Excerpts

by Jeffrey Agrell

In the wake of the recent issue of *The Horn Call* (May 2000) that focused on auditions, I would like to offer a list of articles on the subject. Also useful may be the listing here of *The Horn Call* articles on specific orchestral excerpts, though this list includes all orchestral horn excerpt articles, not just those excerpts from the standard audition repertoire.

Articles on Auditioning and Audition Repertoire

- Agrell, Jeffrey, and Stephen Pugh. "Horn Auditions: United States Orchestras." *Woodwind, Brass and Percussion* XXIV (April 1985): 14-15.
- Cerminaro, John. "The Audition System in America." *The Horn Call* XXX, no. 3 (May 2000): 35-36.
- Decker, Richard. "Thoughts on Auditioning." *The Horn Call* XV, no. 2 (April 1985): 31-32.
- Deskur, Edward. "Low Horn Auditioning." *The Horn Call* XXII, no. 2 (April 1992): 48-51.
- Dressler, John. "Audition Repertoire: An Update." *The Horn Call* XIII, no. 2 (April 1993): 51-52.
- _____. "Materials for Horn Auditions: Band and Orchestra." *The Instrumentalist* XXXVI (January 1982): 65-67.
- Gardner, Randy C., David Krehbiel, Howard Wall, and Gail Williams. "Views from the Other Side of the Screen." *The Horn Call* XXX, no. 3 (May 2000): 39-42.
- Gross, Steve. "Taped Orchestra Auditions—A Report." *The Horn Call* XV, no. 1 (October 1984): 41-43.
- Heimberg, Tom. "Auditions and After: Part 1, The Typed Resumé." *International Musician* 85 (November 1986): 5, 16.
- _____. "Auditions and After: Part 1, The Taped Resumé." *International Musician* 85 (December 1986): 11, 19.
- Justiniano, Emily. "Auditioning for United States Air Force Bands." *The Horn Call* XXX, no. 3 (May 2000): 49-50.
- Kaslow, David. "Fearlessness." *The Horn Call* XXIV, no. 3 (May 1994): 23-29.
- Kleucker, Malinda Finch. "The W-I-N-N-E-R Approach to Auditions." *The Horn Call* XXIII, no. 1 (October 1992): 80-84.
- LaBar, Arthur. "A Survey of Audition Repertoire in Opera and Ballet Houses." *The Horn Call* XXII, no. 1 (October 1991): 29.
- Leuba, J. C. "Audition by Video-tape: Commentary." *The Horn Call* XIV, no. 1 (October 1983): 84-85.
- Pizka, Hans. "Auditions—or Maximum Stress?" *The Horn Call* XXX, no. 3 (May 2000): 37-38.
- Thomas, Brian, and Seth Orgel. "Auditioning for a Horn Position in the United States." *The Horn Call* XIII, no. 2 (April 1993): 56-60.
- VerMeulen, William. "Audition Success: A Pedagogical Approach." *The Horn Call* XXVI, no. 2 (February 1996): 51-58.

Audition Books and Videos

- Decker, James. *Master Series for Horn*, IVASI [International Video Audition Service Institute]. University of Southern California. A video of conductors conducting 62 [pre-recorded] standard audition excerpts with orchestra. NB: this is the second half of the video; the first half consists of various basic drills and exercises.
- Dunkel, Stuart. *The Audition Process: Anxiety Management and Coping Strategies*. Juilliard Performance Guides No. 3. Pendragon Press, 1990.
- LaBar, Arthur. *Horn Player's Audition Handbook*. Belwin Mills, 1986.
- _____. *Hornist's Opera and Ballet Handbook*. Phoenix Music Publications.
- Thompson, David, ed. *The Orchestral Audition Repertoire for Horn*. Thompson Edition, Inc. 1044 pages of original horn parts of standard audition repertoire.

Articles on Orchestral Excerpts

- Agrell, Jeffrey. "Magic Flute Revisited." *The Horn Call* XXI, no. 1 (October 1990): 55-59.
- Anderer, Joseph. "A & A-flat Horn in Italian Opera." *The Horn Call* XXVI, no. 1 (November 1995): 55-56.
- _____. "Prelude to *Das Rheingold*." *The Horn Call* XXV, no. 1 (November 1994): 59-60.
- Bacon, Thomas. "Chopin Piano Concerto #2 in F minor." *The Horn Call* XVIII, no. 1 (October 1987): 68-69.
- Blandford, W. F. H. "The Fourth Horn in the 'Choral Symphony'." *The Horn Call* X, no. 2 (April 1980): 52-59.
- Bourgue, Daniel. "Olivier Messiaen: *Des Canyons aux Étoiles*." *The Horn Call* XXIII, no. 2 (April 1993): 33-38.
- Christinat, Lukas. "Brahms' Symphony No. 1, 4th Movement." *The Horn Call* XXI, no. 2 (April 1991): 89.
- Deskur, Edward. "Der Rosenkavalier - the 2nd Horn Part." *The Horn Call* XIX, no. 2 (April 1989): 37-42.
- Epstein, Eli. "Tackling Shostakovich Five." *The Horn Call* XXIX, no. 1 (November 1998): 75-77.
- Farkas, Philip. "Brahms' 2nd Piano Concerto: II." *The Horn Call* XX, no. 2 (April 1990): 40-41.
- _____. "Playing the First Horn Part to the Introduction of Richard Strauss's Tone Poem, *Ein Heldenleben* (A Hero's Life)." *The Horn Call* XXII, no. 2 (April 1992): 55-56.



- _____. "Till Eulenspiegel." *The Horn Call* XV, no. 1 (October 1984): 55-57.
- Fensterer, Manfred. "Two Unusual Horn parts: The Corno da Caccia in the B-minor mass and the Cantata 'Erforsche mich Gott' BWV 136 by J. S. Bach." *The Horn Call* XXIII, no. 1 (October 1992): 78-79.
- Gregory, Robin. "The Horn in Beethoven's Symphonies." *The Horn Call* VII, no. 2 (April 1987): 25-31.
- Huckeby, Ed. "The Fourth Horn Part of the Adagio Cantabile Movement of Beethoven's Symphony No. 9 (Op. 125) in D Minor." *The Horn Call* XIII, no. 2 (April 1993): 72-75.
- Kavalovski, Charles. "Franck Symphony in D minor." *The Horn Call* XVII, no. 1 (October 1986): 66-67.
- Leuba, J.C. "Andante Cantabile from Tchaikovsky's 5th Symphony." *The Horn Call* XVI, no. 2 (April 1986): 64-67.
- _____. "Johannes Brahms' Symphony No. 1." *The Horn Call* XXIV, no. 1 (November 1993): 31-32.
- _____. "Opening to Johannes Brahms' 2nd Piano Concerto." *The Horn Call* XX, no. 1 (October 1989): 35-37.
- Martin, Jean. "Mahler's 5th Symphony: A Conversation with Gregory Hustis." *The Horn Call* XXV, no. 3 (May 1995): 65-69.
- _____. "The Nocturne [from Mendelssohn's A Midsummer Night's Dream]: A Conversation with Paul Ingraham." *The Horn Call* XXIX, no. 2 (February 1999): 75-77.
- _____. "Saint-Saëns: Symphony No. 3, Third Horn." *The Horn Call* XXIV, no. 3 (May 1994): 67-68.
- _____. "Mahler's Use of the Second Horn in the Ninth Symphony: A Conversation with Allan Spanjer." *The Horn Call* XXX, no. 2 (February 2000): 73-76.
- Moore, Richard C. "'Micaela' Aria from *Carmen* by Bizet." *The Horn Call* XIX, no. 1 (October 1988): 37.
- Secon, Morris. "Beethoven's 6th Symphony." *The Horn Call* XVII, no. 2 (April 1987): 34-35.
- Seifert, Gerd. "Siegfried Long Call." *The Horn Call* XV, no. 2 (April 1985): 43-46.
- Ver Meulen, William. "Haydn Symphony No. 31 (Hornsignal)." *The Horn Call* XVIII, no. 2 (April 1988): 33-38.
- Wekre, Frøydis Ree. "Shostakovich Cello Concerto No. 1." *The Horn Call* XXII, no. 1 (October 1991): 59.
- Witte, Tom. "Playing Second Horn on Beethoven's Symphony No. 3." *The Horn Call* XXX, no. 4 (August 2000): 79-80.

Jeffrey Agrell was Associate Principal Horn with the Lucerne Symphony for the past 25 years and since August has been Visiting Assistant Professor of Horn at the School of Music of the University of Iowa and a member of the Iowa Brass Quintet. He is also a writer and composer; his Rhythm Suite for Clarinet and Marimba was the winner of the 2000 composition contest of the International Clarinet Association.



B.W. BALDWIN WALLACE COLLEGE

2000-2001

Audition Dates

On-Campus

Sat., Oct. 14, 2000
Sat., Jan. 27, 2001
Sat., Feb. 17, 2001
Sat., Feb. 24, 2001
Sat., Mar. 24, 2001

Off-Campus

Tampa, Florida
Jan. 11, 2001
Chicago, Illinois
Jan. 20, 2001
Interlochen, Michigan
Jan. 21, 2001

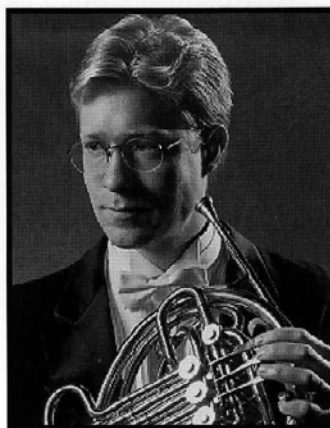
The Conservatory

More than a Century of Excellence



Hans Clebsch

Lecturer in French Horn
Member, The Cleveland Orchestra
3rd Horn



Michael Mayhew

Lecturer in French Horn
Member, The Cleveland Orchestra
Associate Principal Horn

Music Degrees offered

B.M.: performance, music therapy, musical theatre, composition, theory, history and literature; **B.M.E.;**

B.A.: major, minor or arts management

Baldwin-Wallace College admits students of any race, sex, color, national or ethnic origin.

**Inspired
teaching...**

**Gifted
students...**

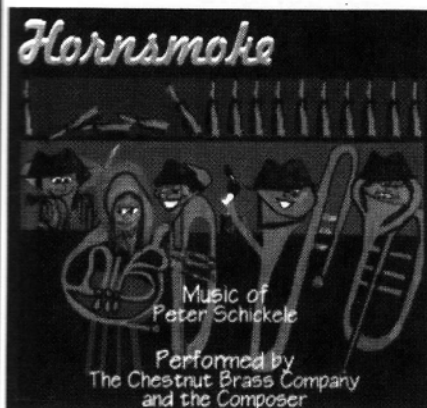
**A dynamic
combination!**

For more information:
Anita S. Evans
Conservatory of Music
Baldwin-Wallace College
275 Eastland Road
Berea, OH 44017-2088
440/826-2368
1-866-BW-MUSIC (toll-free)
thecon@bw.edu
www.bw.edu/~wwwcon

THE CHESTNUT BRASS COMPANY

"first rate"
Fanfare '97

www.chestnutbrass.com



**Grammy
Winner!!**

Recitals • Children's Concerts
Master Classes • Pops Programs
Lectures • Demonstrations • Coachings

— NEW MANAGEMENT — CORBETT ARTS MANAGEMENT, LTD.

Telephone: (415) 982-2505

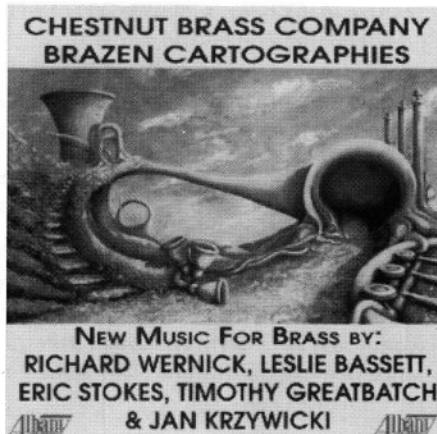
Fax: (415) 982-5295

Email: corbarts@corbettarts.com

Web Site: <http://www.corbettarts.com/>

"modern
brass artists
second to
none"

TUBA
Journal '98



Albany CD number: TROY233

Newport Classic • Sony • Albany

Simply the Best

P.O. Box 18964

Cleveland Hts., OH 44118

216-382-8383

www.clebschstrap.com

hclebsch@core.com

\$45.00 (\$5.00 s&h)

CLEBSCH STRAPtm

PAT. PEND.



DOMAINE
Forget

MUSIC AND DANCE
ACADEMY

5, Saint-Antoine
Saint-In  e (Qu  bec)
G0T 1V0 Canada

HORN SESSION
June 3 to 17, 2001

Private lessons and masterclasses

Barry Tuckwell



World-renowned
soloist

James Sommerville



Soloist, Principal Horn,
Boston Symphony

Andr   Cazalet



Professor,
Conservatoire National
Sup  rieur de Musique
de Paris

Guy Carmichael



Professor,
Conservatoire
de musique de Qu  bec

Eugene Rittich



Formerly 1st Horn,
Toronto Symphony

For further information
about guest artists,
professors and
application form,
Please contact us:

Phone: (418) 452-8111

Fax: (418) 452-3503

E-mail:
info@domaineforget.com

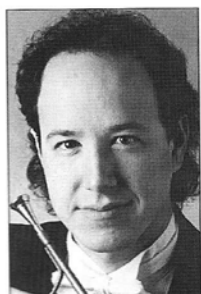
www.domaineforget.com

Hydro
Qu  bec



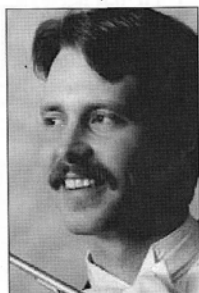
SAN FRANCISCO CONSERVATORY OF MUSIC

HORN FACULTY



San Francisco Symphony hornist **Jonathan Ring** joined the orchestra in 1991 after holding positions in the Columbus Symphony Orchestra and the

Fort Wayne Philharmonic. He is a founding member of The Bay Brass, and is frequently heard on television and motion picture sound tracks.



Bruce Roberts is Assistant Principal Horn with the San Francisco Symphony and Principal Horn with the California Symphony since 1988. He is also horn section coach

for the San Francisco Symphony Youth Orchestra. He was a founding member of the Mexico City Philharmonic, and subsequently performed with the Utah Symphony for seven years.



Robert Ward has been Associate Principal Horn of the San Francisco Symphony since 1980. Ward is a former member of the Denver Symphony and the Atlantic

Symphony of Halifax, Canada. He holds a bachelor's degree from Oberlin College Conservatory of Music and also studied with Charles Kavalovski and Kendall Betts.

Offering the Music Diploma,
Bachelor of Music, and
Master of Music.

For more information, contact:

SFCM Office of Admission
1201 Ortega Street
San Francisco, CA 94122-4498
[415] 759-3431 tel
[415] 759-3499 fax
email: admit@sfcmm.edu
www.sfcmm.edu

Colin Murdoch, President
Deborah Berman, Dean
Founded 1917.

Horn students come to the San Francisco Conservatory of Music for several reasons:

- One-on-one study with exceptional faculty. Horn faculty members possess diverse experience playing all positions of the orchestral horn section.
- The size of the horn studio. We accept a limited number of horn students to allow individual attention for each student. Horn students have ample opportunities to play often in ensembles, including the Conservatory Orchestra, Brass Ensemble, chamber groups and in student recitals.
- Additional performance opportunities outside the Conservatory in numerous regional orchestras and other ensembles.
- The offerings of one of the world's most varied and exciting cultural centers. Performing arts include San Francisco's world-class symphony, opera, and ballet, as well as the full range of avant-garde music, dance, theater and performance art.

We have a faculty for great music.

Huffing & Puffing?
An
ACOUSTICOIL*
can make it easier!

"Better response on
 high B-flat"....
Charles Kavalovski

"Your 'Gizmo' really
 works!"....

Ethel Merker

*An insert to the bore that fits inside your
 tuning slide.....only \$35.00

For "more than you ever wanted to know"
 about AcoustiCoils visit our Web-site at:

www.dmamusic.org/acousticoils/

AAIIR<< Acoustics - Ph/Fax: 303-751-0673
 1234 S. Quince Wy., Denver, CO 80231 USA

**SHEET MUSIC FOR
 BRASS INSTRUMENTS**
Solos through Brass Choirs

Large (2500+) selection
 Personalized Service

Complete catalog online at
<http://www.sldbrass.com>

Free printed copy of the catalog
 Specify Solo/Duet or Ensemble Catalog

SOLID BRASS MUSIC COMPANY

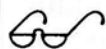
71 MT. RAINIER DR., SAN RAFAEL, CA 94903
 PHONE (800) 873-9798 FAX (415) 472-0603
E-mail dick@sldbrass.com

Wehr's Music House
Publisher of Chamber Music

Over 200 pieces now available. From
 unaccompanied solos to wind ensemble music.
 Encompassing styles from the Baroque era to
 Modern aleatoric practices, I am sure we have
 something that will meet your ensemble's needs
 and musical expectations.



Write for our free catalogue today to:
3533 Baxter Dr., Winter Park, FL 32792-1704
 or visit our website at:
<http://members.aol.com/wehrsmusic>



Please include **\$3.00** shipping on all orders.
 Florida residents include 7% sales tax.
 Thank you!

Books

Arnold Jacobs: *Song and Wind* - 29.95
Kleinhammer - Yeo, *Mastering the Trombone* - 20.00
Phil Farkas & His Horn, *A Happy, Worthwhile Life* -29.95
CD - *Portrait of an Artist, Arnold Jacobs* - 16.98

Breathing Devices

Inspiron®-15.95, Voldyne®-16.50, Breath Builder-17.95
Air Bags: 5 Liter-23.50, 6 Liter-34.95
Variable Resistance Compound Gauge-100.00

Mouthpiece Rims / Buzz Aids

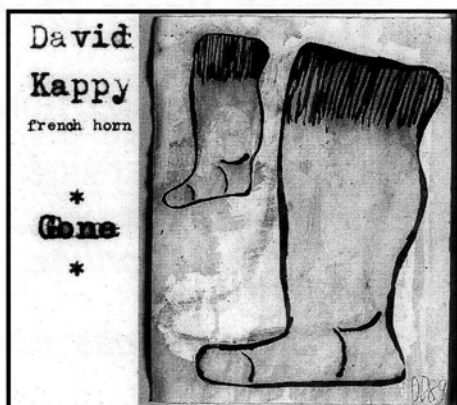
Brass Mouthpiece Rims: Trumpet-19.00, Trombone-20.00,
Tuba-35.00, Delrin Tuba Rim-15.00, Trombone-14.00
Delrin Buzz aids Horn, Trumpet,
Tenor or Bass Trombone, Tuba-12.50

*All prices in United States Dollars. Add 6.5% sales tax for sales
 within Illinois. For Shipping within the United States add \$3.20
 Canada, Mexico add \$5. International Orders will be charged
 exact shipping costs. Check, Money Order, Visa, MasterCard or
 American Express accepted. Only credit cards accepted for
 orders outside the United States and Canada.*

WindSong Press Limited

P.O. Box 146 - Gurnee, Illinois 60031
 Phone 847 223-4586 Fax 847 223-4580
www.WindSongPress.com
 email info@WindSongPress.com

Get 'Gone'



World Premier recording
Works of Scelsi, Harris, and Kappy

"An amazing CD!" -Barry Tuckwell
"Superb...Masterful" - *The Horn Call* 8/2000

A limited, numbered release of 1000 units
\$18.00 US plus \$2.00 shipping and handling to
Andrew Will Recording, 12526 SW Bank Road, Vashon, WA
Awwines@msn.com or dkappy@u.washington.edu

36th BRNO INTERNATIONAL MUSIC FESTIVAL

member of European Festivals Association organizes

6TH BRNO INTERNATIONAL PERFORMERS' COMPETITION

French horn

September 17 - 21, 2001
Janáček Academy of Musical Arts

Category A: 19 or under

Category B: 20 - 30

Deadline: April 30, 2001

Jury

Ádám Friedrich (Hungary) - chairman

Ab Koster (Holland)

Michael Hölzel (Germany)

Joseph Mayr (Austria)

Bohuš Zoubek (Czech Republic)

Jindřich Petráš (Czech Republic)

Ján Budzák (Slovakia)

Registration, information

Jana Škodová

ARS/KONCERT Brno s.r.o.

Úvoz 39, CZ - 602 00 Brno

tel.: +420 5 4323 3116

fax: +420 5 4323 3358

e-mail: skodova@arskoncert.cz



BOWDOIN SUMMER MUSIC FESTIVAL

Lewis Kaplan, Director

Internationally recognized string, wind, and composition program

Extraordinary performance opportunities

Intensive instrumental study program — solo and chamber

World-renowned resident and guest artists

Full fellowship vocal arts program

New music and composition program

June 23–August 4, 2001

Winds

Peter Kurau, horn (*Eastman*)

Randy Gardner, horn (*University of Cincinnati College Conservatory of Music*)

Laura Gilbert, flute (*Harid Conservatory; Mannes*)

Lisa Kozenko, oboe (*Oklahoma University*)

Joseph Robinson, oboe (*Principal, New York Philharmonic*)

Yehuda Gilad, clarinet (*USC*)

Richard Beene, bassoon (*University of Michigan, Ann Arbor*)

John Hunt, bassoon (*Eastman*)

APPLICATION DEADLINE: March 1, 2001

For a brochure and application, write or call:

Bowdoin Summer Music Festival

Bowdoin College, 6300 College Station, Brunswick, ME 04011-8463

1-207-725-3322 FAX 1-207-725-3047 e-mail: bsmf@blazenetnet.net

www.summermusic.org

BAYLOR UNIVERSITY SCHOOL OF MUSIC

is pleased to welcome to its faculty

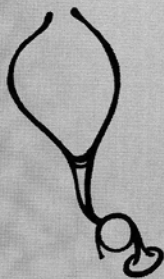
Jeffrey S. Powers

as Assistant Professor of French Horn.

For the past sixteen years, Mr. Powers has served as principal hornist with the Royal Philharmonic Orchestra of Flanders. For four and a half years, from 1980 to 1984, he was a member of the horn section of the Cleveland Orchestra, under the direction of Lorin Maazel and Christoph von Dohnányi. He has also performed with the Hong Kong Philharmonic, the New Jersey Symphony, and the Philharmonic of Caracas, Venezuela. From 1987 to 1996 Mr. Powers taught horn, chamber music, and transposition at the Lemmens Institute in Leuven, Belgium. He has also served on the faculties of the Cleveland Institute of Music Preparatory Department and the Hong Kong Government Music Administrators Office.

Baylor University School of Music
Waco, Texas

www.baylor.edu/~music/



No Weak Links

by Timothy F. Thompson

This article is aimed at the developing hornist, late high school to young professional, but it contains a message that we can probably all afford to listen to now and then. I know I can.

Special Days

Every so often, no matter what your level of playing, you get to revel in a day of glory. For all of us, there is a technique or two on the horn that we're pretty good at. Now and then you get a chance to show that ability off in public; you have a really good day and get to be the hero. Perhaps you're an especially good recitalist and you win a big solo competition, or you get to show off your high range on a Brandenburg concerto. Maybe power and flexibility is your strength, and your conductor schedules a Mahler symphony. You get to really shine. You get the big stage bow. It's a special day.

Here's the problem. Special days, by definition, don't happen all the time. The fact is that we, as hornists, spend large amounts of time sitting in the practice room, the lesson, or the horn section working in relative anonymity. We patiently prepare our craft and wait for those special days. This assumes, however, that we are ever given the chance to have those days.

This article is about preparing yourself to get that chance. In order to do that, you will need to prove to the people in charge that you deserve it. And earning that right will not always involve doing the things that you do best, sometimes just the opposite.

A Parable

Consider the young hornist who has spent her student days as the hotshot first horn player in the university ensembles, winning an occasional solo competition, performing in a stellar brass quintet. This young player is just waiting for a chance to get into the local freelance scene, and finally the day arrives. The personnel manager from the local orchestra calls: "The second horn player is sick, can you fill in for a rehearsal this afternoon and concert tonight?" Our young heroine is on her way to success. She gets to the rehearsal to find that the program includes the Brahms Haydn Variations, Beethoven Third Piano Concerto and Shostakovich Fifth Symphony. Life just doesn't get any better. Then, too late, our young hornist realizes that her sightreading skills are minimal, and that she will be hard-pressed to learn all of this music in one day. In particular, she is helpless with the B-flat transposition in the Haydn. She realizes that she doesn't have the soft control for the Beethoven and constantly cracks notes in exposed places. To make matters worse, all those years of playing first horn

prove of limited value as she realizes that she has absolutely no power in the low range for the Shostakovich. Her performance is, of course, a disaster. And the saddest part of all is that the first horn player will thank her, the personnel manager will smile, a big fat check will come in the mail, and then our young hornist will have absolutely no idea why they never call back. That's the way it is in the professional world. Everyone is polite. No one yells. They just don't ever call back.

The proverbial chain is only as strong as its weakest link, and so it is for the aspiring young hornist. Have a weakness in your technique and you can rest assured that, like our poor unfortunate in the parable above, it will be exposed in your early days in the business. At that point, there becomes little chance that you will be given the opportunity to show your strengths. So, the moral of our story is to make it a point to work on those weaknesses early on in your training and every day. It may seem boring and irritating to slog through tedious exercises on material that you don't play well, but it's not nearly as boring and irritating as sitting at home while your friends are making money playing Strauss.

The Plan—Identify, Assess, Attack

So what do you do to protect yourself from the weak links? It's simple, really. Identify, assess, attack. Identify the requisite techniques, assess how proficient you are at each, and methodically attack all of the problem areas, starting with the weakest.

Don't misunderstand. You are not expected, especially as a young player, to be a total superstar at all techniques. No one does it all equally well. But you must have minimal control over the instrument so that you can at least get by in most professional circumstances.

One confusion is in knowing just what the requisite techniques are. Simply put, anything that can be done on the horn is requisite. But it gets complicated. You can say, "Well, I know that I need a good high range." But what does that mean? Having a "good high range" does not mean blasting out-of-tune fortissimo high C's for five minutes. A "good high range" does mean that you can play high notes loudly as well as softly, rapidly and heroically as well as slowly and lyrically, long note lengths and short, accented and legato. It means being able to play in tune and with tonal control. Multiply this amount of technical detail by every range and sub-range of the instrument and you can see how difficult the whole concept of range can be.

And that's just the beginning: extreme flexibility, multiple-tonguing, trills, stopped and muted horn, extended techniques, rhythm, transposition, sight-reading. Everywhere you

turn there are technical problems to be solved. Next, there are stylistic considerations: how is Tchaikovsky different from Haydn, from Strauss, from Bach? There are considerations of the ensemble itself: do you know the problems of playing in a pit orchestra as opposed to the symphony, band as opposed to wind ensemble, brass quintet as opposed to wind quintet? Do you know proper professional etiquette once you have been asked to play? The list goes on. Forever.

How do you know if a technique is good enough in your playing? My rule of thumb goes like this: If, in practice or rehearsal, you miss something, no matter how trivial, make a mental note of it. If, in the same session, you miss it again, worry. If you miss it the third time, stop dead. It has just become a problem. You may say, "Well, I'm just having a bad day. It'll be okay tomorrow." Two things to consider:

1) Maybe so, but maybe not. Maybe this is something that you always have trouble with but are just now noticing. Start assessing this technique daily. Be observant. Keep an eye on this technique and assess objectively in the coming days. Use the same rule of thumb mentioned above. If this technique suffers a second "bad day," worry. If a third "bad day" occurs, stop dead. It just became a problem.

2) Even if you are just "having a bad day," consider this: bad days don't just happen at convenient times. A bad day can, unfortunately, occur any time, even on concert day. You're going to have to learn sufficient control over all techniques that you can handle them at least passably even on the "bad" days.

With this thought in mind, we all need to find out what makes for a bad day. These days have to be kept to a minimum. One of the "requisite techniques" is to be able to do so. (Note, by the way, that "missing something" doesn't refer only to missing a note. "Missing something" can mean playing out of tune, not blending, playing a rhythm incorrectly, accenting too much, etc.)

The Wailing and Gnashing Of Teeth

Now, some out there are saying to themselves, "My gosh, this sounds like an incredible amount of work. This is going to mean a lot of thought and planning, hours and hours of practicing stuff that I don't really like to work on, a lifetime of commitment to tiring, irritating, frustrating work." In response to that, I would answer with the following:

- 1) That's right.
- 2) Nevertheless, for every day that you aren't working on these problems, there is someone out there who is. They'll get the gig.
- 3) That's why you need to begin identifying, assessing, and attacking your technical problems right now, today. These are not problems that you are going to be able to fix with hours or days or weeks. You will not be able to "cram

for the exam." If a technique hasn't proven to be natural to you by now, it will probably never be. You will want to work on your bigger problems a few minutes a day, every day, maybe for years.

4) Frustrating, yes, but on the other hand, there is the genuine excitement and joy when you do finally break through.

5) Bottom line: it beats just sitting at home.

Re-evaluate

Once you have identified, assessed, devised a plan of attack, and then begun the road to success, there will indeed be a lot of frustrations. But every once in a while, step back and re-evaluate. Before you know it, the problems will begin to show improvement. One day, you'll wake up and realize that what was once an embarrassment has become a strength. Where you used to avoid low passages like the plague, you will start volunteering for fourth parts. You'll welcome the chance to play mid-high range at a pianissimo level. You'll laugh when the librarian offers to order orchestra parts where the transpositions have been written out in F horn. You'll beg for the chance to sight-read concerts. Your technical enemies will become your allies.

It works the other way as well. One day, you will realize that the weak points in your playing have improved so much that now your old strengths have fallen behind the level of your newly-acquired strengths. The assessment is constant. It lasts a lifetime.

The Good News

Happily, it's not all gloom and doom. After all, if you are even moderately successful as a hornist, then the majority of your performance abilities must be positive. So enjoy the positives. Continue to spend a sizable part of your practice day playing what you like and do well. Search out opportunities to perform in circumstances that will highlight the positives. Praise yourself when you realize that you've conquered an old foe. We're in this business (and art) to enjoy. Do so every chance you get.

Just don't fool yourself into believing that because one or two aspects of your technique are at a high level, this means that you're a total horn stud. You are only as strong as your weakest link.

Dr. Timothy Thompson is Associate Professor of Music at the University of Arkansas at Fayetteville, where he has served on the faculty since 1979. He is hornist with the Lyrique Quintette, a woodwind quintet in residence at the university. He also serves as Principal Horn of the North Arkansas Symphony and Boston Mountain Chamber Players. He has appeared as orchestral hornist, clinician, and soloist throughout the United States as well as in Austria, Germany, Bolivia, and Australia. This article originally appeared in the ArkHorns Newsletter Vol. 1, No. 2 (April 15, 1999).





M. JIRÁČEK & SYNOVÉ

Maker handcrafted brass instruments

DOUBLE HORNS

SINGLE HORNS

DESCANT HORNS

NATURAL HORNS

VIENNA HORNS

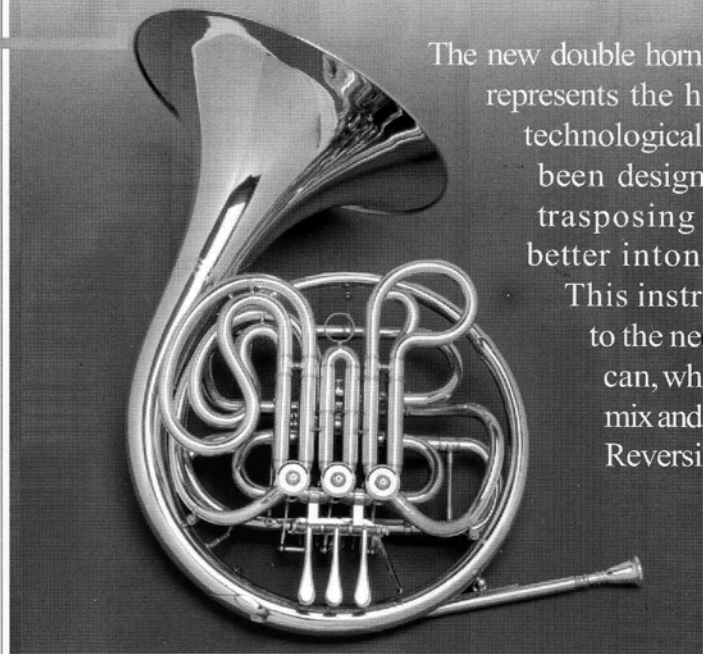
REPAIR WORKS

M. Jiracek & sons

Zahradní 340, 683 53 Šarátice, the CZECH REPUBLIC, Tel./Fax: +420/5/44 22 40 16, e-mail: jiracek@mbx.vol.cz, <http://www.vol.cz/jiracek>

K a l i s o n

F/Bb double horn KBC 26 model



The new double horn mod. KBC 26 represents the highest level of technological achievement: the valve section has been designed to facilitate response, the transposing valve is a rotating piston that permits better intonation and spontaneity of sound. This instrument can be completely adapted to the needs of the individual musician who can, while using the same valve section, mix and match the bell and leadpipe. Reversible from F/Bb to Bb/F.



Kalison s.a.s.
di M. Benicchio & C.

Via P. Rossi, 96 - 20161 Milano - Italia
Tel. +39 02 6453060 Fax +39 02 6465927
info@kalison.com www.kalison.com

WIND MUSIC PUBLICATIONS



An Orchestra Musician's Odyssey. A View from the Rear—by Milan Yancich	\$28.00
The Art of Brass Playing—by Philip Farkas	\$15.00
A Practical Guide to French Horn Playing—by Milan Yancich	\$20.00
Method for French Horn—Volume I and Volume II—by Milan Yancich	each \$ 5.00
The Art of Musicianship—by Philip Farkas	\$10.00
Grand Theoretical and Practical Method for the Valve Horn— by Joseph Schantl	\$15.00
Etudes for Modern Valve Horn—by Felix de Grave	\$15.00
Kling Horn-Schule	\$15.00
Thirty Etudes for Horn—by A. Cugnot	\$ 5.00
J.S. Bach Six Suites for Violoncello— Arranged for Horn by Milan Yancich	\$20.00
An Illustrated Advance Method for French Horn Playing— by William C. Robinson—Edited by Philip Farkas	\$ 4.00
A Photo Study of 40 Virtuoso Horn Players' Embouchures— by Philip Farkas	\$10.00
90 Etudes for Horn—Complete Kopprasch	\$15.00

Four Mozart Horn Concertos with Simplified Piano Accompaniment— Arranged by Otakar Tverdy—Edited by Milan Yancich	\$20.00
Fifteen Solos for French Horn with Piano Accompaniment— Arranged and Edited by Milan Yancich	\$15.00
Grand Duets for Horns—by J. Blanc	\$10.00
Thirty Duets for Horns—by J.J. Kenn	\$ 5.00
Six Duets for Two Horns—by H. Kohler	\$ 2.00
8 Artistic Brass Sextets—by Philip Palmer— Edited by Philip Farkas	\$ 9.00
Three Trios for Piano Horn and Bassoon/Oboe/Clarinet—by H. Molbe	\$10.00
The "Complete First Clarinet Parts to Johannes Brahms' Major Orchestral Works"	\$15.00

The "Complete First Horn Parts to Johannes Brahms' Major Orchestral Works"	\$15.00
The "Complete First Horn Parts to Peter I. Tchaikowsky's Major Orchestral Works"	\$15.00
The "Complete First Horn Parts to Richard Strauss' Tone Poems"	\$15.00
The "Complete First Horn Parts to Mahler's Symphonies 1-6"	\$15.00

A Practical Guide to French Horn Playing Sound Recording Performed and Narrated by Milan Yancich, 4-record Album	\$25.00
Fifteen Solos for French Horn with Piano Accompaniment, Milan Yancich, French Horn; Edwin McArthur, Piano - cassette	\$ 8.50
Fifteen Trios with Horn Galore! 2-cassette Album, Milan Yancich, French Horn	\$18.00

**FRENCH HORN
MOUTHPIECES
MY-15 – MY-13 – MY-9
\$35.00**

WIND MUSIC ★ INC.

153 Highland Parkway
Rochester, New York 14620
Telephone: (716) 473-3732
Website: windmusicyncich.com

**PRICES SUBJECT
TO CHANGE**

Postage Fees: Add \$1.75 for first item ordered. Add \$.50 for each additional item. Record Postage Fees: Add \$2.00 for Postage and Handling / Foreign orders add \$3.00. Add \$3.00 for Practical Guide to French Horn Playing Sound Recording / Foreign orders add \$5.00. New York State Residents add 8% sales tax.

A WORLD OF EXPERIENCE IN FRENCH HORN

800.762.1116



Excellent Service - Great Prices

681 Graceland Avenue P.O. Box 1122 Des Plaines, Illinois 60016
Phone 847.827.0707 Fax: 847.827.9092

complete on-line catalog
www.IntlMusicalSuppliers.com

"Free Catalog"

- o **WORLD'S LARGEST
MANUFACTURER
OF QUALITY BAND
INSTRUMENT REPAIR
TOOLS AND SUPPLIES READY
FOR IMMEDIATE DELIVERY.**



- o **FIFTY YEARS OF EXCELLENT SERVICE
HAS PUT FERREE'S ON TOP.**

- o **FOR MORE INFORMATION, PHONE, FAX
OR WRITE FOR A FREE CATALOG AND
PRICE LIST.**

FERREE'S TOOLS, INC.

**1477 E. Michigan Avenue
Battle Creek, MI 49014**

Or visit us on our website @ www.ferreestools.com

800-253-2261/616-965-0511 or Fax 616-965-7719

WE GLADLY ACCEPT VISA AND MASTERCARD

LOOKING FOR NEW CHAMBER MUSIC?

Editions Bim

for Horn, Oboe and Piano

A. Arutiunian, Suite (1997/98 - 13')

J. Filas, Portrait of the Time (1998 - 15')

I. Jevtic, Con Amore e Fuoco (1992 - 8')

T. Kassatti, De Facto (1998 - 12')

A. Plog, 3 Sketches (1995 - 9'30")

F. Voegelin, Distributions (1993 - 11')



www.editions-bim.ch

or

Editions Bim

P.O.Box 12

CH-1674 Vuarmarens

phone: +41-(0)21-909 1000 / fax 909 1009

e-mail: order@editions-bim.ch



CHUCK WARD

BRASS INSTRUMENT REPAIR

SPECIALIZING IN
Restoration & Custom Work
FOR HORN PLAYERS

VALVE REBUILDS

SCREW BELLS

CUSTOM MODIFICATIONS


OVERHAULS

B Y A P P O I N T M E N T O N L Y

12094 Clark Rd. Chardon, OH 44024

(440) 286-5612

International Philip Jones
competition



Horn and Brass Ensembles
18 - 23 September 2001

Guebwiller - France

CDMC

Les Dominicains - BP 95 - F - 68502 GUEBWILLER CEDEX

Tél : +33 (0)3.89.74.94.63 Fax : +33 (0)3.89.74.94.69

<http://www.cdmc-haute-alsace.com>



The Electronic Hornist

by Ron Boerger (rboerger@io.com)

Finding horn-related information on the Internet

In our last column, we outlined some of the steps necessary to get on this thing called the Internet. Now, assuming that everything has been hooked up and configured properly, we'll look at how you find out neat things relating to the horn on the 'net. NB: To save you some effort and confusion, you'll find more information on each of the subjects discussed here at: <http://boerger.org/eh>. Type this into your browser, press "Enter," and visit those areas that interest you.

Mailing Lists

One of the easiest ways to share your enthusiasm for the horn, and a way to electronically "meet" many other hornists, is by subscribing to one of the electronic mailing lists that focus on the horn. There are now two lists available. The "Elmhurst" horn e-mail list, now hosted at Elmhurst College, is the larger of the two and is the descendant of the original list once sponsored by the IHS. On it, you'll find posters (i. e., people who post messages) of all ages, abilities, and skill levels. Unfortunately, this list is "unmoderated;" that is, any message sent to it is automatically sent to the entire list membership. While this is normally not a problem, occasionally misfits will send inappropriate mail to the list, or will engage in what are called "flame wars." This is by far the more active list, but is also the list with the lesser amount of relevant content on it.

The second, newer list is hosted by the "eGroups" service and was set up by Barcelona Symphony principal hornist David Thompson. While the list is also unmoderated, it has been much less subject to irrelevant content than the Elmhurst list. It sends about 10-12 messages daily, about one-third of Elmhurst.

To send and receive information from a mailing list, you must first subscribe to the service; once that's done, you will receive postings either as they occur, or in a compact "digest" form depending on your choices. The eGroups list may also be viewed using a web browser. To send a message to the list membership, all you need do is compose a message and send it to the address defined by the list owner. You'll get this information when you sign up.

Newsgroups

Another option, dating from the early days of the Internet, is to utilize the "USENET News" service to subscribe to one or more "newsgroups." An arcane process beyond the scope of this article defines newsgroups, but once they are created you can use your browser or specific news software on your PC to subscribe, read, and post articles. While there are a number of newsgroups of interest to horn players, the one called rec.music.makers.french-horn is the only one devoted to the

instrument. It is also very rarely used these days, on the order of 1-3 messages daily or less. My theory is that true horn players won't use something with that bad of a name; it's pointed out here for the sake of completeness. For help regarding newsgroups and how to set up your computer's software to access them, contact your service provider. Each provider has a slightly different way of configuring "news readers."

Browsing

"Browsing" is the process of using a program called a "web browser" to access information on the Internet. Most web browsers (the most common being Microsoft's Internet Explorer and Netscape's Navigator series) will let you access not only text, but pictures, audio, and even video if you have a fast enough connection. The advantages of this "multimedia" approach are such that you'll find much more information and more thorough coverage available here than either of the approaches above. However, browsing is generally one-way; there's little opportunity for interaction. That's not always the case, but in the majority of cases you will simply be accessing information that someone else has put out there for you.¹

The problem with browsing is that you have to know the "address" of something to bring it up, at least initially. Web addresses are those awful things beginning with "http://" and which can be quite long.² So, if you don't know the address of something, how do you find it?

One way to find web pages is by using something called "Search Engines." These are web sites that contain a database of information spread across the WWW and allow you to enter terms that you want more information on. Sites such as "AltaVista" and "Yahoo" allow you to enter words or simple phrases, returning a list of sites that match your criteria. The only problem here is that you may get a very long list of sites, some of which only marginally relate to what you want.³ What we need is a "seed" list to get us started.

We'll have to defer that discussion to our next issue. Until then, here's a very worthwhile URL to visit: <http://www.hornsociety.org>. More on this and other great horn websites in the next edition of *The Horn Call*.

Notes

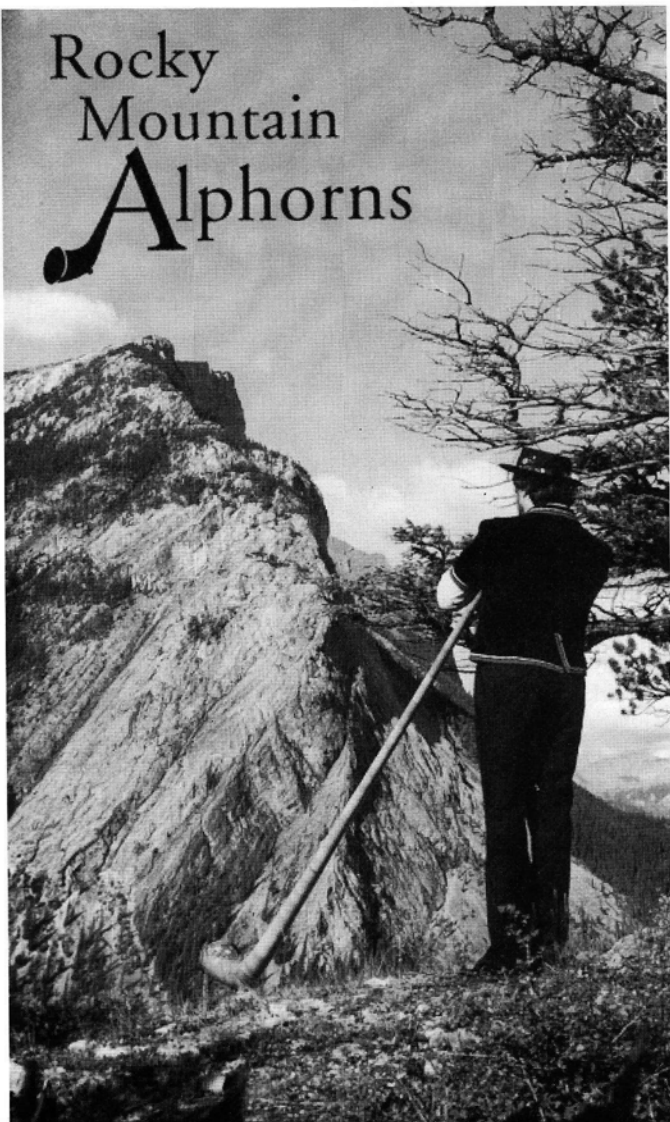
¹Many sites (including the IHS') contain some interactive features, but these are still in the minority.

²Website addresses can be upwards of 80 characters and contain special characters such as '%' and '@', making them difficult to type. Fortunately, it's very easy to encode an address in a web page, so that all the visitor has to do is 'click' on an underlined link and then save the address for future use.

³Searching on "horn" will give you sites featuring cars, cattle, and things that cannot be discussed in polite company.



Rocky Mountain Alphorns



Fine Handcrafted Alphorns

William Hopson, Alphornmaker
1629 Broadview Rd. N.W.
Calgary, Alberta, Canada T2N 3H2
Tel.: (403) 283-4468
e-mail: alphorns@cadvision.com

Visit my Web-site at:
<http://www.cadvision.com/alphorns>
for Alphorns, folklore and "Echoes" CD.

Brass Players Guide 1998 Edition

The Brass Players Guide is a catalog of printed music titles for brass instruments. The latest new publications have been added and out-of-print ones deleted.

Send us your order and we will ship it from our vast inventory. We ship anywhere in the world upon receipt of payment in USA funds drawn on a USA bank. We are the U.S. selling agent for the Alphonse Leduc Group of Paris, Robert King Music Co., and the Brass Press.

Orders accompanied by MasterCard/VISA may phone our 24 HOUR FAX LINE:

- USA/CANADA (508) 238-2571
- All Other Countries Dial your country's USA access code then (508) 238-2571

Brass Players Guide—\$7.00. Write or FAX for your copy of the *Brass Players Guide* with complete ordering information.

ROBERT KING MUSIC SALES, INC.
140 Main Street
North Easton, MA 02356-1499 USA

96 PAGE CATALOG!

We Stock Hard-to-Find Brass Recordings.

- More Than 3400 Titles on CD, LP, Video or Cassette.
- Jazz Recordings Featuring Brass Soloists.
- Classical Brass Recordings.
- Many Imported Titles Not Found in Stores.

We Also Publish Sheet Music for Brass.

- More than 700 Pieces Available.
- Solos, Duets, Trios, Quartets, and more.
- Ensemble Works for Like & Unlike Instruments.
- Brass Choir & Big Band Compositions.

**See our Complete Catalog Online
at our Website at tapmusic.com or
Send \$4 for Our Latest Catalog***

Tap Music Sales, 1992 Hunter Avenue
Newton, IA 50208 USA

Phone: 515-792-0352 or Fax: 515-792-1361
Email: tapmusic@tapmusic.com

*Catalogs sent 1st Class Mail. Yes, we accept Discover, VISA and Mastercard.
Overseas customers please send \$5.

When performance matters...

Brass Arts

A full line of professional horns

New horns by Finke and other fine makers
Quality used full double, descant, and single Bb horns
Consignments, sales and horns purchased for resale
The Resonance bell flare in nickel silver, gold and yellow brass

The finest accessories

Mouthpieces by Schilke, Giardinelli, Holton, Denis Wick, Bach
Mutes by TrumCor, Hausotte, Tom Crown
Cases by Altieri, ProTec, Marcus Bonna, Walt Johnson
Lubricants, including Al Cass Fast and others

Expert repairs and customization

All repairs and modifications made expertly
Horn bells made detachable
Member, National Association of Professional Band Instrument
Repair Technicians

**The professional hornist's source for high quality
new & used instruments, accessories and services.**



8050-B Philadelphia Road
Baltimore MD 21237 USA

Voice: 410-866-1587 Fax: 410-866-3549

Email: brassartdw@aol.com

Visit us on the web at <http://members.aol.com/brassartdw/bau.htm>



LAWRENCE UNIVERSITY

Conservatory of Music

*A conservatory of music within a college of the liberal arts and sciences,
in its second century of educating students for careers in music*

Bachelor of Music degree in performance,
music education, and theory/composition

Bachelor of Arts degree in more than 30
academic disciplines

Bachelor of Arts/Bachelor of Music five-
year double-degree program

Performance Awards up to \$10,000 per year

Brass Faculty

Trumpet: Robert Levy

Horn: James DeCorsey

Trombone: Nicholas Keelan

Tuba and euphonium: Charles Guy

For further information, please contact:

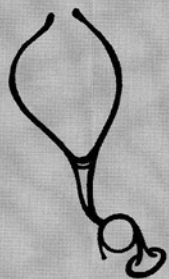
Conservatory Admissions

Lawrence University

P.O. Box 599

Appleton, Wisconsin 54912-0599 • 800-227-0982

www.lawrence.edu • excel@lawrence.edu



Improvising in Ensemble: Duets, Part V: The Performance

by Kevin Frey

Derek Bailey asked saxophonist Steve Lacy, 'In less than 15 seconds, what is the difference between composing and improvising?' Lacy responded, 'In less than 15 seconds, with composing, you have all the time you want to figure out what to say in 15 seconds; when improvising, you have 15 seconds.' (from *Improvisation* by Derek Bailey)

Improvisation is a practice; the best source for understanding is to participate. The intent of this series, "Improvising in Ensemble," has been to inspire interactive involvement in an improvised performance by applying ideas and exercises to duets: a fundamental relationship between two individuals.

The series began by encouraging you to assemble a performance driven by improvisation. This final installment considers issues in structuring a performance. The processes of interactivity create a "field" for performance consisting of ideas, sounds, and also physical spatial relationships. Personal attitudes regarding structure vs. freedom will influence and ultimately direct the assembly of the performance. However one proceeds, the goal is to activate the "field" in which the interaction takes place, carefully considering how to promote a relationship with the audience. Establishing an inclusive sensibility reinforces the notion of improvisation as a dynamic practice between individuals.

Existing Frameworks and New Frameworks

One strategy toward structuring performance is to incorporate improvisation into an *existing framework*, using the framework either as a container to hold a prepared performance, or as a vehicle capable of being transformed into something new, altered from its original state. For example, a conscious decision prior to performance to juxtapose two techniques (e. g., rhythm cycle followed by tone phrase) establishes a pre-set contrast, in effect creating an AB formal pattern. By continuing to juxtapose ideas, a simple process of transformation could lead to an extension of the original AB into ABC, or if repetition is incorporated, ABA or ABAC. Similarly, extending a composed two-bar musical pattern into a three-bar pattern is also a transformative process; cycling the new pattern transforms the framework further through repetition.

Another strategy is to create *new frameworks* through the act of improvisation. Here, the focus is on the realization that structure is created as it happens during performance. For dancer and choreographer Miranda Tufnell, the result of performance is a process of evolution rather than a preconceived shape. "The structuring task is one of recognizing an emergent form rather than imposing one."¹ Once the duet is put into motion, the sequence of events will be perceived as a progression toward a goal, a succession of events one after another or as a random sequence of events.

Essentials and Details

The effectiveness of communication between the performers and audience is determined in part by the organization of the physical space itself. The essential orientation of the performers is dictated by the proximity to the audience and influenced by light, objects, and sound.² Performance elements (e. g., sound, movement, instruments, music stands, clothing, mutes, lighting, etc.) should be considered in terms of visibility/invisibility, close/distant, and size/distance. What elements are dominant and should stand out? What elements should remain subsidiary? It is helpful to "distinguish the essentials from the details."³

The music stand seems a silly example for application of Tufnell's strategy for design since a stand is usually viewed as benign in its capacity as a necessary piece of equipment for performance. But a music stand does influence the setting once considered that it comes across quite differently in a small intimate venue of close proximity than it does in a large venue where the audience is at a great distance from the performers. Is the music stand essential to the meaning you are striving to communicate through your performance? Should it be subsidiary to the elements you consider more dominant? Should it be made dominant through a closer proximity to the audience or the use of lighting? Is it possible for the music stand to be neutral? Ambivalence regarding the integration of elements of performance, such as the music stand, too often compromises the other meanings and messages you deem truly most important.

Context

When the *level of context* is known, there is even greater potential for communication with the audience. Anthropologist Edward Hall defines context as "the information that surrounds an event; it is inextricably bound up with the meaning of that event."⁴ He compares cultures of the world in relation to each other according to their position on a scale from high to low context. "A high context (HC) communication is one in which most of the information is already known to the recipient while very little is in ... the music. A low context (LC) communication is just the opposite: the mass of the information is vested in the music (sic)."⁵ A high context (HC) situation exists if an audience already knows the style of music being performed. A low context (LC) situation arises when the music is unfamiliar or the sounds are foreign to



Improvising in Ensemble: Duets Part V

the ears. For effective communication to take place in LC settings, more information must come from the music itself and less from previous knowledge on the part of the audience member. Awareness of context aids the performer in selecting which elements of the performance are essential and which are detail, since the choice will influence the level of context.

Conclusion

Improvising duets is much like the game of catch. The game itself requires a location, a field of play. It enacts a dynamic ebb and flow of tension and resolution forming the basis for interaction between two people; rules are established and permissions are given. Out of this simple game, sophisticated and intricate sports have developed involving entire cultures and identities, soccer, baseball, and jai alai to name just three. The meaning of the improvised musical statement comes from "the complexity of the experience."⁶ The multiple relationships between you, your duet partner, and the audience are complex indeed, with many avenues for exploration. From the jazz parades in New Orleans, they say, "the band ain't got the soul; the people got the soul!" Your responsibility as a performer is to bring out the "soul"

in your partner as your partner does the same. It cycles 'round and 'round, always beginning and ending... but, What Are the Rules?

Notes

¹Miranda Tufnell and Chris Crickmay, *Body, Space, Image: Notes Towards Improvisation and Performance* (London: Virago, 1990), 196.

²Ibid., 170.

³Ibid., 196.

⁴Edward T. Hall, "Improvisation as an Acquired, Multilevel Process." *Ethnomusicology* 36, no. 2 (1992): 229.

⁵Ibid.

⁶Tufnell, 196.

Resources

Bailey, Derek. *Improvisation: Its Nature and Practice in Music*. London: British Library National Sound Archive, 1991.

Hall, Edward T. "Improvisation as an Acquired, Multilevel Process." *Ethnomusicology* 36, no. 2 (1992): 223ff.

Tufnell, Miranda, and Chris Crickmay. *Body, Space, Image: Notes Towards Improvisation and Performance*. London: Virago, 1990.

Kevin Frey is an Improvising hornist and Instructor of Music at San José City College, San José, CA, coordinating Music Theory, Brass, and Improvised Music Studies. He co-directs the Leda/Swan Project with choreographer/dancer Jimmyle Listenbee, featuring structured interactive improvisations between dancers and musicians. You may contact Mr. Frey at (408) 298-2181 x3844 or kevin.frey@sjcccd.cc.ca.us.

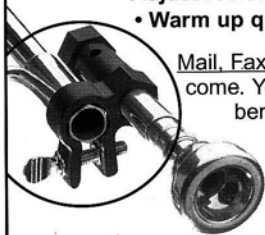
ALL NEW

Ultimate BERP®

The original BERP is the favorite practice aid of 30,000 brass professionals and students worldwide. After 12 years of research and feedback from loyal BERP users, we now introduce the next generation: the all new *Ultimate BERP* featuring **adjustable resistance and a new clamp-on design**.

With the *Ultimate BERP* you can:

- Achieve a fatter sound with drop-dead intonation
- Build embouchure, endurance & range
- Instantly switch between playing and buzzing
- Adjust resistance to fit your preference
- Warm up quietly when full volume is inappropriate.



Mail, Fax or phone your order in today! P.O. s welcome. Yes, rush me the *Ultimate BERP*, the number one training aid for brass for only \$15.96 (that's 20% off the retail price) plus \$3.00 Shipping and Handling. CA residents add 8.25% sales tax. Specify Trumpet, Cornet, Horn, Trombone (S,L), Euph.(S,M,L), or Tuba • Check • Visa • Purchase Order

B-E-R-P

Musical Enterprises, P.O. Box 1041
Larkspur, CA 94977-1041

call or fax 1-888-927-2448 today

See us on the web--www.berp.com

Duets: What Are the Rules? (WAR?)

conceived and assembled by Kevin Frey ©1997

(Introduction)

Sonically Interpret Each Line with Your Partner:

Speak!
Who Are You?
Do You Believe?
How?
From Where Do Ye Hail?
Where Are You...
Where?
When Are...
Oh.
What Are You?
Say...
(Coda)



ATKINSON BRASS & COMPANY

PROUDLY INTRODUCES



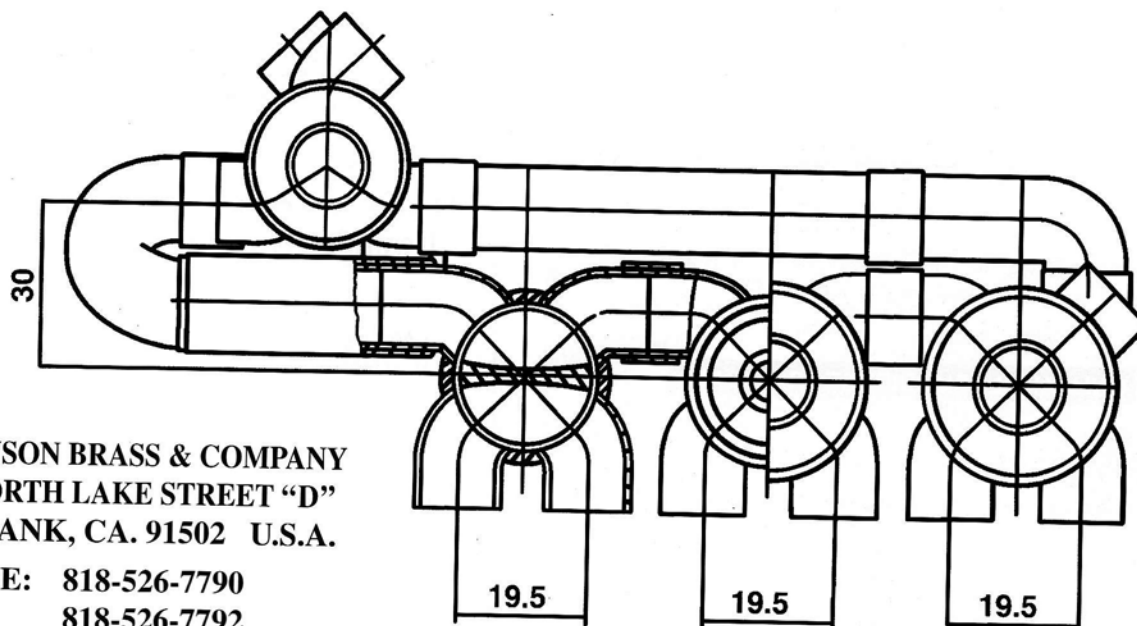
THREE NEW MODELS OF DOUBLE HORNS

- **H-300** Full Double Horn - Student Model
- **H-400** Full Double Horn - Professional Model
- **A-102** Full Double Horn - Custom Model

* Contact us for more information and a dealer nearest you to try these fine instruments.

We also offer these fine services!

- Manufacturing new custom valves to replace old Elkhart 8-D valves
- Detachable bell conversions
- Complete overhauls including dent work and cleaning
- Two custom bell flares, five leadpipe tapers and twelve mouthpiece styles
- Straight and flat cases reasonably priced



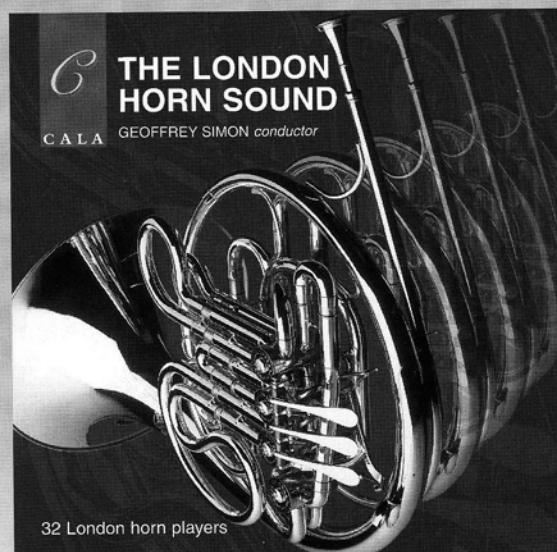
ATKINSON BRASS & COMPANY
825 NORTH LAKE STREET "D"
BURBANK, CA. 91502 U.S.A.

PHONE: 818-526-7790

FAX: 818-526-7792

Toll Free: 1-877-291-4198

E-mail: Sales a102 @aol.com



CACD0112

SCORES & PARTS NOW AVAILABLE!

Roman Carnival Overture, 16 Horns, Timpani, Percussion – £40

Bohemian Rhapsody, 16 Horns
(or 8 Horns, 8 Wagner Tubas), Piano, Kit – £40

Caravan, 16 Horns, Piano, Double Bass, Kit – £40

"Titanic" Fantasy, 12 Horns – £35

Tico-Tico, 14 Horns, Percussion – £35

Stardust, 16 Horns – £35

Arrival of the Queen of Sheba, 16 Horns – £35

Prelude to Tristan and Isolde, 16 Horns
(or 12 Horns, 4 Wagner Tubas), Timpani – £35

Russlan and Ludmilla, 8 Horns – £30

Rondo from Horn Concerto No. 4 in E flat, 8 Horns – £30

La Danza, 8 Horns – £30

Evening Prayer from "Hansel and Gretel", 16 Horns
(or 12 Horns, 4 Wagner Tubas) – £30

ONLY AVAILABLE DIRECT FROM CALA

CALA RECORDS

Cala Records

UK: +44 (0)20 8883 7306 · USA: 1-800-TRY-CALA (879-2252)

www.calarecords.com

RAFAEL MENDEZ

Brass
INSTITUTE

in conjunction with

**SUMMIT
BRASS**



JUNE 10-16, 2001

The Rafael Mendez Brass Institute is the world's leading performance and career development seminar for aspiring brass musicians. Participants include high school students, college music majors, young professionals and serious amateurs of all ages.

Individual attention is a priority. Participants receive: keen insights into audition techniques, a variety of opportunities for ensemble performance and personal development coaching. The atmosphere is intense, but non-competitive.

HORN FACULTY

Thomas Bacon
William Caballero

Randy Gardner
David Krehbiel

Gail Williams

Check our web-
site for more
details or contact:

Timothy J. Northcut
College-Conservatory of Music
University of Cincinnati
PO Box 210003
Cincinnati, Ohio 45221-0003

513/556-9595

FAX: 513/556-0202

www.ccm.uc.edu/rmbi/

timothy.northcut@uc.edu

university of

c i n c i n n a t i

COLLEGE-CONSERVATORY OF MUSIC



WORLD'S ONLY NON-TOXIC

VALVE AND SLIDE LUBRICANTS

TRY THE **SAFE** ALTERNATIVE
FOR YOURSELF

Available at local music dealers

Distributed by: HARRIS-TELLER • MUSICORP
KAMAN AFFILIATES

Products of MAMCO, P.O. Box 1417, Decatur, GA 30030

Request For Proposals

Do you have ideas for new
horn works?

The Meir Rimon Commissioning
Assistance Program
requests proposals for partial funding
of new commissions of merit.

For further information contact:
Randy Gardner, Chair
IHS Commissioning Assistance Program
2325 Donnington Lane
Cincinnati, OH 45244-3716 USA

NORFOLK

CHAMBER MUSIC FESTIVAL
YALE SUMMER SCHOOL OF MUSIC

Contemporary Music Workshop June 24 - July 8, 2001
New music partnerships between composers & musicians.

Chamber Music Session

July 9 - August 19, 2001
Intensive coaching and
performance for individuals
and ensembles.

*Preformed woodwind &
brass quintets are
encouraged to apply.*



Brass Quintet Fellows backstage at the Music Shed.
All accepted musicians receive full tuition fellowships.

Wind and Brass Artist Faculty

Robert Blocker, *Dean*

Joan Panetti, *Director*

Allan Dean, *trumpet*
David Krakauer, *clarinet*
Frank Morelli, *bassoon*
William Purvis, *horn*

John Swallow, *trombone*
Carol Wincenc, *flute*
NY Woodwind Quintet

faculty subject to change

Call (203) 432-1966 or email for an application.

POB 208246 New Haven, CT 06520 norfolk@yale.edu www.yale.edu/norfolk

Brass Ensemble Transcriptions by Ralph Sauer

Now available for direct sale - never published before!
(As performed and/or recorded by Summit Brass)

OVERTURE (*Royal Fireworks*) - Handel \$75.00
4 trps, 4 hns, 4 trbs, 1 or 2 tbas, timp.

WATER MUSIC (*Two Excerpts*) - Handel \$50.00
2 trps, 2 flugs, 4 hns, 4 trbs, 2 tbas.

MARS (*from The Planets*) - Holst \$100.00
4 trps, 4 hns, 3 trbs, 1 bar, 2 tbas, timp, perc.

THREE MOTETS - Bruckner \$30.00
Os justi - 2 trps, 2 flugs, 4 tbs. (or 4 trps, 4 trbs.)
Ave Maria - 4 hns, 2 bars, 2 tbas. (or 4 hns, 4 trbs.)
Christus factus est - 2 trps, 4 trbs. (or 2 trps, 2 hns, 2 trbs.)

TWO CHORALE PRELUDES, OP. 122 - Brahms \$25.00
No. 3 - 4 hns, 1 tba.
No. 11 - 4 trps, 4 trbs, 1 tba.

NEW ! URANUS (*from The Planets*) - Holst \$50.00
4 trps, 4 hns, 3 trbs, 1 bar, 2 tbas, timp, perc.

NEW ! SATURN (*from The Planets*) - Holst \$50.00
4 trps, 4 hns, 3 trbs, 1 bar, 2 tbas, timp, perc.

For ordering information please send an e-mail to: sauernote@aol.com

Treat yourself to an

Original

Engelbert Schmid Horn

- *which has an especially noble sound*
- *which entices you to play magically,*
- *with optimal intonation and response,*
- *unique patented valves, permitting smoother curves of the tubing, with quicker action,*
- *better slurs, and a practically unlimited service lifetime,*
- *can be tuned a half step higher or lower,*
- *and, and, and ... all that, and it looks fantastic!*

Engelbert Schmid, with 14 years of experience as a horn player in the best German orchestras, is a master craftsman you can trust completely!

Engelbert Schmid GmbH

Kohlstattstr. 8

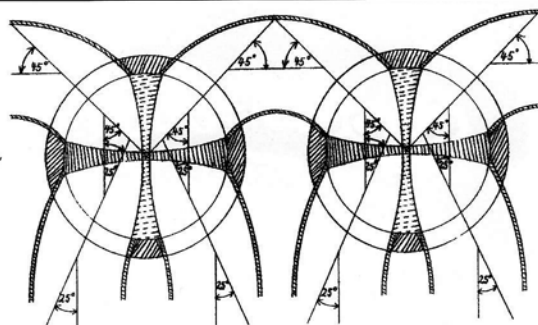
D-87757 Kirchheim-Tiefenried

Phone: ++49-(0)8266-1579 - Fax: ++49-(0)8266-1874

E-Mail: Engelbert-Schmid-Horns@t-online.de

Website: www.french-horn.com/schmid

Contact Osmun Brass for trying and purchasing, but please go on contacting Engelbert Schmid directly for any advice and information.



RICHARD M. SERAPHINOFF

Historical Instrument Maker



**Classical Orchestra Horn and Cor Solo in French and German styles
(A=430 or 440)**

After Antoine Halari (Paris, ca. 1810)

with optional two-piston detachable valve sections (Périnet design) for the Orchestra Horn

After Leopold Uhlmann (Vienna, ca. 1830)



**Baroque Orchestra Horn after J. W. Haas (A=415)
(Nürnberg, early 18th century)**

With terminal crook & couplers



Mouthpieces

Classical Sheet Metal Mouthpiece in Brass or Sterling Silver



For more information, prices, and delivery time, please call, write, or fax:
2256 Birdie Galyan Road, Bloomington IN 47401 USA
Phone/Fax: 812-333-3114



Music Reviews

William Scharnberg, editor

***A Horn Player's Guide to Instrument Care and Maintenance* by Jennifer Merrell.** Available from the author, P. O. Box 594, Fletcher, NC 28732 (jennifer@cytehcis.net). 2000. \$10.

Before publishing this guide, Jennifer Merrell, horn professor at South Carolina's Clemson University, earned a masters degree from San Francisco Conservatory, continued her studies with Frøydis Ree Wekre, and edited her teacher's book, *Thoughts on Playing the Horn Well*. This is a practical 20-page guide to the care and maintenance of our instrument. It is aimed at high school and college level hornists and is desktop-published in an 4 1/4 x 5 1/2 inch format with fine illustrations by Karen Palmer. The writing is lucid and direct, which is often difficult, especially when discussing a physical activity that one regularly performs without thinking. The author takes nothing for granted: "use a razor knife (**with adult supervision**)." At the end of the pamphlet, she discusses tuning, reminding the reader: "**If the note is flat, push the slide in. If it is sharp, pull the slide out.**" A final page on "General Care of the Musician" espouses taking care of one's body and mind, including practicing moderation and "not smoking." Professor Merrell offers a page of "Good Books to Read" and "Words of Wisdom from Friends." I highly recommend the guide, although the \$10 price tag seems a bit high for only 20 pages.



***Practical Exercises for Horn* by Lee Bracegirdle.** 3C musikverlag & notengrafik Christoph Schieri, Rungestrasse 14, D-44795 Bochum.

Lee Bracegirdle is an American hornist trained at the Philadelphia Music Academy and Julliard School of Music, who has, since 1980, been Associate Principal Horn with the Sydney (Australia) Symphony Orchestra. These exercises, dedicated to the memory of James Chambers, are offered as supplemental technical studies. Mr. Bracegirdle designed and gathered the exercises so that they do not require much time or effort; he suggests that the hornist use only those studies which serve his purpose. In a letter that accompanied the publication, the author adds that the publication is available at Patelson's and the Julliard Bookstore in New York City, as well as from the publisher.

The exercises are collected into five categories: 1) relaxation of the embouchure; flexibility; sensitivity, 2) facilitating the embouchure shift, 3) the high register, 4) articulation, 5) miscellaneous. The first section consists of augmented and diminished arpeggios into the low range, half-step descents to pedal C, and quick flexibility exercises and scales into the low range. This section concludes with octave slurs

up to g" and down to D-flat, plus a flexibility exercise on the natural harmonics borrowed from Jerome Ashby. The second section on facilitating "the embouchure shift" attacks a topic which many hornists tend to avoid or even refuse to acknowledge. Apparently, Mr. Bracegirdle has a "shift" around the bottom of the treble clef but these exercises should work in any range. Here, he begins with long tones, soft to loud and loud to soft, starting on the "upper" or "lower" setting and shifting to the opposite. Then come pattern exercises such as the second study from Herbert L. Clarke's *Technical Studies for the Cornet*, followed by scales in half-steps through octaves. The high register is explored through glissandi and arpeggio patterns. The articulation studies are primarily designed to speed up the single tongue, although multiple tonguing is included. Miscellaneous exercises include those for lip trills, major arpeggios, major scales, modes, whole tone scales, diminished arpeggios, and "expanding" exercises.

The set offers the moderately advanced hornist means of improving overall technique and range through relatively brief exercises. All the exercises are interesting and some challenging even to the advanced player. Uniquely, Mr. Bracegirdle assumes that all hornists should be able to descend to pedal C; for this alone, he should be applauded!

***European Christmas for Brass Quintet, volumes 1 and 2* by Lee Bracegirdle.** 3C musikverlag & notengrafik Christoph Schieri, Rungestrasse 14, D-44795 Bochum.

Here are two volumes of Christmas music for brass quintet published in 6" x 8" part books. Because of the added embellishments, they are not meant as "sing-along" arrangements but include many Christmas favorites. The first volume includes *Adeste Fidelis*, *Joy to the World*, *O Tannenbaum*, *Guter König Wenzelaus*, *O Du Fröhliche*, and *Stille Nacht*. The second volume contains *Es ist ein Ros' entsprungen*, *Deck the Halls*, *Still, still, still*, *Coventry Carol*, *Nesem vám Noviny*, *Un Flambeau*, and *Minuit, Chrétiens* (O Holy Night). While the titles may not all be immediately recognizable, the majority of the carols are familiar worldwide. The arrangements are very comfortable for college-level brass players and manageable by a good high school quintet. For example, the first trumpet part in C (also available in B-flat) seldom leaves the staff. The volumes are highly recommended as fine "gig" material for the holiday season!



***Avenue Mozart pour Cor et Piano* by Pascal Proust.** Editions Combre, 24 Boulevard Poissonnière, 75009 Paris. 1999.

Here is a minute-and-a-half grade 1 solo with a range of

written g to a'. It is a slow minuet written in a classical style, with a wide dynamic range (*p* to *f*). The piece also introduces both *sfz* and *ritardando* to the young student. With an equally uncomplicated piano accompaniment, the youngest horn student should find the solo interesting and rewarding.



The Weeping Shofar for Horn and Piano by Simon Sargon. Available from the composer, 3308 Dartmouth Ave., Dallas, TX 75205. 1998.

The Weeping Shofar was given a very positive review in the August 1999 *Horn Call*. This is to let the reader know that Marcia Spence, horn professor at The University of Missouri-Columbia, has published this work on behalf of the composer, using the latest Finale software.



Trio for Violin, Horn, and Piano by Joseph Landers. Available from the composer, 26 Farries Avenue, Florida, NY 10918 (Email: landers@warwick.net). 2000.

A native of Alabama, Joseph Landers received a DMA in Composition from The University of Nebraska in 1992. His compositions have been widely performed and he has received annual commissions from a variety of individuals and organizations. This two-movement, ten-minute trio for violin, horn, and piano, written for professional level players, is his most recent work. The parts are notated in a neat, somewhat miniature style, with only 10 staves to the page.

Usually, when sent a complex score, I can play through enough of the piano and violin parts (very slowly at the piano) and all of the horn part to make a sound judgment about the music. In this case, the score was so complex that I asked the composer for a tape of the premiere. The tape proved the trio somewhat less harmonically abstract than expected, the ensemble rhythms less complex than imagined, but the entire work more formally abstract.

The first movement is marked *Scorrevole* (Fluently), which superficially seems to have little to do with the movement. It begins with a thirteen-measure horn solo, from the first measure of which the hornist encounters complex rhythms. In the first 7/4 bar, we see a quarter note plus an eighth-note quintuplet under a bracket for a quarter-note triplet. Perhaps some of the notational complexities are unnecessary; for example, there are several traditional alternatives to a seven-and-half over four meter, one being 4/4 plus 7/8. While it is initially daunting to confront the notation, a few minutes of problem-solving logic and practice will clarify the rhythm, rendering all the parts advanced but not virtuosic. The pacing of the movement is unusual: it tends to move along well, suddenly shift to slow motion, then lurch forward again. It is a bit like sight-seeing with a driver who is easily distracted. While there is fine thematic unity, the listener tends to be drawn to the

rhythmic complexity, including some metric modulation, a preoccupation with melodic fragments, and an apparent lack of formal direction. The movement ends quietly.

The second movement, *Sereno ma talvolta appassionata* (Serene but sometimes passionate), also begins with an extended horn solo similar to the first movement, alternating between brief "serene" and "passionate" fragments. After the introductory solo, the violin sings a slow 16-measure melody, which is repeated at an even slower tempo, this time with an added and unmeasured horn obbligato. An extended piano solo follows before the re-introduction of the violin, which begins with its earlier melody but spins off in another direction. The quilted fantasy continues with a variety of loosely connected ideas. An extended coda revisits a fragment of the opening horn solo and violin melody before calming to its quiet close.

While I cannot give the trio a hearty review due to its abstract, esoteric nature, as indicated by the movement titles, it offers this combination of instruments a challenging new work. The horn trios by Harbison, Ligeti, Wyner, and Wuorinen are comparable in idiom. Although perhaps not as significant as the trios by Ligeti and Harbison, in my opinion, this trio is as strong as the other two.



Pasticcio-Concerto F-Dur für zwei Hörner und Orchester by Georg Friedrich Händel, compiled and arranged by Herman Jeurissen. Friedrich Hofmeister Musikverlag, Hofheim-Leipzig, Germany. 2000.

Herman Jeurissen's "Pastiche" concerto is a collection of six movements from seven of Handel's works, two of which are transposed to allow the entire suite to be performed on natural horns in F. The first movement, *Largo*, is the first section of the Overture to *Chandos-Anthem* No. 8 ("O come let us sing"). *Pour les Chasseurs*, the second movement, comes from ballet music at the conclusion of Act I of *Il Pastor fido*. The third movement, marked *Lentemento* (and *tacet* for the horns), is the introduction from the first movement of *Admeto* followed by an *Allegro* from the *Sinfonia* to the third act of *Il Floridante*. The next movement, *A Tempo ordinario*, comes from the *Sinfonia* to Act I of *Porro, Re dell'Indie* and the fifth movement (*Allegro*) is the *Sinfonia* from the first act of *Admeto*. The concluding *La Marche* is lifted from the opening of *Ezio*.

The title indicates that the concerto was assembled for two horns and orchestra, and the arranger suggests performance with string quartet and cembalo or organ. However, the score sent for review is a more practical reduction for two horns and keyboard. With horn writing that is clearly Handel's and with only one written b" and a few a"s, the parts are challenging but not as demanding as the composer's most difficult passages. Although Handel did not assemble this concerto, it is collected in the spirit of the 18th century, when composers regularly borrowed from their own earlier works. As such, it seems both valid and worthy of regular performance.

Chassomanie I: Jagdstücke von Etienne Méhul, Giacomo Meyerbeer und Niccolò Paganini für vier Hörner, arranged and transcribed by Herman Jeurissen. Friedrich Hofmeister Musikverlag, Hofheim-Leipzig. 2000.


Herman Jeurissen selected three works from the 19th century that evoke a hunting horn atmosphere. Please do not be misled, however, these works are arranged for horns with valves! The first movement is an *Introduktion und Jagdfanfare* from the Overture to *La Chasse du jeune Henri* by Méhul. While the introduction is calm and somewhat sentimental, the hunting episode is dramatic, interrupted only by one quirky fourth horn solo near the outset. The written range is a modest B-flat to f', with the fourth horn part notated in "old style" bass clef.

The second movement, *Intermezzo*, comes from the obscure *Dinorah oder Die Wallfahrt nach Ploërmel* by Meyerbeer. It is in a three-part form plus a coda, where the first and third parts are similar in nature to Wagner's "Sailor's Chorus." The middle section is an Allegro in 6/8 meter, including a series of two-measure calls passed between the voices. Here the horns span pedal G to g".

Capriccio, the final movement, comes, oddly enough, from a work for violin and piano by Paganini. It is the most harmonically adventuresome and encompasses a slightly higher range, from written d to a-flat". If the two repeats are omitted, it is quite a brief movement. Although the set is interesting, most quartets would probably opt to program hunting music that is completely idiomatic.

An Gott für Tenor, Frauenchor, Waldhorn, und Pianoforte by Franz Schubert on a text by Chr. Chr. Hohlfeld. edition mf, Manfred Fensterer, Mittelsestr. 44, D-63065 Offenbach. 2000. Eu 9.60

According to the preface, this work was listed as Number 863 in a catalog of Schubert's works: "*An Gott*. One- or more part vocal composition. Text: Chr. Chr. Hohlfeld. 1827 or earlier. Missing." The preface continues to describe how the score surfaced during World War II in the hands of a marine soldier from Miltenberg, Germany, Rudolf Vierengel, who added a dedication to his comrades on the front page.

Although the work is brief, only 100 measures, for hornists this is quite a find and it is difficult to understand why it has just now been published in a modern edition. The song praising God begins with an eight-measure piano and horn introduction. The tenor introduces each line of the poem and a four-part women's choir softly echoes the sentiment. Written for E-flat hand horn, the instrument joins the piano between verses, performing only 24 measures in total; it is not included in the last 14 measures of the song. Some hand stopping is required from the hornist but the part only compasses written g' to g". The piano and choral parts are rather simple and the tenor soloist has an equally reasonable range of d' to g". One can envision an evening "Schubertiad" in an intimate setting, including this brief curiosity, followed somewhere later on the program by *Auf dem Strom*. 



SKIP SNEAD, RICHARD WATKINS, DAVID OHANIAN, MICHAEL THOMPSON

**TRANSATLANTIC
HORN
QUARTET**

For more information

TransAtlantic Horn Quartet
205-348-4542
ssnead@gallalee.as.ua.edu

Live and Unedited! *Spontaneous Combustion*

Featuring

Starflame, by Kallstrom
Sonata for Horns, by Tippett
Quartet, by Leclair
Sonata for Four Horns, by Hindemith
Dueling Banjos for Horns and Jazz Band
Lament for Orfeo, by Kirchner
Hunter's Moon, by Vinter

All tracks recorded during Live concerts!

CD available through Osmun Music, Paxman of London, or the TransAtlantic Horn Quartet.

Price \$15 plus shipping and handling.

INTERNATIONAL HORN SOCIETY MANUSCRIPT PRESS

Works Available

Barton, Todd. **Apogee**; Woodwind Quintet. \$12.00 (score and parts)
 Basler, Paul. **Summer Dances**; flute, horn, cello. \$12.50 (score/parts)
 Bialosky, Marshall. **What If a Much of a Which of a Wind**; horn and chorus. \$5.00
 (per chorus score...One horn part included per order)
 Bleau, Kevin. **Songs of Nature**; horn, voice, and piano. \$13.00 (two scores and part) ****NEW**
 Busarow, Donald. **Death Be Not Proud**; horn, cello, and piano. \$12.50
 Hill, Douglas. **Thoughtful Wanderings**; natural horn and tape or percussion. \$12.00
 Hilliard, John. **Love Songs of the New Kingdom**; alto voice, oboe/flute, horn, piano.
 \$44.00 (Cycle of six songs; score and parts) ****NEW**
 Jones, Stuart. **Variations for Horn and Percussion**; horn and two percussion. \$19.00
 Pal, Rozsa. **Introduzione e Capriccio per 7 Strumenti**; (hn, fl, cl, perc, vn, vla, cello)
 \$33.50 (score and parts)
 Pearlman, Martin. **Triptych for Solo Horn**. \$10.50
 Rosenzweig, Morris. **Delta, The Perfect King**, Concerto for Horn and Chamber Orchestra
 (hn, 2 fl, 2 cl, piano, perc, violin 1, violin 2, viola, cello, bass). \$43.00 (score and parts)
 Schultz, Mark. **Dragons in the Sky**; horn, percussion, tape. \$19.50 (2 scores and rehearsal tape)
 Wolfram, Mark. **Brass Trio**; horn, trumpet, trombone. \$12.50 (score and parts)
 Wolking, Henry. **Chamber Concerto**; horn, violin, bassoon. \$24.00 (score and parts)
 Willey, James. **Sonata for Horn and Piano**. \$12.50
 Woodman, James. **Chamber Sonata II** for horn and organ. \$13.00 (score and parts) ****NEW**

ORDER FORM

Music to be mailed to:

Name: _____ Address: _____
 (Street or Apt. No.)

City	State	Postal Code			
Composer	Title	Quantity	Price	Total	

Mailing Costs (US) \$4.00

Total Enclosed _____

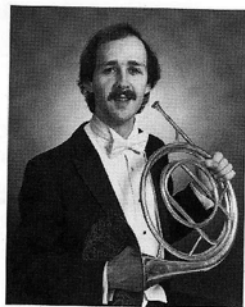
Send order with U.S. check or money order payable to **IHS Manuscript Press** to:



Charles Gavin, Editor/Coordinator
 IHS Manuscript Press
 Department of Music, Box 13043
 Stephen F. Austin State University
 Nacagdoches, TX 75962-3043



INDIANA UNIVERSITY SCHOOL OF MUSIC



NATURAL HORN WORKSHOP

June 11 - 16, 2001

Richard M. Seraphinoff, *Director*

Daily Master Class, Ensembles, Lectures, Two Private Lessons,
Rehearsal Hour With Accompanist

Horns (limited quantity) available for use. Graduate credit available.

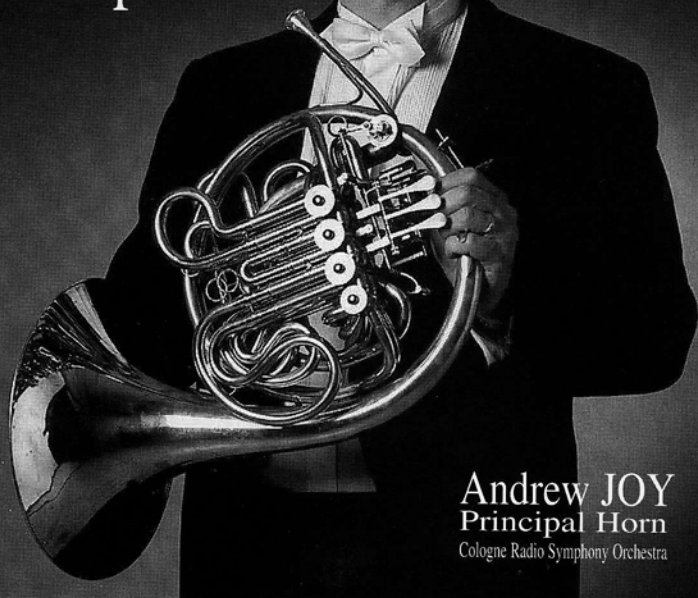
For more information, please contact:

Office of Special Programs, IU School of Music, Bloomington, IN 47405

E-mail: musicsp@indiana.edu; Tel. (812) 855-6025; Fax (812) 855-9847;

http://www.music.indiana.edu/som/special_programs

The
Ultimate
Triple



Andrew JOY
Principal Horn
Cologne Radio Symphony Orchestra

TRADITION -
EXPERIENCE - QUALITY

MASTER

Dieter Otto

SPECIALIST FOR HORN

My instruments are all
personally handcrafted.

Special extras can be
accommodated on request.

D-84494 Neumarkt-St. Veit
Teisinger Berg 15

Tel.: ++49-(0)8639-1564

Fax: ++49-(0)8639-5644

E-mail: otto.horn@t-online.de

<http://www.otto-horn.de>

CLASSIFIED ADS:

ALPHORNS: Traditional appearance with high tech design and improved performance. For info, call 607-569-2495 or e-mail littletonplus2@juno.com.

One Of A Kind – King Fidelio made by George McCracken. \$3500.00 (will send pictures) Phone 954-927-4655.

Philip Farkas and His Horn, a biography by Nancy Jordan Fako, is now available—hardcover, 294 pages, photo section, extensive index. See advertisement in this issue.

Wanted: Karl Hill Schmidt model horn. Please call Kristen TenWolde at (937) 254-5341.

**AT
LAST**

the **ONLY TRUE** *lubricant*
for **PISTON and ROTOR valves**



COATS!



**RATHER THAN
WETS!**

Less Drops • Lasts Longer • Feels Better

Available at Music Stores

MAMCO • P.O. Box 1417 • Decatur GA 30030 • Tel/Fax 404-373-1050



Recording Reviews

John Dressler, editor

Performers who wish their discs to be reviewed should send them to John Dressler at Department of Music, Murray State University, Murray, KY 42071-3342 USA. Readers interested in obtaining discs from this column are urged to place orders with dealers or stores in your area. Should none of those dealers be able to assist you, contact one of several reputable USA suppliers: MusicSource, <www.prms.org>; Compact Disc World, Tel. 1-800-836-8742; H&B Recordings Direct, Tel. 1-800-222-6872; or the distributors, themselves.

Distributors/Labels

Black Box — c/o <www.blackboxmusic.com>

Campanella Musica — c/o <www.vaimusic.com>

Centaur — c/o <www.centaurrecords.com>

cpo — c/o Naxos <www.naxosusa.com>

Gothic Records — c/o <www.baybrass.org>

Harmonia Mundi — c/o <www.harmoniamundi.com>

Klavier — c/o <www.klavier-records.com>

Ondine — c/o <www.ondine.net>

Opening Day Recordings — c/o <www.truenorthbrass.com>

Peros Music Studios — c/o <www.truenorthbrass.com>



A Brass & Organ Christmas in Grace Cathedral. The Bay Brass, with John Fenstermaker, organ; David Krehbiel, conductor. Gothic Records G-49120. Recorded in Grace Cathedral, San Francisco, January 25, 30, 31, and February 7, 2000. Timing: 71:52.

Contents includes: *Joy to the World*; *Psalm VIII* (Schütz); *Christmas Day* (Holst); *Greensleeves*; *Hark, the Herald Angels Sing*; *The Christmas Nightingale*; *Silent Night*; *Chorale from Christmas Oratorio* (Bach); *Gesu Bambino*; *Hallelujah from Messiah* (Handel); *Farandole from L'Arlesienne Suite* (Bizet); *The Twelve Days of Christmas*; *O Come, All Ye Faithful*; *Sleigh Ride* (Anderson).

Sadly, this disc arrived after the November 2000 *Horn Call* went to press as it obviously presents only "music of the season." Nevertheless, it is a brilliant and exuberant recording of glorious Christmas music from sacred carols to the secular *Sleigh Ride* and *Twelve Days of Christmas*. These are all fresh arrangements by some terrific musicians whose other contributions have been reviewed in this column before: David Baldwin, Anthony DiLorenzo, Phil Snedecor, and

Elgar Howarth, to name a few. Particularly noteworthy is Douglas Haislip's arrangement of Holst's medley of carols. Included is Jonathan Ring's arrangement of *Silent Night* featuring an introduction for two alphorns. Yes, there is percussion included in John Wasson's arrangement of *Sleigh Ride*; after all, it wouldn't be the same without sleigh bells, horses' hooves, the cracking of a whip, and melodic doubling by the glockenspiel. The Bay Brass was formed in 1995 with players from the San Francisco Symphony, San Francisco Ballet Orchestra, San Francisco Opera Orchestra, and the San José Symphony. As a cooperative group, it has no principal players and no music director. Members conduct, arrange, and compose in addition to carrying out all organizational and musical responsibilities. For additional information about the Bay Brass or their upcoming events, visit their web site given above. Two of the Cathedral's four organs are heard on this disc: the 1934 four-manual, 123-rank Aeolian-Skinner plus an 1860 William H. Davis hand-pumped organ restored in 1962 by Edward Stout. J. D.



Music by Donald Grantham: Voices of Change. Gregory Hustis, horn, with Harvey Boatwright, flute; Ross Powell, clarinet; Maria Schleuning, violin; Christopher Adkins, cello; Tony Edwards, percussion; Shields-Collins Bray, piano. Centaur Records CRC-2441. Recorded in Bates Hall at the University of Texas: June 16 and July 7, 1998.

Contents: Donald Grantham *Slobberin' Goblins*

Among other works of the composer on this disc is the premiere recording of the IHS 1993 Composition Award-winning work which was performed at our national convention in 1994. While many of our readers are familiar with the piece, I include Laurie Shulman's notes about the work: "(The work)...reveals Grantham's sly humor and keen sense of instrumental color. The piece is approximately seven minutes long and consists of three primary sections. An introduction opens distantly and mysteriously, with weird damped sounds in the piano and muted harmonics in the violin and cello. (The score calls for special muting effects in the piano, intended to make it sound like a muted Horn.) Against this background, an eerie horn solo uses 'bent' notes adding to the atmosphere of bizarrerie. Dancing, plunky thirds in the piano usher in the body of the piece, a sinister march with ancestors both in Berlioz's *Witches' Sabbath* in the *Symphonie fantastique* and in Dukas' *The Sorcerer's Apprentice*. Grantham seasons this mix with a dash of black humor. *Slobberin' Goblins* culminates in a *presto con fuoco* section that is faster still—almost but not quite out of control. It

was commissioned by the new music ensemble of SUNY Stony Brook, and premiered in New York's Merkin Hall in 1991." J. D.



Jim Rattigan: *Unfamiliar Guise*. Jim Rattigan, horn, with Hans Koller, piano; Amy Gamien, alto sax; Dave Whitford, bass; Stuart Laurence, drums. Black Box Records BBJ-1010. Recorded in the Curtis Schwartz Studios, London: November 21, 1999. Timing: 58:06.

Contents: Jim Rattigan *Padraig; Aodan; Second Thought; Change at Barons Court; Lament; Why Ask; Road Rage; Unfamiliar Guise; Labyrinth*.

It might as well be Sarah Vaughan or Mel Tormé with additional salutes to Miles Davis and Charlie Parker. Jim's recording puts the horn in to lead spot, as he says, "...where the French horn comes into its own, playing completely alongside the alto sax, piano, bass, and drums... with plenty of opportunity for each of us to express ourselves through improvisation..." It's a straight-ahead jazz idiom, easy to grasp on first hearing. The nine cuts of this disc vary in length from two to ten minutes, each with something for everyone. The quintet, known as Pavilion, recorded the album in one day; some of the tracks are single takes, lending a truly spontaneous feel to them. It is a remarkable blend of ballad, up-tempo, and improvisational styles. Rattigan's tone is warm and resembles so closely the voices I mentioned above; it's a natural *cantabile* rendition throughout. Rattigan studied at Trinity College of Music and the Royal Academy of Music (London). He was a founding member of the European Community Youth Jazz Orchestra. He performed for six seasons with the Royal Philharmonic Orchestra before leaving to concentrate on jazz, improvisation, and composition. He has played with the Bobby Lamb/Ray Premru Big Band, Django Bates' Delightful Precipice, the Simon Purcell Octet, the Creative Jazz Orchestra, the London Sinfonietta, and the Mike Gibbs Band. He is currently performing with Mark Lockheart's Scratch Band and The Magic Mountain. J. D.



Rautavaara: *A Requiem in Our Time*. Finnish Brass Symphony. Ondine Records ODE 957-2. Recorded at the Järvenpää Hall, Helsinki: December 1999 and February 2000. Contents: Einojuhani Rautavaara—complete works for brass including *A Requiem in Our Time; Playgrounds for Angels; A Soldier's Mass*.

Rautavaara (b. 1928) is one of the most important and internationally renowned contemporary Finnish composers. His teachers include Aarre Merikanto, Persichetti, Copland, and Roger Sessions. He was Professor of Composition at his alma mater, the Sibelius Academy, from 1976-1988. There is a wide variety of influence shown in his music: post-war

Scandinavian modernism, avant-garde constructions, and a romantic musical language anchored in tonality. *A Requiem in Our Time*, his "break-through" work from 1953, won an international composition competition in Cincinnati. It has remained in the repertoire across the globe. It is "...a personal work dedicated to my mother, who died during the war; it explores the borderline between belief and doubt and concludes more in sorrow than in declamation..." I have both performed and listened to brass and percussion choirs and continually marvel at its spectrum of colors, rhythmic interplay, and solid audience appeal. *Playground for Angels* (1981) relies on motivic development of triadic elements and their variation throughout. Imitation as well as abrupt contrast of technical passages with soft darker timbres permeate the work. Improvisatory passages and utilization of extended registers of all the instruments are also featured over ostinato figures. *A Soldier's Mass* was premiered at the 50th anniversary concert of the Finnish Army in 1968. The work displays the composer's experience of the army both in war and in peace. The symphony orchestra wind section employed is augmented with a saxophone group which injects human grief into the slow movements and the metallic relentlessness of battle into the faster movements. Also included on this disc are the *Octet for Winds* (flute, oboe, clarinet, bassoon, trumpet, horn, trombone), a piece for solo trumpet titled *Tarantará*, the *Independence Fanfare* (1992) for three trumpets and trombone, and *Hymnus* (1998) for trumpet and organ. The Finnish Brass Symphony is solid in every respect: intonation, matched articulation styles, sparkle and depth of timbre. This is a marvelous recording of major repertoire. J. D.



Strong & Free: *True North Brass*. Joan Watson, horn, with Stuart Laughton and Raymond Tizzard, trumpets; Alastair Kay, trombone; Scott Irvine, tuba. Opening Day Recordings 9320. Music is available through Canadian Brass Publications <canbrass.com>; the members of the group are Yamaha Artists. Recorded in the Port Nelson United Church, Burlington Ontario: July and October 1999. Timing: 59:15. Contents: Scott Irvine *Fanfare for St. Margaret's*

Jim McGrath *Three Miniatures*

John Kim Bell/Irvine *In the Land of Spirits*

Ernest MacMillan/Irvine *Two Sketches on French Canadian Airs*

traditional *The Red River Valley*

traditional *Purple Bamboo Melody*

Arthur Pryor/Kay *Air Varie*

Howard Cable *Cross-Country Holiday*

Youmans, Kahn, Eliscu/Kay *Carioca*

Malcolm Forsyth *Farinelli's Folly*

Alastair Kay *True North Blues*

Calixa Lavallée/Irvine *O Canada*

It was most refreshing to approach this album of music completely new to me. Toronto composer Jim McGrath's

Three Miniatures captures typical brass writing of the late 20th century. A delightful telegraphic ostinato rhythm (not unlike Cheetham) underscores the opening Toccata. The Adagio is reminiscent of Persichetti's harmonic language under a soulful melody. A very nice blend of all the instruments here, I might add. The Tango finale features the trombone melodically along with some Arban-esque moments for the trumpets admirably played. Tubist Scott Irvine is also featured as composer and arranger on this disc. His adaptation of *In the Land of Spirits* is excellent. Originally a ballet score for orchestra, each movement depicts three Mohawk tribal events: wedding procession, celebratory dance, and an ostinato-based rollicking finale in odd meter. MacMillan's *Canadian Airs* of 1927 has been reworked for quintet here. A slow, homophonic, chorale-like setting featuring flugelhorn and euphonium is followed by a second air of much quicker tempo and more brilliant technical lines, but without ever masking the melodic element. Some excellent piccolo trumpet work here. The harmonica adds a touch of landscape identity to this arrangement of *Red River Valley*. A fine rendition of the theme by Joan Watson here: excellent musical direction and shaping. Juxtaposed with that Canadian folk tune is *Purple Bamboo*, a Chinese folk song: a pentatonic melody recast with convincing Western harmonies. The first presentation of the tune is with tin whistle, again a landscape painting device to set the proper mood. These two pieces were performed back-to-back on the group's recent tour of China.

Pryor's familiar trombone solo (*Air Varie*) is reshaped for accompaniment by the other members of the quintet and serves to showcase its soloist in terrific style. In keeping with its Canadian scenario, Cable's *Cross-Country Holiday* includes a hornpipe (performed in flawless manner by Watson), two reels, a waltz, a paddling song, another hornpipe, and two breakdown dances; perfect music to capture the heritage of the Canadian backwoods folk idiom. Watson again shines in her technical display in *Carioca*—a drastic departure from the other pieces on this disc. She exhibits a marvelous sense of drive, jazz style, and dramatic flair. The unison "chorus" section is expertly played here. Here is something for any brass quintet program sure to please and certain to set toes tapping. Forsyth's adaptation of the 'La Folia' theme à la Farinelli's complex variation technique is most convincing in the quintet medium. Everyone gets an opportunity to explore ornamenting and fragmenting the theme with a spirited rhythmic background. *True North Blues* features solo trombone (plus an improvised harmonica solo) in an easy-listening setting. The walking bass line has great "nastiness" to it. It's truly a crowd-pleaser. The album concludes with the Canadian national anthem. I hope many quintets the world over will explore this repertoire: fresh, programmatic, entirely of first-hearing accessibility to all audiences. J. D.

Songs My Mother Taught Me. Joan Watson, horn, with a variety of accompaniments (see below). Peros Music PM 0211-2. Recorded at Mixmeisters (Canada): n. d. (c. 1998). Timing: 53:40.

Contents: *Living Years*; *The Island*; *Pavane*; *Georgian Dance*; *Songs My Mother Taught Me*; *Clearness of Conception*; *She's Like a Swallow*; *Sophisticated Lady*; *Ave Maria*; *Après un Rêve*; *Wind Beneath My Wings*; *I'll Go Away*; *Send in the Clowns*; *Le Basque*.

As well as being a member of True North Brass, Watson is also Associate Principal with the Toronto Symphony. She has assembled an album of tunes familiar to many but in different settings. The arrangements are top-notch and feature a variety of accompanying instruments: horn quartet, piano, synthesizer, accordion, bass, percussion, harp, flute, cello, and guitar. The opening tune from a Mike and the Mechanics album is followed by a bossa-nova tune quite sensually performed. Fauré's *Pavane* (horn, harp, flute, cello, and synthesizer) and *Après un Rêve* work so well; I hope these are published that others will investigate them! David Miller's arrangement of the *Georgian Dance* (from Frøydis' collection) adds kalimba, accordion, and xylophone for a local flavor. Probably my favorites on this album are: *Sophisticated Lady*, *Send in the Clowns* (with horn quartet accompaniment), and *Le Basque*: Dennis Brain's encore piece with guitar accompaniment here lending a truly French dance character. J. D.



Josef Myslivecek. Stefan Dohr and Silke Schurack, horns, with the Albert Schweitzer Oktett. CPO Digital Records cpo 999-314-2. Recorded: November 8-11, 1994.

Contents: Josef Myslivecek Octet No. 1 in E-flat Major; Octet No. 2 in E-flat Major; Octet No. 3 in E-flat Major; Joseph Haydn: *Harmonie* (Partita) in F, Hob. II:F7.

Three recently discovered works by Josef Myslivecek (1737-1781), probably unknown to most listeners, and one by Haydn (1732-1809) that may be familiar to those more acquainted to the wind octet literature comprise the program for this extremely well-performed and -recorded CD. The Myslivecek octets were discovered by music scholar Camillo Schoenbaum in the Furstenberg Library in Donaueschingen not long ago, and the three constitute all of the known octets by the Czech master. According to the excellent program notes included, there exists some doubt in musicological circles as to the true composer of this specific "Haydn" octet, but regardless of who wrote it, this *Harmonie* (Partita) is a wonderful part of the wind octet repertoire. The Myslivecek octets are all comprised of three movements in the fast-slow-fast model, and the Haydn work is four movements in the form of a mini-symphony for wind octet. This is all beautifully crafted music. Stefan Dohr and Silke Schurack perform with the finest ensemble skill and display abundant virtuosity when it is required. In the Myslivecek works, it is required often, and they meet the challenge with complete mastery. It is marvelous horn playing. The whole Albert Schweitzer Oktett performs as an exceptional unit. The tightly-knit ensemble, intonation, dynamic balance, and group expression makes this a recording that anyone, wind player or not,



would be advised to add to their CD library. This outstanding performance should also be heard by any player (student, amateur, professional) who would like to hear chamber music played to this extraordinary level of precision and flair. *Calvin Smith, University of Tennessee, Knoxville (C. S.)*

Franz Danzi: Wind Quintets. Silke Schurack, horn, with the Albert Schweitzer Quintett. CPO Digital Recording cpo 999-180-2. Recorded at Furstliche Reitbahn Arolsen: March 7-9, 1993.

Contents: Franz Danzi *Quintets: op. 56, no. 1 (B-flat); op. 67, no. 3 (E-flat); op. 68, no. 2 (F).*

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



Lieder und Gesänge. Stefan Jezierski and Manfred Klier, horns, with the RIAS-Kammerchor. Harmonia Mundi 901592. Recorded: November 1995. Timing: 62:27.

Contents: Works of Johannes Brahms; includes Four Songs for Women's Choir, Two Horns, and Harp, op. 17.

Brahms! Horns! Voices! What a wonderful trio of ingredients! They are combined here in an excellent recording showing how well voices and horns can compliment each other's sound. Brahms isn't the only composer to put the human voice and the horn together, but no one did it better, as these fine examples show. The choir's tone is clear and fine sounding with excellent balance of the voices with each other. The harp fulfills the role Brahms gave it perfectly, adding color, rhythmic emphasis, and reinforced harmonies. Excellent horn playing is always present. The horns add to the moods wonderfully. Whether they lead with motifs or support the harmony, they are just right. Their sound is clear and perfectly balanced at all times. This is a first-rate record-

ing of these wonderful songs. Also included are Three Songs for Six-Part Mixed Choir, op. 42; Seven Songs for Mixed Choir, op. 62; Five Songs for Mixed Choir, op. 104; and *In Stiller Nacht*. Listen to it and enjoy the great sounds. The rest of this recording is similarly excellent. C. S.

Ludwig van Beethoven: Early Wind Music. Stefan Jezierski, Georg Schreckenberger, and Manfred Klier, horns, with wind players from the Berlin Philharmonic Orchestra. Campanella Musica Records C130083. Recorded at Sender Freies, Berlin: April 1999.

Contents: Works of Ludwig van Beethoven: includes *Quintet for Oboe, Three Horns, and Bassoon*.

This CD also includes recordings of two works for two oboes and English horn, a duet for clarinet and bassoon, and a duet for oboe and bassoon. The quintet for oboe, three horns, and bassoon is an exquisite example of Beethoven's early writing for winds. It shows his early style of composition and foreshadows the even greater things to come. The work is wonderful listening. The first movement (Allegro) is the longest movement and exhibits each instrument in a variety of ways. The horn parts have many melodic passages as well as the times when they are harmonic and rhythmic support. They are written in such a way that the three parts come across as a unit. The impression is given that this piece is functioning as a trio: oboe, horns, bassoon. However, within the horn segment of that trio, another trio exists. This is extraordinary writing that is performed in an extremely high level of virtuosity. The second movement (Adagio maestoso) is beautiful music, concise and compact. The horns have many moments of superb melodic playing. The last movement (Minuetto: Allegro) is a delightful gem, beautifully played by each performer. This recording is very fine in all respects. C. S.

Joseph Haydn: Divertimenti for Winds. Stefan Jezierski and Georg Schreckenberger, horns, with the Haydn Ensemble of Berlin. Campanella Musica Records C130069. Recorded at Sender Freies, Berlin: February 1999.

Contents: Joseph Haydn *Divertimenti* for Two Oboes, Two Horns and Two Bassoons: in F, Hob. II:15; in F, Hob. II:23; in C, Hob. II:7; in D, Hob. II:18; in G, Hob. II:3; in G, Hob. deest; in D, Hob. deest. *Divertimento* for Two Clarinets and Two Horns in C, Hob. II:14.

For all of you divertimenti fans out there, this one is for you! Whether you prefer the aliases (*Parthie, Harmonie, Harmoniemusik, Feldharmonie*, or others) a divertimento by Haydn is a divertimento by Haydn, and it makes for fun music to hear. These short instrumental suites are delightful gems. These are not lengthy or profound. They will not draw the lowest depths or the soaring heights of emotion out of you as you listen, but they will give you an hour of good music. You can sit and listen carefully to these or let them be in the background while some other activity is happening. I suggest both ways. I have. Jezierski and Schreckenberger perform beautifully as do their colleagues in the Haydn En-

semble of Berlin. This ensemble consists of members of the Berlin Philharmonic, the Berliner Staatsoper, and the Deutsches Sinfonie-Orchester. They are an excellent ensemble. The balance, blend, intonation, and style is extremely fine. They perform as a tightly-knit ensemble while letting individual voices be heard. This is a CD that will make a

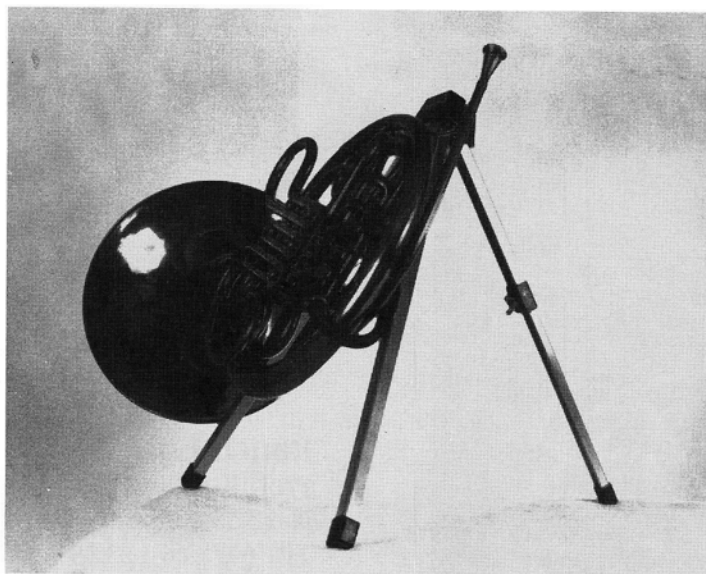
fine addition to your recordings library. Then, get five friends together and play some of these pieces. The better you get to know these divertimenti the more you will like them, I'm certain. C. S.



Farruggia's Horn Stand

**Extended for this issue only \$20.00
(tax and shipping included)**

**The Farruggia's Horn Stand is,
Very light and easily portable (foldable legs)
Adjustable, (fits all size horns)**



To order make check out to Carmen Farruggia and send to:

Farruggia's Horn Stand

4864 Tommar Drive

Fair Oaks, CA. 95628

For info: Email Carimitsu@aol.com

McCoy's Horn Library

Over 100 Exciting Works listed for Horn Solos,
Horn Ensembles, Horn in Chamber Music, Alphorn, and More!

NEW OWNER, NEW ADDRESS

Browse our online catalog
at www.mccoyshornlibrary.com

Descriptions of all our music make ordering easy.
Check out **IN THE SPOTLIGHT**
for a closer look at a selected work
from our catalog.

Call or Write for your FREE Catalog

McCoy's Horn Library

P.O. Box 907 Houston, MN 55943-0907 USA
Phone 507-896-4441 Fax 507-896-4442



March 14-18, 2001

UGA International Brass Quintet Competition and Festival

in Athens, Georgia on the campus of



The University of Georgia

Jury / Clinicians: Harvey Phillips, Fred Mills, Enrique Crespo,
Maurice Benterfa, Enrique Crespo, Allen Dean, Ron Romm, Ray Sasaki,
Dan Perantoni, Tom Bacon, Mel Jernigan & Arthur Frackenhohl.

Guest Artists: St. Louis Brass Quintet, Art of Brass Vienna,
Rhythm n' Brass (USA), German Brass, True North Brass (Canada),
Atlanta Symphony Brass, Atlanta Brassworks & the Georgia Brass.

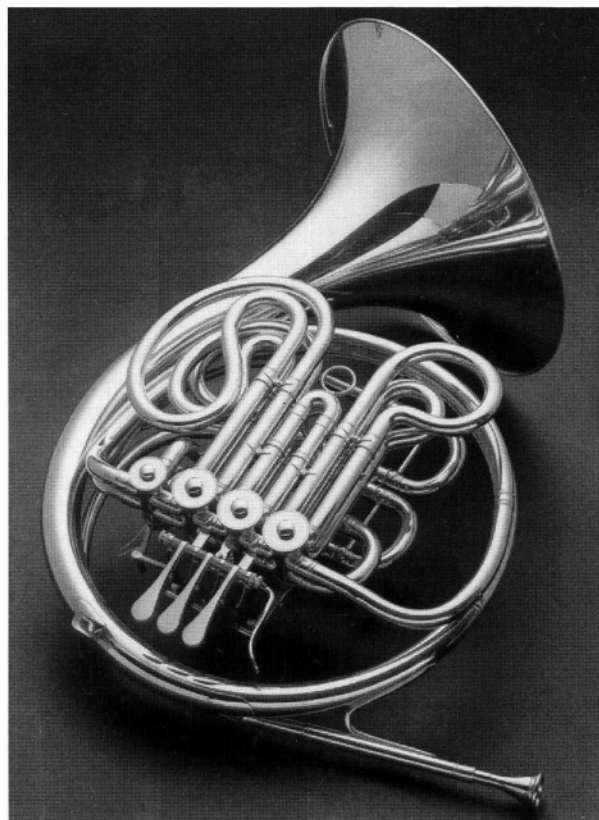
*Attend daily clinics; Compete for prizes; Showcase your
amateur or professional ensemble for critique.*

All levels of performer are welcome!

Repertoire & Registration are online at:

www.uga.edu/music/gabrass/gabrass.html

Or call (706) 542-3737



Rauch Horns

Daniel Rauch, Horn Maker

*Rauch Double Horns - hand-crafted horns in
the tradition of Carl Geyer and C.F. Schmidt*

Rauch Horns

Prof. Kohts vei 77

N-1368 Stabekk, Norway

Tlf. (47) 67121199, Fax: (47) 67121599

e-mail: norhorn@online.no

McCoy's Horns

3204 W. 44th Street

Minneapolis, MN 55410, USA

Ph. (612) 927-6021, Fax: (612) 929-6236

e-mail: mcalphorn@juno.com

Sole agent for North America



Horn Studies

MANNES

C O L L E G E O F M U S I C

Artistry & Community

FACULTY

Ranier DeIntinis, *French Horn*
 David Jolley, *French Horn*
 Philip Myers, *French Horn*
 Eric Ralske, *French Horn*
 Mel Broiles, *Trumpet*
 Chris Gekker, *Trumpet*
 Vincent Penzarella, *Trumpet*
 Robert Sullivan, *Trumpet*
 Per Brevig, *Trombone*
 David Finlayson, *Trombone*
 David Taylor, *Bass Trombone*
 Stephen Johns, *Tuba*

Chamber Music and Ensemble Faculty

Alvin Brehm
 Per Brevig
 Terry Champlin
 Ranier DeIntinis
 Timothy Eddy
 David Finlayson
 Chris Gekker
 Harris Goldsmith
 Leonard Hindell
 David Jolley
 Sue Ann Kahn
 Chin Kim
 David Krakauer
 Joel Lester
 Julius Levine
 Judith Mendenhall
 Homer Mensch
 Edna Michell
 Daniel Phillips
 Todd Phillips
 Leon Pommers
 Jim Preiss
 Peter Prosser
 Karen Ritscher
 Charles Russo
 Carl Schachter
 Ann Setzer
 Madeleine Shapiro
 Thomas Stacy
 David Taylor
 Keith Underwood
 Diane Walsh
 Nancy Wilson
 Hiroko Yajima

Orchestra

Samuel Wong,
Music Director
 David Hayes,
Associate Music Director

Ensemble-in-Residence

Areopagitica
 Chris Gekker, *Trumpet*
 David Jolley, *French Horn*
 David Taylor, *Trombone*

Wind/Brass Repertory Ensemble

Programs of Study

Bachelor of Music
 Bachelor of Science
 Undergraduate Diploma
 Master of Music
 Professional Studies
 Diploma

Scholarships are available.

Dormitory rooms are available.

For additional information write or call

Emily Taxson
 Associate Director of Admissions
 Mannes College of Music
 150 West 85th Street
 New York, N.Y. 10024
 800-292-3040 or
 212-580-0210, x246, 247

mannesadmissions@newschool.edu
 www.mannes.edu



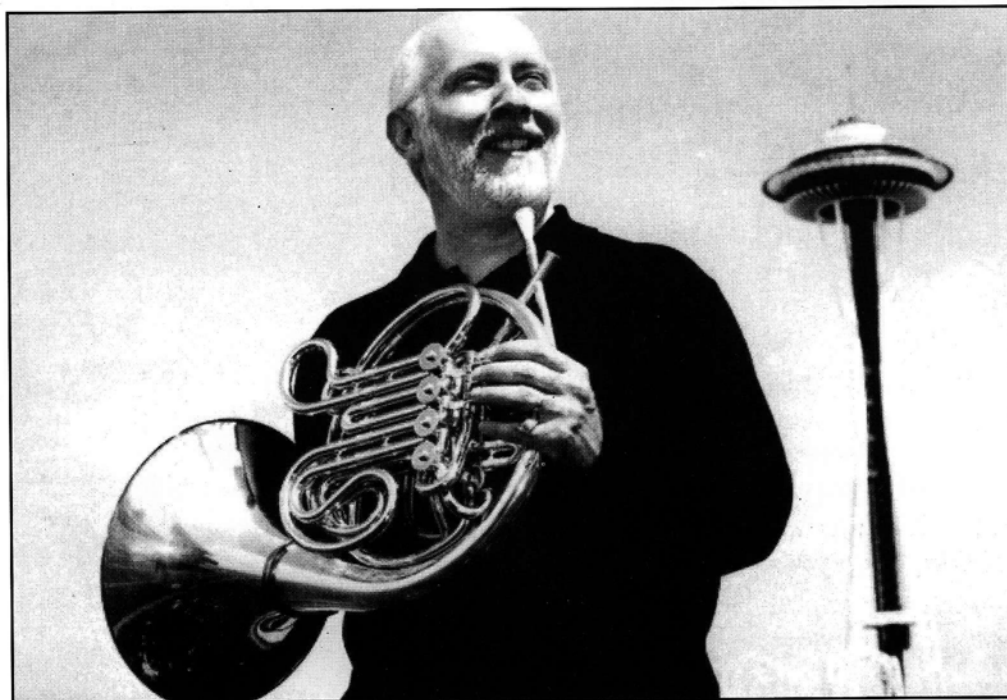
Photo: Brooke Hunjady
 Illustration: PJ Laughlin

MASTER CLASSES WITH DISTINGUISHED ARTISTS



New School University

Decision for sound



John Cerminaro performing on the FINKE Triple Horn

Test the Americus and Brendan, available as Double or Triple Horns

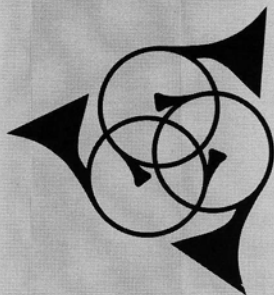
FINKE HORNS

Industriestr. 17
32602 Vlotho-Exter
Germany

Telefon +49 5228 323 · Fax +49 5228 7462

<http://members.aol.com/finkehorns>

finkehorns@aol.com



2001 IHS Scholarship Programs

Michael Hatfield, Scholarship Program Coordinator

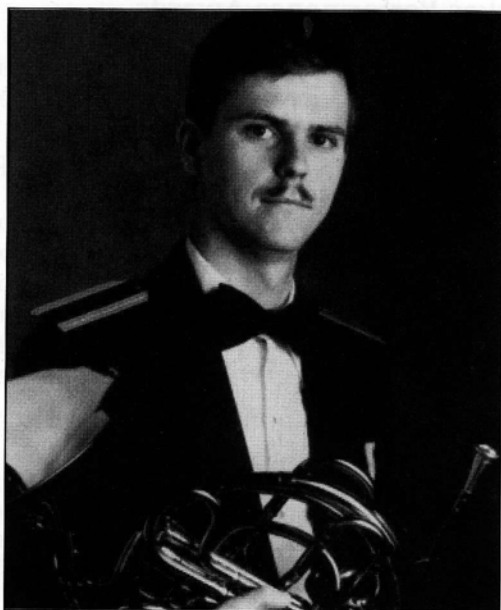
Please feel free to copy and post these guidelines

Every year the IHS sponsors four scholarship programs designed to encourage and support students of varying levels, abilities, and experience to attend and participate in the annual IHS Workshop. Each of the scholarships has different requirements, described in the paragraphs below, and interested students are encouraged to submit applications for whichever scholarships seem most appropriate for them.

All scholarship winners will be expected to attend the 2001 IHS workshop, June 4-9, at Western Michigan University in Kalamazoo, MI, and will be honored at the workshop banquet. Previous IHS scholarship award winners are ineligible to participate in the same scholarship competition again.

The Jon Hawkins Memorial Scholarship

Jon Hawkins was a Life Member of the IHS, just starting his career as a professional musician when he met his death in a traffic accident. His parents, Neil and Runa Hawkins, established this scholarship as a memorial to their son. A biography of Jon Hawkins appears on page 108 in the October 1992 issue of *The Horn Call*.



Jon Hawkins, 1965-1991

The purpose of this scholarship is to encourage the attendance of deserving, highly motivated horn students at the annual IHS workshops, where they can be intensely exposed to state-of-the-art levels of performance, pedagogy, equipment, and resources. Hornists who have not yet reached their twenty-fourth birthday by June 4, 2001, may apply for up to \$1,500 (US) to be used for the registration fee, room,

board, and travel costs to the 2001 IHS Workshop. One or two of these scholarships are available each year. The winner(s) will be selected on the basis of (1) performance ability, (2) a demonstrated need for financial aid in order to attend the upcoming workshop, and (3) personal motivation. In addition to the cash prize (awarded as a reimbursement at the workshop), the scholarship winner(s) will receive instruction from at least one workshop artist in the form of a private lesson and/or master class, give a solo performance at the international workshop, and receive an autographed copy of Werner Pelinka's *Concerto for Jon*. The International Horn Society reserves the right to cancel the competition or withhold one or more awards if, in the opinion of the judges, conditions warrant such action.

Each applicant will be asked to prepare three short essays and supply three copies of a tape recording including at least two contrasting works that represent a range of the applicant's performing abilities. The English language must be used for all written information accompanying the application. The judges for this year's competition are Kimberly A. Reese (chair), John Wates, and Ab Koster. Students who have studied with any of the judges listed above in the last five years are not eligible for this scholarship. Application forms may be obtained by writing:

Kimberly A. Reese
Dept. of Fine and Performing Arts
Elizabethtown College
One Alpha Drive
Elizabethtown, PA 17022-2298 USA

Completed applications must be received by the chair of the Hawkins Scholarship Committee no later than **March 19, 2001**. Hawkins winners are ineligible to participate in the Farkas competition.

Symposium Participant Awards

The International Horn Society is pleased to offer five Symposium Participant Awards of \$200 (US) each, to assist deserving students with financial limitations in attending the IHS Symposium (Workshop). A recorded performance is not required from applicants for this award. This year, the prize money will be used to help winners attend the workshop at Western Michigan University in Kalamazoo, MI, June 4-9, 2001, and each winner will also receive a private lesson from a member of the IHS Advisory Council at the workshop. Conditions for the awards are as follows:

1. To qualify, an applicant must:
 - a. Be a student of the horn who is no more than twenty years of age as of June 4, 2001.



- b. Write a short essay (at least one page long) describing the importance of the horn in his or her life. The English language must be used for all written information accompanying the application.
 - c. Show a financial need by including with the above mentioned page, letters from parent/guardian and teacher attesting to the applicant's interest in the horn and to his or her financial situation. NB: Parent/Guardian letter must include permission to attend the Symposium if the applicant is under the age of majority.
 - d. Include his/her name, address, and telephone number with the application.
2. Winners will be chosen on the basis of their applications and indication of financial need.
 3. Application letters with supporting material must be received no later than **April 30, 2001**.
 4. Winners will be notified by mail no later than May 15. The \$200 (US) awards will be sent directly to the workshop host and be credited to the winners to partially cover registration and/or room and board fees. If an award cannot be utilized by a winner, notice must be sent immediately to the application address.
 5. The IHS reserves the right to cancel or withhold one or more of the awards if conditions so warrant.
 6. Applications should be mailed to:

Michael Hatfield
IHS Participant Awards
School of Music
Indiana University
Bloomington, IN 47405-2200 USA

Please allow ample time for international mail delivery.

The IHS Orchestral Audition Competition/ Dorothy Frizelle Memorial Awards

Dorothy Frizelle was a member of the International Horn Society whose biography appears on page 124 of the April 1989 issue of *The Horn Call*. These awards have been established in Dorothy Frizelle's memory and to support the study of orchestral horn playing at the IHS workshops. Two awards of \$200 (US) each will be granted at the 2001 Workshop, one for the winner of the high-horn audition and one for the winner of the low-horn audition. Participants may compete in both high- and low-horn auditions. The 2001 workshop will take place at Western Michigan University in Kalamazoo, MI, June 4-9, 2001. Registration for the orchestral competition will be at the workshop.

Eligibility

1. Contestants must be under twenty-five years of age at the time of the competition and must not be under a full-time contract with a professional orchestra.
2. All contestants must be registered participants of the IHS Workshop. Current registration will be checked at the workshop.

Repertory

High horn (first horn parts unless noted):

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

Low horn (second horn parts unless noted):

Beethoven Symphony No. 3, trio
Beethoven Symphony No. 9, mvt. III, 4th horn
Mozart Symphony No. 40, trio
Shostakovich Symphony No. 5, mvt. I, reh. 17
Strauss, R. *Don Quixote*, Variations 7 & 8
Wagner Prelude to Act 3 of *Lohengrin*
Wagner Prelude to *Das Rheingold*, opening, 8th horn

Adjudication

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

The Farkas Performance Awards

Finalists for the 2001 Farkas Performance Awards will receive the opportunity to perform on a recital at the Thirty-Third Annual Horn Workshop, to be held June 4-9, 2001, at Western Michigan University in Kalamazoo, MI. Up to five winners of the preliminary competition (selected by a taped audition) will receive a refund of their 2001 workshop registration fee and \$150 (US) to help defray the cost of room and board while at the workshop. The final competition will be a live performance held at the 2001 workshop, from which two cash prize winners will be selected. The first-place winner will receive a prize of \$300 (US), the second-place winner a prize of \$200 (US).

Eligibility

This competition is open to anyone who has not reached the age of twenty-five by June 4, 2001. Proof of age will be required of all finalists.

Preliminary Audition

All applicants must submit a recorded performance of not more than thirty minutes on one side of a tape cassette (cassettes will not be returned). Application requirements are as follows:

1. The cassette must be unedited and of high quality, with the appropriate Dolby noise reduction (if any) indicated on the cassette.
2. All of the recorded works must include piano accompaniment.



3. The cassette should include the following music in the order listed:
 - A. Mozart Concerto No. 3, K. 447, first movement only (including cadenza).
 - B. Any one of the following solos:
 - Bozza *En Forêt*
 - Hindemith Sonata (1939) any two movements
 - Schumann Adagio and Allegro
 - Franz Strauss Theme and Variations, op. 13
 - Richard Strauss Horn Concerto No. 1, op. 11 (either 1st & 2nd mvts **OR** 2nd & 3rd mvts)
4. All application materials are to be mailed to the following address:

Milan Yancich
153 Highland Parkway
Rochester, NY 14620-2544
5. All applications for the 2001 Farkas Performance Awards must be received by Milan Yancich no later than **April 30, 2001**. The finalists will be informed of their selection for the workshop recital no later than May 15, 2001. Any applications received after the listed deadline or not fulfilling the repertoire requirements will be disqualified from the competition.
6. The English language must be used for all written information accompanying the application.
7. Include the following information with the cassette recording: (a) applicant's name, (b) address, (c) telephone num-

ber, (d) FAX number, if available, (e) email address, if available, (f) birth date, and (g) a list of all compositions performed on the cassette in order of their presentation.

Final Competition

Up to five applicants with the most satisfying taped performances will be chosen to perform at the 2001 Horn Workshop. The finalists will pay their own expenses to attend the workshop. (The refund of the registration fee and the \$150 (US) expense allowance will be given to each finalist during the workshop.) Music to be performed on the scholarship recital is to be chosen from the repertoire listed in items 3A and 3B above. In all cases, all movements of each composition must be prepared in case there is time for the complete works to be performed during the final competition. A half-hour rehearsal with a staff accompanist will be scheduled after the workshop begins for each finalist who does not bring his or her own accompanist.

A panel of judges composed of guest artists or Advisory Council members will select the first- and second-place cash-prize winners. The two cash-prize winners will be announced during the banquet of the 2001 workshop. All prize money will be presented to the winners during the week of the 2001 horn workshop.

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



SUBSCRIBE TO OTHER BRASS JOURNALS

Brass Bulletin

Jean-Pierre Mathez
P.O. Box 12

CH-1674 Vuarmarens, Switzerland

International Trumpet Guild Journal

Bryan Goff, Treasurer, ITG, School of Music,
Florida State University,
Tallahassee, FL 32306 USA

International Trombone Association Journal

Vern Kagarice, College of Music,
University of North Texas,
Denton, TX 76203 USA

Tubists Universal Brotherhood Association Journal

Steven Bryant, Treasurer of T.U.B.A.
School of Music, University of Texas at Austin
Austin, TX 78712 USA

Historic Brass Society Journal

Jeffrey Nussbaum, President
148 West 23rd St #2A
New York, NY 10011 USA

*Tired of playing the same old stuff?
Our books have more than enough.*

*Almost any combination of ensemble
for almost any instrument*



Solo Music
Mixed Quartets
(with strings or winds)
Brass Quartets

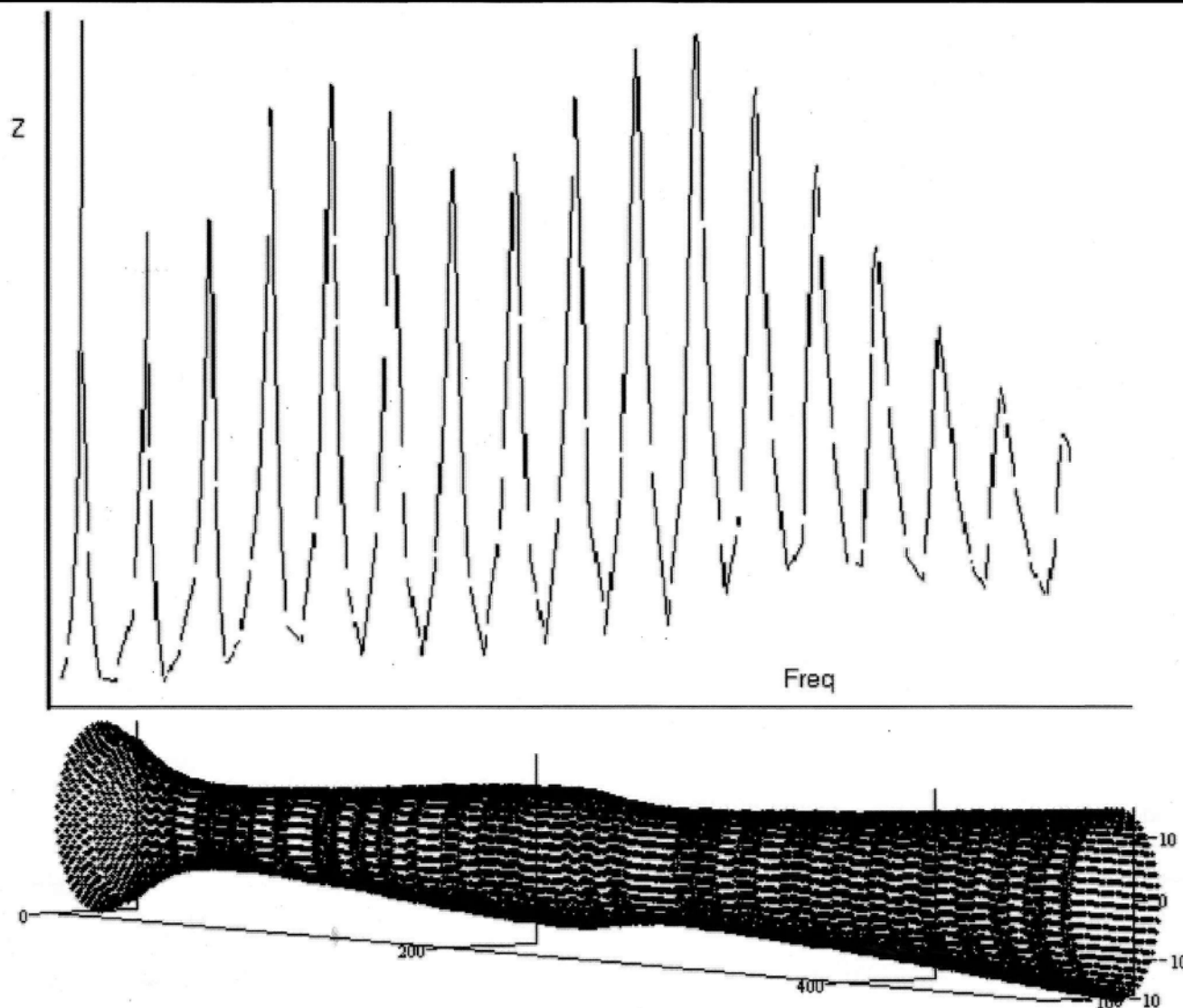
Great for teaching
or for professional use!

**Free Catalog and
Repertoire List!**
Order online

LAST RESORT MUSIC

11288 Ventura Blvd. #820, Studio City, CA 91604
(800) 762-0966 (818) 956-0088 FAX (818) 956-1521

E-MAIL lrmp@lastresortmusic.com
WEBSITE www.lastresortmusic.com



We're listening to you. Every player's dream is to own a horn that 'plays by itself'. What does that mean? Most horns amplify the energy of your lip vibrations most strongly in the mid range of the instrument, not where you need help the most; the upper and lower registers. We've finally discovered a way around this. Our new double venturi leadpipe system, partially cross-sectioned above, amplifies more strongly than any current design above and below the mid range. The graph above illustrates this phenomenon clearly. It represents a measure of impedance (Z), or 'resistance', of the open horn; the characteristic acoustic signature of any musical instrument. You can easily see the 'boost' in the amplification above and below the mid range. This is just one of many innovations available exclusively on Lawson horns.

Lawson

Forging technology into sound

P.O. Box 38, Boonsboro, Md 2171

301-733-6393 Email - 76462.1343@compuserve.com



SKIP SNEAD, RICHARD WATKINS, DAVID OHANIAN, MICHAEL THOMPSON



For more information

TransAtlantic Horn Quartet

205-348-4542

ssnead@gallalee.as.ua.edu

The TransAtlantic Horn Quartet debuted at the Royal Academy of Music in London in 1998 and has since developed a reputation as one of the premier ensembles in this genre worldwide.

Featuring

All major works from the traditional horn quartet repertoire and newly-commissioned works composed for the ensemble.

Performances can include standards from trio, duet, and solo horn literature.

Concerts, masterclasses, and full residencies are available.

Contact the TransAtlantic Horn Quartet for more information on tour dates, availability, and scheduling.



DON'T MISS A CUE!

BUY YOUR NEXT HORN AT THE WOODWIND AND BRASSWIND

4004 TECHNOLOGY DRIVE
SOUTH BEND, INDIANA 46628

219•251•3500 1 800 348 5003

The Horn Call

Back Issues Order Form

Issues available @\$3.00:

- ☐ Vol. I no. 1 (Feb. 1971)
☒ **NA** Vol. I no. 2 (May 1971)
☒ **NA** Vol. II no. 1 (Nov. 1971)
☒ **NA** Vol. II no. 2 (May 1972)
☒ **NA** Vol. III no. 1 (Nov. 1972)
☒ **NA** Vol. III no. 2 (May 1973)
☐ Vol. IV no. 1 (Autumn 1973)
☒ **NA** Vol. IV no. 2 (Spring 1974)
☐ Vol. V no. 1 (Autumn 1974)
☐ Vol. V no. 2 (Spring 1975)
☒ **NA** Vol. VI no. 1 (Nov. 1975)
☒ **NA** Vol. VI no. 2 (May 1976)
☐ Vol. VII no. 1 (Nov. 1976)
☐ Vol. VII no. 2 (May 1977)
☒ **NA** Vol. VIII no. 1 (Nov. 1977)
☐ Vol. VIII no. 2 (May 1978)
☐ Vol. IX no. 1 (Nov. 1978)
☐ Vol. IX no. 2 (Apr. 1979)
☐ Vol. X no. 1 (Oct. 1979)
☐ Vol. X no. 2 (Apr. 1980)
☐ Vol. XI no. 1 (Oct. 1980)
☐ Vol. XI no. 2 (Apr. 1981)
☐ Vol. XII no. 1 (Oct. 1981)
☐ Vol. XII no. 2 (Apr. 1982)
☐ Vol. XIII no. 1 (Oct. 1982)
☐ Vol. XIII no. 2 (Apr. 1983)

Issues available @\$10.00:

- ☐ Vol. XIV no. 1 (Oct. 1983)
☐ Vol. XIV no. 2 (Apr. 1984)
☐ Vol. XV no. 1 (Oct. 1984)
☐ Vol. XV no. 2 (Apr. 1985)
☐ Vol. XVI no. 1 (Oct. 1985)
☐ Vol. XVI no. 2 (Apr. 1986)
☐ Vol. XVII no. 1 (Oct. 1986)
☐ Vol. XVII no. 2 (Apr. 1987)
☐ Vol. XVIII no. 1 (Oct. 1987)
☐ Vol. XVIII no. 2 (Apr. 1988)
☐ Vol. XIX no. 1 (Oct. 1988)
☐ Vol. XIX no. 2 (Apr. 1989)
☐ Vol. XX no. 1 (Oct. 1989)
☐ Vol. XX no. 2 (Apr. 1990)
☐ Vol. XXI no. 1 (Oct. 1990)
☐ Vol. XXI no. 2 (Apr. 1991)
☐ Vol. XXII no. 1 (Oct. 1991)
☐ Vol. XXII no. 2 (Apr. 1992)
☐ Vol. XXIII no. 1 (Oct. 1992)
☐ Vol. XXIII no. 2 (Apr. 1993)
☐ Vol. XXIV no. 1 (Nov. 1993)
☐ Vol. XXIV no. 2 (Feb. 1994)
☐ Vol. XXIV no. 3 (May 1994)
☐ Vol. XXV no. 1 (Nov. 1994)
☐ Vol. XXV no. 2 (Feb. 1995)
☐ Vol. XXV no. 3 (May 1995)
☐ Vol. XXVI no. 1 (Nov. 1995)
☐ Vol. XXVI no. 2 (Feb. 1996)
☐ Vol. XXVI no. 3 (May 1996)

Issues available @\$10.00:

- ☐ Vol. XXVII no. 1 (Nov. 1996)
☒ **NA** Vol. XXVII no. 2 (Feb. 1997)
☐ Vol. XXVII no. 3 (May 1997)
☐ Vol. XXVIII no. 1 (Nov. 1997)
☐ Vol. XXVIII no. 2 (Feb. 1998)
☐ Vol. XXVIII no. 3 (May 1998)
☐ Vol. XXVIII no. 4 (Aug. 1998)
☐ Vol. XXIX no. 1 (Nov. 1998)
☒ **NA** Vol. XXIX no. 2 (Feb. 1999)
☐ Vol. XXIX no. 3 (May 1999)
☐ Vol. XXIX no. 4 (Aug. 1999)
☐ Vol. XXX no. 1 (Nov. 1999)
☐ Vol. XXX no. 2 (Feb. 2000)
☐ Vol. XXX no. 3 (May 2000)
☐ Vol. XXX no. 4 (Aug. 2000)
☐ Vol. XXXI no. 1 (Nov. 2000)
☐ Special Archive Issue (1986)
☐ Annual no. 1 (1989)
☐ Annual no. 2 (1990)
☐ Annual no. 3 (1991)
☐ Annual no. 4 (1992)
☐ Annual no. 5 (1993)
☐ Annual no. 6 (1994)
☐ Annual no. 7 (1995)
☐ Annual no. 8 (1996)
☐ Annual no. 9 (1997)

Amount Enclosed \$ _____

Surface postage included: add \$3.00 per issue for overseas air mail. Photocopy and send this order form with payment to the International Horn Society in US funds, international money order, purchase/requisition order, or Visa/Mastercard to:

Jeffrey Snedeker
 Editor, *The Horn Call*
 Department of Music
 Central Washington University
 400 E. 8th Avenue
 Ellensburg, WA 98926 USA

Name _____

Address _____

City _____

State _____ Postal Code _____

Country _____

Tel _____

VISA/Mastercard # _____ Exp: _____

An index to the contents of all issues of *The Horn Call* can be found on the
 IHS Website: www.hornsociety.org (click on FEATURES)

Index of Advertisers

AAIIRR Power Acousticoils	49	33rd International Horn Symposium	9, 10, 11
Gebr Alexander Mainz	Outside Back Cover	International Musical Suppliers, Inc.	55
Altieri Instrument Bags	30	International Philip Jones Competition	56
American Brass Quintet	31	IVASI	14
American Horn Competition	12	M. Jiracek & Sons	53
ARS/KONCERT Brno s.r.o.	50	Join the International Horn Society	6
Atkinson Brass & Company	63	Jupiter Band Instruments, Inc.	31
Baldwin-Wallace College	46	Kalison SAS di Benicchio & C.	53
Baylor University	50	Robert King Music Sales Inc.	58
The BERP	62	Last Resort Music Publishing, Inc.	83
Kendall Betts Horn Camp	30	Lawrence University	60
Birdalone Music	14	Lawson Brass Instruments Inc.	84
The Boston Conservatory	42	G. LeBlanc Corporation	16
Bowdoin Summer Music Festival	50	S.W. Lewis Orchestral Horns	Inside Front Cover
Brass Arts Unlimited	59	Mamco Musical Accessory	65, 72
Brass Bulletin/Editions BIM	56	Mannes College of Music	79
Brass Journals	83	McCoy's Horn Library	78
Cala Records	64	McCoy's Horns USA	78
Canadian Brass	41	Norfolk Chamber Music Festival	65
Chestnut Brass	47	Osmun Brass Instruments	15
Chicago Musical College	41	Dieter Otto Metallblasinstrumentenbau	71
Classified Advertising	6, 72	Paxman Musical Instruments	32
Clebsch Strap	47	Rocky Mountain Alphorns	58
Conn/UMI	13	San Francisco Conservatory of Music	48
Crescent Park Music Publications	41	Ralph Sauer	65
Crystal Records, Inc.	12	Engelbert Schmid GmbH	66
DePaul University School of Music	44	Richard Seraphinoff	66
Le Domaine Forget Music and Dance Academy	47	Solid Brass Music Company	49
Duquesne University	42	Spaeth/Schmid Blechbläsernoten	44
Emerson Horn Editions	12	TAP Music Sales	58
Farruggia's Horn Stand	77	TransAtlantic Horn Quartet	69, 85
Ferree's Tools	56	TrumCor	Inside Back Cover
Finke Horns	80	University of Cincinnati	64
Hip-Bone Music, Inc.	29	University of Georgia	78
IHS Back Issues	86	US Army Band	6
IHS Manuscript Press	70	Chuck Ward Brass Instrument Repair	56
IHS/Meir Rimom Commissioning Assistance Program	65	Wehr's Music House	49
IHS Sales Items	43	Andrew Will Recording	50
IHS Tuckwell Book	8	Wind Music, Inc.	30, 54
Indiana University School of Music	27, 71	WindSong Press	49
		The Woodwind & The Brasswind	85

Advertising Information

Deadlines for advertisements in *The Horn Call* are September 1 (November issue), December 1 (February issue), March 1 (May issue), and June 1 (August issue). For complete information regarding advertisement reservation forms, mechanical requirements, billing, discounts, and circulation, see the IHS website: www.hornsociety.org (click on "The Horn Call," then "Advertising") or contact:

Paul Austin, IHS Advertising Agent

P.O. Box 6371 • Grand Rapids, MI 49516-6371 USA • Telephone 616-475-5919 • Fax 616-241-1215 • Email: HornCallAd@aol.com

Out the Bell...

Okay, I admit it, I collect Horn cards. I know I am not the only one in the world, but I just can't help it—I even buy cards for myself to add to my collection. Each year, usually around Christmas, I receive some more, some new, some familiar, some just a re-working of a previous design. Rotary valves, piston valves, no valves; real or rendered; postcards or greeting cards; still-life or action shots; faithful to actual construction or fascinating slide/tubing configurations; it doesn't matter to me, I like them all! Here are some of my favorites. How about sending pictures of your interesting horn collections? *Jeff Snedeker*



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...





Horn Mutes for the Discerning Professional

TrumCor mutes are carefully hand-crafted with wood and a specially formulated resonant fiber material. They create a muted tone that is vibrant, warm and responsive. These mutes are durable, and the wide selection of sizes ensures a proper fit and excellent intonation. TrumCor mutes produce a beautiful sound, and at the same time preserve the unique timbre of the horn in all registers and at all dynamics.



Stealth #4 & #5

Simply the best practice mute available, the Stealth is a must for hotel rooms and late night practicing. Pitch and articulation are excellent. The Stealth comes in two sizes, the #5 and the slightly smaller #4.

#45

While having a shape and feel similar to a "Rittich" style mute, the #45 retains the warm sound associated with a TrumCor mute.

#44

With a relatively open muted sound, the #44 is capable of tremendous dynamic contrasts. It is exceptionally responsive in all registers.

#24

Designed and shaped for large bore horns, especially the Conn 8-D, the #24 is in essence an elongated #5.

Tri-Stop

A remarkably versatile stopping mute that plays well in tune with a great sound, the Tri-Stop comes with three interchangeable bell flares, each uniquely sized to accommodate repertoire, register and volume needs.

#4 & #5

Patterned after the famous "DePolis" mute, the #5 sounds especially good in the upper register. The #4, made for narrow bore horns, is a slightly smaller version of the #5.

The TrumCor Tri-Stop horn mute is priced at \$100. All other horn mutes are priced at \$90.
Shipping & handling - \$6 within the continental US.

Owners Richard Giangiulio and Greg Hustis invite you to call or write for more information on their full line of trumpet, horn, trombone, euphonium and tuba mutes.
Visit our web site and on-line store at www.trumcor.com

TrumCor • 3456 Mockingbird Lane • Dallas, TX 75205
telephone: 214/521-0634 • fax: 214/521-1174 • e-mail: trumcor@aol.com



since 1782

absolute competence.



model 103