



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



## Journal of the International Horn Society

Volume XXXI, No. 3, May 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: Radek Baborák receives special "treatment" on our cover and in an interview with Assja Metzger (see page 41).

## **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

## 2000-2001 **Advisory Council**

Nancy Jordan Fako, Freelance Performer and Teacher, Chicago 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**

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

**Past Presidents** 

## **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

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 Kihslinger

Coordinator of Regional Workshops

Catherine Roche-Wallace

Membership Development and Retention Coordinator

Karen Robertson Smith

Coordinator, IHS Composition Contest

Kristin Thelander

IA

Coordinator, IHS Thesis Lending Library

## Membership Coordinators and Area Reps

Asia: Soichiro Ohno, Coordinator

Europe: Frøydis Ree Wekre, Coordinator

Canada: George E. Lloyd, Coordinator

Ontario: John Kowalchuk

Western Canada: John Brisbin

Atlantic Canada: Kjellrun Hestekin

USA: Mary Bartholomew, Coordinator AL Dorrie Nutt

NE Jack Snider AK Dan Hevnen NV Bill Bernatis AZ Barbara Chinworth NH OPEN

AR Caroline Kinsey NJ George Napuda NM Nancy Joy (northern)Larry Osborne CA

NY John Ericson NYC Tony Cecere CA (southern) John Petring CO Devon Park CT Sue Spaulding NYC Jeffery Lang

DE Joe Naff NYC Katherine Canfield DC Tobi Cisin NC Leland Bartholomew

Michelle Stebleton ND OPEN

GA Jean Martin OH Kristen TenWolde HI Michiko Singh OK Eldon Matlick

OR Jane Schrepping ID Robert Dickow ILPaul Navarro April Strong PA IN

Fred Ehnes PR **OPEN** Jeffrey Agrell RI **OPEN** 

KS Terrisa Ziek Wilbert K. Kimple SC KY David Elliott Gary L. Reeves SD

LA Kristine Coreil TN Arthur LaBar

TX Peggy DeMers UT Larry Lowe ME Barbara Burt MD Tobi Cisin

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 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 is multaneously 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

©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.]

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

Volume XXXI, No. 3

Dunn the Dditon

May 2001

## **Contents**

From the Eattor	4
President's Corner	5
Correspondence	
HICAI DULL DULL DULL	177
IHS News and Reports Heather Pettit, editor	
2000 Harold Meek Memorial Award	
A Long-Awaited Horn Concerto from György Ligeti by Virginia Thompson	
In Memoriam: Helen Kotas Hirsch and The Sound of the Horn by Randall E. Faust	35
Feature Articles	
	11
An Interview with Radek Baborák <i>by Assja Metzger</i> "Alphorn" <i>by Béla Bartók</i>	41
Alphorn by Bela Bartok	4/
There is Life after Music School: Three Stories compiled by Marilyn Kloss	51
A Visit to Pesaro by Edmond Leloir	57
$\sim$ $(X_{\triangleright})$	
Clinics	
The Electronic Hornist by Ron Boerger	63
The Electronic Hornist by Ron Boerger  Technique Tips: Quick Study by Jeffrey Agrell  Playing the Descant Horn by John Ericson	67
Playing the Descant Horn by John Ericson	69
Musical Enrichment Programs for Public Schools: A Guideline by Don Abernathy	73
Brahms' Second Piano Concerto (Revisited) by Philip Farkas, R. I. P	77
Reviews	
	01
Book and Music Reviews William Scharnberg, editor	
Recordings Reviews John Dressler, editor	85
Out the Bell: Modern Academics?	96

## 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 Fel: 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:

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,

First, let me thank so many of you that have voluntarily added to my collection of horn cards. What nice surprises have been arriving! Thanks so much for feeding my habit! Second, Jackie Brooks was so pleased at the response to her watercolor "Horn and Chair" which appeared on our February cover, that she is seriously considering producing a limited edition print of it and offering it for sale. If you are at all interested, please encourage Jackie by contacting her directly at <br/>brooksgal@brooksgal.seanet.com>. Glad so many of you liked it!

Third, please remember to send forwarding address information to our ever-vigilant Heidi Vogel in a timely manner. Too often, we put it off expecting a) to get around to it sometime soon, or b) that the Post Office will contact Heidi to let her know. Unfortunately, the Post Office does not work pro-actively—it is not up to them to let everyone who needs to know what your new address is. They just forward what they receive until the time limit expires. When we put "Address Service Requested" on the envelope, it means we are actually paying the US Postal Service to let us know, and usually they do, but here's the rub: if they don't have a current forwarding address, they send us the notice (for a fee) but throw your copy away—it would cost us almost three times the normal postage to have it all returned. Thus, we stand to lose a fair amount of money in required fees, in postage for re-sending your *Horn Call*, and in having to produce more extras to account for those that "disappear." So, please do Heidi and the Society a favor and send your new address as soon as you know it.

We have another very interesting issue this time—lots of short, quick-and-to-the-point articles that cover a surprising range of topics. Check out the number of clinics this time, including a new series on Technical Tips by Jeff Agrell (Welcome back to *The Horn Call*, Jeff!). Also, notice the very interesting article on the alphorn in Eastern Europe by none other than Béla Bartók! This article was recommended for reprinting by William Klingelhoffer, and I am so glad he did. You will also have the opportunity to learn more about Helen Kotas Hirsch, Radek Baborák, and three people who found their way to careers in engineering after studying the horn quite seriously. It is all pretty inspirational and really makes me want to practice. Speaking of which...

Wishing you good chops,



**Guidelines for Contributors:** The Horn Call is published quarterly in November, February, May and August. Submission deadlines for articles are September 1, December 1, March 1, and June 1. Submission deadlines for IHS News items are September 10, December 10, March 10, and June 10. Inquiries and materials intended for The Horn Call should be directed to the Editor or the appropriate Contributing Editor. Inquiries and materials intended for IHS News should be directed to the News Editor.

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,

One of the IHS's most important and unique initiatives is the **Friendship Project**, formerly the North/East/West/South (NEWS) Project, which provides IHS memberships to hornists in countries where economic conditions or currency restrictions make regular membership impossible. This project reaches out very directly to individual musicians who are driven by their intellectual curiosity, their thirst for knowledge and communication, and their passion for music to seek the fellowship of musicians outside of their own worlds. The society benefits from their participation: those of us in the rest of the world are gently reminded—in ways to which we relate very easily—to be thankful for the quality of our daily and musical lives. The Friendship Project currently supports members from seven different countries that would not otherwise be represented in the IHS.

While the Friendship Project is definitely one of our most worthwhile programs, it is also one of our most expensive. As we face the future costs of keeping the society vital (i. e., increasing operational expenses and new initiatives), I believe we need to ensure the continued success and appropriate expansion of the Friendship Project. Therefore, on behalf of the IHS Advisory Council, I am launching a campaign to establish a special Friendship Project Endowed Account. Up to this point, only a few individuals have generously donated to the Friendship Project, and the remainder of the costs have been paid out of funds that support *all* of the society's activities, except for the IHS Scholarships, which are appropriately supported by separate endowed accounts.

According to my estimates and projections, if every current member (other than Friendship members and libraries) donated \$25 to the Friendship Project Endowed Account, the Friendship Project would have complete and secure funding for the future. Of course, I realize that \$25 is probably not possible for every current member, but I believe that amount illustrates that this campaign is a very realistic one. The account could be established (but not endowed) if every Life Member donated \$35—the cost of the annual dues that many of us old-timers haven't paid for perhaps a number of years. Obviously, lesser donations would certainly add up, and greater ones would make more of a difference to the new endowed account than they did to the original project fund. For US taxpayers, such a contribution would be tax-deductible.

Please donate what you can to the Friendship Project Endowed Account. Your contribution, payable to the "International Horn Society" by US check, by international money order in US funds, or by Visa/Mastercard, should be submitted to IHS Executive Secretary Heidi Vogel. Be sure to indicate that your donation is for the Friendship Project.

I sincerely hope that you will support this campaign so that this endowed account can be established before the end of this year and well on its way to endowment when the next IHS President takes office in August 2002. Please help us to be as International as we can be.

Best wishes for all of your listening and practicing.

CORdially Yours,

# PULLIP JONES BRASS ENSEMBLE The Philip Jones Brass Ensemble represents the pinnacle of the position in the position of the p

The Philip Jones Brass Ensemble represents the pinnacle of brass playing in the 20<sup>th</sup> century. Marked by virtuosity, elegance, style and no lack of humor, PJBE became the touchstone for excellence in brass performance. Now Decca Records has compiled on a **specially priced 2 compact disc set**, the greatest moments from their long distinguished career.

The package includes PJBE's landmark recordings of the Arnold *Quintet*, Bozza *Sonatine* and Ewald *Quintet No.* 1 as well as their now-famous arrangement of Mussorgsky's *Pictures at an Exhibition*. Not to be missed, these recordings have been out of print for some time!

This jam-packed compilation also includes Renaissance transcriptions, popular rags, fanfares and virtuosic showpieces – most notably tuba virtuoso John Fletcher in his incredible arrangements of Tchaikovsky's Waltz from Sleeping Beauty and Mozart's Eine kleine Nachtmusik. Over 21/2 hours of the greatest brass playing ever recorded!

The booklet features rare photos, an essay on the group, an overview of their work and a special listing of every musician that ever played with PJBE.

Discover an indispensable part of recording history and brass playing at its finest, an excellent addition to anyone's collection.



289 467 746-2

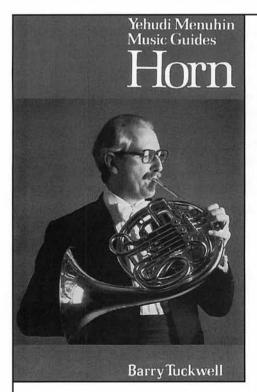
TOWER
RECORDS - VIDEO - BOOKS

In stores now!

Order by Phone: 1800-ASK-TOWER



© 2001 Universal Classics Group, a Division of UMG Recordings, Inc. www.universalclassics.com



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

# Correspondence



#### More on Beta-Blockers

Dear Editor:

With unswerving affection for Erich Penzel's wit and Christopher Leuba's wisdom, may I please utter a peep of objection to their condemnation of "beta-blockers" (Penzel, interview, November 2000; Leuba, letter, February 2001).

I, too, speak as one who has had a long performing career without the benefit of beta-blockers (due to a tendency towards asthma), yet many of my friends, colleagues, and students rely on propranolol (Inderal TM) for severe anxiety—and it is a reliable helper for them, no more a crutch than a dose of aspirin is to a severe headache. And mark this: Today's music business is a headache. To those of us lucky enough to remember better times, it is a *heartache* as well. No wonder we need a mild heart remedy in our first aid kits.

Before the advent of beta-blockers, I recall the chronic suffering of so many musicians who eventually fell prey to alcoholism or drug addiction because they could not withstand the accumulated stresses of the performance life— a life which Mr. Leuba himself has referrred to as "ultimately an unhappy occupation."

Today's horn students have to look forward to levels of competition, cut-throat auditions, and on-the-job miseries previously unknown. I would not dream of discouraging them from trying to compete on a level playing field against others already using Inderal, much less deny them that benefit during a crisis.

Let's be reasonable. Investigate every alternative, use any mind system that works, but don't expect all performers to be able to keep the faith second by second. It reduces the issue to guts over talent. I wonder if anyone has done any studies on the long term effects of excess adrenalin use, which people like myself have been unable to avoid for decades as it crashed through our best prayers seconds before critical solos and lasted with us deep into the sleepless night.

John Cerminaro Seattle, Washington



## Helen Kotas Hirsch

Dear Editor:

Thank you for the continuing great publication of *The Horn Call*. I look forward to every issue.

The most recent issue contained an article In Memoriam of Herb Spencer. We will all remember Herb's energetic per-

formances and good humor. I will never forget performing a duet with Herb at the 1987 Southeast Horn Workshop. Challenging as it was, performing on the recital was the easy part for Herb; the difficult part was walking out on stage! Earlier that week, Herb had broken his leg in a motorcycle accident. Nevertheless, Herb attended the workshop and performed the recital—cast, crutches and all!

You also included a copy of the *Chicago Tribune* Obituary of Helen Kotas Hirsch. There is a substantial amount of information in the obituary. However, one item needs correction. *Le Son du Cor* was composed by Arne Oldberg, not Harry John Brown as published in the *Tribune*. Mr. Brown was the conductor at the first performances.

In addition, I am sending a short article with my memories of Helen Kotas Hirsch. Through the good fortune of my wife's employment at the Sherwood Conservatory of Music, I had the unique opportunity to study with Helen. I was blessed by the experience in many ways.

We all must thank Christopher Leuba for his 1995 Horn Call article "Helen Kotas: An Appreciation." In his article, he cites the interview by Frank Monnelly from the Chicago Symphony Archives Oral History Project. This document—as well as others at the Rosenthal Archives of the Chicago Symphony—were helpful in confirming details of stories Helen had told me in lessons. Let us hope that there will be many more articles about her.

CORdially,

Randall E. Faust Macomb, Illinois

Dear Editor,

Although every effort was made to supply *Chicago Tribune* staff writer James Janega with accurate information for his obituary of Helen Kotas Hirsch, reprinted in the February 2001 issue of *The Horn Call*, a number of errors ensued. A few days after Helen's passing, I received a telephone call from Brenda Nelson-Strauss, Archivist of the Chicago Symphony Orchestra, asking if I would send her some information regarding Helen's career which she would then include with a packet of material from the Archives to be sent to Mr. Janega. This I did, and a day or so later Mr. Janega telephoned me and we talked at length about that information. In spite of all the preparation, the obituary did not appear entirely factual. Following are a number of corrections as well as additions.

The accident and the Chicago Symphony Reunion occurred on Saturday, October 28, not the 27th. Helen's audi-

# Correspondence

tion for Reiner (and principal hornist Wendell Hoss) in Pittsburgh was in 1941, not 1940. Frederick Stock had brought her into the Chicago Symphony as a regular extra horn for the orchestra for the orchestra's 50th season, 1940-41, although she was not under contract. The official orchestra photograph for that season shows Helen sitting at the end of the section as a 6th horn. Following her successful audition for third horn in Pittsburgh, Stock auditioned her for the principal horn position in Chicago, the vacancy caused by Philip Farkas going to the Cleveland Orchestra. She was offered the job, but then faced a problem with the Pittsburgh contract. Stock contacted Reiner about the situation and it was decided that if a suitable replacement for Helen could be found, she would be released from her commitment. A fine replacement was indeed found: James Chambers, who went on to play principal horn in the Philadelphia Orchestra during the war years and then in the New York Philharmonic, 1946-69.

The one woman principal in Chicago prior to Kotas was Margaretha Wunderle, principal harpist, 1900-03. The present principal harpist of the orchestra is Sarah Bullen, not Bulling. Just for clarity, Helen was principal horn of the Lyric Opera of Chicago, 1954-59, and then third horn, 1960-65. She premiered *Le Son du Cor* by Arne Oldberg, not Harry John Brown, on November 28, 1953, with the Tri-City Symphony in Davenport, Iowa. Brown was the conductor. And finally, Mr. Janega must have misunderstood Ethel Merker's connection with the Chicago Symphony because she is not a retired member of the orchestra. Although Ethel served the CSO well through many years as an extra or substitute hornist, she was never a regular contracted member of that organization.

Norman Schweikert Chicago Symphony Orchestra (retired) Washington Island, Wisconsin



#### **Corrections**

Dear Editor,

Some corrections and additions are in order regarding my article, "Music for Oboe, Horn, and Piano Trio," which appeared in the February issue of *The Horn Call*. First of all, the two Duvernoy Trios are available through Pizka Editions (which now carries all of KaWe's publications for horn). They can be found on the website <www.hpizka.de/chamber.htm> and are listed at 7 Eurodollars (Trio No. 1) and 8 Eurodollars (Trio No. 2), respectively. Apologies to Hans Pizka for the original oversight, and kudos to him for making these appealing pieces readily available once more!

A reader pointed out that the URL given for accessing the WorldCat database is no longer correct. The correct URL is <www.lib.muohio.edu/research/catalogs.html>. However, from this page one needs a password to log on to search the database. Individuals who have web access through a university system will likely have a link through their library's web page to WorldCat. Others should check with their local university or public library to see about obtaining a password for the above site.

Since this article went to print, I have found another piece for oboe, horn, and piano trio. The information is as follows:

## **Peter Jona Korn** (1922-1998)

Bei Nacht im Dorf der Wächter rief, op. 63 (1977)
One movement; 8:00; oboe b—d#"'; horn f#—g#". "Rhapsody after a poem by Eduard Mörike." Musikedition Nymphenburg; out of print; available through Interlibrary Loan.

German-born Korn went to boarding school in England during the 1930s, where he heard the music of Elgar and Vaughan Williams. He studied music in Jerusalem and Los Angeles, including Arnold Schoenberg among his teachers. He eventually returned to Germany and was Director of the Richard Strauss Conservatory in Munich and Vice President of the German Federation of Composers. This piece is dedicated to the memory of Benjamin Britten in honor of the Serenade for Tenor, Horn, and Strings, which Korn calls "the last great romantic work for horn." Bei Nacht is highly sectional, although unified by several "calling" motives, as suggested by the title. The harmonic language is extremely chromatic, to the point of being without a clear key area much of the time. The writing for the oboe and horn is challenging but mostly idiomatic.

Cynthia Carr Newark, Delaware

Dear Sir,

We enjoyed your article [review] about our *CD Musique Francaise pour Cor et Piano* very much. Nevertheless there has been a mistake concerning our e-mail address. Our real address is: order@lutecia.net. Your readers can also visit our Internet site <www.lutecia.net> and order the CDs there. We would really appreciate if you could publish this in your next edition.

Sincerely yours, Isabelle Queinnec Sales manager, Lutecia





## 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



Mailing Addres	s
Country	Date of Birth if under 21
Telephone	Email
Symposium	Registration Fees
91 - 125 ·	\$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)
<u></u>	\$60: daily registration. Indicate dates attending:
<u> </u>	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 e received by May 29, 2001 to guarantee availability of campus housing.)
Double Occupa	ncy. Gender:Name of roommate:
	\$17.00 per person per night. Dates required:
-	_ \$102.00 June 4–9
Single Occupan	cy. Gender:
	\$22.00 per person per night. Dates required:
	_ \$132.00 June 4–9
Campus Din	•
Cumpus Din	ning
	\$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 P	\$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 P	<ul> <li>\$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.)</li> <li>ayment</li> <li>Check or US money order enclosed, made payable to WMU School of Music</li> </ul>
Method of P	<ul> <li>\$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.)</li> <li>ayment</li> <li>Check or US money order enclosed, made payable to WMU School of Music</li> </ul>
Method of P \$ \$	<ul> <li>\$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.)</li> <li>ayment</li> <li>Check or US money order enclosed, made payable to WMU School of Music</li> <li>Credit Card</li> </ul>

## **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 Karl Pituch, Detroit Symphony Orchestra

Sibylle Mahni, Frankfurt Opera 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 \$105.00 per room 5425 W. Michigan \$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.

# EXTRAORDINARY CHOICE.



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





# **Got music?**

Emerson Horn Editions does.

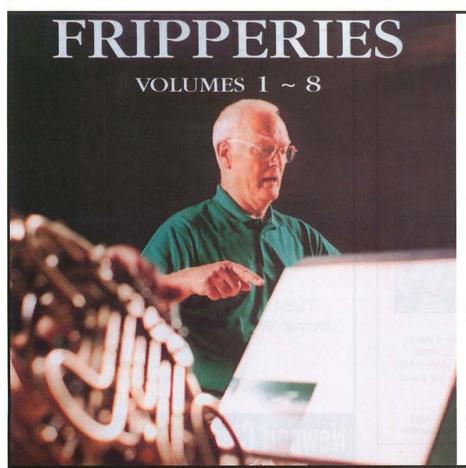
Emerson Horn Editions is dedicated to expanding the Horn repertoire by providing original Horn music, transcriptions and special arrangements for the student, enthusiast and professional Hornist.

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



Performed by:

Wallace Easter Timothy Schwartz Calvin Smith Jeffrey Snedeker

Available from:

THE HORNISTS 'NEST P.O. Box 253 Buffalo, NY 14226-0253

Email:

lowell.shaw@worldnet.att.net

CD, including worldwide postage and handling: \$17.00 (US funds)

## **HORN RECORDINGS**

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

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

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





FRØYDIS REE WEKRE, President, Intl Horn Society. CD377: Chabrier; Tomasi, Danse Profane & Danse Corse; Cherubini; Schumann, Adagio & Allegro; Saint-Saens; Sinigaglia, Song & Humoreske; Cui.

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

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

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

CD373: Rheinberger & Ries Horn Sonatas; Strauss Andante. "finesse of a fine lieder singer" SF Chronicle

CD670: Hindemith, Sonata in Eb; Persichetti, Parable for Solo Horn; Musgrave, Music for Horn & Piano; Hamilton, Sonata Notturna; Hill, Character Pieces, etc.





GREGORY HUSTIS, principal, Dallas Symphony

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

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

MEIR RIMON, formerly principal, Israel Philharmonic

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

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

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





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

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

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

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

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



#### 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

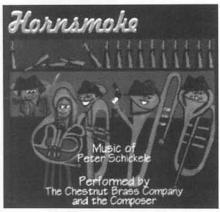
### **CRYSTAL ® RECORDS**

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

# THE CHESTNUT BRASS COMPANY

"first rate" Fanfare '97

www.chestn utbr ass.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

## CHESTNUT BRASS COMPANY BRAZEN CARTOGRAPHIES



New Music For Brass by:
RICHARD WERNICK, LESLIE BASSETT,
ERIC STOKES, TIMOTHY GREATBATCH
ADDITION & JAN KRZYWICKI

Albany CD number: TROY233

**Newport Classic • Sony • Albany** 

# Are you serious about your horn?

So are we.

Aléxander Paxman Schmid Yamaha Horns

Screw Bell Conversions Rotary Valve Rebuilding

Marcus Bonna Cases Accessories Used Horns

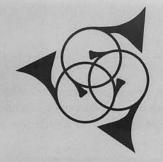


Osmun Music 5 Forest St. Arlington, MA 02476

Phone 781.646.5756 Toll Free 800.223.7846

www.osmun.com





# **IHS News and Reports**

Heather Pettit, Editor

## News

Norwegian horn player **Karl Kramer** (currently living in New York) performed Wolfgang Plagge's three Sonatas for horn and piano—with the composer at the piano—on a tour of the southeastern USA this past November. To end the program, Mr. Plagge presented a new piece he had composed, *RAGA* for two horns and piano. At each stop, the duo was joined by resident players and teachers, including **Jean Martin**, **Skip Snead**, **Michelle Stebleton**, **Neil Goodwin**, and **Daniel Grabois**. Mr. Plagge's Sonatas were all written for Frøydis Ree Wekre.

John MacDonald will again be on the Horn Faculty at this year's Advanced Music Studies Program at the Orford Arts Centre (August 6-19). Contact <www3.sympatico.ca/arts.orford> for further information.

On December 4, 2000, **Timothy Thompson** performed as soloist with the University of Arkansas Wind Symphony in the premiere performance of his own composition, *Concerto for Horn and Wind Symphony*. Beginning as concerto for horn and orchestra, this work was originally written in 1978 and revised and edited for the 2000 performance. The December performance was followed on January 29, 2001, by a faculty recital including works by Beethoven, Borodin, Granados, Tsintsadse, Rochberg, Mark Schultz, and a piece written especially for the recital by graduate student Pavel Palanco-Safadit entitled *Murmullo de Corno*.

Richard Watkins has continued his association with Sir Peter Maxwell Davies by performing his new concerto on a recent tour of North Germany. In April, Richard continued with another premiere when he performed a concerto by Colin Matthews with the Philharmonia Orchestra, conducted by former horn player Esa Pekka Salonen at the Royal Festival Hall in London.

**Michael Thompson** gave the British premiere of a new work by György Ligeti entitled *Hamburgisches Konzert* with the London Sinfonietta. The work, in six short movements, was described by one critic as "a bizarre investigation of tuning."

Lisa O. Bontrager presented a recital on Friday, February 2, in Esber Recital Hall on Penn State's University Park campus. Included on the program were Mozart's Concert Rondo, Arnold Cooke's Nocturnes, Paul Basler's Three Hymn Tune Settings, and the premiere of Stephen Edward Gerber's Concerto for Two Horns. Gerber was commissioned to write the concerto four years ago by local State College arts patron Henry K. McConnon and wrote it for McConnon's sonin-law, John Gerber, a professional hornist and brother of the composer. According to John Gerber, the piece is both "epic and introspective." Lisa adds, "It is truly exciting to be

a part of the premiere of such a major work for two horns. The work is substantial and powerful, yet warm and fragile at times." Joining her were pianist Kathy Gattuso Cinatl, soprano Susan Boardman, and John Gerber.



Kathy Cinatl, John Gerber, Lisa Bontrager

The Music Teachers National Association awarded first place in the Eastern Division of their Collegiate Artist Brass Competition to **Lauren Robinson**. Lauren is from York, Pennsylvania and is a junior music performance major at the University of Delaware, where she studies with Cynthia Carr.

For those horn players crazy for the *Fripperies*, the Hornists' Nest has a new CD of volumes 1-8, all the Fripperies currently available. Performed by **Wallace Easter**, **Timothy Schwartz**, **Calvin Smith**, and **Jeff Snedeker**, and supervised by Lowell Shaw himself, the CD is \$17.00 (shipping included) and available directly from The Hornists' Nest, Box 253, Buffalo NY 14226-0253.

Into the jazz horn scene? Two **Arkady Shilkloper** CDs, *Hornology* and *Pilatus*, are now available from Morris Secon, 2445-1 East Ave., Rochester, NY 14610-2842. Each is \$13.00, including shipping within the US, or both for \$25.00.

Ab Koster will be in the US presenting concerts at the Cascade Head Music Festival in Lincoln City, Oregon, this June. His schedule and repertoire includes the Beethoven Sonata (natural horn) on June 14; the Mozart Horn quintet (natural horn) on June 16; Schumann's Adagio and Allegro (modern horn) on June 21; and on June 23, the Brahms Horn Trio on natural horn. All concerts will take place at the St. Peter the Fisherman Lutheran Church Campus Center. More information about the concerts and performers is available at <www.cascadeheadmusic.com>.

William VerMeulen will appear as featured soloist and clinician June 13-17 at the "Blast of Brass Summer Brass Clinic" in Dallas, then as teacher and soloist at the Festival Institute at Round Top. July finds him presenting clinics with the National Repertory Orchestra, and solo and chamber

## **IHS News and Reports**

music appearances at the Strings in the Mountains festival in Steamboat Springs Colorado. Finally, August is occupied with a stint as soloist and principal horn of the Sun Valley Summer Symphony in Idaho.

In December, some of **Phil Hooks'** students performed as The Holiday Horns at Town Mall in Westminster, MD. The horn choir played traditional holiday hymns and carols and ended with a stirring arrangement of Handel's Hallelujah Chorus.



First row (l to r): Cameron Flynn, Erinn Sheridan, Katie Kirkpatrick, Amy Grossnickle, Jerrod Cannistraci. Second row (l to r): Lisa Forton, Matthew Meyers, Caitlin Eubank Conducting: Phil Hooks

Professor **Steven Gross**, principal horn of the Cincinnati Chamber Orchestra and Director of the Wind, Brass, and Percussion Program at the University of California, Santa Barbara, presented 2001: A Horn Odyssey at Carnegie Hall on Wednesday, February 7. Accompanied Chiao-Ling Sun, violin and Louise Thomas, piano, the recital offered Nelhybel's Scherzo Concertante, Krol's Laudatio, and three premieres: Calls of the Night by Randall Faust, the clear architecture of the nerves by Robert Hasegawa, and Tapestry by Joel Feigin.

Former IHS president **Frøydis Ree Wekre** will present her fifth masterclass at the Conservatoire de Musique de Luxembourg-Ville April 26-29. Begun in 1994, her sessions met with such a positive response that she is invited back annually. In past masterclasses, Frøydis has given lessons and performed in recitals, even presenting an original work for horn and band, *All Italiana*, by Luxembourg composer Jean-Paul Frisch.

In December 2000, **Steinar Granmo Nilsen** won second prize in a national competition for brass players in Trondheim, Norway. Jury members were: Harry Kvebaek, Ib Lanzky-Otto, Christian Lindberg, Roger Bobo, and the concertmaster from the Trondheim Symphony.

TetraCor (Bruce Atwell, University of Wisconsin-Oshkosh; James DeCorsey, Lawrence University; Kathryn Krubsack, University of Wisconsin-Green Bay and Wisconsin Lutheran College; and Patrick Miles, University of Wisconsin-Stevens Point) was formed in the fall of 1999, and gave its first performance in April 2000. Its members had previously enjoyed performing together for several years in contexts ranging from chamber and orchestral music to

Broadway shows. TetraCor will perform *Starlighter IV* (2001) by Les Thimmig, University of Wisconsin-Madison, a new horn quartet piece, commissioned for a premiere at the IHS convention in Kalamazoo.



TetraCor: (l-r) Pat Miles, Kathy Krubsack, Bruce Atwell, and James DeCorsey

California-based horn quartet QUADRE—the Voice of Four Horns recently presented nine concerts in the Los Angeles and San Francisco Bay areas as part of their chamber music series. Awarded a 1999-2000 Chamber Music America rural residency grant, sponsored in part by the National Endowment for the Arts, QUADRE has performed for thousands of people across the nation, including as featured artists at the 2000 Southeast Horn Workshop. Currently, QUADRE (Carrie Campbell, Armando Castellano, Melissa Hendrickson, and Daniel Wood) is in residence with the San Francisco Symphony's Adventures in Music program, performing over 90 concerts between February and May.

The Budapest Festival Horn Quartet (Miklos Nagy, Laszlo Rakos, Laszlo Gal, and Tibor Maruzsa) was founded in 1993 and their first significant appearance was Robert Schumann's *Conzertstück* with the Budapest Festival Orchestra. They were awarded Second Price in 1995 at the Passau Brass Competition and later performed in Japan, France, and Switzerland. This year, in September, they will be featured at the Philip Jones European Competitions Gala Concert. For further information, their website address is <www.kfkiisys.hu/horn> or email <astreho@yahoo.com>.

## News from Germany, compiled by Peter Steidle

Peter Damm, who will be 64 years old this year, has started a slow departure from the concert scene. Last year, he gave a farewell tour in Japan, and in January presented farewell concerts as a soloist with his own orchestra, Staatskapelle Dresden, conducted by Guiseppe Sinopolis, for the last time performing Strauss' Second Concerto, his 51<sup>st</sup>, 52<sup>nd</sup>, and 53<sup>rd</sup> public performances of this work. The concerts were grand and unparalleled; I was fortunate to hear a live radio transmission. My highest respect and gratitude for this accomplishment!

Michael Höltzel has retired from his professorship in Detmold and his successor is Christian Friedrich Dallmann from Berliner Sinfonie-Orchester. Professor Dallmann is also an excellent performer on natural horn, as demonstrated by his interpretation of the Julius Ceasar aria by Händel with coun-



tertenor Andreas Scholl. As a teacher in Berlin, he is already showing good results; his student Samuel Seidenberg was named the winner of the audition for solo horn in the Munich Philharmonic (the opening after Radek Baborak departed).

Höltzel's farewell festival in September was on the

**Address Corrections and Lost Sheep** 

Secretary Heidi Vogel. All mailing lists are updated from the Ex-

ecutive Secretary's records approximately one month before each

mailing. The following people are "lost sheep" (current IHS mem-

bers who have not submitted address corrections or updates, and

are no longer receiving IHS mailings): Didac Monjo, Doris Mae

Smith, Christian A Haumesser, Jennifer Lambert.

Please send address corrections directly to the IHS Executive

highest artistic level, but Michael would not be Michael if he did not continue to be active, though in a different form. And sure enough, he has accepted a teaching position at the Hamburger Konservatorium (not the Hochschule), a good position for find-

ing new talent: the likes of Radovan Vlatkovic, Bruno Schneider, Esa Tapani, Alessio Allegrini, and Eric Terwilliger who were discovered there previously.

A great event took place on January 20: Marie-Luise Neunecker gave the world premiere of György Ligeti's Horn Concerto, which is dedicated to her, in Hamburg. (This piece and its premiere are reviewed by Virginia Thompson in this issue of *The Horn Call*.) The internationally-acclaimed soloist was for several years Principal Horn in the Radio Symphony Orchestra in Frankfurt ("my" orchestra, where I play low horn). Today, she is Professor at the Frankfurt Musikhochschule. When horn students are looking for a place to study, this is without doubt one of the top places in Germany. It seems like the students of Marie-Luise share the various horn openings between themselves!

### American Horn Quartet News

The AHQ recently returned from our first trip to mainland China, where we played three concerts to help raise money for the NGO "Friends to Help," an organization that has raised funds to build two schools and one clinic in rural China. While in Shanghai and Beijing we were also treated to much sightseeing, though due to a rare sandstorm, we didn't get to see the Great Wall!



AHQ with Mr. Chen Shen Shen at Yuan Lu Gardens in Shanghai

This spring has been busy for us with concerts here in Germany. Our latest performance of the Schumann Conzertstück took us to Viersen, Germany, where we performed with the Orchester der Beethovenhalle of Bonn, Geof and Charlie's full-time orchestra. The following week we

were in Heidelberg for the USAREUR Brass Symposium, which, in addition to teaching and masterclasses, included a performance of Kerry's *Introduction* and *Main Event*, for four horns and orchestra, in a new arrangement for concert band. The quartet also appeared

at the Midwest Horn Workshop in Conway, Arkansas, in March and again performed *Introduction and Main Event* and the original *Conzertstück*. We further extended our time in the states and traveled north to Wisconsin and visited the universities in Appleton, Stevens Point, and Eau Claire.

The summer is shaping up as a busy one, with three new concerts in August in France and Denmark; our next trip to Japan is also set for November 17-December 1. This trip to the Far East will finish up in Guam, where we will perform with the Guam Symphony.

The AHQ's sixth CD was finished almost nine months ago, but we must apologize for the delay in getting it printed and ready for distribution! Things look to be settled finally, though the contract hasn't been signed just yet. Please consult our website, <www.hornquartet.com> for the latest information about the CD and other details concerning upcoming concerts.

## **IHS Area Representatives**

This updated list includes old and new representatives and current vacancies. Anyone in the U.S. 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>. MN, MS, NH, ND, PR, and RI are still 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.

The Advisory Council named **George Lloyd** of Cornwall, Ontario, to the recently-created position of Regional Coordinator for Canada. In his first act, Mr. Lloyd appointed **John Kowalchuk** as Area Rep for Ontario, **John Brisbin** as Area Rep for Western Canada, and **Kjellrun Hestekin** as Area Rep for Atlantic Canada. A rep for Québec is still needed.

The US Area Reps will meet In Kalamazoo in the Green Room adjacent to the Recital Hall on Tuesday, June 5 from 1:30 to 2:30. Area Reps from Canada and other countries are welcome.

## In Memoriam

## Kjell Moseng 1942-2000



Kjell Moseng, born in the Norwegian town of Narvik, north of the Arctic circle, on May 29, 1942, became a very appreciated and well known man among horn players in Scandinavia, as well as Europe, Japan, Russia, and America. His knowledge of music and horn music in particular was enormous.

Like many Norwegian children, he started to play an instrument in school. His instrument very soon became the horn. As soon as he learned to hit most of the notes on his old Kruspe, he and a friend decided to promote the horn in Narvik, and without fear they took their mission to the Narvik schools, playing horn duets and the great solos of the horn repertoire, and all with great success, to the young boy's judgement. It was also a pleasure hearing him tell about the adventures when his orchestra was on tour to any neighboring town, often a full day's travel distance. Due to poor roads, there were several incidents like passing under a bridge, where all big instruments loaded on the bus' roof had to be unloaded before passage and then loaded again. However, it was not his career as a horn player in the land of the midnight sun that made him famous.

After completing high school and a year in the compulsary military service, he started university studies in Oslo to become a librarian. After he finished in 1966, he moved to Denmark. His brother Björnar was already there for studies at the Copenhagen conservatory with Ingbert Michelsen. Michelsen was at that time solo horn in the Danish Radio Symphony Orchestra. From radio broadcasts he was well known to every Norwegian who owned a horn.

Already as a young boy, Kjell started to buy records with his pocket money and spent evenings turning the knobs on the family's radio to pick up the radio waves from the continent that managed to reach so far north. So, when he was introduced to the Danish horn master, he reached one of his goals.

In Copenhagen, Kjell met many horn players and played as an assistant in most of Copenhagen's amateur orchestras besides his steady engagement as a horn player in the chamber orchestra "Euphrosyne". Many of the horn players he met understood that this man from the north had an incredible knowledge of horn music. Unfortunately, he had difficulty being understood by many Danes due to his Narvik regional accent. Eventually, as his friends said, he learned to speak proper Norwegian and everything went much easier. Kjell was always very enthusiastic when he talked about horn music and this enthusiasm was infectious to other people.

Kjell probably had one of the greatest collections of 78 rpms, LPs, tapes, and CDs in the world. He was not out to compete with anybody, only pursued a pure, burning interest and love of the horn. Kjell never bought a single copy of an LP or CD—he always bought several. He did this to give his friends an opportunity to acquire one, or to have extras to exchange with other collectors, not for any commercial reasons. We suspect that this "business" often ran at a loss. To his friends, it was impossible to think that there was an LP or CD that Kjell did not know of or could not get from his numerous contacts around the world. Record and antiquarian shops were like Mecca to him and seeing him investigating a pile of records in racing speed, simultaneously telling all recording data and the orchestra horn players' CVs was a true experience. His intellectual capacity was an asset also in his profession as a librarian in Århus Municipal Library.

All facts about horn and horn music he had collected since his childhood were generously shared with anybody. If anybody was about to write a text for a CD booklet or anything else about the horn, Kjell was regarded as a living encyclopedia and was often used as a reliable source. The last book for which Kjell was consulted was John Humphries' The Early Horn, A Practical Guide. If the editor of Brass Bulletin, Danish Klangstykket, or Swedish Mowitz needed a record review or if any of the continental horn societies needed some written matter, it was delivered, even on short notice. It should also be mentioned that Kjell was very good in languages, regardless of what his first Danish friends thought about his Narvik dialect. He spoke English, German, French, Dutch, Czech, and some others. At his death, he had started to learn Finnish. At the Nordic Horn Seminars and horn symposiums in Europe, Kjell was sort of an institution. His lectures, filled with recordings from his collection and spiced with the kind of dry humor that was Kjell's, were expeditions in horn history that will always be remembered as highlights of the seminars. At these seminars, he spoke in a selfdeveloped, very charming, mixed Scandinavian language, easy to understand for everybody.

For his friends, those seminars will also be associated with Kjell's black textile bag. Since his first appearance at



these situations (we think it was in Ry in Denmark in the mid-1970s), it became a faithful companion and a necessary prop: the reliable carrier of records for exchange.

Kjell died in his home in Åbyhöj on October 24, 2000, amongst his beloved books, printed music, and recordings. The solemn and impressive funeral ceremony took place in Todbjerg Church on October 28. The church was filled to the last seat of friends who had come to bid farewell, and at the ceremony a quartet of Kjell's so-beloved instrument played J. S. Bach, *Air*, and O. Lindberg, *Gammal Fäbodpsalm*. Kjell's passing is a great loss for the Horn world and many friends will miss late night music listening and discussions in Kjell's and Sisse's home. His too-early death leaves a great emptiness behind him, but he has left indelible tracks and will forever live in our memories.

We are all thankful to have been his friends. *Torben Verner Jensen*, *Per-Olof Blomqvist* 

## John B. Dolan (1906-2000)



John Dolan performing at a local television station in October, 1953

John Bernard Dolan passed away on March 1, 2000, at the age of 93, after a long illness. For a number of years, he was the Second Horn of the Saint Louis Symphony and also represented a link with horn-playing traditions of the earlier part of the 20<sup>th</sup> century.

John Dolan was born in Somerville, Massachusetts, on October 13, 1906. His father was a violinist, so he studied violin at an early age and played in vaudeville shows during his teens. About that time, he taught himself the mellophone and soon after obtained a horn and began to study it seriously. This led to the New England Conservatory and study with Willem Valkenier. Later, he also studied at various times with Max Hess, Bruno Jaenicke, and Anton

Horner.

Early professional experiences included the Sousa band, and orchestras in Jacksonville (FL) and Lake Placid (NY). In 1929, he joined the Cincinnati Symphony under Fritz Reiner in a section consisting mostly of Germans: Hess (principal), Gustav Albrecht, Vincent Capasso, Hans Lind, and Otto Schrickel. During his first season as third horn with the orchestra, his promising career was suddenly disrupted when he awoke one day to find that he could no longer play a single note. While supporting himself by working in a warehouse, he set about rebuilding his embouchure and analyzing every aspect of horn playing. He succeeded in this to the extent that he never again had any technical problems.

In 1932, Mr. Dolan was asked to join the St. Louis Symphony as second horn and, upon payment of his union membership fee of \$3.50, began a long tenure there. His stay was interrupted in 1942 by three years of military service, during which he played in the Army band, did some conducting and arranging, and learned to play the string bass as well. He returned to his position in St. Louis in 1945 and remained until 1956.

During Mr. Dolan's time in the orchestra, the conductor was Vladimir Golschmann and the horn section saw relatively few changes. Edward Murphy was principal throughout, except for two seasons (1934-1936) when a young James Stagliano held this position. Joseph Vegna was assistant until 1954, and filled in on second during the war. Robert Gustat was third horn until 1955, when he moved to fourth as a result of a tour bus accident. There were more changes in the fourth horn position, which was held successively in this period by the veteran William Gebhardt, whose career alternated between St. Louis and the Boston Symphony (see The Horn Call VII, no. 1 (November 1976): 39), followed by John Mountz. Vincent Rapini was hired in 1942, but was called into military service during his first season. Rapini's replacement, until his return in 1946, was Pellegrino Lecce, who had previously been principal horn in St. Louis, Chicago, and the Metropolitan Opera (see The Horn Call XX, no. 2 (April 1990): 82). In 1955, Rapini was injured in the same bus accident as Gustat and left the orchestra.

Whether the above changes influenced Mr. Dolan's decision to leave the orchestra a year later is uncertain. By this time, he had become bored with the repeated repertory, disgusted with inner-orchestra politics, and really preferred teaching to performing. When conductor Golschmann received a large salary increase and the musicians received none, Dolan began to look for other opportunities. From several offers, he accepted the position of string instructor in Maplewood-Richmond Heights School District, where he remained until retirement in 1972.

Mr. Dolan continued to play, doing most of the shows that came to St. Louis, as well as the Municipal Opera. In the late 1960s, he also took up the viola and alternated between the two instruments. By the early 1980s, he had retired completely and bought a half-earth home in Cuba, Missouri. John Dolan died in Veteran's Memorial Hospital in St. Louis.

# IHS News and Reports

I had the good fortune to study with Mr. Dolan for about two years in the mid-1950s. He was very thorough and analytical in every phase of technique—perhaps in part as a result of his unfortunate experience in Cincinnati—and had excellent musical ideas. While he had little to say about his personal life, career, or colleagues, he did have much to tell about the ideas and approaches of the older players he had known, and my lessons sometimes lasted until two in the morning. He used both a Wendler model Kruspe and a Geyer double horn, and his playing was very impressive.

His former colleagues remember him not only as an outstanding player who was always prepared and helpful, but also as a man of great integrity, a good sense of humor, and above all, "a good friend."

I want to express my greatest appreciation to Ann Dolan for all her help and indispensable information about her father, and also to Vincent Rapini, Kenneth Schultz, Norman Schweikert, and Robert Wisnesky for their help in preparing this tribute. *Leo Sacchi, Houston, Texas* 

## Reports

## 4eme Concours International de Musique Française de Plovdiv, Bulgarie par Daniel Bourgue

Organisé par l'académie de musique et de danse de Plovdiv, avec le concours de l'Alliance Française de Paris en Bulgarie, ce concours s'est déroulé du 23 au 26 novembre dernier. Les concurents venaient de Bulgarie et de pays voisins: Macédoine, Ukraine, Moldavie, Belarus. Ce concours avait la particularité d'être scindé en deux groupes: Groupe A, jusqu'à 19 ans et Groups B, jusqu'à 30 ans. Tout le programme, exclusivement consacré à la musique française, devait être exécuté de mémoire et comprenait deux auditions de 15 minutes chacune. Les cornistes firent preuve de beaucoup de sensibilité dans leur interprétation de la Romance en Fa ou le Morçeau de Concert de Saint-Saëns, Les Saisons de Barboteu, La Légende de Planel, Chassacor de Boutry, Pièce en Re de Busser, Villanelle de Paul Dukas, Élégie de Poulenc, Divertimento de Françaix, ou Alpha de Defaye, mais aussi des pieces oubliées des cornistes français tels les concerti de Duvernoy, Gallay, ou Dauprat.

Le jury était composé de Daniel Bourgue (président), et de Vladislav Grigoriev et Stoyan Karaivanov, professeurs à

Sofia et Plovdiv. Le 1<sup>er</sup> prix de la Section A a été remporté par Kolio Platchkov, jeune corniste de 13 ans à la maturité musicale surprenante. Le 1<sup>er</sup> prix de la Section B a été attribué à Yvan Kalpochanov (21 ans). Son programme comprenait le 3eme Solo de Dauprat, La Chasse de Saint Hubert de Busser, Chant Triste de Fauré,

Élégie de Poulenc, et *Divertimento* de Françaix. Exécutés de mémoire, avec une grande assurance et beaucoup de sensibilité, ces 5 pieces ont ravi l'auditoire. Les Editeurs Leduc, Billaudot, IMD, et Combre ont généreusement offert des lots de partitions aux lauréats.

À la suite du concours, Daniel Bourgue a animé une série de Masterclasses à Plovdiv puis à Sofia.



Yvan Kalpochanov, Daniel Bourgue, Kolio Platchkov

## Fourth International Competition of French Music, Plovdiv, Bulgaria by Daniel Bourgue translated by Nancy Jordan Fako

Organized by the Academy of Music and Dance of Plovdiv, Bulgaria, with the support of the Alliance Française de Paris in Bulgaria, this competition took place November 23-26, 2000. The contestants came from Bulgaria and the neighboring countries of Macedonia, Ukraine, Moldavia, and Belarus, and were divided into two groups: Section A through the age of 19; Section B through age 30. The entire program, dedicated entirely to French music, had to be performed from memory and included two auditions of fifteen minutes each. The horn players all displayed much sensitivity in the interpretation of the Romance in F and the Morçeau de Concert of Saint-Saëns, Les Saisons by Barboteu, La Légende by Planel, Chassacor by Boutry, Pièce en Re by Busser, Villanelle by Dukas, Élégie by Poulenc, Divertimento by Françaix, and

Alpha by Defaye, as well as in forgotten pieces by French horn players such as the concertos of Duvernoy, Gallay, and Dauprat.

The jury was composed of Daniel Bourgue (president), and Vladislav Grigorov and Stoyan Karaivanov, professors in Sofia and Plovdiv. A young 13-year-old horn player of sur-

## 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.

## IHS News and Reports



prising musical maturity, Kolio Platchkov, won the first prize of Section A. The first prize of Section B was awarded to 21-year-old Yvan Kalpochanov. He performed the Third Solo of Dauprat, *La Chasse de St. Hubert* by Busser, *Chant Triste* by Fauré, *Élégie* by Poulenc, and the *Divertimento* of Françaix. Played from memory with great confidence and sensitivity, his performance of these five pieces delighted the audience. The prize winners were also the recipients of music, generously donated by publishers Leduc, Billaudot, IMD, and Combre.

Following the competition, Daniel Bourgue presented a series of masterclasses in Plovdiv and Sofia.

## Tenth Annual UWSP Horn Choir Festival reported by Patrick Miles

On Saturday, December 2, over 100 hornists attended the Tenth Annual University of Wisconsin-Stevens Point Horn Choir Festival. The first festival of its kind in Wisconsin, it has quickly become one of the largest horn events in the area. Dr. Patrick Miles, Professor of Horn at UWSP was the organizer and conductor for the event. The morning began with a rehearsal of the 110 registered participants of music that they would perform later in the day and the afternoon kicked off with sectionals, run by some of the horn students at UWSP, on massed choir music. The afternoon

also featured a masterclass, given by Pat Miles, that covered the usual topics of posture, hand position, and breathing, but also hand horn techniques as well as an alphorn performance. The masterclass concluded with a discussion of small ensemble rehearsal techniques and a performance by Brenda Luchsinger, Theresa Janke, Matthew Hellenbrand, and Guy Gregg, a student horn quartet from UWSP.

The culminating event of the day was the afternoon performance. The concert opened with a fine performance by the Fox Valley Horn Club, Don Krause and Cathleen Callahan, directors, followed by a performance by the UWSP Alumni Horn Ensemble. The sixteen-member UWSP Horn Choir performed next and the final performance of the concert was the massed choir, conducted by Patrick Miles.

## Southeast Horn Workshop reported by Jean Martin

The Southeast Horn Workshop was held at The University of Georgia February 2-4 2001, and hosted by Jean Martin and the UGA Horn Studio. The featured artists were Brice Andrus, Jerome Ashby, and David Jolley, each of whom performed a solo recital in addition to presenting a master class. The workshop concluded with the premier of a rousing new composition for five horns and wind symphony, *Pentacor*, by Lee Johnson. Mr. Johnson conducted the work and the



Patrick Miles conducts the UWSP Horn Festival massed choir

## 1

## **IHS News and Reports**

soloists were the Atlanta Symphony Horn Section: Brice Andrus, Susan Welty, Tom Witte, Richard Deane, and Bruce Kenney. The winners of the student competitions were: High School Solo: John Gattis; College Solo (tie): Brooke Barker, Louisiana State University, and V. J. Russel, Northwest State University of Louisiana; Mock Orchestral, Low Horn: Amy Smith, University of Georgia.



Southeast Horn Workshop Mock Audition Judges (1 to r): Frank Portone, Bob Rydel, and Jerome Ashby

## International Glottertäler Horn Days reported by Alfred Winski translated by Laurence Mahady

Over 40 hornists from four European countries and the US, including many from the municipal music organizations in Oberrhein, Breisgau, and Elztal, along with clinicians Peter Arnold (Musikhochschule Mannheim) and Stephan Rinklin (Musikschule Waldkrich) participated in the Third International Glottertäler Horntagen.

The hornists met for four days, of musicmaking, exchanging experiences, and learning. As in previous years, the two clinicians prepared an extensive program. Participants played warmup and development exercises and performed in coached ensembles that presented a series of public concerts. Guest Siegmar Freiburger from Freiburger Musikhaus Gillhaus offered a seminar on proper horn care.

On the evening of the first day, a concert was presented by Professor Arnold, the Freiburger Orchestegesellschaft, and participating hornists to a full house in the St. Blasiuskirche in Glotteral. Included on the program were Haydn's Symphony No. 99 in E-flat major, Telemann's Concerto in D major for Two Horns and String Orchestra with Professor Arnold and Mr. Rinklin as soloists, and the Hübler Concerto in F major for Four Horns and Orchestra with Fabienne Arnold, Thomas Berrang, Professor Arnold and Mr. Rinklin. It was a special event for the audience to hear such a varied program of challenging horn music that is not often presented. The performance was particularly successful given that the Freiburger Orchester, a group of amateur, professional, and retired musicians under the direction of Matthias Kilian, had only one rehearsal with the soloists!



A Hübler Foursome (l to r): Stephan Rinklin, Thomas Berrang, Fabienne Arnold, Peter Arnold

On the following evening's concert, participants in the master class performed solo pieces accompanied by Hatem Nadim of the Musikhochschule Mannheim. Of special note was not only the work of the music students, but especially that of the amateur players. One seldom has the opportunity to hear the Strauss Concerto No. 1 or a movement from a Mozart concerto played in such a range of abilities. The students played with bravura but the amateurs earned the audience's greatest respect for their extraordinary achievements.

## **IHS Position Opening: Manuscript Press Coordinator**

The Manuscript Press Coordinator position is open with the resignation of Charles Gavin who has served in that position since 1993. This volunteer coordinator handles all of the business of the IHS Manuscript Press, receiving and filling orders for music, paying the commissions to composers for works sold, maintaining the financial records, negotiating with eligible composers for new works for publication, and coordinating the advertising of available works. IHS members interested in this position should contact IHS President Virginia Thompson before June 30, 2001.

## IHS News and Reports



The splendid baroque church of St. Peter's Cloister was a fitting backdrop for a Sunday morning performance. The hornists played several different pieces as a part of a festive celebration of the Holy Mass. The program included an arrangement of Bach's Prelude and Fugue in A minor for horn choir.

But the highlight of the Horn Days was the big final concert. As in previous years, the program was a mixture of solo pieces accompanied by Mr. Nadim and ensemble works. All forty participants took part and Professor Arnold provided moderation on the technical, musical, and artistic possibilities of the horn.

It has not taken long for the Glotteral Horn Days event to gain a reputation among hornists. Twelve-year-olds can expand their musical boundaries, experimental music can be explored, and audition music can be given a run-through performance. Horn Days has brought together people of all ages and playing levels in a beautiful setting and exposed many to the expressive and musical possibilities of the horn.

## Kendall Betts Horn Camp 2000 reported by Paulette Altman and Julia Piorkowski

The KBHC is a great opportunity to spend a week with 60 people (including faculty and staff) who share a similar love: HORN! Because everyone is there to learn and enjoy a week of sharing ideas and music making, the atmosphere is friendly and non-competitive. KBHC is not a "fun" camp, and though we do have fun, campers work hard and are busy from 8 am until 10 pm with masterclasses, horn ensemble rehearsals, private lessons, and concerts. There are four categories of participants: high school, college, adult amateur, and professional, and each participant is placed into a small study group of 4-6 within their category.

With the participant to faculty ratio of 4:1, there is a lot of exposure to the wonderful and exceptional faculty. Groups work with a different faculty member each morning for about three hours, covering material such as warm-ups, excerpts, and solos, and groups also work with staff in horn quartet/ small choir settings which perform at the end of the week. Every participant receives two private lessons from two different faculty members each week (selected by lottery). If you have a solo to perfect, Mr. Tuckwell will work on it with you several times in a masterclass setting and you can perform a movement of it at the end of the week with Tomoko Kanamaru, a fabulous accompanying pianist. Mock auditions are held for all who wish to participate in them and the various faculty work with those preparing excerpts at a special time each day. If you have never taken a music theory or ear training class, these are available and Jean Rife conducts two optional yoga classes each day which many participants find very helpful for improving breathing. There is also a daily hour of fundamentals and "Kopprasch with Kendall" for each group, which keeps everyone on their toes!

The location is beautiful. Camp Ogontz is secluded, surrounded by 300 acres of woods, and next to a lake. It is an ideal place to play horn outside, preferably practicing long

tones. The food is also exceptional: freshly baked bread at every meal, lobster (caught by camp owner George Kent and driven in fresh from Rhode Island), lots of good soups for lunch, turkey dinners, salmon mousse and more. Accommodations are "rustic" consisting of cabins, lodges, and "Adirondacks." Bath facilities are shared but quite adequate. It is a real "camp" but no one seems to mind too much.

We recommend attending this horn camp if you are: (A) a mature, serious high school student who wants to sample several different horn teachers from top music schools and find out what is necessary to prepare a good college audition; (B) a serious college horn student who wants to see how they "measure up" to their peers; (C) a professional music educator or freelance horn player who is burnt out and needs some new ideas for inspiration; (D) an aspiring professional who needs help on audition preparation; or (E) an amateur horn enthusiast who would relish being able to play your horn as much as they want for an entire week.

KBHC is an experience worth considering. We have both attended three camps already and can't wait for the next one! Each year, we leave with a lot of ideas and a recharged excitement regarding horn (and even regarding life, which comes from a combination of being submerged in nature for a whole week and being around such great people having an incredibly fun time). You also leave with a sense of accomplishment and with the honest feeling that all aspects of your playing/musicianship have improved, both physically and mentally.

## Bridging the Generation Gap by Phil Hooks

"What wild looking instruments!" "What kind of horn is that?" "You could hear those things for a mile!" "I never saw anything like that!" These are just some of the comments made in the warmup room of our recent district solo and ensemble festival in Carrol County, Maryland. Most of the participants had never seen a Parforcehorn or a natural horn. What were these instruments doing in the festival?

My students range in age from high school and below. I think it is important that they have a grasp of the history of the horn, so from time to time I demonstrate my Parforcehorn in E-flat and my Finke natural horn. The students get a kick out of experiencing the feel of what it was like to play on those instruments. When I did this recently, just before our solo and ensemble festival, the thought occurred that these instruments could be used IN the festival. Unfortunately, none of the duets on the required list were suitable but upon further investigation, I found a book of trios, *Le Folklore De La Chasse* by Gustave Rochard, that I had purchased in Austria. Once I decided that the experience for these high school students outweighed the potential risk to the instruments, we enlisted another student playing a modern horn for the third part, and embarked on our adventure.

Performing one tune on three generations of horns was quite a challenge; simply playing in tune was very difficult. The Parforcehorn is unstable even when in the hands of a



## ( IHS News and Reports

skilled player, and the pitch on mine is a bit low. Additionally, the mouthpiece is much larger than those on either the natural or modern horns. In spite of the difficulties, the students managed to put together an exciting performance. In fact, the adjudicator appreciated it so much he even requested an encore! This combination of instruments might have been unorthodox, but it was a great musical and educational experience, and fun for the students. It also peaked the curiosity of other young musicians participating in the festival.



(l to r) Lisa Forton, Westminster High School; Amy Grossnickle and Cameron Flynn, North Carroll High School

## Francis Orval in Belgrade report by Jelena Nedeljkovic

Impatiently and with great enthusiasm we received news that one of the horn world's most famous professors and horn players, Francis Orval, was coming to visit our country and Music Academy, to our Horn Seminar, and to play a concert with the Belgrade String Orchestra "Dusan Skovran".

Anticipating his arrival, we all tried to be as relaxed as possible, however we were all nervous. It is not every day that such a well-known hornist visits us! December 12 came, and brought the Professor's first contact with us—students and professors keen for learning and knowledge. Breathless, we listened carefully to his every word and watched his demonstration. Prof. Orval speaks with a lot of energy and excitement about everything regarding and playing the horn. At his request "Who wants to play?", we stepped up with uncertainty, a bit afraid of our abilities. Certainly, as time went on, the atmosphere became more relaxed and we came to understand that Prof. Orval is not only a very talented performer and teacher, but a very nice man who came to help us.

For all of the participants, the course was exceptionally pleasant and interesting. We spoke about everything, including how unbelievable it was that one man had so much energy and patience with students and professors he was see-

ing for first time. For those who had any problem playing the horn or deciding how to present the music, Prof. Orval found the solution to help. He explained everything he spoke about, and performed it immediately to our delight. Everything he said had a purpose and after his lessons we went back home to put his comments into action. After splendid lectures and companionship with him, the evening arrived for him to play a concert. We were honored that Prof. Orval performed his very last concert in our country, but it made us sad that one of the greatest professors and performers is finishing his career. We will never forget the event. The audience was taken by surprise to hear the third Mozart concerto performed on natural horn, something most of the audience had never seen or heard before. Prof. Orval followed the third concerto with a performance of the Mozart second concerto on valved horn. After the concert, we all waited impatiently to congratulate Prof. Orval and spent some lovely moments with him; he who came to us with so much energy and warmth. Our dear guest gave us a lot of self-confidence as well as plenty of wonderful words. It is our hope that we meet again.



Francis Orval (first row, second from right) with new friends in Belgrade

## **Upcoming Events**

(listed chronologically)

#### 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-June 2, 2001. The cost of the event is \$500, which includes, tuition, double room with



suite-style bath, all meals, private lessons, and admission to all concerts.

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 participants to focus on their individual needs. Applications are welcomed from individuals and pre-existing quartets. A printable application form is available at the TAHQ website <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>.

#### 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

#### **GRAND Brass Festival**

The GRAND Brass Festival, featuring the Eastman Brass Quintet and Avatar Brass, quintet-in-residence at Grand Valley State University, will be held June 11-16, 2001. For ages 16 and up, including high school students, college music majors, young professionals, and amateur brass players, the week includes chamber music, masterclasses, performances, and private lessons. Cost including housing is \$500. Horn faculty includes W. Peter Kurau and Paul Austin. For more information/applications, contact Professor Richard Stoelzel, Grand Valley State University, Department of Music, One Campus Drive, Allendale MI 49401. Fax: 616-895-3100; Tel: 616-895-3393; Email: <stoelzer@gvsu.edu>.

## International Glottertäler Horn Days

The 4<sup>th</sup> International Glottertäler Horn Days will take place June 14-17 in Germany. Stephan Rinklin and Peter Arnold will host again, with special guest Professor Hermann Baumann, who will perform in the opening concert and hold classes in the following days. A premier performance of a new composition for horn and orchestra by Professor Rolf Schweizer will also be presented. For more information contact the Touristik and Marketing Service, Föhrentalstr. 14, 79286 Glottertal, Germany, Tel: 0049-7684-1435, Fax: 0049-7684-1370.

#### 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. The world class faculty in-

# IHS Position Opening: Regional Membership Coordinator for the USA

The position of Regional Membership Coordinator for the USA will be open with the resignation of Mary Bartholomew, who served from 1983 to 1990, and again since 1994. This volunteer coordinator organizes the efforts of the US Area Representatives by recruiting and appointing representatives, maintaining and publishing lists of current representatives, assisting with the reimbursement of representatives' expenses, collecting and disbursing information, and holding an annual meeting that takes place during the international workshop. IHS members interested in this position should contact IHS President Virginia Thompson before June 30, 2001.

cludes (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), Sören Hermannson (University of Michigan), 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), Karen Schneider (Cincinnati freelancer/teacher), Barry Tuckwell (soloist and conductor). Enrollment is limited to fifty participants per week to ensure personalized curricula and individual attention. Participants may attend either or both weeks at very reasonable cost. Space for 2001 may still be available. For further details, please 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.iaxs.net/~cormont/KBHC >.

## Michael Thompson Horn Course

Morningside College in Sioux City, Iowa will host its second annual week-long horn course June 19-24, 2001, with Michael Thompson, world famous horn soloist and former principal horn of the Philharmonia Orchestra of London. Enrollment is open to serious students of the horn, from advanced high school through adult. Participants will study solo and orchestral literature as well as participate in ensemble work. The basic format of the course is centered around two three-hour work sessions each day; mornings generally start with group warm-ups and solo coaching (an accompanist will be available), while afternoons are devoted to ensemble preparation. Participants are encouraged to bring ensemble music they would like to play. Two concerts are planned for the end of the course: a recital of solos and ensembles prepared during the week and a second appearance in conjunction with the Sioux City Municipal Band. The participants will play ensembles on the concert and perform in the expanded horn section of the band on several selections. The tuition-only cost is \$425 per person; housing and meals are extra and may be arranged with Morningside College. Enrollment is limited to 16 participants. To secure your place send a \$250 deposit to Marilyn Clifford, Morningside College Music Dept., 1501 Morningside Ave., Sioux City, IA 51106. Make your check payable to "Michael Thompson Horn Course." For more information call Michael Berger, adjunct horn instructor at Morningside College Tel: 712-239-2667, Email: <MBCorno@aol.com> or access the website: <hometown.aol.com/mbcorno/myhomepage/</pre> business.html>.

## Skyline Brass Ensemble Camp and Music Festival

The Skyline Brass Ensemble Camp is a unique opportunity for brass musicians of all levels to study and perform brass chamber music. Held June 26-30, 2001, on the campus of James Madison University in Harrisonburg, VA, and sponsored by the James Madison University School of Music and the Skyline Brass, the festival is open to all brass enthusiasts in three divisions: Student (grades 7-12), College, and Amateur Adult. The SBMF includes masterclasses, clinics, private lessons, exhibits, and performance opportunities in large and small brass ensembles. Performances will be presented featuring faculty soloists, the 16-member Skyline Brass, as well as various guest artists. Participants will also have the opportunity to perform on the Participants Concerts at the end of the week. Located in the beautiful Shenandoah Valley of Virginia, James Madison University provides an ideal location for all participants to enjoy a wide variety of musical and recreational activities. For more information, contact Kevin Stees, director, Skyline Brass Music Festival, School of Music, MSC 7301, James Madison University, Harrisonburg, VA 22807, Tel: 540-568-6036. Email: <steeskj@jmu.edu>, Website: <www.jmu.edu/ music/sbmf>.

## **Atlantic Brass Quintet Summer Seminar**

The Atlantic Brass Quintet, in collaboration with the State University of New York at Buffalo, announces a two-week summer brass quintet seminar for high school, college, and young professionals interested in brass quintet literature and performance from July 29-August 12. Participants will be placed in quintets (existing quintets are accepted as well) and receive coaching and masterclasses for five hours each day from the members of the ABQ. Scheduled are two participant performance classes and a recital by the ABQ. For a brochure/application, please send postal and email addresses to John Faieta at <johnfaieta@rcn.com>. Direct questions to <abqnews@hotmail.com.>

## Kammermusik of Santa Fe Woodwind Workshop 2001

The Kammermusik of Santa Fe Woodwind Workshop is seeking horn players to spend a week in beautiful Santa Fe making music. Held July 30-August 5, the workshop is open to adult, amateur woodwind and horn players. With professional coaches from the Santa Fe and San Antonio Symphonies, participants create music and enjoy the Santa Fe Opera and Santa Fe Chamber Music Festival as well. For more information and a chance to pre-register, visit <www.kammermusik.sneezy.org>.

# IHS Composition Commissioning Opportunities: Meir Rimon Commissioning Fund.

Application forms and information may be requested from Randy Gardner, Chair, IHS Commissioning Assistance Program, 2325 Donnington Lane, Cincinnati, OH, 45244-3716, USA.



#### Hornclass 2001

Horn Music Agency Prague, a musical agency run by leading Czech hornists, is now in the process of finalizing details for the 10<sup>th</sup> International Horn Interpretation Course, known as "Hornclass 2001". This event will take place in Nové Strašecí, a small Czech town 40 km from Prague. The

first "Hornclass" course took place in 1992. In the nine years following, 280 students from 20 countries have participated in masterclasses led by 50 pedagogues, soloists, experts, and keen enthusiasts of the horn. This year's "Hornclass" course will take place from August 18-26 and scheduled course tutors are Frøydis Ree Wekre, Michelle

Stebleton, František Šupin, Jindřich Petráš, Zdenek Divoký, and Jiří Havlík.

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

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

#### **Bar Harbor Brass Week**

Bar Harbor Brass Week, a new summer workshop for college/pre-professional and high school brass players, will begin this August 19-26 in Bar Harbor, ME. Adam Unsworth from the Philadelphia Orchestra will be working with horn participants. For more info, please check <www.BarHarborBrass.org> or email <info@barharborbrass.org>

## 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 first and second place winners in each division. A distinguished panel of adjudicators provide written comments to all competitors and time is provided for one-on-one consultation between judges and competitors. In addition to providing the highest quality competitive atmosphere, the American Horn Competition also strives to be a valuable learning experience. The American Horn Competition is an international competition and

non-profit organization. For an application (including literature requirements), please contact: Skip Snead, Host AHC, Box 870366, University of Alabama, Tuscaloosa, AL 35487-0366, Tel: 205-348-4542, E-mail: <ssnead@bama.ua.edu> or Website: <music.wcu.edu/ahc>.

## **News Deadline**

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

Send items directly to Heather Pettit.

## Horn Course in Aachen, Germany

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

## Finland 2002

Esa Tapani and his staff are well into planning the 34<sup>th</sup> Annual International Horn Symposium scheduled for August 4-11, 2002 in Lahti, Finland. See <www.musicfinland.com/brass> for more information.

## 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.

## **Euro Gigs**

The Czech Philharmonic Orchestra has an opening for 4./2. Horn. The audition will be held May 15, 2001. Required solos: Mozart K. 417, Neuling *Bagatelle*. Fax: 00420 2 231 6812 or Email: <cforch@mbox.vol.cz>.

The Czech Philharmonic also has an opening for Principal Horn, with the audition planned for October 2001. Required solos: Mozart K. 417, Strauss Concerto No. 1. Fax: 00420 2 231 6812 or Email: <cforch@mbox.vol.cz>.

## **Graduate Assistantships**

The University of Louisiana at Lafayette School of Music announces an undergraduate horn position beginning August 2001 in the Echelon Brass Quintet. Responsibilities include performance with the Echelon Brass Quintet (UL Lafayette School of Music Undergraduate Scholarship Brass Quintet) and other UL Ensembles. The Echelon Brass Quintet is booked for recitals, church services and other functions throughout the Acadiana region. Candidates must have exceptional performance skills, have completed a high school diploma by August 2001, meet undergraduate school entrance requirements and enroll as a UL music major. Scholarships provide an out-of-state tuition waiver, free housing, and a stipend that covers approximately one-half of tuition costs. The stipend and quintet performances are expected to increase over the next four years. Applications are due by May 15. Address inquiries to Dr. Paul Morton, Assistant Professor of Trumpet, ULL School of Music, P.O. Box 41207, Lafayette, LA 70504-1207, Tel: 337-482-5216, E-mail: <pd><pdm0677@louisiana.edu>.

The University of Louisiana at Lafayette School of Music also announces a graduate assistantship in horn. The position includes academic teaching /administrative assistantships, classroom teaching opportunities including theory,

music appreciation, and music methods classes, and possible other areas depending on the applicant's expertise; performance duties may include Wind Ensemble and/or Orchestra. The stipend is \$5000 plus graduate tuition; out-of-state fees are also waived and an on-campus housing waiver is also included, currently worth \$1300 per year towards the dorm bill. Deadline for applications is May 15, 2001. To apply please provide a description of related experience in areas of application. Application materials as well as audition requirements may be obtained by writing directly to Dr. Andrea Loewy, Coordinator of Graduate Studies, School of Music, University of Louisiana, Lafayette, P. O. Box 41207.



Visit the IHS Website: www.hornsociety.org





## 2000 Harold Meek Memorial Award

# "Crooks and the 19th-Century Horn"

by John Ericson

The Editorial Advisory Board of International Horn Society Publications has selected John Ericson's article, "Crooks and the 19th-Century Horn," which appeared in the November 1999 issue (vol. XXX, no. 1) of *The Horn Call*, to receive the 2000 Harold Meek Memorial Award for volume year XXX (1999-2000). This honor was created by the IHS Advisory Council in the summer of 1999, and is named in memory of the first editor of IHS publications, Harold Meek, whose seriousness for the job laid a firm foundation for the journal's successful existence. The criteria for selection includes the following considerations:

A Featured Article appearing in The Horn Call that includes

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

A native of Emporia, Kansas, John Ericson received his Bachelors degree in performance from Emporia State University, his Masters degree in performance and the Performers Certificate from the Eastman School of Music, and his Doctorate in brass pedagogy from Indiana University. His major teachers include Michael Hatfield, Verne Reynolds, David Wakefield, Nicholas Smith, and Richard Seraphinoff. Initially encouraged by Verne Reynolds to examine Franz Strauss for a masters degree presentation at Eastman, it was during his doctoral studies at Indiana University that Ericson had the opportunity to study the natural horn and to look deeply into topics relating to the performance and pedagogy of the horn in the 19th century. This research led to his dissertation, "The Development of Valved Horn Technique in Early Nineteenth-Century Germany: A Survey of Performers and Works Before 1850 with Respect to the use of Crooks, Right-Hand Technique, Transposition, and Valves" (DM diss., Indiana University, 1995), and to a string of articles in The Horn Call and The Horn Call Annual. From 1991-98, Ericson served as third horn in the Nashville Symphony which only further fueled his interest in studying horn techniques in this period. "I am not a musicologist, just a horn player and teacher interested in history and the truth. Much of the music we play is from the 19th century, and the very large question of how the performers of the period actually performed this literature is one of the things that kept me fresh as an orchestral player. The realization as well that scholarship has moved on past that which was published in the 1970s, such as Morley-Pegge, also is a major motivation for me to keep going with this writing—the more you study a topic the more you realize there is more to know." Ericson especially wishes to thank Richard Seraphinoff for his important encouragement. "Rick's encouragement with source materials and just understanding what I was talking about was absolutely invaluable." Ericson lives with his wife I-Lin and children James and Rebecca in Potsdam, NY, where he is assistant professor of horn at the Crane School of Music, State University of New York College at Potsdam; he teaches horn, conducts the Crane Horn Choir, coaches chamber music, and performs in the Potsdam Brass Quintet, the Potsdam Woodwind Quintet, and in the Orchestra of Northern New York. He also serves as the IHS area representative for upstate New York and performs and teaches in the summer as artist-faculty at the Brevard Music Center in North Carolina. He will present a session at the upcoming 33rd International Horn Symposium on the topic "Natural and Valved Horns in the Nineteenth Century," which will give a broad overview of this topic with a focus on the music of Brahms.

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

Jeffrey L. Snedeker Editor, IHS Publications

## A Long-Awaited Horn Concerto from György Ligeti

by Virginia Thompson

yörgy Ligeti's Hamburgisches Konzert für Horn solo und Kammerorchester (Hamburg Concerto for Horn and Chamber Orchestra) received a compelling world premiere and second performance on January 20, 2001, by Marie-Luise Neunecker and the ASKO Ensemble of Amsterdam before a sold-out, enthusiastic audience at the Rolf Liebermann Studio of NDR (North German Broadcasting) in Hamburg. The work was commissioned by the Ebelin and Gerd Bucerius ZEIT Foundation, and was programmed for the second concert of a series celebrating fifty years of new music concerts at NDR. The rest of the program featured another of Ligeti's most recent compositions, Mit Pfeifen, Trommeln, Schilfgeigen for mezzo-soprano and percussion, written and premiered in 2000, plus the premiere of a work by Benedict Mason, another European composer currently living in Amsterdam. The Hamburg Concerto received its London premiere on February 11 by Michael Thompson with the London Sinfonietta at Queen Elizabeth Hall, and, according to a January / February newsletter from Schott, the publisher of the music, Ms. Neunecker was scheduled to give many more performances throughout Europe during the early months of 2001.

Ms. Neunecker and others had encouraged Ligeti to write a horn concerto ever since he completed the amazing *Trio for Violin, Horn, and Piano* in 1982. In fact, the IHS approached him about commissioning a work at one point, but he was unable to consider it at the time because he was otherwise committed to a number of other major projects.

## The Hamburg Concerto

The concerto, written 1998-99 and dedicated to Ms. Neunecker, consists of six brief and highly contrasting movements:

Praeludium Signale, Tanz, Choral Aria, Aksak, Hoketus Solo, Intermezzo, Mixtur, Kanon Spectra Capriccio

The chamber orchestra includes two flutes (the second doubling on piccolo), one oboe, two basset horns (the first doubling on B-flat clarinet, and the second doubling on E-flat), four natural horns, one trumpet, one trombone, two violins, one viola, one cello, one double bass, and broad spectrum of percussion instruments¹ requiring only two players. The solo part requires a F/B-flat double horn for movements one and four, and a natural horn in F for the other movements. The natural horn section parts require no more than three crooks in the third and fourth parts (only two in

the first and second parts), which are changed only between movements; but the technical demands on the section horns are high. Although no hand technique is required (i. e., "The right hand must not touch the bell."<sup>2</sup>), with the exception of one stopped note, the performers must play harmonies that include unaltered partials—not only the more conspicuous seventh<sup>3</sup> and eleventh,<sup>4</sup> but also many of the more subtly "out-of-tune" ones such as the fifth<sup>5</sup> and tenth, and—often—with pianissimo unison attacks. Such precision and control is virtually always demanded throughout this work in all voices of the ensemble, but at times the natural horn section players must also exhibit a virtuoso speed and facility identical to that of the soloist.

The opening of this fascinating work consists of the pitches F and E-flat in two horns (c" on an F horn, and c" on an E-flat horn) held at pianissimo. The first addition to this is another E-flat a quarter-tone flat (the seventh partial on an F horn). This quiet cluster expands only a little with the addition of another two very close pitches, but what is so striking about the entrance of the solo voice at pianissimo in the fourth bar is not the new pitch (another quarter-tone) but the timbre of the B-flat valve horn in contrast with the natural horns. Most of this movement is a static pianissimo study of pitch (primarily in very narrow clusters) and timbre, but near the end, there is a drastically contrasting flourish (fff, impetuoso) foreshadowing the activity of the second movement.

The opening signals of the second movement are initiated and developed in the solo horn, while being echoed at different pitches (same partials, different crooks) by the section horns who give a horrific last call (fff to ffff) in unison rhythm with the same partials on four different crooks, half-steps apart. The ensuing delicate pianissimo dance of five horns pits two at a time in a regular legato quarter-eighth line (in 12/8) against varying fragments of very fast ascending and descending harmonic series in leggiero scherzoso quartuplets (four eighths to a dotted quarter at M.M. 138). The elegant chorale, with the cantus firmus in the second horn, features the harmonies with unaltered partials and is quite striking. The final chord consists of upper woodwinds and strings, plus trombone.

The beginning of the third movement, "Allegro ma non troppo, with swing," features the solo natural horn in a swinging 9/8 melody alternating a triplet rhythm with duple groupings (e. g., counting eighths, 123 45 67 89) against chords in the strings marking the dotted quarter beats. The horn melody includes some half-stopped pitches as well as the unaltered natural harmonics. After shaping this melody for only eleven bars, Ligeti shifts the 9/8 meter into groupings of 4+3+2, sometimes similarly punctuated by the strings, and initiates a two- or three-note motive moving throughout the horn section (almost serial, on four different crooks). This is then



developed, lengthening and layering through the five different horn voices against a backdrop of varying winds sustaining a predominance of perfect fifths.

The beginning of the fourth movement, Lento rubato, is a soliloquy by the soloist on the double horn. The tempo and

rhythmic proportions are given, and it is measured in poetic little statements whose ends are sometimes echoed on stopped horn. In this passage, as in the 1982 Trio for Violin, Horn, and Piano, Ligeti has noted which harmonic series of the double valve horn he wants to be used at all times (e.g., [Horn] in La, meaning T+27). The unusual and unique inflection of the very opening statement, partials 5 7 9 11 10 6 on the Bflat horn, really twangs at the heartstrings. I don't mean to sound corny, but it does, and I can't de-

scribe it better-I guess that is why we listen to music instead of just reading and writing about it.

The reflective soliloquy is immediately followed by a vivo feroce, ff risoluto driving rhythmic statement in the strings, using motivic and harmonic material from the third movement. Then a beautifully stylized (and tritone-harmonized) treatment of the soliloquy's melodic material begins in the winds, moving through various combinations of wind timbres, and including the strings as a choir. The closing event of this movement (with the soloist at rest) is a surprising and masterful new exhibition of "Ligeti signals," as he calls them. It is a layering of repeated yet evolving patterns of prestissimo sixteenths beginning in the two violins, adding xylophone, then piccolo, then flute, then viola, then oboe, then cello, then both basset horns, and eventually, bassoon, trumpet, marimbaphone, and finally, suspended cymbal and trombone, and double bass only for the color at the ending al niente. It is a rapid pulsation creating a shimmering stasis: "meccanico" minimalism, and micropolyphony, Although Ligeti is famous for his ambivalence toward repeating the past, an attitude which has probably guaranteed his continued originality over such a long and productive career, it is fortunate for us that he balances his reluctance to repeat with an interest in making allusions to his past work as he explores his new ideas.

In the fifth movement, Ligeti resumes his focus on the horns and his exploration of the melodic and harmonic implications of the harmonic series which, of course, includes the intervals of traditional harmony as well as the previously relatively unused intervals of the unaltered partials that stray so far from equal temperament. In this movement, the orchestra horns all use the E crook, and the very opening features a half-diminished seventh chord (colored by the flat 5th and 7th partials) in the E horn section against the solo horn on unrelated pitches on the B-flat horn. Harmonies and timbres move and change smoothly and quietly in an ambiguous-sounding rhythm (the meter is 16/8: 3/8+3/4+3/8+2/

4) until the tutta la forza ffff final concert pitches D-flat and Aflat in various octaves throughout the orchestra, preceded by a clash of the section horns crescendoing in pairs through the harmonic series: Horn 1 playing partials 7 through 16 and Horn 2 playing 5 through 14, followed by the same pair-

> ing of Horns 3 and 4 beginning an eighth note later. The section horns thus land a step apart, with the solo horn another half-step above, having played partials 2 through 12 on

> The last movement, which Ligeti may re-write,8 begins with an appropriately capricious rigoroso statement in the solo horn. This is by far the most virtuosic horn writing of the work, requiring facile accuracy in intricate passages of natural harmonics, many with ornamental grace notes in sixteenth passages

the B-flat horn.

(at M.M. 120 to the quarter note), plus a lot of verve. Many fragments of the solo gestures appear in the section horn parts. After the solo horn climbs to a fff concert A-flat" (which he wants played as the 14th partial on the B-flat horn), the current version ends very quietly with another twenty-six seconds of pianissimo contrasts of pitch and color, fading to silence. It is not at all unusual for Ligeti to revise his own compositions,9 and I believe this reflects the extent to which he follows his heart in his work. From everything that he and others have said about his process, it seems that he is always very true to his immediate inspirations and interests, even if that means that some projects are relegated to "a back burner" for great lengths of time—and even if some works must be revised long after their initial completion. It will be very interesting to see if and how he changes the Hamburg Concerto.



Ligeti Applauds Neunecker's Performance

György Ligeti, born in 1923, is undoubtedly one of the most respected and beloved of all living composers. Since the early 1960s, his music has continuously evolved and embraced diverse influences affecting all elements of composition—melody, harmony, rhythm, texture, timbre, structure, etc., always reflecting his amazing personality, his humor and humanity.

So much has been written about Ligeti and his music, including fascinating interviews in which he speaks extensively about specific works. 10 A quick online search of RILM11 Abstracts of Music Literature currently produces ninety-four titles in English from 1969 to 1999, and 237 titles in German. One of the most enjoyable and accessible biographies in English is the newest, György Ligeti by Richard Toop, from the 20th-Century Composers series from Phaidon Press. Toop's excellent writing is very readable, and the numerous blackand-white photographs really enhance this beautiful but inexpensive paperback edition. Another excellent biography, György Ligeti by Paul Griffiths, from The Contemporary Com-

# **™** IH

## **IHS News and Reports**

posers series published by Robson Books, is in its second edition (1997), having originally appeared in 1983. Both of these books include lists of works that reflect Ligeti's own assessment of which of his early works he considers definitive.



ASKO Ensemble Horn Section (left to right): Karen Libischewski, Helen MacDougall, Bolko Kloosterman, Jan Harshagen

Probably even more important than the numerous sources of information on Ligeti and his music are the recent efforts to produce excellent recordings of the music itself. In 1999, Sony Classical completed an eight-volume set of Ligeti's music, all recorded under his direct supervision and featuring all-new liner notes written by

Ligeti himself and translated into English. Already, the Hamburg Concerto is slated for production in *The Ligeti Project*, a long-term, multiple CD project, recently undertaken by Teldec New Line, whose first release is expected in Spring 2001.

The extensive access that we have to Ligeti and his music in recent years has been carefully orchestrated by his dedicated assistant, Dr. Louise Duchesneau, who since 1983 has seemingly tirelessly handled all of his communications with researchers, students, publishers, journalists, photographers, record companies, interpreters, orchestras, and festivals, and additionally has found the time to also write and translate liner notes and program notes. I join the legions of Ligeti admirers in appreciating and commending her immeasurable contributions from which we all benefit so much.

## Marie-Luise Neunecker

Ligeti's Hamburg Concerto is a wonderful tribute to Marie-Luise Neunecker's artistry. Although Ligeti has known her playing for ten years, he just *had* to have been inspired by her charismatic performance of the aforementioned *Trio for Violin, Horn, and Piano* for the 1998 Sony recording with which he was closely involved. Her command of the Hamburg Concerto for its premiere exhibited not only her communicative musicality and amazing virtuosity, but also her exquisite sense of ensemble in all of the passages in which she interacted with the members of the horn section.

The Hamburg Concerto is not the first horn concerto dedicated to Ms. Neunecker; Detlev Müller-Siemans, Werner Heider, and Lutz-Werner Hesse have all written concertos for her, and Jan Koetsier and Volker David Kirchner have dedicated works for horn and piano to her.

Although she seldom performs outside of Europe (and has thus far never been able to accept an invitation to ap-

pear at an International Horn Workshop), it is so fortunate for the rest of the world that she has made such an impressive number of recordings that include not only the standard concerto repertoire, but also a number of lesser-known and newer concertos, as well as a significant amount of chamber music. I have included what I hope is a fairly complete list of Ms. Neunecker's CDs. I look forward to the next compositions dedicated to her, and to the release of the Hamburg Concerto recording.

## Marie-Luise Neunecker's CDs

Brahms: Trio for Horn, Violin, and Piano, EMI 56385, 1997. György Ligeti Edition, vol. 7: Kammermusik (Trio for Violin, Horn and Piano), Sony Classical SK 62309, 1998.

Hindemith: Sonata for Four Horns, MD & G.

Hornkonzerte (Schoeck, Koechlin, Smyth), Koch Schwann SCH 364122, 1998.

Janacek: Mladi, Concertion MD & G 3439.

Max Reger: Orchesterwerke (Scherzino), Koch Schwann SCH 314982, 1998.

Mozart: Concertos 1 and 3, Qualiton: Novalis.

Mozart: Quintet for Horn, Violin, 2 Violas and Cello in E flat major, K 407 (386c), Novalis 150006.

excerpt: Cinema Classics 6, Naxos 8551156, 1994.

Mozart: Serenade for Winds No. 10 in B flat major, K. 361 (370a), Qualiton: Novalis.

Mozart: Serenade for Winds No. 10 in B flat major, K. 361 (370a) "Gran Partita," Naxos 8550060, 1993.

Paul Hindemith: Complete Wind Concertos, CPO CD 999142, 1995.

Romantic Music for Choir with Horns and Harp. Koch 301398-2H1.

Russische Hornkonzerte (Gliere, Glazunov, Shebalin), Koch Schwann SCH 313572, 1995.

Schumann: Andante und Var. in B-flat, op. 46, EMI Classics CDC 55484, 1996.

Spohr: Quintet for Flute, Clarinet, Horn, Bassoon, and Piano in C minor, op. 52, Dabringhaus & Grimm CD 3448, 1992. Strauss Hornkonzerte No. 1 and 2, and Britten Serenade, EMI Classics CDC 56871, 1999.

'Timpani, suspended cymbal, suspended finger-cymbals, bongos, tambourine, snare drum, bass drum, tubular bells, rin (a spun brass Japanese cup gong), glockenspiel, xylophone, vibraphone, and marimbaphone.

<sup>2</sup>Footnoted in the score in both German and English.

331 cents or 30% flat.

449 cents or 50% flat.

514 cents or 15% flat.

F, E, E-flat, and D.

established in 1966.

<sup>7</sup>On double horns put onto the B-flat side with the depression of the thumb valve.

<sup>8</sup>According to his assistant, Dr. Louise Duchesneau, in personal
correspondence.

<sup>9</sup>His Concerto for Violin and Orchestra received a world premiere in 1990, but the final version appeared in 1992, and he significantly revised his opera *Le Grand Macabre* from the mid-1970s in 1996.

<sup>10</sup>Ligeti in Conversation, translated into English, and published by Eulenburg Books in 1983.

"Repertoire International de Litterature Musicale, the international bibliography of scholarly writings on music,





# In Memoriam

# Helen Kotas Hirsch and The Sound of the Horn

by Randall E. Faust

Thy did you play that note on the B-flat side Randy?" she asked. She was standing at the window in her studio at the Sherwood Conservatory of Music, looking across the street at Chicago's Grant Park. Although I was an experienced player and teacher of a number of years, I was taking a lesson with this lady who had been the Principal Hornist of the Chicago Symphony Orchestra fifty years earlier.

"Amazing!" I thought. Even though she was not looking at me, she could still hear the fingering I was using on a given passage. On the other hand, this was why I had jumped

at the opportunity to take some lessons with her. Three decades previously, I had been impressed by the sound of the horn when one of her former students performed as hornist with the Minneapolis Symphony Woodwind Quintet. He had highly recommended her teaching. Now, three decades later, I was taking lessons with this person who had herself studied with Louis Dufrasne and Frank Kryl, who had premiered a volume of new works for the horn, and who had been Principal Hornist in Chicago under Frederick Stock. I found that Helen's insights into this era of musical history (as well as her concept of the sound of the horn), were highlights of horn lessons with her.

If she had the sound of the *Horn in F* in her ear, it dated from many decades. In 1928, Helen started on the cornet. However, she switched to the horn after one month! Her first instrument was a Wunderlich single horn in F that she purchased for \$25. I soon found it was easy to spot a student of Helen Kotas Hirsch when they came to Interlochen: Helen's students had the F horn sound in their ear. In fact, some played a single horn in F!

It should be noted that the emphasis on the F side of the horn was consistent with the practice of the other players of her generation. Like other hornists of her era, she emphasized the practice of playing arpeggios through the entire range of the instrument on the F side of the horn. Furthermore, lessons with her would often include the use of natural horn technique to play the Gallay *Preludes*.

Another highlight of my study with her was the oppor-

tunity to learn some of the history of this musical era. For example, she credited the Women's Symphony Orchestra of Chicago with giving her some of her finest early musical experiences. This organization was founded by, in her words, "professional musicians who realized that careers were not open to women in established symphonies and decided to found one of their own." The history of the Women's Symphony Orchestra, with whom she performed during the decade from 1931-1941, is described in a paper Helen presented at the Newberry Library of Chicago on March 12, 1994.

The 1940s brought even more dimensions to Helen's ca-

reer. Leopold Stokowski selected her to be a member of the horn section for the All-American Youth Orchestra for its South American Tour. Two other members of the horn section included Mason Jones (later Philadelphia Orchestra Principal Hornist), and James Chambers (later Principal Horn of the New York Philharmonic). I would have loved to hear this horn section!

Throughout her career, Helen played in various orchestras in the Chicago area. When she was performing with the Rockford Symphony, she got to know a violist by the name of Olive Woodward Hoss. Olive was the wife of Wendell Hoss, former First Horn of the Chicago Symphony and later in various locations, including Los Angeles. Olive suggested that Helen send a tape of her playing to Wendell. So, the next day, she went to Carl Fischer's studio and recorded a tape of famous horn solos. At Wendell Hoss' suggestion, Fritz Reiner auditioned her for the third horn position in Pittsburgh.

The audition for Fritz Reiner was a long one, where she was asked to play many orchestral excerpts. At the end of the audition, he asked her to play

the Concerto, op.11 by Richard Strauss with him. The performance of the Strauss went very well and she was hired to play Third Horn with the Pittsburgh Symphony for the next season.

Not long after the Pittsburgh audition, the first horn position in the Chicago Symphony Orchestra opened up. Consequently, Dr. Stock asked her to play an audition for the Chicago Symphony Orchestra. For her audition for the Chi-



Helen Kotas, from an undated newspaper clipping. From the content of the article, it appears to be from 1941 (courtesy of the Rosenthal Archives of the Chicago Symphony Orchestra).

# **IHS News and Reports**

cago Symphony, Dr. Stock also had Helen perform the Strauss Concerto with the Symphony on a Saturday morning rehearsal. It is reported that Concertmaster John Weicher and Personnel Manager Walter Hancock listened to her performance from the box seats of Orchestra Hall.1 The unanimous decision was to hire her.

However, because she was already contracted by Pittsburgh, Helen was in a difficult position. Reiner told the people in Chicago that he would not let her out of her Pittsburgh contract until they could find a suitable replacement. Eventually they did find a replacement: James Chambers was hired to be third horn in Pittsburgh, and as a result, Helen began her work as Principal Hornist with the Chicago Symphony in the Fall of 1941.



Helen Kotas Hirsch with the author at the Sherwood Conservatory of Music, January, 1993.

Helen always had the highest regard for the work of Frederick Stock. The Chicago Symphony Archives includes an article she had written about Dr. Stock. In this article, she wrote of his greatness as a musician, his devotion to the Chicago Symphony Orchestra and the Chicago musical public, his simplicity of manner, and his courteous nature. Helen once said to me, "Frederick Stock was not just the conductor of the Chicago Symphony, he was the leader of the Chicago musical community." In particular, she referred to his work with the Chicago Women's Symphony Orchestra, the Chicago Businessmen's Orchestra, and the Chicago Civic Orchestra, in addition to his work with the Chicago Symphony Orchestra. Furthermore, Dr. Stock would often attend recitals given by members of the Symphony at various locations around Chicago. One performance she often remembered him attending was on December 7, 1941, when she played the Mozart Horn Quintet at the Fullerton Hall of the Art Institute with the Fine Arts Quartet.

Another one of Helen's memorable experiences was a performance of Beethoven's Piano Concertos Nos. 4 and 5 at Ravinia with Arthur Schnabel. These were Ravinia performances conducted by George Szell because Mr. Stock was on vacation. They went very well, so well, in fact, that Schnabel wanted to record them immediately! However, Mr. Szell was under contract with Columbia and the Chicago Symphony was under contract with RCA. Consequently, Dr. Stock came out of vacation in Wisconsin on a day's notice to come to Chicago to record the works with Schnabel at Orchestra Hall. So, on July 22, 1942, the "Emperor" Concerto (No. 5), was recorded, and on July 24, 1942, the Fourth Piano Concerto was recorded with Frederick Stock conducting the Chicago Symphony and Arthur Schnabel as the piano soloist. Although originally recorded on 78s, the recordings have been digitally re-mastered and are available on compact disc under the RCA Victor Gold Seal—Legendary Performers Series.

Furthermore, she was impressed with the interest Dr. Stock took in the work of Chicago area composers. "The orchestra does have the record for playing contemporary music when Mr. Stock was the director." Likewise, Helen was active in the performance of works by composers in the Chicago area, as well as those in residence at The University of Chicago. These include:

Sonata for Horn and Piano by Ernst Levy

Kleine Abendmusik für Horn Allein by Hugo Kauder "for Helen Kotas"

Second Sonata for Horn and Piano by Hugo Kauder "for Helen Kotas"

Concerto for Horn and Strings by Hugo Kauder

On November 28, 1953, she premiered Le Son du Cor by Arne Oldberg. This concerto for horn and orchestra was premiered by Helen Kotas and the Tri-Cities Symphony Orchestra conducted by Harry John Brown. This work has since been re-published by Southern Music of San Antonio, Texas under the title, Serenade. Another work called Le Son du Cor was written by Professor Oldberg for six horns and two bassoons. It has been published in an edition for eight horns by The Hornist's Nest. It should be noted that these are two different compositions using the same title by the same composer.

In regard to the premiere performances of Le Son du Cor, I would like to share the insights of Professor Paul Anderson, Horn Professor Emeritus of the University of Iowa and Past President of the International Horn Society. Mr. Anderson was the Principal Hornist of the Tri-Cities Symphony at the time. As a result, he had played the solo part to Professor Oldberg's concerto in every rehearsal up to the dress rehearsal. Consequently, he knew the solo part well and could state with authority that Helen was an incredibly accurate player—she did not miss a note that entire weekend of dress rehearsals and performances.2

In his article in the November 1995 issue of The Horn Call, Christopher Leuba lists many orchestras and chamber ensembles where Helen performed in addition to her work as Principal Hornist with the CSO. Furthermore, for many years, Helen taught horn at several schools in the Chicago area. These included the American Conservatory of Music, Wheaton College, and the Sherwood Conservatory of Music. Among Helen's many students is Lowell Greer. In his eulogy of Helen, Lowell wrote an eloquent testimonial in



behalf of the integrity and inspiration of Helen's teaching as well as the sonority of her horn-playing. The text of Lowell's eulogy follows this article.

I first heard of Helen in 1963, from one of her former students who was performing in the Minneapolis Symphony Woodwind Quintet. Then, thirty years later, I actually had my first lesson with her. Nevertheless, it was worth the wait. For me, a visit to the Sherwood Conservatory of Music for a lesson with Helen was a visit to the source of the literature, whether it was a work by Strauss that she had performed with Frederick Stock or *Le Son du Cor* she had premiered for Arne Oldberg. I, like so many of her students, found that to Helen *Le Son du Cor* was more than just a title of a concerto, there was a particular *sound of the horn* in her ear which echoed throughout lessons with her.

#### Notes

<sup>1</sup>Thank you to Alison Hinderliter of the Rosenthal Archives of the Chicago Symphony Orchestra for assistance in confirmation of historical information. In his article on Helen Kotas, Mr. Leuba refers to an interview by Frank Monnelly, on March 12, 1994, for the Chicago Symphony Archives Oral History Project. This document is one of many that make the Rosenthal Archives a treasure of musical history.

<sup>2</sup>Telephone conversation with Paul Anderson, January 4, 2001.

Randall Faust, Past President of The International Horn Society, Professor of Horn at Western Illinois University, and Horn Instructor at The Interlochen Arts Camp, studied with Helen Kotas Hirsch from 1993-1997.

# Eulogy for Helen Kotas Hirsch, 1916 – 2000

by Lowell D. Greer, Grateful Student of Helen Kotas Hirsch January 6, 2001

he first time I heard Helen Kotas Hirsch play the horn, it was actually her orchestral swan-song. She had, after professional activity over a thirty-year period worldwide, begun a teaching career, but still for a number of years, commuted north with other Chicago musicians into the frontier of Wisconsin. She was recruited by John Weicher, former CSO concertmaster turned conductor, to play principal horn in the Waukesha Symphony Orchestra, considered by many to be the leading orchestra in Wisconsin at that time, as the Milwaukee Symphony was still in its infancy. The program I heard that evening in the local high school auditorium included Tchaikovsky Fifth Symphony, conducted by Irwin Hoffmann. In spite of the dead acoustic of the multi-"useless" auditorium, Helen Kotas' performance was one of the most memorable renditions I've ever heard of the solo. The phrasing was classic and well developed, the execution was flawless, the intonation was remarkably accurate, in spite of some disagreements in pitch between strings, oboe, and clarinet, causing her some chameleon pitch work. But, the most outstanding quality of the solo, which I can still hear echoing in my memory, was the sound. The sound was even more impressive considering the curtains, carpeting, and concrete of the hall. Helen Kotas produced the most living, vibrant, and rich tone I had ever heard. It was neither big nor small, bright nor dark, it was convincing and engaging, and immediately became my new sonic ideal. When trying to describe it, I could only say that it had warmth and dimension, and seemed bolder in character than it was loud, due to the lovely coloration at the start of the note. In other words, there was a slight blossom of sound occurring at the "moment of truth." I realize that this coloration was idiomatic to her and was expressed perfectly through her Geyer horn with its silver-plated bell interior. Mrs. Hirsch was not fond of

"perma-green" stains on her right hand, and had Carl Geyer plate her bell interiors. Many have commented on the strength of her playing, suggesting somehow that she was louder than others. But I think it was this way of starting sounds and the natural projection of a well-centered tone that gave her command of the hall. She certainly played at normal dynamic levels. The solo bow she received at the conclusion of the Tchaikovsky that night in Waukesha was a special moment. The elevated level of cheering and applause from the Waukesha public revealed both the education and cultural knowledge of the people there, and the special fondness they had cultivated for Helen Kotas Hirsch's unique tone and insightful approach to musicmaking.

At this time in my life, I had been studying with the legendary John Barrows privately, as I was in high school. He became ill for the first time with Hodgkins lymphoma, and thus, he was unable to maintain a regular schedule of lessons. I had by then joined the Waukesha Symphony as Third Horn, but felt thwarted in my desire to continue my studies. After speaking with Helen Hirsch and experiencing her personal warmth, intelligence, and enthusiasm, the solution was obvious. I went to Chicago to study with Helen Kotas Hirsch. Clearly, she was a natural teacher, and, surprisingly, an undiscovered jewel in the horn subculture of the Midwest.

In my lessons, I always tried to impress her with concerti, but she was always a couple of steps ahead of me. For example, one day, after a fairly successful run-through of Mozart Second Horn Concerto, her response was unspoken and she remained silent. Seeing that she had no pained expression on her face, I tried to fill the silence by bravely offering the information that recording the Mozart concerti was a goal to which I aspired. She looked at me and then smiled

# IHS News and Reports

and said with great enthusiasm, "But of course, you should record them. What you just played was brilliant, absolutely brilliant; all except that business at letter C, that was totally unacceptable! But don't worry, Lowell, in a recording you can have as many tries as you need." I was flabbergasted; I had been elevated to artistry and torn to shreds with only two phrases. Then she continued, "I don't know of anyone who could equal what you did in the opening passages. That was brilliant . (pause) You know, Lowell, it's difficult to stand out in the music world with so many recordings available. Of course, some are better than others. (At this point her voice dropped.) Perhaps you should study the natural horn and record them that way; it's never been done and that would give a record company a good reason to record an unknown horn player. (SMILE) But be sure to work out letter C. Letter C was really...well...altogether wretched."

On another occasion, when I felt really elated about how I had played, she got me again. "Lowell, your playing is progressing very well, however, there is something missing...it's in the sound, or rather, something lacking in the sound. It's not a vibrato necessarily, but some sort of life in the sound; a shimmer. Do you know what I mean?" My mind immediately went back to Waukesha and the Tchaikovsky Fifth solo. Yes, I knew what she meant. A couple of months later I think she was very pleased (she smiled).

Helen, after leaving the CSO, had plenty of time to devote to other horn activities, such as solo work. Not only did she perform new works composed for her, but she often traveled to Europe in order to be present at premiere performances of new works. Among the premieres she heard, were the Gordon Jacob *Concerto*, Hindemith *Concerto*, Matyas Serber *Noctourne*, the Britten *Serenade*, and the first modern performance of the Stamitz *Concerto*. It was Helen Kotas Hirsch who introduced her students to those works as well as the Malcolm Arnold *Fantasy*, Koechlin *Sonata*, and other works that have formed the bulk of our repertoire. Since the 1950s, she has been unquestionably the supreme American authority on horn solo work.

I, like most of her students, was unaware of just about all the circumstances of her career. She never boasted of her successes or offered explanations of any of her life experiences. Lessons were about the student, not the teacher, and I believe she was leery of contributing any stories which could float amongst the students and possibly create any negativity related to music as a profession, or the validity of the teaching of musical arts. She knew the necessity of culture in the human experience, and knew that any misfortunes in her career were a function of human failure and not the result of orchestras, horns, or notes. Further, the triumph of her optimism, over the unfairnesses and disappointments in her career, has to be considered as monumental an achievement as her achievements on the horn. This is truly a superb example of the power of positive thinking. I never heard her utter any disparaging comment about any other person, although she probably had the right to do so often. She instead, always maintained the gracious bearing of an aristocrat. As far as I am concerned she was the "Grand Dame" of the horn world. She always did her work in a way that exceeded any contractual requirement, and functioned at a higher level than any student, conductor, or administrator could ever expect. She continually amazed people by overachieving in ways that yielded enduring satisfaction to her world.

To those who might wish to hear her in her heyday, you should investigate the 78rpm recordings of Handel's Water Music and Resphighi's *Gli Ucelli* (The Birds) made by the CSO under Desire DeFauw, the Belgian conductor during the 1940s. Both have famous exposed horn solo passages, and you will hear, listening past the scratchy surface, one of the most satisfying of all horn sounds—the horn sound from Waukesha. When I spoke with her about those recordings, I could tell, from her facial expression, the pride she felt in those recordings. I feel that there is no equal, with all due respect to the players before and since, to the horn sound on those scratchy 78s.

Helen's legacy of music was constructed over her lifetime, musical brick by pedagogical brick, and we can see easily, in retrospect, that none of us could have achieved the same level of success without her important contributions. We are her progeny in art, and the musical nuturing we received was her special gift to us; it could never have been purchased by any tuition dollar. And now, as we search for words compelling enough to serve as her epitaph, we are aware that some of the honors and awards she merited are embarassingly absent. I believe, in England, she might have been Dame Helen. In Russia, her garments would have been heavily weighed down with medallions and decorations from some People's Cultural Committees. She certainly merited an honorary Doctorate from academia. She has, so far, been ignored by the IHS as a candidate for Honorary Membership. I know for a fact that some us here today have submitted the forms and made the efforts to try to bring about such honors. Sadly, such honors always seem to arrive well after they are deserved, if indeed they arrive at all. Americans, apart from valor in combat, are not a nation of decorators, even when feeling earnest admiration for our artistic heroes. It is a sad characteristic of our society.

So then, ultimately, is not the greatest honor for any human being delivered in memoriam, when the physical body is committed to the earth and memories of those we hold in high esteem are interred in our hearts and memories? In this sense, it is we who remember Helen Kotas Hirsch, we will deliver the final and greatest honors which transcend the mere recognition of excellence of any note, phrase, concert, or lesson. It will be the nobility of our celebration of the horn player, the musician, and the woman who walked among us. And our celebrating can be done with a sense of gratitude at the highest level, gratitude reserved for the example of someone who always rose to the high call of her community.

We can, jubilant in spirit, say farewell to Helen Kotas Hirsch, one of our greats.

#### 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

# 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: windmusicyancich.com

# "Free Catalog"

- 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

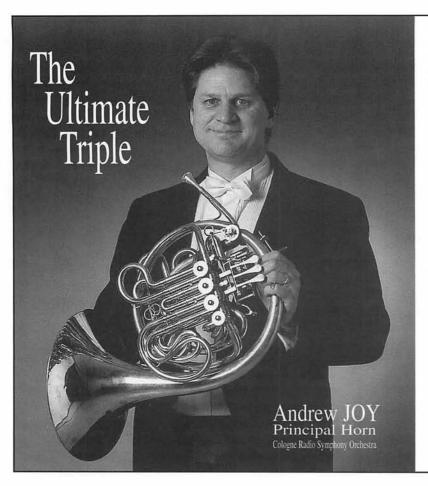
WE GLADLY ACCEPT VISA AND MASTERCARD



Frøydis Ree Wekre Radek Baborák Michelle Stebleton Arkadij Shilkloper František Šupín Horn Trio Prague -

Jindřich Petrás, Zdenìk Divoky, Jiří Havlík

HORN MUSIC AGENCY Mezipolí 1092 / 6, CZ-141 00 Praha 4 hornclass@email.cz



# 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



# An Interview with Radek Baborák

by Assja Metzger

Radek Baborák (born in 1976 in Pardubice, Czech Republic) started playing the horn at the age of eight. Four years later, he won the Concertino Praga competition. During the following years, he received first prize repeatedly at such prestigious events as the UNESCO Music Competition or the International Music Competition in Markneukirchen, Germany. From 1989-1994, he studied horn at the Music Conservatory in Prague with Bedrich Tylsar (solo horn of the Czech Philharmonic), where

he graduated with honors. In 1995, he was awarded the Grammy Classic Award. In the meantime, Baborák has performed as a soloist with outstanding orchestras, including the Berlin Philharmonic, Mozarteum Orchestra Salzburg, and London Philharmonic. Besides his activity with orchestras and festivals, he also plays in a woodwind quintet, AFFLATUS. From 1998-2000, Baborák taught at Fondazione Arturo Toscanini in Italy, succeeding Hermann Baumann. This interview took place on February 1, 2001.

AM: A number of books on music education advise children and their parents against the horn as first instrument, saying to wait until the child is ten or eleven years old. You, however, started playing the horn at age eight. Did you play another instrument before the horn? How did you come to choose the instrument?

RB: I started playing the recorder

at age six and then began playing the oboe and the piano. However, the oboe proved to be too expensive an instrument, as opposed to a horn, which could be borrowed from the local school for free. Thus, the horn became my instrument!

**AM:** What role did your family play in the choice of your instrument and your early music education?

**RB:** My stepfather, Karel Křenek, is a horn player and taught me at the beginning. Still, my whole family is closely connected to the music field, especially my mother's family, which is famous throughout the area where I grew up. All of them are active in conducting, e. g., wind ensembles or big bands. My mother herself also plays the piano, my sister plays the oboe, her daughter plays the horn...only my father was not a musician, he taught mathematics and physics.

**AM:** Do you remember your first horn lesson? What was difficult for you?

**RB:** Unfortunately, I do not remember my first horn lesson anymore. I do remember that the first note I learned

how to play was e'. (laughs) I do remember, though, that when I played Strauss' Second Horn Concerto, I thought "I can't do that." Luckily, I did manage it in the end!

**AM:** Now that you can look back and use your experience to judge, when and how should a child learn to play the horn?

**RB:** Well, you cannot generalize... I have seen kids who were six years old already learning to play the horn.

Nowadays, there are horns especially made for children. Besides, there are teachers who only teach very young beginners and do a good job.

**AM:** Horn playing can be very frustrating, which is part of the reason why the horn is not thought suitable for young children. Did you enjoy practicing?

**RB:** No, I did not enjoy practicing. (laughs) I preferred playing in ensembles, that was more fun to me.

**AM:** What was your daily life like?

RB: I had a lesson every day after regular school and most of the time I would have an ensemble rehearsal in addition to that. I played the horn for about four hours a day. Later, at age fourteen, I went to the Music Conservatory, which is like a high school with a big focus on music. Music and especially the horn have always been a big part of my life.

Sometimes, I would have rather done other things than practice, like playing soccer or hockey (which, by the way, was dangerous because of the risk of injuring the teeth and thus affect my horn playing). But then, I still did practice when it was necessary or when my mother reminded me to do so.

AM: How much influence did your teachers have on you? Which techniques have your teachers used in your lessons and what did they focus on?

**RB:** I very much liked the fact that my teacher asked me to just go ahead and play spontaneously. I am not a spontaneous person by nature. Also, my teacher never played himself during my lessons, by which I learned to play independently and listen to myself. Sometimes, students get inhibited and insecure by the great sound of the teacher, because they never will be able to play that well.

**AM:** Lord Yehudi Menuhin once said that success in music is 10% talent, but 90% practicing. Do you agree?



## An Interview with Radek Baborák

**RB:** No, you can't say that. In my opinion, one would have to give 100% of both talent and practicing to succeed.

**AM:** In recent years, you have become a teacher yourself and taught a number of masterclasses. What do you focus on with students? What is important to you?

**RB:** Generally, it is important to me that the hornist plays in a natural manner, thinking about how he wants to sound and then trying to produce that sound. More than anything, you have to concentrate and continuously analyze what is coming out of the bell. It is also important that you practice effectively. Some musicians practice a lot, but not correctly. The key to practicing is to play things slowly and take your time.

AM: You once said in an interview that some music was "over-interpreted," e. g., the beginning fanfare of Strauss' First Horn Concerto. Also, many horn players—especially young ones—supposedly focus too much on technical "licks" rather than trying to develop a lyric, singing tone. Can one counteract this effect since so much contemporary literature requires technical virtuosity?

**RB:** It is indeed true that a lot of pieces are overestimated in their meaning, especially the fanfare in the First Horn Concerto. One should look at things in a simpler manner rather than assuming everything is so sophisticated. The player himself always has the responsibility for the interpretation of the piece. Even when a lot of technical virtuosity is required one can make sure to also play musically. Besides, one can often detect parallels to previous eras in 20th-century music (I think of Hindemith especially), where most of the difficult licks can be found.

AM: What kind of music do you like best?

**RB:** Well, I would think of myself a traditional person, at least in a musical sense. I am not a great fan of such styles as the "Jazz Horn." I also do not like pieces as much that were written at the beginning of a new era. I prefer the "matured" music within the individual eras, especially of the Renaissance. I highly appreciate Gabrieli and Bach, but also Beethoven and Bruckner or Richard Strauss, for example. Hindemith is to me, in fact, the most meaningful composer of the 20<sup>th</sup> century. I am thinking of compositions like the Symphonic Metamorphoses or *Die Frau ohne Schatten*. If one does not understand those pieces, what can one grasp of contemporary music in general?

**AM:** What about popular music? Do you listen to it at all?

**RB:** Basically not. If anything, I listen to Heavy Metal or something like that. But if I am looking for entertainment, I listen to Chopin!

AM: Let's return to the horn! There are hornists who value technically correct playing more than anything. On the other hand, there are people like the famous Arnold Jacobs who said "analysis is paralysis." Where do you see yourself within those two positions?

**RB:** In the end, I think that one should not focus too much on the technical issues, but rather on the stylistic ones. I do not give much for instructions, like for example metronome

markings or composers' notes. I try to read between the lines and capture the philosophy or the energy behind the piece. It is important to me that the music does not come across as boring and that the audience feels that the music is coming from the heart.

**AM:** What model horn do you play? A few years ago, all hornists of German orchestras were required to play an Alexander horn. Is this still a fact?

**RB:** Yes, that is correct. I have just bought myself a new horn, an Alexander 103. Before that, I had a Hoyer. Generally speaking, I like gold-brass horns. But the horn itself does not really matter that much. I will always produce my own sound on any kind of instrument and that is what it is all about.

AM: What do you prefer: with or without lacquer?

**RB:** Without! I used to play horns with lacquer, but the horn I currently play has no lacquer and I actually prefer the sound, it is warmer and softer.

**AM:** Is there a "correct choice" when buying a horn?

**RB:** You have to find a horn that works well with you and helps you produce the sound or the style you want. What model it is does not really matter.

**AM:** Many Europeans like to play on the B-flat side of the horn, while many Americans prefer the F side. What do you think about this difference?

**RB:** I too, started on the single F horn as a child and learned to play on the F side up to the a' and anything above that on B-flat. I also do think that is the better way.

**AM:** Which techniques do you use when practicing or warming up?

**RB:** When I warm up, I basically play only long tones from 5 up to 25 minutes. I do not play any scales, I rather concentrate on pieces and excerpts.

**AM:** Do you ever feel stage-fright and if so, what do you do against it?

**RB:** I do not really feel stage-fright, at least not if I am well prepared. Occasionally, I get concerned about whether the transitions between parts of the piece work well. Of course, there is always a remaining risk of messing up, but, as I said, I do not really worry about that as long as I feel sufficiently prepared.

AM: Obviously, your ways of handling the horn have helped you become a very successful musician. At age thirteen, you already won your first international competition, not much later came others. When you were eighteen years old, you became the youngest member of the Czech Philharmonic. Did you ever feel like you have missed out on a "normal" childhood?

**RB:** Well, not really. I do not think I had to miss out on many things during my childhood. Sure, there were days when I would have preferred to go outside and play, but instead stayed in to practice. So, then I went to play after practicing! That did not matter much to me.

**AM:** How important is professional success for you? What does a musician have to be willing to sacrifice for it?

**RB**: I do not have the feeling that I have to sacrifice a lot.



Success is important, but one should remember that it is not everything in life.

AM: Conductor Eugene Ormandy one said that a musician needed "a heart of fire and a mind of ice." Do you agree? What emotional prerequisites do you need as a musician?

RB: In a sense, you do not need one specific set of

prerequisites, I would say. Well, one certainly has to be intelligent. Probably it is also better if one is not too emotional. One should be able to think more about how one plays and sounds instead.

AM: At the age of twenty, you moved to Germany to live there for several years and play solo horn at the Munich Philharmonic. Why did you move to Germany?

RB: In Germany, a musician can live off of the pay he gets from an orchestra. Unfortunately, this is not possible in the Czech Republic. The second reason for me to go was the conductor Sergiu Celibidache who was the Munich Philharmonic's Music Director at the time. I really

wanted to play under his baton. Unfortunately, he passed away one week before I came to Munich. At first, I was in Munich by myself, half a year later my now-wife, then-girlfriend joined me.

AM: Are there people you admire?

RB: Yes, I do like Hermann Baumann very much, for example. I once wrote him a letter and asked if I could play for him. Since then, I have met with him three times and he has given me some interesting and valuable ideas. I also have a colleague from the Czech Philharmonic I like very much. He is about 40 years older than me, but we are good friends and work well together in musical terms. He has also been giving me helpful hints and interesting aspects to think about.

AM: You enjoy playing chamber music, and recently joined the AFFLATUS woodwind quintet. Did you feel like you needed a balance to your orchestral duties?

**RB:** No, that is not why I joined them. I like playing in an orchestra very much. It is only that I have been playing in woodwind quintets and other small ensembles all my life and do not want to miss it. All of the members of the quintet are friends of mine from Prague and it simply is fun to play with them. Playing in a quintet, I have more of an opportunity to try out new concepts and ideas as well as work more freely with phrasing or tempi.

**AM:** With all these performances, do you still have any spare time? What do you like doing besides playing the horn?

RB: Naturally, I spend a lot of my time on music, but

that is not everything! My other big passion for cooking and everything that is connected to it. I do like buying new spices and kitchenware, trying out new recipes... (see recipe below) Then, I am also interested in soccer and hockey, of course, although I hardly find the time to practice those sports. I play pool! Travelling is fun, too, especially to places that are farther away, like Paris, Venice (where it is especially

beautiful during winter), to Russia or the Slovak Republic to pick berries or mushrooms in the forests. I also like reading, primarily American literature, e. g., John Irving. When I go on long-distance trips or tours and cannot sleep at night due to the time shift, I take time to read and it can happen that I read all night long.

AM: How would you describe yourself as a person? If you were not a hornist, would there be another profession that would interest you?

**RB:** Sure, I could imagine being a cook or a hotel manager. About myself, I would say that I generally have a friendly attitude toward others and am loyal to people. About others, I

appreciate honesty and spontaneity as well as people who work toward and realize their goals.

**AM:** Do you have a chance to visit your home country often? What is the situation in the Czech Republic like now in terms of the arts?

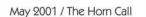
**RB:** I go home to Prague on a regular basis. I actually moved back there about half a year ago. The cultural situation there is very difficult at the moment. A lot of good musicians emigrated to Canada and elsewhere at the beginning of the Socialist regime. Professional musicians have to work a lot, but earn very little and often have to take another job on the side to pay for their living expenses. Consequently, many of them are frustrated and that, in turn, does not contribute much good to the situation.

AM: In the 17<sup>th</sup> and 18<sup>th</sup> centuries at least, Czech and Bavarian hornists were thought to be the best in the world. I am thinking of Giovanni Punto (a. k. a. Jan Vaclav Stich) as an example. Is horn playing still considered a part of Czech tradition?

**RB:** Stich was born in a place about 15 miles from my home town. Of course, people are proud of that! In addition, the area is said to be a magical, special place. However, I do not know if this has any effect on horn players!

**AM:** Apparently so! What about your future plans now? What are your goals in life?

**RB:** Well, first I plan to build a house. I imagine an English-style house, made of bricks with big windows and



# **1**

# An Interview with Radek Baborák

green shutters and, inside, wooden floors. I bought a lot just outside of Prague, which includes a little lake and lots of nature. In professional terms, I want to record about 15 hours of music to preserve and document the pieces I like, especially the ones written by Czech composers. I also compose and arrange pieces myself. Still, I would like to be done playing the horn professionally by the age of thirty-five and focus on conducting. Maybe I will form my own chamber orchestra.

**AM:** Both the IHS and I wish you good luck with your future endeavors and thank you for this interview!

Assja Metzger received a BA in music (horn) at DePaul University in Chicago, with a minor in theatre studies. After her degree, she worked in the public relations department of the Chicago Symphony Orchestra, as well as at a major consulting company before returning to her native Germany. Currently, Ms. Metzger is Director of Artistic Administration at the Kammerorchester Schloss Werneck (Werneck Castle Chamber Orchestra) and organizes concerts in connection with her concert/artist management company, Ars Amata. In addition to these activities, she works as a freelance contributor to a number of local newspapers and magazines.



# Recipe by Radek Baborák

"Spanish Bird"

Take several thin pieces of roulade meat Add salt and pepper
Spread spicy mustard on one side of the meat On top of that, put two halves of a pickle Add 1/4 of a hard-boiled egg
Add a piece of sausage
Add pieces of bacon
Add 1/4 of an onion
Add a few strips of a red bell pepper

Roll it up and stick a toothpick through it, so it does not fall apart.

Put oil in a pan and put the meat in, then roast for just a few minutes so that the outside looks golden brown.

Put the same pot with the meat into the oven, pour a little water over it and leave it on for about an hour at 200° C (about 450° F).

Make dark gravy including butter and flour.

Serve with your favorite side dish-rice works best!

# 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

#### 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





Daniel Wood | Carrie Campbell | Armando Castellano | Melissa Hendrickson

What do you get when four horn players advance the interests of a revolution in chamber music?

# **JADRE**

The Voice of Four Horns

**QUADRE** zaps the myth that classical stuff is stuffy.

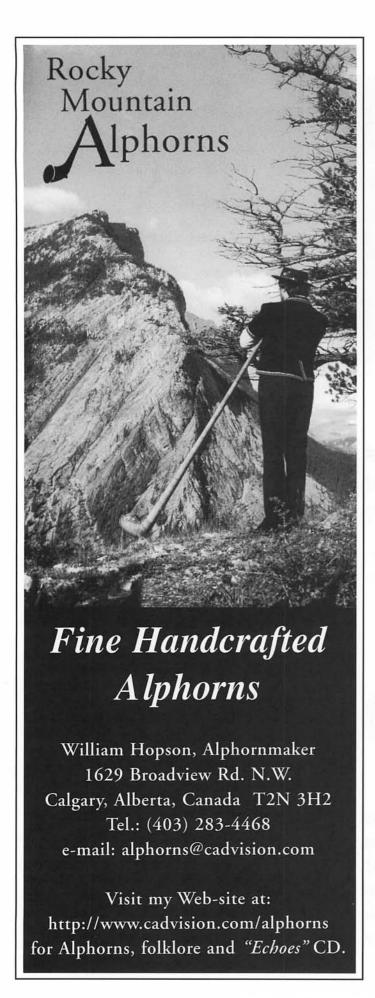
Birmingham News



# Booking and Residency Info:

570 Bush Street Mountain View, CA 94041 650.969.4242 Vox 650.969.4227 Fax www.quadrepoint.com

Awarded a Chamber Music America Rural Residency grant last year (sponsored in part by the National Endowment for the Arts), QUADRE presented concerts, workshops, and interactive educational and community outreach for 36,000 people in the 1999-2000 season. Currently in residence with the San Francisco Symphony's Adventures in Music program, the quartet offers subscription chamber concerts with guest artists and ensembles. QUADRE also continues to commission new works, record, and tour across the United States.



# 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/

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

## 2nd Annual

# **Real World Horn Playing**

Workshop/Seminar, July 9-13, 2001 – 6-10 PM Daily Presented by Santa Clara University Department of Music and Center for Performing Arts, Santa Clara, CA

# Wendell Rider, master teacher

Principal Horn San Jose Symphony, Soloist, Clinician and Author of "Real World Horn Playing"

The Seminar includes:

Fundamentals of Horn Playing—Embouchure, Breathing, Tonguing, Tone, Range, Intonation, Lip Trills, Equipment, Practicing Techniques, etc...

**Orchestral and Solo Repertoire**–Master Class instruction of all major horn repertoire.

What I Learned From Arnold Jacobs—Plus use of breathing devices. Ensembles Every Day- Grouped by playing level.

#### SPECIAL THIS YEAR: The Secrets of Auditions

We will hold a real professional style audition where auditionees will sit on both sides of the "screen" with members of the San Jose Symphony brass section. See what really goes on. How to win.

The Seminar is open to players of all ages and playing levels. The Seminar will be custom tailored to the people who attend. Enrollment is limited. A copy of "Real World Horn Playing" is included with the seminar.

For more information: Telephone Wendell Rider (408) 295-1244 Website: www.wendellworld.com

# "Alphorn"

# by Béla Bartók

Ringelhoffer, and I thank him for the idea. It provides very interesting historical insight into how the alphorn was used in Eastern Europe, at least based on his travels, during the first 20 years of the 20th century. This article is reprinted from Béla Bartók Essays, selected and edited by Benjamin Suchoff, by permission of the University of Nebraska Press (US distribution) and Faber and Faber Limited Publishers (international distribution). Copyright © 1976 by Dr. Benjamin Suchoff, Successor-Trustee, The Estate of Béla Bartók.

The Rumanian horn styles of Maramureş and Ugocsa are identical. The explosive *appoggiatura*, marked with a small multiplication sign (x) in the example below, is probably a very quick *glissando* which glides along the high overtones. Sometimes a very peculiar, throbbing rhythm is produced on sustained notes (marked in the given example with smallhead notes), or a characteristic conclusion of certain tones is employed which can be only approximately designated in the score.

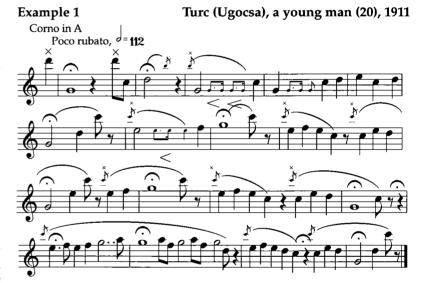
# Alphorn (Havasi Kürt)

The alphorn is a straight horn, two metres long, generally made of wood; it is narrower at the forepart and has a diameter of 12 cm. at its end. The alphorn is manufactured by splitting lengthwise a pine tree of adequate size: after the inner matter has been removed, the two halves are durably joined with hoop-wood (used in the manufacture of pails). This style is typical of Torda-Aranyos and Bihor Counties; in Maramures and among the Slovaks, the two well-fashioned parts are wreathed with bark. In recent times, metal alphorns made by tinkers have appeared: several tin cylinders are soldered to each other, their diameter tapering toward the forepart of the instrument. The wooden instruments must be in a soaked condition—a drawback because two or three days are needed to properly wet the instrument—lest objectionable sounds be produced during performance.

According to the most recent available data, the alphorn is in widespread use among the Ruthenians; the Rumanians of Maramureş, Ugocsa, and Bihor; and the Transylvanian-Rumanian mountaineers of Torda-Aranyos. In the last-named county, in 1914, I was told (during my collecting expedition there) that the instrument is still to be met among the Székely of Gyergyó; the outbreak of war [W. W. I] prevented my investigating this possibility.

Alphorn performance is a genuine shepherd's skill, used primarily for professional rather than amusement purposes (unlike, for example, the jew's-harp and the various kinds of shepherd's flutes). It functions to call animals (for example, when driving them to pasture) and to give special signals when moving to or from mountain summits. There are other signals whose details are presented below.

The alphorn for the most part produces sounds including the 'false' . There are even performers who can blow the eleventh overtone .



exclusive performance type in Ugocsa, is played for the most part in Maramureş, and is in existence (in the same form) among the Ruthenians (or, rather, the Ukrainians: in all probability it is from these people that this melodic type was derived which later expanded into Rumanian-inhabited regions). The explosive *appoggiatura* mentioned above is bound to occur, almost without fail, at the beginning of the individual phrases, and they usually terminate with , less often with . The *tonus finalis* is always . The melody appears sometimes as a shepherd horn call, sometimes as a dirge¹ at funeral ceremonies; it is also used by the shepherd to bewail his lost sheep.²

The improvisational *rubato* melody (Ex. 1) is perhaps an

Two melodies of different character turned up in Maramureş. The first one (Ex. 2) expresses the happiness of the shepherd upon finding his lost sheep (cf. my book *Volksmusik der Rumänen von Maramureş*, melody No. 230<sup>3</sup>):

# **4**() "

# "Alphorn" by Béla Bartók

#### Example 2

Albac, Vidra-de-Mijloc (Turda-Arieş), 1910



Horn signalling in Bihor varies diametrically with that in Maramureş or Torda-Aranyos. Since Bihor examples have not yet been notated, we cannot present them here.<sup>4</sup>

The second melody is a horn call imitative of cackling (*ibid.*, 205):

### Example 3



Example 7 Albac (Turda-Arieş) a man (35), 1910

The following melody (Ex. 4), a signal for gathering cows, is the typical cadence of Torda-Aranyos horn players; it is used to conclude all horn-playing:

### Example 4 Albac-Gura-arezi (Turda-Arieş), a woman (50), 1910



Ex. 8 is a Rumanian dance tune from Albák (Torda-Aranyos County):

Ex. 5 (Signal when descending from the mountains), Ex. 6 (Signal for gathering pigs), and Ex. 7 (Dance melody), and similar horn signals are improvisational repetitions which are variants of one motive. The exclusive use of 3/4 or, rather, 2/4 time in these examples is purely a matter of chance. Although the rhythm is not *rubato*, the signals invariably show a structure which cannot be subdivided (Ex. 6 is self-evident in this respect) into regular measures.

It is noteworthy that one for the most part encounters female horn players; elsewhere women play only the jew's-harp. The reason is that Transylvanian mountain girls and women assume the shepherd's role; the men, perhaps, are mostly busy making and peddling wooden utensils. (See Exx. 5, 6, and 7.)

#### Example 5 Vidra-de-Sus (Turda-Arieș), a woman(25), 1910



#### Example 6

Albac (Turda-Arieş) a man (35), 1910





### Notes

<sup>1</sup>The role of the hired alphorn player at funerals is a custom peculiar to Maramureş Rumanians.

<sup>2</sup>The Rumanians have instrumental, programmatictype pieces titles: (a) The shepherd laments his lost sheep, (b) The shepherd retrieves his sheep which he believed to have been lost.

<sup>3</sup>[Originally published by Drei Masken Verlag, Munich, 1923; the revised version (ed. Benjamin Suchoff) appears as Vol. V of Bartók's *Rumanian Folk Music*, Martinus Nijhoff, The Hague, 1975.]

<sup>4</sup>[See Bartók, *Rumanian Folk Music* Vol. 1 (Instrumental Melodies), melody Nos. 799-801.]





Discover the revolutionary Alp Flying Horn. A telescopic alphorn in carbon fibre. A compact, completely collapsible instrument, light practical for travelling in planes, on skis, bicycle or on foot. It can be changed into other instruments such as percussion tubes, a horn, a didjeridoo, with G/F/F#/E tonalities.

# Swiss carbon alphorn

Alp Flying Horn Factory, Roger Zanetti, Inventor & Alphornmaker, rue des Cygnes 30, CH-1400 Yverdon, Phone: +41 24 425 89 25 Chantier naval Burkhalter, Jean-François Burkhalter, Inventor & boatbuilder, rue du Parc 15, CH-1400 Yverdon, Phone: +41 24 425 74 64 bouboule@swissonline.ch

AGENT FOR NORTH AMERICA: Marvin W. McCoy, 3204 W. 44th Street, Minneapolis, MN 55410-1435, USA Phone: 612-927-6021, Fax: 612-929-6236, e-mail: mcalphorn@juno.com

# A WORLD OF EXPERIENCE IN 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

# There <u>is</u> Life after Music School: Three Stories

hat do a flute manufacturer, a hardware engineer, and a software technical writer have in common? Well, since they are mentioned in this periodical, you can assume that they are all horn players. But they also all earned degrees in music and later turned to engineering for earning their livings in the real world.

Jim Phelan, Bob Moffett, and Marilyn Kloss all attended music schools intending to become professional horn players. But, in the reality of the working world, they turned to technical skills for their professions, while still retaining their love of music and horn playing. Their stories are special, while at the same time typical of those of many amateur musicians.

These three amateur horn players live in the Boston (MA, USA) area and have known each other for many years. They have each struggled with the question of how long to pursue a musical career, and if giving up the dream, what other career to choose. They have discovered that there can be another life after music school, that it is never too late to learn new skills and grow in another direction. After realizing that lifetime professional horn careers were not likely to be possible, the three started asking questions about how to fit horn playing into a new life—how to find practice time and performance opportunities while still maintaining professional and family life. They would like to encourage others to press on with music school and professional horn playing, and to encourage those who turn to another career to still embrace the joys of making music as amateurs.

#### **Dual Educations**

"I did well in music, math, and science in high school, but music was my first love," recalls Jim. "I went to music school in Boston, starting at Boston Conservatory, studying with Osborne McConathy, and ending at New England Conservatory, with Harry Shapiro and Tom Newell. (All three teachers were members of the Boston Symphony Orchestra.) I returned to school when I was 35 and studied math and physics at night at a Northeastern University suburban campus. At age 38, I sold my interest in a flutemaking company and studied full-time to finish my bachelor's degree in mechanical engineering."

Marilyn had a similar experience in high school, taking mechanical drawing (even though girls were discouraged from doing so), physics, and accelerated math, while also becoming a founding member of the Greater Boston Youth Symphony Orchestra. "I often said that if I didn't love music so much, I would go into engineering," she says. "I think that if I had been a boy, I would have been directed toward engineering." She earned BME and MM degrees in horn at Indiana University, studying with Philip Farkas and Abe

Kniaz. "Years later, I earned a bachelor's degree in mechanical engineering at Northeastern University's evening program while working full time as an engineering aide at Raytheon Company, the ultimate co-op. Now I'm working as a technical writer at a CAD software company, SolidWorks Corporation, and completing a graduate certificate in technical writing, also at Northeastern."

Bob's story is different in that he maintained a dual education from the beginning. He earned two bachelor's degrees concurrently, a BM in horn performance and a BS in electrical engineering from Wichita State University in 1975. "It took five years and lots of summer school as there was little overlap in the curriculums," he remembers. "It was considerably more work than just a double major. I later attended New England Conservatory for two years of work towards a master's degree in horn performance. This was followed by five years of private study with Charles Kavalovski, principal horn of the Boston Symphony."

# Playing horn professionally

All three have played professionally. Bob earned extra money in Wichita for five years while attending college. "I fully intended to play professionally in a symphony orchestra, using my engineering degree for financial support until I could locate a permanent, higher paying horn position that I could make a career out of. My thinking was that with an engineering background, I could locate most anywhere and locally network my way into whatever musical opportunities there were to be found."

Jim started playing professionally while still in high school in the Boston area. "David Ohanian (a member of the BSO, and later of Empire Brass and Canadian Brass) was a great inspiration and opened several doors for me. The summer of my senior year I asked Bill Tottle, the leading brass repairman in Boston at the time, if he would take me on as an apprentice. He said that he couldn't afford to. When I offered to work for free, he agreed. I learned a great deal that summer and met many great brass players. I also started arranging and copying music. One way or another, I was going to make my living in music!"

After college and public school teaching, Marilyn freelanced in the Boston area and toured with the now-defunct National Ballet in Washington, DC. "Free-lancing was terrific fun, but I wasn't earning enough to make a living. I couldn't have continued as long as I did without my parents' and later my husband's support. Auditions for Montreal and Syracuse removed any illusion that I had a chance of winning a position in a full-time orchestra. Teaching, even without an impossible job market, was not appealing for a



variety of reasons. In the years since leaving the professional music world, I have often said that I enjoy music more now that I'm not trying to make a living from it."

# Moving into engineering

After graduating from NEC, Jim played in Mexico as principal horn of the Monterrey Symphony (three-month seasons

in the spring and fall) and maintained a repair shop in Boston in between. In 1976, Bickford Brannen, then general manager of V. Q. Powell Flutes, offered him a job. "Working for such a prestigious company seemed like a smart move and the money was good, so I made the move. Those were tumultuous times for the flute business; the Japanese companies were aggressively entering the US flute market and the management of Powell was in disarray. When I became general manager in 1982, I decided that if we were going to survive we needed

better technical skills. I also thought that it was easier to teach a flutemaker about engineering than to teach an engineer about flutemaking. So, I started classes at night."

Marilyn was working as a temporary secretary to supplement her free-lance income. When Raytheon Company offered her a position as engineering aide, she assessed the situation. "I could see that I wasn't going far as a player. Did I want to wait around for a teaching job to open up? The work at Raytheon seemed to hold more exciting possibilities. I started taking classes immediately. Raytheon had an in-house program administered through Fitchburg State College, but I soon switched to Northeastern University, which offered a mechanical engineering degree and lab courses."

Again, Bob was involved in engineering from the beginning, so he was not faced with a complete career shift. "It just seemed that I couldn't fully express who I was without following both leads. It was clear to me that I did not particularly have any gifts in teaching music in a classroom setting. Engineering seemed like a good back up plan."

Bob started working at Texas Instruments in Dallas, TX, after graduating from Wichita State, hoping to launch his horn career in a metropolitan area with a thriving music scene. However, when the opportunities for playing did not materialize, Bob left engineering to pursue music full-time and see how far he could go with the horn. "It was scary to quit Texas Instruments and move to Boston and attend New England Conservatory. My wife and I had made no provisions for living arrangements or financial support. I was determined at that time to leave engineering behind for good, as I believed that this was the point to make the career switch. It was fortunate we didn't have kids yet, as we lived hand-to-mouth for two years."

# Looking back on studying music

Was earning a degree in music a waste of college education since they did not become professional musicians? "Studying music was my destiny," says Bob, "although I have felt from time to time that I suffered from the Salieri complex; that is, having all the desire for music without quite enough ability to make it big. Still, my identity is based on being a

musician. It remains an important piece of who I am."

Jim is equally enthusiastic about having spent his college years in music. "Music opens the mind. I really believe that it makes you smarter. Look at the great minds like Einstein, Schweitzer, and Alan Greenspan. Darwin commented towards the end of his life that one of his greatest regrets was that he had not spent more time listening to and studying music. He said that he probably had wasted a third of his brain. And then there is the emotion and excite-



Bob Moffett

ment that music engenders. I'm pumped when I finish a good concert, and the feeling carries through into everything I do."

Marilyn values her music education highly. "I can't imagine not having studied music history, theory, and composition. I often consider the form, instrumentation, and other details of the pieces we play in orchestra, or that I practice on the horn or piano. I don't think I could have achieved the depth of understanding that I gained at college just by studying on my own."

### Practice time

Naturally, for people working a day job, finding time to practice can be a struggle. Marilyn lives alone in a condominium and has to worry about neighbors; Bob and Jim both live in houses with their families.

"I'm lucky that my current neighbors (one to the side and one downstairs) are tolerant," says Marilyn. "They even seem to like my practicing. But previous neighbors have not always been so accepting, so I'm careful never to practice early in the morning or after 10 o'clock in the evening. I'm also lucky that I work close to home. I walk to work every day and home for lunch. I warm up before eating lunch, which helps a lot for getting started with practicing or rehearsing in the evening. I endorse Frank Lloyd's advice (given in his chapter of the book The Business by Paul Pritchard) to get even a few minutes in as early in the day as possible. I would try soloist and professor Eric Ruske's method of a full warmup first thing in the morning except for the neighbors. (As it is, I practice the piano before breakfast.) I try to cover range, flexibility, and endurance. I have collected a number of endurance exercises over the years.



Perhaps I spend too much of my practice time on these, but the hardest part of limited practice time seems to be keeping up endurance. For real music, and low range, I particularly enjoy the Bach Cello Suites played in the cello range."

Bob's problem, with work, orchestra, and family life, is finding enough time in the day. "For me, it's simple. I give up sleep. I practice from 11 to 12 or so at night after the kids are in bed. I'm up at 5:20 a.m. to beat rush hour traffic to work. Somewhere in between is the rest of life. My family has learned to sleep through most everything. However, for late night sessions, I have resorted to using a Silent Brass<sup>TM</sup> when working through Rite of Spring or doing extreme endurance things like high C long tones."

Bob continues, "With such limited time, practice must be focused. It's a challenge to conquer immediate performance demands without neglecting all the other aspects of technique. I try each day to run through a comprehensive warmup routine given to me by Charles Kavalovski. I've

found over the years that when I can achieve facility with this routine, real music doesn't seem nearly as difficult. You can never ignore the basics. I rely on scales, Kopprasch, Bach Cello Suites, and revisiting solo literature to maintain technique."

Jim also works his practice time in around family life. "It's tough. Like Bob, I find time at the beginning and the end of the day. After the kids are asleep and before my wife is awake are generally the only times I get good practice time. I take my horn on business trips and always make time in the hotel room or in a hall, if I can find one." Jim favors Gallay, Maxime-Alphonse, and Gugel studies, "for endurance."

# Family support

Family support is important when time is at such a premium, and rehearsals and concerts take evening and weekend time that could otherwise be spent at home. It helps when others in the family have musical interests, too.

Bob's wife, Jerrie, played horn through college. "She has been a vital force in encouraging me to persevere. Although my two sons think I'm nuts for really wanting to practice, they have musical interests as well. One plays violin and piano. The other plays flute and guitar." Bob recalls that the home environment when he was growing up wasn't quite so supportive. "My folks used to tell me to quit practicing so they could hear their television programs. I have to admit that part of my incentive to practice as a youth was just to irritate my parents!"

Jim's wife, Lillian Burkart, is a fine flutist and remarkable piccoloist, and is co-founder of Burkart-Phelan, Inc., which makes high quality flutes and piccolos. "She has to be involved in order to build high-end instruments. (Isn't it amazing how many flute/horn marriages there are?) My

older son has played violin, piano, and now harmonica. He's very talented, but has trouble sticking with things. My younger son is in his second year of piano. My wife and I work closely with their studies, musical and otherwise."



Marilyn Kloss

Marilyn's parents have supported her musical pursuits since she was a child, attending orchestra concerts even in recent years. "My mother plays violin, and my father plays violin and viola. They were mainstays in their community orchestra for many years, my father also serving as librarian as I do for my orchestra now. Playing chamber music with friends has been a big part of their social life. They even have friends to play with when they vacation at their cabin in Vermont. Sometimes I play cello parts on the horn with them. My father, Arnold Bone, is a wellknown violin bowmaker, so he is close to the professional, student, and amateur music worlds. My brother and sister played trombone and violin, respectively, through the school years. My sister now attends ballets and concerts frequently,

and my brother brings his young grandson to our orchestra's children's concerts. Music is an important part of the family life."

# **Ensemble opportunities**

All three consider themselves fortunate to live in the Boston area, which is exceptionally rich in musical opportunities, both professional and amateur. This is Jim's second season with the Concord Orchestra, where Marilyn has been playing for over fifteen years. Bob plays with the New Philharmonia Orchestra, which was formed just a few years ago. Both orchestras perform challenging music under outstanding conductors. The Concord Orchestra, for example, has recently performed Strauss's Ein Heldenleben, Wagner's Siegfried's Rhine Journey and the "Immolation Scene" from Götterdämmerung, as well as Shostakovich's Symphony No. 7. The orchestra toured central Europe in 1998 and is planning another tour in 2003. The New Philharmonia Orchestra, under BSO violinist Ronald Knudsen, has focused on family outreach concerts in order to expose the younger generation to classical music through performances and handson demonstrations. Bob sees this as mission-critical work for classical music to survive the next generation.

Marilyn is enthusiastic about the opportunities in Boston in general and the Concord Orchestra in particular. "The range of repertoire is incredible, and our conductor, Richard Pittman, knows how to prepare an orchestra to meet the challenges of a diverse repertoire from all periods. The orchestra's level of playing is very high, earning very positive reviews from the critic at the *Boston Globe*. The challenges of this orchestra motivate me to keep up my embouchure and to improve technically."



"The New Philharmonia Orchestra, in which our concertmistress and conductor are BSO members, provides a meaningful outlet for my music at a performance level that is a reasonable challenge," says Bob. "I have concluded that I am an incredibly late bloomer. It has taken years to overcome things like performance anxiety and to achieve the sound I wanted to have on the horn. The years of pain have paid off. I'm now truly enjoying all I wanted from the horn and I can pay the bills with work in engineering." Bob also mentions that one of his colleagues in the orchestra works for Microsoft. "In the business world we are arch-enemies. In the horn section, though, we are quick to compliment one another on a well-performed solo passage."

Jim agrees with Bob on the opportunities in this area. "Boston is a great place to be a musician or an engineer! I had hung the horn up while in engineering school. When I got out, I joined a woodwind quintet of scientists and engineers and played through the entire repertoire. We called ourselves the Windgineers (oogh!). Now that I'm playing in

the Concord Orchestra, I'm inspired by the great repertoire and wonderful people. Curiously, the current horn section comprises a mechanical engineer (me), a mechanical engineer turned technical writer (Marilyn), a retired systems engineer (Leon Schnepper), a physicist (Bob Pyle), a mathematician (Annalisa Peterson), and another technical writer with a music degree who is also a serious composer (Pamela Marshall)."

# Inspirations

Many people have provided support and encouragement. Bob has former Dallas Symphony member David Battey to thank for his encouragement after a prior teacher had informed him that he lacked the aptitude to play the horn. "David supported my move to quit working at Texas Instruments altogether and continue study in horn at NEC. My col-

leagues at TI were totally dumbfounded that I would be willing to throw away such a lucrative career. Since there was no going-away party or luncheon (which is customary in the engineering world), a woman working on the production line was kind enough to forge everyone's signature on the going-away card."

Bob continues, "I also owe a huge debt to Charles Kavalovski, whose example of a dual persona as nuclear physicist and incredible master of the horn inspired me to keep pursuing the horn well after the time that most musical careers have been launched."

Marilyn credits her father (an engineer at Dennison Manufacturing Company), her brother (a mechanical engineer with Stone and Webster), and several friends at Raytheon Company for inspiration and encouragement in engineering. "It is not their fault that I've used my engineering degree to move into technical writing. In horn playing, my first real horn teacher, Carolyn Panasevich, who had played in the National Symphony, gave me a foundation that Phil Farkas praised. She also was a role model as one of the few women horn players then. Abe Kniaz has been a friend and supporter, even after college, from his home in Québec. In recent years, I've found inspiration at the IHS regional and international workshops and at the Fairbanks Summer Arts Festival, which is an intensive two weeks of brass choir, horn choir, lessons, and orchestra. The horn faculty in Fairbanks are studio musicians from Los Angeles, who are fantastic players and teachers."

Jim points to Harry Shapiro as a great inspiration. "In my student days when my mind was going in a million different directions at once, he showed me composure and focus. His approach was incredibly methodical, no gap in one's tech-

nique or musical knowledge was allowed. We still correspond, and he is forever supportive. On the technical side, I owe a great deal to another Harry, Professor Harry Gatos of MIT. While I was still a lowly flutemaker, Harry showed me the insides of Building 10. I had to know more about the fascinating investigations into materials science, welding, and other science and engineering disciplines that were on display and also still advancing day to day."



Jim Phelan and Lillian Burkart

## Balance in life

We all know people who have just one passion in life. Often these people don't know what to do with leisure time or retirement. Having both vocation and avocation can bring balance to life.

Marilyn is on her third or fourth career, depending on how you count. "I'm curious about lots of things, and

I like to be involved in diverse activities, so it's perfect for me to work in a technical area and pursue music as an amateur." Marilyn is active in music in other ways. She publishes a regional horn newsletter, *Cornucopia*, and has written *Handbook for Community Orchestra Librarians*. She has served on the Managing Board of the Concord Orchestra and is currently an IHS Advisory Council member. She is scheduled to moderate a forum on "How to Have a Day Job and Still be a Horn Player" at the 2001 IHS International Symposium at Kalamazoo.

Bob has always held both music and engineering in balance. "Having a dual identity, I could say that my life is balanced. I only wish that the loads on both ends were lighter. I work as a hardware design engineer at Sun Microsystems.



My most recent design is a CPU module that will power several yet-to-be-announced Internet server platforms. My colleagues at Sun don't fully understand my passion for the horn, but I still feel respected for what I do. The horn is an essential outlet that allows me think and act more freely in my engineering job."

Jim has gradually worked his way to a solution that balances his life. "Building instruments is the perfect job for me. I get to exercise both sides of my brain and build beautiful things people can play. How does it get any better? Now, if I were building horns rather than flutes..." However, Jim is an innovator in flutemaking and has written the Complete Guide to the Flute. He also lectures on manufacturing techniques to classes as Northeastern University.

#### Conclusion

Would these three amateurs wish for something different? No, having gotten close to professional music seems to have been enough to fuel amateur music careers while technical careers provide paychecks.

Bob takes stock of his vacillating careers. "Only by looking back at my dual career struggle have I been able to make peace with the outcome. It has been a long process of taking risks and persevering in the face of criticism from both fields to achieve the balance I have today. The main criticism I heard repeatedly was that I lacked commitment to the horn (from musicians) and to engineering (from co-workers) by not placing all my eggs in one basket. This was the source of much self-doubt that took many years to overcome. Now that I have paid my dues x 2, the struggle has lessened as I no longer feel the need to prove myself in either field."

Bob would like to have had a few more years of professional playing experience. "I'm not so sure if long term it would have been a good option for me. I have too many friends who became disenchanted with the music business after too many performances of the Nutcracker, pops, and the like. What motivates me most is the sheer beauty of the sound of the horn itself. I never want to become bored with Brahms, Beethoven, or Mahler."

Marilyn also feels that amateur playing is perfect for enjoying the music. "Yes, I wish I had been more successful as a professional musician, but my pride was hurt more than anything. I don't enjoy playing the same show over and over, but the community orchestra allows everyone time to practice and rehearse, to build to a successful performance, and then move on to the next program. It is always exciting and never boring, so I never lose my enthusiasm."

Jim concurs. "While I love playing and I never became unenthusiastic about the music I was playing as a professional, I'm glad I'm doing what I'm doing. Regardless of how much work the demands of instrumentmaking exert on me, the horn will always look beautiful to me as I open the case."



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!

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

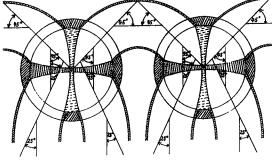
# **Engelbert Schmid GmbH**

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.







# ATKINSON BRASS & COMPANY PROUDLY INTRODUCES



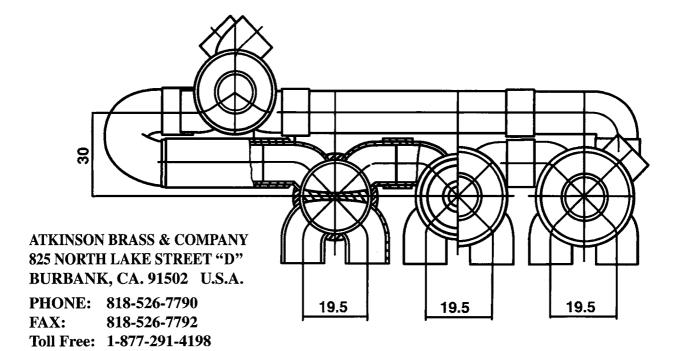
# THREE NEW MODELS OF DOUBLE HORNS

- 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

Sales a102 @aol.com







E-mail:

# A Visit to Pesaro

# by Edmond LeLoir translated by Nancy Jordan Fako

uring a visit to Italy, along the shores of the Adriatic Sea, I wanted to spend a few days in Pesaro, the birthplace of Rossini. This desire was largely realized. Pesaro is a pleasant old town that has been developed rather well. I found a very good seaside hotel and, in town, "musically" everything spoke of Rossini.

Not far from the hotel is the Rossini Theatre. Rather small, it hosts a "Rossini Season" which lasts a few weeks, and all the presentations, Rossini, of course, come from other towns. There are voice and piano recitals as well as chamber music.

Upon entering town, one sees the house where Rossini was born. It is very well preserved and there is a museum where I had the pleasure of seeing many young people—under twenty years old—who were very interested in all of the exhibits. Due to the large number of visitors, the wait for admission to the museum was very long.

Continuing my visit through the old but well-maintained town, I finally found the Rossini Conservatory. It is a building from another era where, in the grand entrance hall, one hears the sounds of singing, piano, and clarinet. It was still summer vacation and students were preparing for entrance exams. There was a very beautiful cafeteria that served excellent coffee.

I wanted to see the master's original manuscript, written in Paris: *Prélude, Thème, et Variations* in E Major for horn and piano. I have a very good copy of the horn part, at least one of the horn parts...the one that remained in Paris when many of the master's works were taken to Italy (Pesaro).

The composition is well-written, in the key of E major, and it was Domenico Ceccarossi, who was teaching in Pesaro, who had the regrettable idea of transposing the piano part a half-step higher—for his own personal convenience. One plays the *Concertino* of Carl Maria vonWeber on our modern horns. Why not this composition of Rossini? Besides, the Weber is more difficult than the Rossini. For me, apart from the considerations of Ceccarossi, the key of E is much warmer than F. Alas, the F major edition has been commercialized, but there exists also an edition in the original key (Éditions Billaudot, Paris, and in that edition you will also find the orchestral accompaniment). On the manuscript there is an extremely flattering dedication, in French, to the hornist Eugène Vivier. On the horn part in my possession there is another dedication to Vivier, also in French.

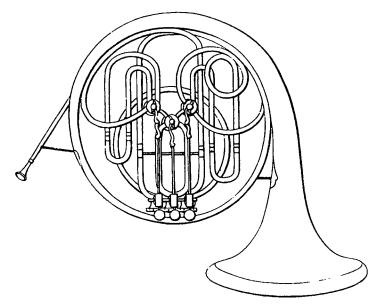
Pursuing the discovery of old manuscripts in the library of the Rossini Conservatory, I read somewhere of the deplorable loss of his *Duos* for horn (you will find them published by Richard Schauer, London—as well as the Five Duos of Franz Schubert) and a piece for horn and piano (you will find it published by Éditions Choudens, Paris, *Introduction*,

Andante, et Allegro for horn and piano, dedicated to J.-F. Gallay). I looked through several old works for horn and, especially for my horn-playing colleagues, I copied prints of "original" horns for several reasons.

These are horns in F, held with the left hand but with the mechanism placed so as to be played with the right hand. These are not horns put together "backwards!" The instrument is held with the left hand, and the mechanism, put in an abnormal place, is activated by the right hand, and...one does not put the hand in the bell! Then what was the sound like? (In his horn method, written for the horn with two valves, Charles Gounod—yes, the composer of Faust, Romeo, Mireille, etc.—tells us that the use of the valves should not should not make the tone quality of the horn assume the character of a trombone).

Here is the description of these two instruments. Curiously, for Italy of that time—the north was occupied by the Austrian Imperial Army—our two instruments were built...in Vienna!

They have cylindrical valves. The one made by Uhlmann (d. 1895) is very elaborate (see figure below). Notice the position of the three valves. They are placed very precisely. The design of the slides is totally different than that of the other horn.

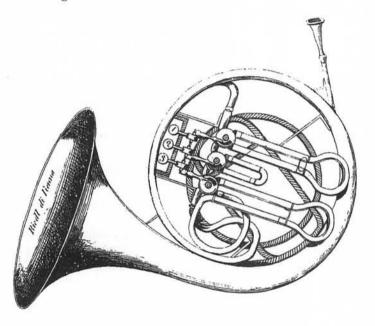


The Viennese Uhlmann has also made Vienna horns with three rotary valves, not with the usual piston-pump valves. A long time ago in Bern (Switzerland), I saw a similar instrument, and in Vienna, during an IHS workshop, in one of the exhibit halls I had the pleasure of seeing another Uhlmann Vienna horn like the one in Bern. The advantage of this sys-

# A Visit to Pesaro

tem is that the bore of the horn, in the valve section, is all of the same diameter, before and after. The rest of the horn is identical.

The other picture is that of a horn, again built in Vienna, but this one by J. Reidl (circa 1850, see figure below). The placement of the valves is the same for the position of the right hand, three valves aligned, standard model. Here also the horn must be played "open," that is without the hand in the bell. The two descriptive labels state that the horn is chromatic and played with the right hand. The maker's name is at the edge of the bell.



Edmond Leloir distinguished himself as principal horn in the Suisse Romande Orchestra at Geneva (1939-1977) and as a horn teacher at the Bern, Freiburg, Monte Carlo, and Geneva conservatories. After Leloir won the first International Horn Competition at Geneva, conductor Ernest Ansermet orchestrated Schumann's Adagio and Allegro for the occasion. In 1952, his quartet, Quator de Cors Leloir, premiered the Hindemith Sonata for Four Horns. Without his significant publications of lost or out-of-print editions (the former KaWe Editions), we may have lost concertos by L. Mozart, Rosetti, M. Haydn, Telemann, and many others. He currently resides in Geneva.



# 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** 

BY APPOINTMENT ONL

12094 Clark Rd. Chardon, OH 44024

(440) 286-5612



# M. JIRÁČEK & SYNOVÉ

Maker handcrafted brass instruments

Double Horns
Single Horns
Descant Horns
Natural Horns
Vienna Horns
Repair Work

M. Jiráček & sons

Zahradní 340, 683 53 Šaratice, the CZECH REPUBLIC, Tel./Fax: +420/5/44 22 40 16, email: jiracek@mbox.vol.cz, http://www.volweb.cz/jiracek

# 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

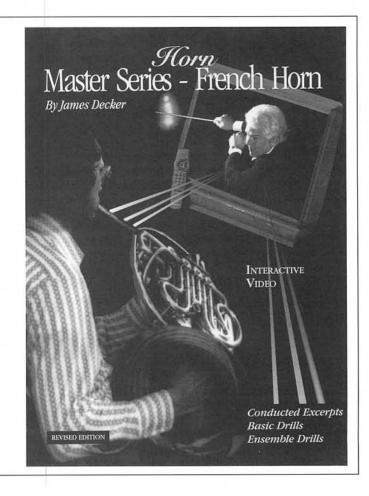
also look over the new Inter-Active

MASTER SERIES FOR HORN

Presented by: The Thornton School of Music University of Southern California

NEW

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



# 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	Φ20.00
A Practical Guide to French Horn Playing—by Milan Yancich	Φ20.00 • E 500
The Art of Musicianship—by Philip Farkas	
Grand Theoretical and Practical Method for the Valve Horn—	φ10.00
by Joseph Schantl	\$15.00
Etudes for Modern Valve Horn—by Felix de Grave	\$15.00
Kling Horn-Schule	
Thirty Etudes for Horn—by A. Cugnot	
J.S. Bach Six Suites for Violoncello—	. 4 0.00
Arranged for Horn by Milan Yancich	\$20.00
An Illustrated Advance Method for French Horn Playing—	<b>*</b>
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	
· · · · ·	•
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	
Grand Duets for Horns—by J. Blanc	
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 Borte to Johannes Baskare"	
The "Complete First Horn Parts to Johannes Brahms' Major Orchestral Works"	<b>#45.00</b>
The "Complete First Horn Parts to Peter I. Tchaikowsky's	. \$15.00
Major Orchestral Works"	<b>045.00</b>
The "Complete First Horn Parts to Richard Strauss' Tone Poems"	
The "Complete First Horn Parts to Michard Strauss Tone Foems  The "Complete First Horn Parts to Mahler's Symphonies 1-6"	
The Complete First Fiorn Farts to Mariler's Symphonies 1-0	. ф15.00
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,	Ψ20.00
Milan Yancich, French Horn; Edwin McArthur, Piano - cassette	\$ 8.50
Fifteen Trios with Horn Galore! 2-cassette Album,	\$ 0.00
Milan Yancich, French Horn	\$18.00
	Ψ10.00

HORN MOUTHPIECES MY-15 - MY-13 - MY-9 \$35.00

# WIND MUSIC \* INC.

PRICES SUBJECT TO CHANGE

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

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.

# When performance matters...

# Brus 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

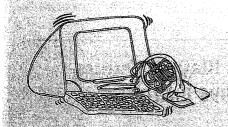
Visit us on the web at http://members.aol.com/brassartdw/bau.htm

# **CLASSIFIED ADS:**

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

Horn For Sale: Alexander 103 – Cabin Case. Excellent condition. Purchased 5/98. Price \$5420. Negotiable!!!! Call: 718-652-6420





# The Electronic Hornist

by Ron Boerger

# Sites, Sites, and More Sites

ur first two columns told you basically how to get on the Internet and some of the two-way methods that hornists use to discuss issues with each other. This issue, we'll focus on some of the really great sites that horn players of all stripes might be interested in. For those who'd rather not type in long URLs, you'll find links to all the web sites mentioned at http://boerger.org/eh/. DISCLAIMER: I make no claims that these are the "best" horn sites on the Internet; they have all done something for me at one time or another.

The International Horn Society: www.hornsociety.org. The Society's own site is full of information about horn playing and the benefits of membership. Included here are such nuggets as IHS News, selected features from previous issues of *The Horn Call*, various methods of networking with others, a horn for sale board, a healthy links section, and, of course, information on joining the Society. This is a great place to show young players what the IHS has to offer them! The IHS site is administered by the very talented Bruce Hembd.

Hornplayer.net: www.hornplayer.net. This site, from the UK's Robin Moffatt, has come a very long way and now offers a wealth of information to hornists. Start with the most extensive list of horns for sale on the Internet; add in literally hundreds of topics discussed on the horn e-mail lists; add in Walter Hecht's *Horn Significa*, plus sectional listings from worldwide orchestras and you've only scratched the surface of what's available here. The neat page design keeps delays to an absolute minimum.

The Thomas Bacon Hornpage: www.hornplanet.com/hornpage. The good professor was one of the first professional horn players to have a presence on the Internet, and his pages contain wonderful information that's both very useful and hard to find elsewhere. Of special note to those studying and teaching the information is his study guide, which provides useful tips, exercises, and solo recommendations for students of various levels. This is another Bruce Hembd site design.

Prof. Hans Pizka / Hans Pizka Edition: www.pizka.de. One good professor deserves another, and the Bavarian State Orchestra's well-known principal delivers on this eclectic site. You'll find a good deal of otherwise hard-to-find music from Hans Pizka Edition, as well as advice to young players and much, much more. Navigation is not quite as straightforward as other sites here; visit the "Sitemap" if you have a hard time finding what you are looking for.

The French Horn.net: www.the french horn.net. One of the things I have always liked about the Internet is that it's not who you are but rather the quality of information that determines how "successful" a site is. Ameerah Morsy first started her "(French) Horn Page" when she was a high school student. Over time, she has consistently upgraded her pages

and now even has her own domain to show her love of the instrument. This site is especially helpful for very young players, including major and minor scales, a horn fingering chart, maintenance tips, horn pictures, horn player biographies, and more. A nice touch is the "site of the month," and there is an archive so you can see all of the sites Ms. Morsy has selected.

The American Horn Quartet: www.hornquartet.com. Of course, the Internet has other uses than to just pass on information, and this page, for perhaps the world's best known touring horn quartet, lets you know not only about the group, but where they are playing and where their CDs and music products can be found. NB: your author had the "pleasure" of competing against the AHQ's Kerry Turner when he was in high school. You can imagine how much fun that was!

Osmun Music: www.osmun.com. Bob Osmun has been a friend to horn players for many years and his site (once again, a Bruce Hembd design) continues that trend. Besides the obvious—information on instruments, accessories, and repair services—you'll also find information on events held there. Recent horn soloists featured include the likes of Eric Ruske and Frank Lloyd. You'll also find a healthy dose of free horn-related literature on-line, including *Cornucopia*, the newsletter of the New England Horn Society.

The British Horn Society: www.charitynet.org/~horn; Swedish Horn Society: home7.swipnet.se/~w-77885/shs/index.htm; Dutch Horn Society: www.xs4all.nl/~sgielen/nhg/index.html; Norwegian Horn Society: w1.2228.telia.com/~u222800375/horn. htm; Asociación de Cornistas Latino-americanos: www.aclaweb.atfreeweb.com. These are just a few of the many links to horn societies worldwide that support our favorite instrument. There are no doubt more!

"So, you want to buy a new horn": www.io.com/ ~rboerger/newhorn.html. I am vain enough to include one of my own pages, though perhaps not the one many of you who know me might think. Back in the early days of the Internet, when there were many fewer horn resources available, I wrote this page as self-defense from all the people who thought I had the answer to what sort of horn they should buy little Susie or Sam. While most IHS members are well beyond the need for this sort of page, it has proven useful to a wide variety of parents who basically would otherwise wander into a store and buy the first horn off the rack—or at least, so I think based on the feedback I've received.

That's all the sites we have room for this month. What are your favorite sites? Have any ideas for future columns? E-mail them to me at ron@boerger.org.

# 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.

# 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.

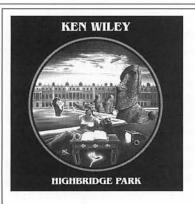
Orders accompanied by MasterCard/VISA may phone our 24 HOUR FAX LINE:

- 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



Ken Wiley

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

-Calvin Smith, The Horn Call magazine

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



Send \$15.00 check to: Natural Elements Records, Inc., 25768 Hogan Drive, Valencia, CA 91355 Or visit **amazon.com** or **cdnow.com** for direct Internet purchase.

WEB SITE: www.krugparkmusic.com

Retailers order from Valley Media One Stop (Domestic sales) and Cisco Music, Inc. at ciscomusic.com (Asia and Europe)



# Horn Studies

# MANNES

#### FACULTY

Ranier DeIntinis, Horn David Jolley, Horn Eric Ralske, 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 Haves, Associate Music Director

#### Ensemble-in-Residence

Areopagitica Chris Gekker, Trumpet David Jolley, 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.

Small classes Personal attention

#### For additional information write or call

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

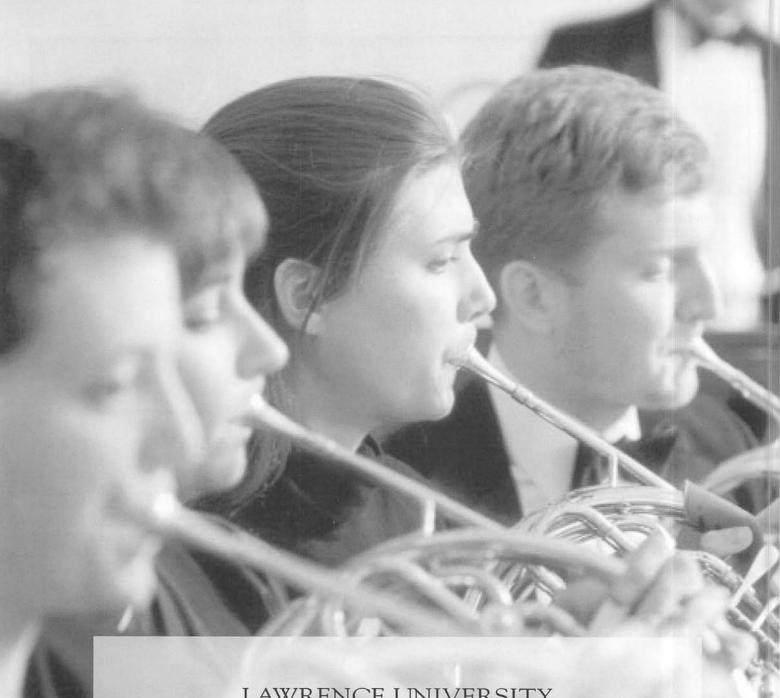
mannesadmissions@newschool.edu www.mannes.edu





**New School University** 

MASTER CLASSES WITH DISTINGUISHED ARTISTS



# 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 fiveyear 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



# Technique Tips

by Jeffrey Agrell, Series Editor

#1: Quick Study

didn't think so at the time, but I see now that sometimes "mistakes" can be a springboard to opportunity and learning. What happened in the little story below gave rise to some reflection on various aspects of technique, and ultimately to this new series on technique tips for horn players.

The music librarian had made a mistake in posting the program for the upcoming concert. "Shostakovich Cello Concerto—1 horn." I was familiar with the piece having played it before and had a copy of the part in my

archives at home. I brushed up on it and gave it no more particular thought until the first rehearsal.

Imagine my surprise—and that of the second horn player—when we found out about a half an hour before the start of the first rehearsal that it was the **Second** Cello Concerto, not the First, and that there were TWO horns. **Second** Cello Concerto? Hello? Second? He wrote two??!! I had only seen the

certo? Hello? Second? He wrote two??!! I had only seen the "one horn" instrumentation and missed the "Second...," assuming it was the First.

Needless to say, my first horn part bore no resemblance

to that of the First Cello Concerto. I scanned the horn parts. First and second movements, not too bad. Third movement: oh-oh. It began with a half a page of complete solo for the two horns: high, loud, very fast (half note = 100); full of slippery 16<sup>th</sup>-note run sequences that varied slightly each time, odd intervallic leaps that would give fits to a solfege teacher (see Ex. 1).

There was more interesting stuff later: high, fast, tricky, exposed:



The conductor and librarian showed up and offered their apologies for the mistake, and begged the very disconcerted second horn (who was not expecting to play any flavor of Shostakovich that morning) to stay and play the part. They were very sorry, but no, we were not allowed to get on a flight to Majorca.

My first thought was: why didn't I become a dermatologist as my parents wanted? My second thought was: Let's get down to business. The concert was on Wednesday. Today was Tuesday. We had a day and a half (three rehearsals) until the concert, and, worse, only a few minutes before the first rehearsal started. Time for some very quick study. I believe the saying goes: "Know that you are to be executed in a fortnight concentrates the mind wonderfully." If we had a fortnight it would be no problem. We had only a few minutes.

This particular set of mistakes (mine, the librarian's) was indeed concentrating my mind on the very useful question of how to solve difficult problems at very short notice. A situation like this could come up for anyone at any time, for example, in a gig (somebody gets sick and they call you at the last minute), at an audition, for a sudden change of program, etc. I came up with two kinds of solutions: immediate "911" problem-solving, and certain kinds of technical training that enhanced one's preparations for such situations.

We'll take them up in reverse order. In subsequent columns, we'll look in detail at the technical training. For now, following is a summary of some tactics for the musical "emergency room" that could be used for a short notice situation such as the Shostakovich:



# **₹** ₹

# **Technique Tips**

- 1. **Locate the trouble spots.** Scan the part, find the spots with tricky rhythms, notes, or intervals and focus on them. Let everything else go for the moment.
- 2. **Rhythm**. This is *the* most important aspect of the quick study. Many a wrong note will not be noticed if you can play exactly in the right rhythm. The good news is you don't have to play here—solve the rhythmic problems and get familiar with the part by singing or 'whistling' it.
- 3. Perfect practice makes perfect. For both notes and rhythm, disregard the indicated tempo and go slowly, beginning with a tempo in which you can do it all cleanly and clearly. Move the tempo up gradually along with the perfect repetitions. After the rhythms are in place as fast as you can make it in the allotted time (but not faster, even if not up to tempo), then go to the notes. Try to pre-hear first, again without playing. Then start slowly again, trying to negotiate the intervals, steps, and leaps. Take it down an octave, if necessary, to get the sound of the correct notes and intervals in your ear without overtaxing your embouchure. If you are in a situation where you can't play the tough passages at all (e. g., sightreading at an audition), you can still play through the parts mentally, fingering along in rhythm, hearing the rhythms and intervals in your "inner ear." In fact, most of your instant preparation can and should be mental. Your problem-solving will be more efficient, and you won't blow your lip out trying to blast out that tricky high lick over and over. Also, that kind of frantic error-ridden practicing might act as a signal to the conductor as to who can't cut the chart.
- 4. Look for patterns. Quick strings of notes, especially those with a lot of accidentals, can be very difficult to play at short notice. A closer look might reveal that it is a kind of major, minor, chromatic, diminished, or whole tone scale, or combination of several. Sometimes scales elude instant recognition because they begin on a note other than the tonic, or they may be notated across a bar line. A couple of quick pencil marks may help mightily to aid your eye in picking out where one pattern starts and where another begins. Assuming these scales have been previously practiced, you can sail through the complex licks if you can identify the patterns that make up the passage.
- 5. **Master alternate fingerings.** This can be especially helpful for fast passages in the mid- to upper range. It may be useful to play f#" 1-2 rather than 2 or g" as 1 rather than 0 to avoid having two adjacent notes with the same fingering. The less-than-perfect intonation of these fingerings will not be noticeable at quick tempos.
- 6. Recognize an effect when you see one: for example, the g'-a-flat'-d" triplet (in Ex. 1) swooping up the g" is nearly unplayable at this tempo; but the important thing is the quasiglissando effect, not the individual notes here. On short notice, you can let these go and just make sure you start and end on the right g at the right time.

And how did the concert go? It actually went pretty well—almost as well as if we'd had time to really practice...

Jeffrey Agrell teaches horn at the University of Iowa. He has been known to write and compose on occasion. If there is a tech tip that you'd like to see covered, send an e-mail to <jeffrey-agrell@uiowa.edu>. You are also invited to send in any hot tech tips, jokes, recipes, stock tips, epigrams, jazz licks, etc. you have lying around and want to share.



IHS SALE ITEMS				
IHS Sweat	Shirts (L-XL-XXL)		\$25.00	
IHS Henle	y Long-Sleeve Shirt (XXL only	r)	\$18.00	
Blue Multi-Colored Horn T-Shirt (M–L–XL) \$15.00				
Antique H	Iorn T-Shirt (M-L-XL)	•••••	\$15.00	
Antique H	Iorn Zippered Tote Bag	•••••	\$15.00	
	all Cap (assorted colors)			
Reflective Decals (Blue IHS logo on gold background)				
one d	lecal		\$1.00	
three	decals	•••••	\$2.50	
IHS Noter	oad 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	
ļ				
Shipping				
İ	Total			
Ship To:				
Ship To:				
Send Order To: Heidi Vogel, Executive Secretary International Horn Society 8180 Thunder St. Juneau, AK 99801 USA				



# Playing the Descant Horn

by John Ericson

he descant horn is increasingly being seen as an instrument that advanced horn players will want to have available to them. I became interested in the concept of playing on the descant horn as a high school student in the late 1970s. I had the chance to use school-owned descant horns as a college student, but I did not purchase one of my own until I reached a point during the years that I took a number of orchestral auditions where I felt that I had to own one. Initially, I actually purchased a triple horn but finally settled on a descant horn with which I have been very pleased.

Although I only use my descant a few times a year, it is a lifesaver. While I personally would never consider using this horn as my full time instrument, I would also certainly not consider selling mine at this point in my career.

#### What is a descant horn?

A descant horn is loosely defined as any valved horn pitched higher than the B-flat "alto" we have on our typical double horns. The concept of constructing a horn pitched in high F is an old one. The reason why some horn players have turned to this instrument is obvious: the potential for improved accuracy in the high range.

Consider this letter dated June 3, 1885, from Sir August Manns to Ladislao Zavertal, leader of the Royal Artillery Band, who had introduced the "Koenig Horn" (in high F) into his ensemble for the solo performer.

Dear Mr. Zavertal,

I require for the Double Concerto by Handel at the next Handel Festival some instruments of the Horn Family, which can relieve the 1<sup>st</sup> Horns of some of the almost impossible passages like this one:



Flugelhorns in F, or Saxhorns in F can manage it without causing the greatest of all Horn nuisances, namely: "cracking the high notes in piano phrases," and I shall feel glad if you have any such instruments in your Band and can thereby relieve me of some anxiety ... I am,

Yours faithfully, August Manns<sup>1</sup>

While "single" descant horns in high F have been around for many years, double descant horns (and triple horns) are

fairly recent inventions. Most commonly descant horns are constructed today as full double horns in B-flat/high F, although Schmid recently introduced a descant pitched in B-flat/high E-flat. This is a very interesting concept; the high E-flat horn has a somewhat fuller tone than that of the high F horn and is, at least theoretically, a less-compromised design as well, since it can have a leadpipe and first branch taper that is longer than what is normally seen on a B-flat/high F descant horn. It will be interesting to see to what degree this concept catches on.

## My descant horn

The horn I settled on for my own use is an older Holton H-200 descant in B-flat/high F. When I purchased this horn used in the late 1980s, I knew that this was the best compromise for me at that time. The tone is lighter than that of a double horn but the price was definitely right, and by the time I purchased it I was clear about how I would actually be using this instrument as well. After several years of use, I modified the horn to accept a Lawson flare.<sup>2</sup>

As previously noted, I first owned a triple horn. The triple has received a lot of press in recent years and, like the descant horn, has good and bad points. Most commonly triple horns are constructed in F/B-flat/high F, although Schmid makes a model in F/B-flat/high E-flat.<sup>3</sup> I used an older model Paxman triple (F/B-flat/high F) from probably the early 1970s full time for about a year. I may someday revisit the triple horn—I know that designs have certainly improved with time—but I had two major issues with my old triple which remain issues to consider today. One was weightmine weighed a ton!-and I began to feel that the weight hindered my ability to play lightly in the high range. The other was the low range, which was not nearly as easy to produce for me on the triple as it was on my old Conn 8D. I got to a point where I was more afraid of cracking an entrance on middle c' played on the F horn than I was of a g" (at the top of the staff) on the B-flat horn. It had a great tone and I loved the B-flat and high F sides of the horn but the low F side was, well, not what I wanted for general playing. This is less of an issue for more recently constructed instruments. I went back to a double horn for the vast majority of my playing and purchased a descant, which I use only to perform music of a lighter character reaching into the high register.

I generally use my "normal" horn mouthpiece when I perform in the descant horn. I prefer the security of the mouthpiece being the same. A smaller mouthpiece, however, is useful in some musical situations (i. e., the tessitura is especially high, above high c" for me).



# $\swarrow$ Playing the Descant Horn

# Fingering and tuning

Most descant horns are constructed to stand in B-flat. That is, thumb up, you are in B-flat, not F as typically seen on the double horn. This is the first hurdle to playing a descant with facility, but I found it to be of no great difficulty to get used to the thumb being "reversed" after a little practice. Thumb down you are in high F. The fingerings on the high F side are exactly the same as they would be for the trumpet (or marching mellophone) on the same written pitches.

Many descant horns have a number of acoustical compromises in their design, especially on the high F side. I prefer to think of the double descant horn as being essentially a single B-flat horn with a high F side that I use only above written g#". This practice also allows me to tune the primary notes that I use on the high F side individually (g#" to c"").

The stopping valve is a very useful valve on the descant and without one I would find it quite a challenge to play in tune in the middle range. My Holton descant came with two slide extensions for this valve, which allow the slide to be set up three ways. The setup I use the vast majority of the time makes the stopping valve just a bit shorter than the first valve slide. In practice, I tune this valve to play g' deadon in tune. The g' on the B-flat horn played with the first valve is terribly low on many horns; the use of the stopping valve makes passages like the opening arpeggios of the first Brandenburg concerto of Bach much easier in terms of intonation as I do not have to adjust my hand to get the g' in tune, fingering the note instead with the stopping valve.

If you have stopped passages to perform you may need to re-adjust this valve to actually use it for its intended purpose, to play stopped notes. A trick to consider, however, is that you can easily play stopped horn on the high F side without a stopping valve, if your instrument lacks one for this side of the horn (the Holton does actually have this valve on the high F side). Stopping the horn on the F side of a standard double horn raises the pitch of the horn, or at least appears to raise the pitch of the horn, by a half-step. On the B-flat side stopped horn "raises" the pitch about 3/4 of a step, which is why stopped horn is normally performed either on the low F side or with a stopping valve. However, on the high F side, stopped horn "raises" the pitch by a whole step. This is a useful fact to know for performing on the triple horn as well.

On my horn, there is no "main slide" of the type seen on double horns, so each side of the instrument has to be tuned individually every time I tune the horn. As with the double horn, I want the two sides of the horn to match in pitch level. On the double horn, I usually check the relative intonation of the two sides on c"; on the descant horn, I find it best to check the relative pitch of the two sides on g".

While it is possible to play every note of the range of the horn on a descant horn with creative use of the high F side in the low range (written F# to c must be played on the high F side, for example), you will not get the kind of tone that you might wish for compared to the double horn in the lower range.

# Who uses descant horns?

Descant horns primarily appeal to orchestral first and third horn players. The descant is seen by many of these players, at least in the USA, as an instrument for occasional use on specific works or types of works. In other words, it is an instrument that is retrieved from the closet only when needed. Some players will use a descant for a wider range of literature, but then still rely on their normal double horn for general playing. Very few players use the descant horn full time as their main instrument. The major exceptions are several of the more prominent jazz artists on the horn. The most notable of these players is probably John Clark, who has been playing the descant as his main instrument for many years and has been an influence upon several other players.

#### How I use the descant horn

While preferences will vary from player to player on the topic of what works are suitable for performance on the descant horn, there are a number of works which I would certainly prefer to perform on the descant. A common thread between all is high, exposed horn writing of a generally light character.

The first work that I actually performed on the descant was Beethoven's Symphony No. 7. The decision to use or not to use a descant horn on this work relates not only to range and style issues but also to the conductor. My personal perspective on this work is that the natural horn crooked in A, which is the instrument that Beethoven wrote the difficult parts for, has a light, clear tonal color that is easy to emulate on the descant. Some conductors will prefer this approach. Other hornists and conductors will prefer however the bigger sound of a standard double horn and may even want the parts doubled (!) for an even bigger sound. This is very much an "old school" approach to this work but one that is still around and valid. Some conductors, of course, will not care that much either way on the tonal color issue they just want the right notes! My personal preference is toward the lighter, clearer color of the descant for the outer movements of this work, and it is easier to play the passages accurately as well. For these reasons, I would also tend to think about using a descant horn on almost any classical horn part in G, A, or B-flat alto.

During the five seasons that I played third horn with the Nashville Symphony, I received special acknowledgment from the conductor during the applause following only one work: the *Queen Mab* scherzo by Berlioz. This is an excerpt that I personally would never *ever* play on a standard double if I had a descant available. The *Queen Mab* is soft, light, exposed, and high. In my own case, the conductor was quite pleased that I was so consistent with it. A humorous moment came after the final concert of the series when string players were asking me why I had gotten special acknowledgment—they had assumed that the first horn had been playing the difficult high passages that they had been hearing all week. (First horns players don't have all the fun!)

## Playing the Descant Horn



Other major orchestral works that stand out as ones which I have performed using the descant horn include the Brandenburg Concerto No. 1 of Bach, the Symphonies no. 29 and 40 of Mozart, and short passages in Shostakovich Symphony No. 5, Dvorak Symphony No. 9, and in the Janacek Sinfonietta. In the Shostakovich, I picked up the horn only to play the high excerpt in the first movement; this works very well if you let the assistant play the passage before the excerpt (a good idea even if you don't use a descant for the solo). In the Dvorak, I picked up the horn to play only the high excerpt in the last movement. I felt more comfortable for reasons of tone and intonation to use my normal double horn for the rest of the work but used the descant for added security on the high, exposed solo. In the Janacek, I felt that to perform the famous difficult, wild passage in the fourth movement cleanly and consistently, I had to use a descant. And it worked well; it was the right move for me.

Besides the Janacek, one of the most difficult works I have ever learned on the descant was the Schoenberg Chamber Symphony No. 1. There are a number of high passages but most of the work is in the middle range of the horn and there is simply no time to change instruments. The particular challenge for me personally is that many passages performed on the descant require using many "alternate" fingerings compared to the way I finger a standard double. In other words, I must use B-flat horn fingerings that I don't normally use in the lower range. This would not have been a large problem if I were able to write in the fingerings but I was, in fact, learning the work for an audition; I knew that I would have to play it off a "clean" part at the audition, so I had to learn it without resorting to any markings. This was actually the very best learning exercise I ever had on the descant, as I had to really learn how to play the horn over its entire range.

Learning a work like the Schoenberg was a great preparation for an entire class of works that I have encountered since then. I will not mention composers in this group by name but the common link is that today all too many works are being orchestrated on a MIDI keyboard, and "horn" passages that sound fine in Finale™ may not actually be characteristic or even playable on a real horn. One particular composer certainly stands out for me as I have performed first horn on his works on three different occasions in professional orchestral situations. This composer frequently places the first horn higher than the second and third trumpets, generally with lots of very high, very exposed stuff. It is all playable on the professional level but really not nearly as playable as the composer must think it is. One colleague stated it well; orchestras are good enough to play these orchestrations and make them work, but it is much harder than it needs to be. For works like this, the descant can be a lifesaver.

Of course, much solo literature may be performed on the descant. A great work to learn as an introduction to the descant horn is the Telemann Concerto in D; while, of course, this work is very playable on a standard double horn, using the descant gives this work a lighter tone and aids security. For building technical facility, nothing beats working on etudes, especially standard Kopprasch etudes in high transpositions or the new edition of the Kopprasch etudes, op. 5, for high horn, published by Thompson Edition.

Finally, I offer a note of caution about works that I would not perform on the descant horn. Many works are full of high passages but seem to cry out for the fuller tone of the double horn, like the Symphony no. 1 of Mahler. I know it is a personal choice, and I am sure that there are descant horns on the market which can produce a bigger tone than my own in these passages, but please use the descant with care. As horn players, we ultimately want to get the right notes with the right tone, and for this reason, I personally still view the standard double horn as my main instrument.

#### Is a descant horn for you?

This is a big question. Most professional high horn players have a descant (or a descant option in a triple) in their arsenal of instruments that they dig out when needed, and some use it rather often. Additionally, if you are serious about taking high horn auditions, then a descant horn may be something you need to buy. I carried two horns to a number of auditions just to have a descant available for certain excerpts. It could be a good investment but, on the other hand, a descant is, in my opinion, not a replacement for a double horn; it lacks a certain breadth of tone, and, while it is physically possible to play for example the low passage in Shostakovich 5 on the descant, it won't sound as full and blending as it would have sounded on a double horn.

Is the descant for you? Each player will have a personal, unique answer. My advice is to wait to buy one until you are at the point that you know you need to own one. I personally expect to keep mine for the rest of my career.

#### **Notes**

<sup>1</sup>Max Hinrichsen, ed., *Waits, Wind Band, Horn* (London: Hinrichsen Edition, 1952), preamble.

<sup>2</sup>Newer Holton descant horns will accept a Lawson flare from the factory. Older ones, such as mine, were made using Holton's own ring, which was not compatible. I installed a used Lawson ring on the horn.

<sup>3</sup>See Roger Kaza's article on this horn in *The Horn Call XXIX*, no. 4 (August 1999): 81-82.

John Ericson is assistant professor of horn at the Crane School of Music, State University of New York College at Potsdam, and also serves in the summers as artist faculty at the Brevard Music Center in North Carolina. Prior to joining the faculty at Crane, he performed third horn in the Nashville Symphony, performed with groups including the Indianapolis Symphony and the Rochester Philharmonic, and taught at schools including Tunghai University in Taiwan and Western Kentucky University. Ericson has published a number of articles on the history of the horn; excerpts of his writings on the performance, literature, history, and design of the horn may be found on the Internet in his Horn Articles Online home page. Dr. Ericson holds degrees from Indiana University, Eastman, and Emporia State University; his major teachers include Michael Hatfield, Verne Reynolds, David Wakefield, Nicho-

las Smith, and Richard Seraphinoff.



# 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

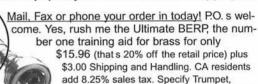
Products of MAMCO, P.O. Box 1417, Decatur, GA 30030

# ALL NEW Ultimate

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.



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

## **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

#### 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



# Musical Enrichment Programs for Public Schools: A Guideline

by Don A. Abernathy

s I grew up in the public school system, I was able to experience the diversity of music education from Colorado to Florida to New York. This also included collegiate study in those states, as well as my final graduate studies at The University of Oklahoma. Overwhelmingly, I have observed the most gifted, well-intentioned musicians come into a public school classroom and proceed to put the vast majority of those students to sleep. This is not to disparage their efforts, but only to point out the means by which they tried to share their talent. It wasn't until I tried teaching myself that I discovered certain recurring strategies that kept students' interest and actually encouraged their desire to learn. Building upon my successes, I decided to share what I had learned through experience, and what I had gained through research. In this article, I offer a guideline by which most any professional or collegiate musician might be able to entertain and instruct public school students successfully.

First, it is important to remember that presentations should be designed to support public school music educators in their curriculum within the classroom. They also open an avenue of community involvement for professional/collegiate-caliber musicians to interact with their public school music education. An "enrichment program" usually consists of a structured presentation encompassing cross-curriculum interests such as history, science, mathematics, geography, social sciences, and the arts. It is

should be entertaining, stimulating, and utilize interactive involvement with the students during the presentation.

#### Choose a name

This should describe what your program is about. Catchy "gimmicks" work! My personal program is:

From the Cave to the Concert Hall: a 10,000-year history of the horn (compressed to thirty minutes, more or less)

This variation upon Louis Stout's traveling *nom de plume* has served me well.

#### Choose a format

This will be the vehicle that allows you to present your program to your audience. If you have specific goal in mind, outline it. If you just want to perform/demonstrate to students, select a beginning, middle, end, and build on that. Know your information well; you will be asked questions, and they will show your knowledge on the subject (or lack thereof). Story format is ideal because:

- It involves students' imaginations
- It provides a "hook" to continue/progress from point to point
- It allows opportunities for student involvement

Structure your program to begin with simple concepts, building on them to more integrated ideas. Keep the pacing quick so that interest will not wane. Using what is familiar

> to introduce that which is new keeps the students' attention involved. Use humor, often! Crosscurriculum references (the "physics" of sound, the "development" of an instrument, or the "social" ramifications of a work of music, for instance) should be welcomed and encouraged, but consider students' ages and experience carefully. Other effective tools can be historical references, visuals (like overheads or slides), questions to students (approach from problem solving), and hands-on involvement.

In the case of hands-on involvement, it is best to use this in individual classes (up to 25-30) where the opportunity exists to involve most, if not all of the class. Do your best to involve all of the students at one point or another within the program.

Alas, too many musicians depend upon a sense of "innate charm" to woo their audience, without considering the learning level of the students involved. Primary children (K-5) are a very different audience than middle school/junior high students. The manner in which you "connect" with the students will impact greatly upon your success. Personally, I found that some slapstick goes over great with younger audiences, while the outrageous or unexpected connects with the middle schoolers.

Do not be discouraged in your initial attempts; just be





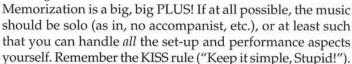
## **Musical Enrichment Programs**

open to suggestions and quick improvisation. One of the great helps to me was to ask the teacher(s) involved what they thought went over well, and what they may have considered weak areas. With my first few programs, I asked the cooperating teachers if they would answer a short questionnaire (prepared ahead of time), and their input helped me polish my presentation.

#### Choose instrument(s) and musical examples

Decide if you will use more than one instrument, and if so, where/how in the program you will introduce them.

Musical examples should not be long (no more than 1-2 minutes each!), and they should demonstrate the desired effect without becoming repetitious or boring. Remember, you are introducing material to a student audience, many of whom are hearing this for the first time in their lives. Leaving them wanting more is better than losing their interest by furnishing too much.



# Practice your program for timing *before* you take it on the road

You will need to be flexible in your presentation time, knowing where some time can be cut, and where you can elaborate if time permits. Feel comfortable with your format, so that you can segue smoothly from one section to the next. Practice your timing for the entire program. Then, practice it again. The first time you go "live," you will be grateful for the practice spent here. Also, asking students to hold all questions until the end saves time. In many instances, you will probably answer many questions within the program, and usually only the "burning," less frivolous questions will be remembered. Be sure to figure in time to do this.

If you do not have experience in public speaking, practice on your family, friends, or colleagues (*if* they are cooperative). Public speaking requires a new set of skills; not so difficult to master, but of vital importance if you wish to be clear to your audience. Details such as clear enunciation, vocal projection, and avoidance of the fateful "Uh, you know..." connective phrase are necessary basic skills when

communicating with audiences. Developing a comfortable rapport in public speaking enables you to be more concise and less verbose (translation: more interesting, less boring!).

# Student involvement is excellent; provide some opportunities for this

Even if it is only questions and answers, students like to be involved. Do not talk down to them, but communicate in such a way that you expect thoughtful answers to questions you ask; they will rise to the occasion. If a physical activity is provided, keep the directions short and simple, and keep

the action moving. Try to spread the involvement out among the students, including every student in at least one activity at some time during the program. Consult with the teacher before each class about students with special needs.

Placing a physical activity near the center of the program is good because it maintains interest, cures restlessness, and provides an

opportunity to release some built-up energy.



#### Logistics

This involves any and all things you might take for granted, such as...

Set up: table(s), music stand(s), chair(s). Also, set-up time. Water: Water to drink, as well as water in your instrument (where and how to dispose of it)

Rest room facilities...

Dress: Wear comfortable clothing. Usually comfortable, nonformal works well. Some costuming may be very effective, but use only such that adds to the program and does not draw attention to itself. Concert dress (black formal) is seldom required or desired. Absolutely wear comfortable shoes! (Standing for up to six hours will tell you if your shoes are comfortable, or if you paid too much for style.)

Parking: Where to park your automobile...

## Discipline

Unless you are a trained educator, trust your host and leave these problems up to them. A short discussion prior to your presentation will alert both of you to any concerns. If the program is interest-retaining, discipline will not be a problem.

## **Musical Enrichment Programs**



#### Initial contact with the school(s)

When seeking out a school or schools, begin at the top. I suggest starting with the Principal. They tend to view the school as "their" school and are usually very possessive. Approach them with your proposition, and they will point you in the right direction, all the while thanking you for the courtesy of consulting them first. They will either send you "up" to the district administration level, or introduce you to the music teacher(s) within the school, and then leave further decisions with them.

Explain what kind of program you have. A "Musical Enrichment Program" tends to work in most instances. Discuss how your program can supplement *their* music curriculum. Selling the idea to a music teacher is the easiest part; I have yet to meet a teacher who has not welcomed opportunities such as this.

#### Remuneration (Do /Can I get paid for this?)

While it is nice to receive financial compensation, please be realistic as to the diminishing budgets of the music teachers, at least in the US. In surveys, all teachers responding said that they would be happy to provide some sort of financial compensation out of their budget. While one even said that she would pay union scale, I do not believe that she really knew what that would amount to. (If you are a

member of the musician's union, contact them to find out what kind of flexibility is possible.)

Most teachers responded with compensation consisting of a token gratuity, usually involving gas, expenses, and/or a free lunch. Do not be afraid to ask for some sort of compensation, but make it clear, up front, and specific. There really is a budget for such expenses, and the music teacher has the decision in this.

Once you have experienced the enthusiasm and gratitude of a school of students, monetary gains tend to pale by comparison. Trust me. Educators have known this for centuries; that is what keeps them in the "business."

Don Abernathy has been performing on the horn for forty years in many venues, including such orchestras as the Jacksonville Civic Orchestra, Brighton (NY) Symphony Orchestra, Greeley (CO) Philharmonic, Colorado Springs Symphony Orchestra, and most recently, the Oklahoma City Philharmonic. He holds a BM in horn performance from The University of Northern Colorado, where he studied with Jack Herrick (horn), as well as a BME from the same university. He completed his MME with emphasis in instrumental conducting at The University of Oklahoma, where he studied with William Wakefield (conducting) and Eldon Matlick (horn). Currently, Mr. Abernathy teaches in the Colorado public schools, while keeping his lip in shape on his "arsenal" of horns.

# DOUGLAS HILL



Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance (0450B) US \$29.95

The 27 chapters cover topics ranging from getting started and preparing for college and professional auditions to composing and improvising. There are seven chapters on repertoire that include reviews of music and texts that are the most comprehensive of any horn (or other instrumental) text to date. This book is a must for anyone interested in the horn. It is Invaluable!!



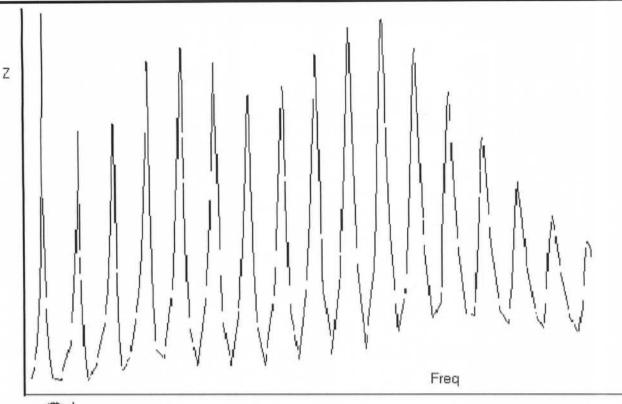
- The Craft and Techniques of Performance
- The Process of Teaching and Learning
- Creativity and the Complete Musical Self
- Literature and Repertoire: The Means and the End

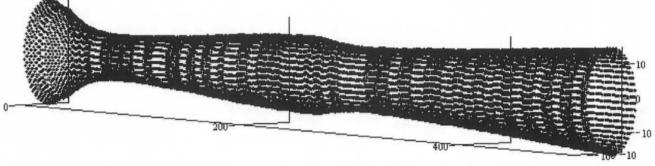
"Professor Hill's book is, in my opinion, the most important detailed analysis of horn playing technique since that written by Philip Farkas."

-Barry Tuckwell, international soloist, recording artist, conductor, author

## NOTE SERVICE MUSIC 1 · 800 · 628 · 1528 Dept. HC051

Make check or money order payable to: NOTE SERVICE MUSIC Dept. HC051, 15800 NW 48th Ave., Miami, FL 33014 FL residents add 6.5% sales tax. In US add \$5/order shipping & handling.	CANADA 1-800-327-7643 ext.7399 IN EUROPE call 44-208-222-9232 IN UK call 0-800-376-9101	C		ayment must a	Fi all local importation fee- ccompany order and m /ISA AND MASTERO	ust be in U.S. funds.	ser	Vice music
Name	Country	V		Qty.	Product #	Price		
Address			_ Apt. #					
City	State	Zip						Subtotal
e-mail								Sales Tax
□ Visa □ MC Card #								Shipping
Exp								Total Due
Signature	Phone #							





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



## Ensemble Excerpt Clinic, Jean Martin, editor

# Brahms' Second Piano Concerto (Revisited)

by Philip Farkas, R. I. P.

Note from the clinic editor: it was nearly seventy years ago that Philip Farkas, at the age of seventeen, was appointed Principal Horn of the Kansas City Philharmonic. His remembrance of a performance of the Brahms Second Piano Concerto at that time, along with subsequent performances with the Chicago Symphony, was first published in The Horn Call in April 1990, and is reprinted below. Thanks to Greg Campbell for technical assistance.—JM

think that it would be interesting to learn of an interpretation of this work [Brahms' Second Piano Concerto] which I was asked to use many years ago. Actually, I was not asked for this interpretation but rather was told to use it. The incident took place during the 1933-1934 season of the newly-organized Kansas City Philharmonic, of which I was the 19-year-old first horn. The soloist that week was the world famous pianist, Artur Schnabel. Of course, I had practiced the opening measures of the Brahms B-flat Piano Concerto many times in the preceding days. But having never heard the work in a performance (!), I recall that I had practiced it in a quite straight-forward and brisk tempo-after all, the music said "ALLEGRO non troppo." Although the orchestra rehearsed the concerto all week, Artur Schnabel did not arrive until the last rehearsal, which was the morning of the performance. Just before the rehearsal started, the personnel manager came to me and said, "Mr. Schnabel wants to see you in his dressing room." I went with fear and trembling to his room. However, Mr. Schnabel was quite affable and offered me a seat. He then proceeded to say, in approximately these words, "Kid, I have a certain interpretation that I like and I would like you to phrase it as I will. Treat the first three notes much like you would in the famous horn opening of Oberon Overture—with loving care and almost as though these three notes form a complete musical idea in themselves. Pause a tiny moment on the third note—just a sort of sostenuto. Then, since the fourth beat will be a tiny bit delayed, give your triplet a little bit of momentum, sort of to catch up. This will lead to a slight emphasis on the downbeat of the second measure. Then relax into the second note of the second measure. Then repeat the same nuances with the second call one measure later." Mr. Schnabel went on in that vein, humming and even illustrating on the piano what he wanted. It all seemed so musically logical that I was able to grasp the feel of it immediately, in spite of the many days of having practiced it in a stiff and hurried manner. In fact, that night at the concert I received the most outstanding compliment of my entire musical life. After I had played the first five measures-hopefully in the manner he had requested-Mr. Schnabel turned his head toward me (and away from the audience) as he started his arpeggios and mouthed in a very clearly enunciated stage whisper, "Wunderbar!" I have never forgotten that moment and have never received another compliment that meant so much to me.

Perhaps I can better illustrate the idea that Artur Schnabel had so carefully explained to me by writing it out in musical notation. First, however, two short observations. Certainly the instruction, *Allegro non troppo*, is not to be taken too literally in the first half-dozen measures, as this introduction is one glorious cadenza shared by the horn and the piano and should have freedom and a tempo slow enough to allow for an improvisational character. Second, the following liberties shown in my illustration are slight, delicate, and in thoughtful moderation. No distortions which would take away from the basic lyrical lilt and rhythm are implied in my superimposed musical marks on the passage.

#### Horn I in B basso

Allegro non troppo (M.M.J. 92)

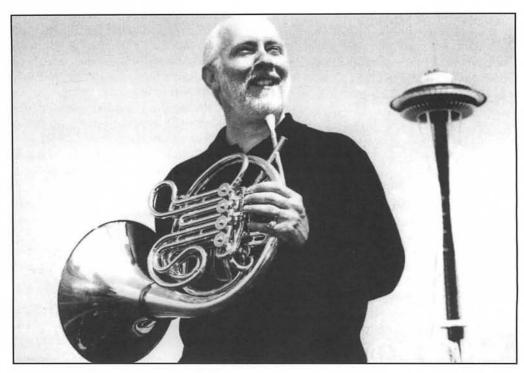


Mezzopiano might intimidate some players into thinking that this passage is to be somewhat inhibited. Mezzoforte will produce a warmer tone and convey a more outgoing joyful feeling.

An important point to note in this solo is that you won't know if you are in tune with the piano until after you have played your first two measures! So it behooves you to tune carefully with that particular piano before the concert. Tuning to the piano's "A," as the orchestra will just before the performance, gives you very little time or help, since the B-flat concert you are about to play for your first note, is not very closely related, hearing-wise, to that "A" you just heard.

In Orchestra Hall with the Chicago Symphony Orchestra, the problem was compounded by the fact that the piano was stored in the cool basement below the stage. It was brought up to its position on the stage by an elevator which allowed the piano to be put into playing position in less than a minute. So, we almost instantly had a piano which was flat due to its long wait in the 60° basement. Now it is on the 75°-80° stage with a well warmed-up orchestra, which is realistically playing somewhere around A=445. The momentary "A" plunked out on the piano by the concertmaster does little to indicate where you are to place that first B-flat. After years of educated guessing, I determined for myself that if I pulled the main tuning slide out a good 3/4 of an inch I could come closer to the right pitch than by trying that instant tuning gleaned from a fleeting "A" sounded just before the soloist appeared. But what a satisfying thrill it is (at least in retrospect!) to realize that you "got" all the notes, that you played with expression, and that the piano played in tune with you.

# **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 <a href="http://members.aol.com/finkehorns">http://members.aol.com/finkehorns</a> finkehorns@aol.com



## Join The International Horn Society

The IHS is more than an organization. It is an opportunity to participate in the very best of what the **HORN** has to offer. Get the best in and from your horn playing!

One year membership: \$35.00 Library Membership: \$50.00 Three year membership: \$90.00 Life membership: \$500.00

Send name and dues with permanent mailing address for your membership to:

Heidi Vogel IHS Executive Secretary 8180 Thunder Street Juneau, AK 99801 USA

# 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

## 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



#### 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
INDIVIDUAL INSTRUCTION AND MASTER CLASSES
PUBLIC RECITALS AND ENSEMBLE CONCERTS

ALL UNDER THE GUIDANCE OF A WORLD CLASS FACULTY CHAIRED BY KENDALL BETTS, PRINCIPAL HORN OF THE MINNESOTA ORCHESTRA

FINE FACILITIES AND FOOD IN AN IDYLLIC, COUNTRY SETTING VERY REASONABLE COST

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

PLEASE VISIT OUR WEBSITE FOR DETAILED INFORMATION: www.iaxs.net/~cormont/KBHC

or contact:

KENDALL BETTS, 4011 ROANOKE CIRCLE, GOLDEN VALLEY, MN 55422-5313 TEL: (763) 377-6095 FAX: (763) 377-9706 E-MAIL: HORNCAMP@aol.com

under the auspices of CORMONT MUSIC, a New Hampshire nonprofit corporation

#### 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 Cappriccio 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

				_		
_	_	R	_	_	_	1

(Please feel free to photocopy)

	(1.10000 1001 1100 10 1	,,,,,			
Music to be mailed to:					
Name:	Address:				
	(8	Street or Apt. N	lo.)		
City	State	Postal	l Code		
Telephone (day/night):		Email:	<del></del>		
Composer	Title		Quantity	Price	Total
		_			
			Mailing	Costs (US)	\$4.00
			Tota	al 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





# **Book and Music Reviews**

William Scharnberg, editor

The Early Horn: A Practical Guide by John Humphries, Cambridge University Press, 2000. \$18.95

This is a fluently and concisely written primer for hornists interested in the performance of "early music," by John Humphries, a British horn player and teacher. It is packaged in 103 well-organized pages, with fifteen pages of endnotes, a nine-page bibliography and a nine-page index. The text covers the history of the horn from 1700 to the invention of the double horn two hundred years later. Although the author's research seems somewhat provincial, with information slightly skewed toward Great Britain and France, there are many topics of interest for all hornists. After an introduction that discusses contemporary interest in historical performance practice, Mr. Humphries divides the text into five chapters: Historical Background, Equipment, Technique, The Language of Musical Style, and Case Studies.

The first chapter's subheadings show the path: 1700-1750; J. S. Bach; Dresden; Hampel and Haudek; Handel, Telemann, Vivaldi; 1750-1800; Leutgeb and Punto; Esterhazy; Schwabia; Oettingen-Wallerstein; Chamber music: 18<sup>th</sup> century; 19<sup>th</sup> century; Chamber music: 19<sup>th</sup> century; and Valve horns versus hand horns (France, Germany, England, Bohemia, Russia, Italy). Several of these topics only warrant a concise paragraph.

The chapter on equipment takes the reader on a thumbnail sketch through history from the *cor de chasse* to the double horn, with a few pertinent illustrations. This chapter concludes with a discussion concerning the choice of an instrument for contemporary performances of historical music, including the use of nodal vents. Here, Mr. Humphries offers excellent practical advice but does not mention contemporary natural horn makers outside England.

Technique during this two-hundred-year period is covered in a concise, thorough manner, including a description of various historical tutors, basics of hand stopping, and the period of transition for both hornists and composers after the valve was invented.

Performers will likely find the final two chapters the most valuable. In the chapter on the language of musical style, Mr. Humphries fluently covers a wide range of important subjects from regional variations in sound, through the use of vibrato, cadenzas, and ornamentation. The chapter with case studies includes an excellent narrative, from a performer's vantage point, of the following works: *Quoniam* from J. S. Bach's Mass in B Minor, Haydn's Concerto in D major as well as the other D major concerto attributed to him, Mozart's Concerto K. 495, Beethoven's Sonata, Schubert's *Auf dem Strom*, Schumann's *Adagio und Allegro*, and Brahms' Horn Trio. In this chapter, perhaps the most stimulating study concerns Schubert's *Auf dem Strom* where Mr. Humphries lists numerous errors between the manuscript, preserved in the Harvard University Library, and the published parts.

Due to the author's writing style, this is a refreshingly approachable guide for all hornists who want to learn more about the history of their instrument and it is especially recommended to those who may be contemplating historical performance venues. *W. S.* 



60 Études, op. 5, and 60 Études, op. 6 by Georg Kopprasch, Brass Urtext, Éditions Musicales Européennes, Paris, 2000.

In some twenty years of reviewing music for The Horn Call, I do not recall more painstakingly prepared editions. Originally published around 1832 by Breitkopf and Härtel, these etudes for cor alto (op. 5) and cor basse (op. 6) were written at a time when the valved horn was beginning to find favor with hornists, yet it remains unclear whether they were written for that instrument or the handhorn. The op. 6 etudes have subsequently become a staple of the horn etude repertoire and have been justifiably adopted by the other members of the brass family. These two editions are first-class in every way: each begins with an introduction in French and English that offers a brief biography of the composer and his works. The director of this series, Benny Sluchin, then suggests ways to use the etudes, encouraging the hornist to go beyond the suggested transpositions and articulation patterns.

Both sets of etudes include two pages of editorial alterations, followed by a table notating the opening measures for each etude. The etudes themselves are clearly engraved in a neat but somewhat diminutive font and are bound in a sturdy spiral format. In some 40 years of playing the horn, I have not seen the op. 5 "high horn" etudes. While they merit historical interest, their predictable technical schemes, coupled with extreme physical demands, render them pedagogically less valuable. However, the op. 6 etudes have never seen a finer edition, and there are enough pitch and articulation differences in each etude to pique the interest of hornists who have played other editions for years. Although the cost of the editions was not listed by the publisher, collectors of horn publications should quickly acquire the op. 6 etudes, however high the cost. Hopefully, the price will be reasonable enough that all hornists will begin to supplant older publications. W. S.



**24** *Volkalisen für Horn* by Mathilde Marchesi, edited by William S. Fatch, Friedrich Hofmeister Musikverlag, Hofheim-Leipzig, 1997.

Although there is no introduction to this edition, one

# Music Reviews

can discern that this is Mathilde Marchesi's third opus and that she lived from 1821-1913. Although the title implies that these are vocalises perhaps alla Bordogni or Concone, they are actually twenty-four etudes in the style of Gallay. Gallay is suggested here specifically because the lowest note of the studies is middle c' while many climb, via scalar passages and gymnastic leaps, above the staff, some to c'''. Each etude is roughly a page in length and, contrary to many 19<sup>th</sup>-century etudes, there are places in each to breathe and recover one's lip. The keys ranging from four flats to four sharps and about half the etudes are slow and singing, with the rest fast and technical. These are not more virtuosic than studies already found in our literature, yet they offer some new material from the late 19<sup>th</sup> century. W. S.



6 Duos faciles, op. 41 by Jacques François Gallay, edited by William S. Fatch, Friedrich Hofmeister Musikverlag, Hofheim-Leipzig, 19656).

What was *facile* (easy) to Gallay remains somewhat difficult by today's standards unless we assume that, since they were written for hand horn, a lower crook than F could be used. This is not to say that they are high, as the highest note is only a", yet the tessitura remains around the top of the staff for the first part. The second horn is given the requisite arpeggiated pyrotechnics and one low c. Each duet is two pages in length: the publisher opted to reduce the size of the notation to avoid a third page and an awkward page turn. However, for readers with failing eyesight, the result is somewhat difficult to read. W. S.



14 ausgewälhte Duos für Horner by Domenico Gatti (FH2629) 6 konzertante Duos für Horner by Domenico Gatti, (FH 2633) Friedrich Hofmeister Musik Verlag. Hofheim-Leipzig.

The preface to both sets of duets states that Domenico Gatti (1816-1891) was Professor of Trumpet at the Naples Conservatory. These two collections were selected from Gatti's 33 Duets for Trumpets and range from grade 4 to 6 (of six grades) in difficulty. Where the 14 duos have a narrower range from g to a", the 6 duets encompass g to c". These are 19th-century duets, with all the traditional harmonic and melodic gestures of the period; they are not better than Gallay's or Kopprasch's duets, for example, just different and, because they were composed for trumpets, the low range of our instrument is not exploited to any degree. Of the two collections, the only duet that seems more interesting than the existing horn duo literature of the period is the final duet in the collection of six duos. This *Tarantella* in 6/8 meter flies across four pages including scalar passages up to b-flat" for both hornists. In general, these collections represents fine but predictable music in a 19th-century style. W. S.



*Trio for Horn, Violin, and Piano, op.* **90** by Christopher D. Wiggins. Emerson Horn Editions, P.O. Box 101466, Denver, CO 80250, 1999. www.emersonhorneditions.com. \$20.

Christopher Wiggins of Great Britain is a prolific composer of choral, orchestral, chamber, and solo works, and who has composed over thirty works for the horn since he first began writing horn music in 1984. His compositions for horn offer a very broad range of instrumentation, length, and difficulty—there is something for almost every hornist and every occasion. Emerson Horn Editions currently publishes twenty-four of these works (many of which have been reviewed in previous editions of *The Horn Call*), and I recommend browsing through the entire list of works on Emerson's website to appreciate the breadth of Mr. Wiggins' many contributions to our literature.

Until now, the *Trio for Horn, Violin, and Piano, op. 90*, commissioned in 1990 by Uve Uustalu and Tiiu Peaske of Tallinn, Estonia, was available only in a manuscript edition. It is a colorful seven-minute work that features a very broad range of dynamic contrast and a lot of rhythmic drive. The technical demands on each individual performer are relatively modest and, from an ensemble standpoint, although there are moments of rhythmic complexity between voices (e. g., "two against three" or "three against four"), there is no serious ambiguity in how the parts go together from one measure to the next. The horn part, which requires some flexibility and facility, goes no higher than a b" (there is only one of those, but there are a few b-flats") and stays on the treble staff most of the time.

Although this brief piece consists of one movement, it has three distinct sections. The first is an *Allegro* with driving eighths and interesting syncopations. The second is a *Lento* that sometimes features the horn and violin an octave apart in a subtly syncopated melody against triplet accompanimental figures in the piano. The last section is a rollicking 6/8 in which the three voices are surprisingly independent. It includes a dramatic reference back to the second section. Although Mr. Wiggins writes very colorful contemporary harmonies, much of the melodic material is recognizably minor, evoking an east European folk song character. I believe that performers and listeners alike will find this trio to be an accessible, unique, and delightful piece of chamber music. *Virginia Thompson, Guest Reviewer* 



Concertino for Horn and String Orchestra (or Wind Band) by Friedrich Milde, 70619 Stuttgart (Reidenberg), Steinäcker 46.

The composer, the former solo oboe in the Stuttgart Radio Symphony and professor of music at the conservatory there, sent his Concertino's horn part, a piano reduction of the score, and the scores for both the string orchestra and band versions. The work is tonal with late 19th-century melodic writ-



ing throughout. The horn solo is only modestly difficult, with a written range of d to g" at the top of the staff. The first section, an alla breve Allegro, is interrupted first by a slower 6/8 section and then by a quick 3/4. A transition, also in 6/8, connects to the second section: a Larghetto in a three-part (ABA) form. The finale is also in 6/8 but marked Scherzando. The middle of the last movement contains an Andante in 3/4 before returning to a varied version of the movement's opening. It appears that the composer is attempting to keep the interest of the performer and audience via dramatic shifts of meter and tempo rather than thematic development.

This Concertino would be very suitable to a hornist with good flexibility and technique but lacking a strong high range. The band version is scored for flute, oboe, four clarinets, bass clarinet, bassoon, two flugelhorns, two trumpets, two horns, three trombones, two tubas, and timpani. Fortunately, the composer did not include saxophones! Clearly, the horn, particularly in the middle and low range that this Concertino exploits, will have a difficult time projecting over such an ensemble. Although I have not heard this version, it looks quite impractical from the score unless the conductor and band members are extremely sensitive to balance or the horn is able to make use of natural or electronic amplification. Performed in with piano reduction or with string orchestra, this is work will be especially appealing to musically conservative hornists and audiences. W. S.



Concerto pour cor et orchestre à cordes by Francine Aubin, Alphonse Leduc & Co., Éditions Musicales, 175, Rue St.-Honoré, Paris, 1998.

For review, the publisher only sent the horn part and piano reduction of this twenty-minute concerto for horn and strings. The work is tonal in character but the three movements seem to have been written by three different composers for one hornist: André Cazalet. The first Allegro ma non troppo movement has a written range of e to a" with some tricky but not virtuosic arpeggios and triplet sixteenths. After a lengthy introduction, the horn enters in a quiet, singing manner. A section of articulated sixteenth-note arpeggios follows before returning to another soft lyrical melody. The middle of this movement is generally more animated before the recapitulation of the first section. The first movement does not prepare the hornist or listener for the second. While the Adagietto begins normally enough in 6/8 meter with an attractive melody, it gradually breaks off into minor mode arpeggios to c" and d-flat", requiring both a much higher range and more finesse than the first movement. Shifting gears once again, the final Molto vivace is immediately accessible. Although there are two scales to b" and two to c", this is both the most flashy and least technically demanding movement of the three. This movement alone is worth the price of admission. W. S.



Warner Brothers Music of Miami, Florida (33014) sent the following collections for review:

Pop Duets for All, arranged by Michael Story Pop Trios for All, arranged by Michael Story Pop Quartets for All, arranged by Michael Story Gershwin by Special Arrangement, arranged by Carl Strommen

All three ensemble books are notated in score form on one or two pages. The duets include eighteen pop "hits" from "I Got Rhythm" through "Wipeout" and "Do Wah Diddy," to the "Theme from New York, New York." Likewise, the fifteen trios range from "La Bamba" to the "Pink Panther." The twelve quartets include melodies spanning "Summertime" to "Louie, Louie" and "Barbara Ann." The first page of the collections lists the grade of each piece, from 1 to 4 of six grade levels. However, the actual degree of difficulty may vary depending on the final performance tempo. Some that are listed as grade 1 are fairly complex and require a higher range, unattainable by most seventh-grade beginners. Conversely, there are several songs that are listed as a grade higher than anticipated. For example, a quartet arrangement of the theme from "Peter Gunn," listed as grade 3-4, includes some syncopation and triplets but the range spans only the g below the staff to b' in the staff.

Also sent by the publisher was Gershwin by Special Arrangement, a collection of arrangements from the scores of George Gershwin. Typical of the idiom, the arranger includes chord symbols, along with the melodies, to allow for improvisation. The arrangements of these eleven Gershwin favorites include a great deal of rhythmic variety, challenging to a high school hornist. In addition, several include passages that are written at the top or above the staff, with alternate octave displacement notated with small note heads. In a "Music Minus One" format, a CD recording of each of the songs is included, some performed by a trombonist and others by a hornist with rhythm accompaniment, followed by only the accompaniment. The performers are not listed but are obviously versed in jazz style and tone quality. It is even possible that the same artist is performing on the two instruments. As a classically trained hornist, I listened to the performance of "Embraceable You" with some consternation due to the "twahtwah" style exhibited by the performer. Fortunately, that is the only ballad performed on the horn. One would hope that the CD is used only as a guide and that the hornist is encouraged by a teacher to look upon jazz as a style that may include deviation from a characteristic horn tone.

All of these publications are recommended to students who are interested in performing "pop" music on their instrument. The ensemble books are designed for younger students and the collection of Gerswhin arrangements is aimed at high school or college students. W. S.



## 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



www.birdalone.com

# Announcing Birdalone Online Visit the Birdalone web site

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



# 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, readers may contact one of several reputable USA suppliers: MusicSource, <a href="https://www.prms.org">www.prms.org</a>; Compact Disc World, Tel. 1-800-836-8742; H&B Recordings Direct, Tel. 1-800-222-6872; or the distributors, themselves.

#### **Distributors**

aca Digital Recordings distributed by Albany

**Albany Records, U.S.** 915 Broadway Albany NY 12207 Tel. 1-518-436-8814

Antes Edition c/o www.zzz.ee/edition49/

c/o www.universalclassics.com

**Denver Brass** c/o <u>www.denverbrass.org</u>

**Equilibrium** c/o <u>www.equilibri.com</u> Tel. 1-734-426-5814

Hornists' Nest Box 253 Buffalo NY 14226-0253 or email: lowell.shaw@worldnet.att.net

Klavier distributed by Albany

Opening Day Recordings c/o w.truenorthbrass.com" www.truenorthbrass.com

**Quadre Records** c/o <u>www.quadrepoint.com</u> or Tel. 1-650-969-4242

WWCD Recordings c/o www.WestwindBrass.org



All is Well in the Valley. William Hopson, alphorn, with Jamie Syer, organ, Leslie Ellestad, sheep bells, James and Eric Hopson, Sophie Youngquist, and Clarice Maxwell, noise, and

Eric Hopson, foot stomper. Self-produced and copyrighted by Rocky Mountain Alphorns; copies available through William Hopson at: 1629 Broadview Road NW Calgary Alberta T2N 3H2 Canada. Timing: 52:34. Recorded October to December 1999 at Knox United Church, Calgary, Alberta, Canada. Contents: Carl Rutti: *Pastorale Suite on Ancient Swiss Alphorn* 

Melodies

Hans-Jurg Sommer: Langmatteler Charles Conord: Little Priory of the Virgin Ulrich Mossimann: The Man from Meiringen William Hopson: Shepherd Song from Delirium Valley Hans-Jurg Sommer: Gulden Valley Suite Traditional: All is Well in the Valley

Please allow me to begin by stating I am aware of and appreciate, as should any serious student of the horn, the history and various traditions that have contributed to our wealth of literature and performance styles. These performance styles are growing and evolving today even though, from our proximity, it is harder to see than it will be in the future. The solo, chamber, and orchestral literature for the horn draw from medieval chant, folk melodies, hymns and liturgical melodies, and many other sources to make our repertoire extremely rich and varied. The alphorn and its prominent use of Swiss folk tunes and melodies has been an important contributing part of this literature, probably the best known being the one used by Brahms in the fourth movement of his first symphony.

That folk tune, All is Well in the Valley, is heard at the close of this CD by William Hopson. Hopson has been a hornist with the Calgary Philharmonic Orchestra since 1977 and has become an important advocate of the alphorn through his performances and recordings, and as a maker of alphorns of the finest quality. His playing on this CD is beautifully expressive. Hearing his sounds reverberate through a Swiss village high in the mountains would be an impressive and stirring experience. I found this CD to be filled with lovely sounds, exceptionally expressive lines, and interesting melodies. As an example of what the alphorn sounds like and what can be played on it, this recording must be considered at the highest level. Now, however, I have some serious reservations about this recording. When hearing natural horns played, I can easily accept and enjoy the disparity between the natural overtones and our tempered scale. In the Britten Serenade, for example, these differences, especially the seventh and eleventh harmonics, are perfect in their tone color and intonation. They belong there with the other notes of the harmonic series that Britten asks to be used. When an alphorn and organ and combined, this disparity is striking and leaves a very unsettled intonation feeling. I understand how these things work, but it doesn't seem like the natural overtones and the tempered scale

## Recording Reviews

are a very complimentary pairing. I enjoyed this CD but I doubt that I will listen to it in its entirety very often. For me, it is like eating raw oysters. They may be a bit unusual. I enjoy them very much but one or two is plenty at one time and certainly not a whole plate full of them. But I still really like raw oysters! *Calvin Smith* 



Schubert & Co. The Arion Trio, Stefan Henke, horn, with Andrea Wright, soprano, and Ranier Gepp, piano. Antes Edition BM-CD 31.9120. Timing: 61:44. Recorded August 12-14, 1997.

Contents: Franz Lachner: Frauenliebe und-leben, op. 52; Neuer Fruhling; Waldwarts, op. 28, no. 2; Die Seejungfern; Waldvoglein, op. 28, no. 1; Fragen, op. 27, no. 4; Herbst, op. 30

Franz Schubert: Auf dem Strom, D.943

Heinrich Proch: Das Alpenhorn, op. 18; Die Mutter wird mich fragen, op. 159; Unter den dunklen Linden, op. 122; Aria di Concert, op. 110

This CD is another fine example of beautiful music for the horn and voice created by three Romantic composers. One of them is very well known and two are more obscure, but all three have shown themselves to be masters of their craft. Schubert, who could lay claim to being the greatest of the art-song composers, is heard here with Lachner and Proch, two lesser known but not necessarily less skilled composers. All of the music on the CD is splendid. The interplay among voice, horn, and piano is wonderfully created to allow the role of each to be independent but still complementary to the others. Stefan Henke performs with an open clear sound. He covers the large range required with apparent ease. The lowest and highest registers are very uniform in sound and character. He performs the duties required of him by the composer with agility and finesse. Whether acting as the leading voice, as a complement to the soprano, or when adding to the underlying texture, Henke is nearly perfect. I am sure that more will be heard of him. The Arion Trio is an excellent ensemble. Repeated hearings of this recording were a pleasure. Any hornist who will have the occasion to perform in this medium should get to know these works, and hearing this CD is an excellent way to get to know them. The Romantic era seems to possess the largest amount of trios for this scoring but later composers have explored and expanded the repertoire. I hope the Arion Trio will provide future recordings of music by composers from all stylistic periods. Calvin Smith



Chamber Music of Johannes Brahms. The Emory Chamber Music Society of Atlanta, Brice Andrus, horn. aca Digital Recordings CM-20033. Timing: 55:44 Recorded in 1997 at the aca Digital Studios, Atlanta, Georgia.

Contents: Brahms: Trio, op. 40; Clarinet Sonata, op. 120, no. 2; Two Hungarian Dances Nos. 5 and 6 (piano four hands)

The Emory Chamber Music Society of Atlanta has produced a recording of extraordinary music (of course it has it's Brahms!) that is played with exceptionally high quality in all aspects. The performances are excellent and the recorded sound is, to me, just right for chamber music. The intimacy and presence adds to the overall effect of sounding as though the performers are in the same small room with me. All three works are worthy of high praise and this CD should be added to the recording collections of clarinetists, pianists, and hornists. This particular group of friends was founded in 1993 and consists of a core of seven, five of whom are members of the Atlanta Symphony Orchestra; all are among the finest performers anywhere. Literature from duos to larger ensemble works or with added guest artists is possible with their flexible instrumentation. The group is in residence at Emory University. Brice Andrus has been principal horn with the ASO for many years. I have heard many of his orchestral recordings over the years and now it is a great pleasure to hear his chamber music abilities. I am always hesitant to try to describe a hornist's tone. A dark sound to one is a muddy sound to another. A bright clear sound to one is harsh to another. This hesitancy, however, is not enough to stop me from trying it anyhow. Simply put, Brice sounds great. His sound is clear and compact with a richness that gives a warmth to his playing. In the Horn Trio, he uses a wide dynamic range while keeping the many positive aspects of his sound. His flexibility and technical control are superb. The many and varied recordings of this trio are further evidence of its truly masterpiece standing in the chamber music repertoire—all chamber music repertoire, not just that of the horn. It has been performed and recorded with so many differing approaches and interpretations, and yet these numerous performances can all fit into the style and character that is Brahms'. The overall performance here is wonderful, and it does remain in the boundaries of what makes an excellent Brahms performance; it also has a character that makes it new and interesting. Violinist Jun-Ching Lin and pianist William Ransom join Brice to give a performance that is technically excellent, beautifully expressive, and a wonderful chamber music listening experience. Throughout several hearings, I enjoyed each minute of listening to this performance; I think you will, too. Calvin Smith



Fripperies. Wallace Easter, Timothy Schwartz, Calvin Smith, Jeffrey Snedeker, horns. Hornists' Nest CD-1. Timing: 65:31. Recorded September 4-5, 1999, at the Blacksburg United Methodist Church, Blacksburg, Virginia.

Contents: Lowell Shaw: Fripperies 1-32.

If you are of the "current" generation and haven't already done so, you need to hop onto these pieces right now! Twenty-five years ago in graduate school some friends in-

vited me to read through some quartets. They were particularly keen that I knew my way around bass clef; I soon discovered why! I can look back at how naïve I was about anything resembling improvisation and jazz rhythms. And today, I am ever more convinced that these pieces teach as much (if not more so) as entertain. Yes, I have that first LP recording of several of the Fripperies with Charles Macdonald and others, but this has to be "the" definitive recording for two reasons: (1) the composer was present at the recording sessions, (2) all the performers here are professional players and former pupils of the composer. Here are all 32—or more properly—here are all the Fripperies so far composed. While each of the 90-second to 3-minute character pieces does not actually have a title, there are descriptions that indicate the musical intent, such as: Light and Latin, The Spook Spoke, Barbershop/Dixie, Sassy, Calm and "Cool". In the composer's words, "...the first few of these tunes were written to give my students and the Horn Club of Western New York exposure to a style of music that was generally ignored in our study of the instrument...it seemed to me that horn players should have at least some experience with (pops and dance band music)... Fripperies are written with the top three horns sharing the melodic lines, and the fourth horn generally handles the bass line. In this recording, the parts were passed around so that the performers played eight tunes on each part." A pupil of both Max Pottag and Philip Farkas, Shaw was second horn with the Buffalo (NY) Philharmonic from 1956 until 1994. Order your copy of this historic recording as soon as possible and let the enjoyment (as well as challenge) begin. John Dressler



Quadre: The Voice of Four Horns. Quadre: Melissa Hendrickson, Armando Castellano, Eric Thomas, Daniel Wood, horns. Quadre Recordings 177. Timing: 51:22. Recorded at the First Presbyterian Church of Granada Hills, California.

Contents: Sondheim: Send in the Clowns

Mark Adam Watkins: Falls Like Rain; Journey Through a Wood

Mitushin: Concertino Handel: Largo

Christopher Wiggins: Five Miniatures

Shaw: Frippery No. 8 Arlen: Over the Rainbow Iarocca: Tiger Rag

Traditional: Alabama Here We Come; Yes, We've all Gone Ba-

nanas

In their own description, Quadre is "a nucleus of four classically-trained personnel who are proactive in advancing the interests of a revolution in chamber music...venturers into vocal harmony, jokers, romantics, dabblers in jazz." This recent disc features eleven works of varied nature. It's wonderful to have a recording of the Mitushin Concertino, a quartet I remember studying in college, and a work off the path more trodden of horn quartet repertoire. Actually, it is probably the only "traditional" work on this delightful disc. From the liner notes, I gather these former Alabamans transplanted to California perform regularly for young audiences in the greater San Francisco area. What a great idea to take Handel's famous aria from Xerses and give it some modern harmonies, retaining all the while a reverent caste! The Five Miniatures is new to me, and I thoroughly enjoyed the surprise of stopped horn on the very last chord of the first movement. This work lends itself well to the conjuring up of imagery: each has its own subtle character. The added percussion instruments in Journey Through a Wood sets up the horn parts effectively; a terrific first-hearing piece and well played. The humor of the group is well represented with their great vocals on the spoof Alabama Here We Come (watch out barbershoppers—these folks are great!). The close harmony in the arrangement of Over the Rainbow is very convincing and resembles Lowell Shaw's harmonic palate. Jack Gale's arrangement of Tiger Rag is stunning and performed equally so. And, let me just add to any ensemble doing school concerts, Quadre's Bananas should not be missed! This one has to be seen to be totally appreciated. This group of young artists shares their talents and high energy in an exciting and unusual display; a hearty bravo/brava to their creativity and invention! I hope these arrangements are published as they will no doubt have a huge following before long. Investigate this disc soon. John Dressler



Quartet for Vienna Horns: Das Philharmonia Horn Quarter Wien. Günter Högner, Willibald Janezic, Franz Söllner, and Karl Jeitler, horns. Camerata 30CM0495.

Contents: 38 short tracks, well-known quartet arrangements by Schantl and others; several orchestral quartet passages, e. g., Hunter's Chorus from Der Freischütz, and a quartet from Die Meistersinger.

This Japanese production of a quartet of Vienna Horns makes most enjoyable listening for anyone who enjoys the sound of a Horn Quartet. The recording is realistic and generous sounding, full-bodied but clear—a superb recording in all respects. The top three players utilise Vienna "pumpenhorns," the traditional instrument of Vienna. The fourth player uses a "Basshorn," which also has the Viennese "pumpen"-type valves. The blend between the Basshorn and the others is ideal; years ago, I heard a Basshorn played by Roger Bobo, at that time the tuba player of the Los Angeles Philharmonic. On that recording, I was not pleased with the sound I heard, as it did not seem to me to be a logical extension of the horn sonority. The instrument Bobo used was a cylindrical valve instrument, as opposed to the Pumpen on the present recording. I don't feel that the type of valve is important; rather, more important is the attitude of the player, and the proportions (measurements) of the tubing. In this instance, the result is optimal, the best. The Basshorn player,

## Recording Reviews

Jeitler, is identified as being a euphonium and trombone player. Track 36, *Der sakriche Bass* by Thomas Koschat, features the Basshorn in a solo role. I liked the attitude of the players: relaxed, "laid-back." Listening on my car stereo, driving over the Cascade mountains, I could almost smell the Apfelstrudel in the kitchen, and thoughts of a safe return home encouraged me to drive within the speed limit. *J. Christopher Leuba, Guest Reviewer* 



*Gale Force.* The Prairie Winds, David Griffin, horn. Albany Recordings Troy-401. Timing: 54:30. Recorded June 17-18, October 23-24, 1999 in Duesenberg Recital Hall, Valparaiso University, Valparaiso, Indiana.

Contents: Harbison: Quintet for Winds

Persichetti: Pastoral Jacques Hétu: Quintette Barber: Summer Music Copland: Simple Gifts

Just as I heard that recent openings in the Chicago Symphony horn section were filled by free-lance artists in that region, this disc, with one of those new CSO hornists on it, arrived at my door. What a treat to hear David Griffin up close in this more intimate setting! He is a fine horn player and musician. The woodwind quintet medium is not often flattering to the hornist, but Griffin demonstrates the finesse and superb control in all registers and dynamic ranges. The other members of the Prairie Winds are from the faculties of the University of Illinois, Oklahoma State University, and Wheaton Conservatory. During the summers, the group is in residence at the Peter Britt Music Festival in Medford, Oregon, where they perform and teach. Already 20 years old, the Harbison work is becoming a measuring stick for new quintets. It features five movements, each in a highly individual character, from soaring stratospheric passages to playful comedy to breathless perpetual motion figures. Harbison turns the voices of the group upside down throughout much of the work: the horn and bassoon traverse the heights of their ranges and the flute and oboe trace melodic lines throughout their lowest registers. What results is an extremely integrated sound weaving its individual voices inside a similar register.

Persichetti wrote his *Pastoral* in 1943; Philadelphia's Curtis Quintet premiered it. It is tonal and features folk song and dance melodies. The introductory duet between flute and clarinet is warm and lilting giving way to several country scenes. The piece ends as it began. Jacques Hétu's quintet is a new work to me. It is a lyrical, dark, and sometimes mischievous work. Written in 1967, it utilizes modal serialism for its harmonic organization but not to the point of distraction. It is actually a refreshing combination of older and newer quintet styles bridging the gap between Barber and Harbison. The ubiquitous *Summer Music* sounds so easy, but beneath the surface are many challenging pitfalls for the play-

ers to maneuver around and through for nearly twelve minutes of seamless structure. Audiences rarely understand just how difficult this work is for the horn player, let alone the other four. It has languid moments, which arch to intense drama, long and slow melodic lines winding through late 19th-century romantic harmony and provocative summertime episodes. Prairie Winds does this work immense justice and more. Their clarinetist has arranged Copland's *Simple Gifts* into a wonderful set of variations on the Shaker theme. Following the introductory statement which is close to the original ballet instrumentation, each instrument helps to capture the "Americana" of Copland, Ives, and Bernstein. Look for future discs by this formidable woodwind quintet. *John Dressler* 



Voyages for Brass Trio. Pro Musica Brass Trio, Richard Chenoweth, horn. Equilibrium Recordings EQ-31. Timing: 58:42. Recorded April 22, 28, 29 and May 3, 6, 1999, at Encore Studios, Dayton, Ohio.

Contents: Sanders: *Trio* Muczynski: *Voyages* Poulenc: *Sonata* 

Peter Cabus: Sonata a Tre Ejvin Andersen: Intrada Alvin Brehm: Trio for Brass Reynolds: Trio (1981)

I think it was a musicology professor of mine who remarked that the smaller the chamber music ensemble, the more the individual artistry in it is appreciated. Along that line, I must say how impressive the recent disc of the Pro Musica Trio is. The brass trio has sadly been left out of the recording catalog for far too long. This new release fills the gap by including the most successful of the genre. Here are the three historically-important works (Poulenc, Sanders, and Muczynski) along with three works new to me (Cabus, Andersen, and Brehm) plus the Reynolds, itself gaining popularity among players and audiences alike. I am particularly taken by the sonics on this disc. Each of the three players can be heard in total musical balance of every phrase not too much acoustical reverberation, which often obliterates the natural release and attack. The total effect is the exact sum of the three players' contributions, no more, no less. Their articulation and intonation fit together in solid fashion. My favorite is the delightful seven-character-piece Voyages, consisting of quick, one-minute graphic mood designs. It is a perfect piece for audiences to balance with longer, more abstract compositions. Written just one year after the Sanders trio, Cabus' work is more advanced tonally, uses complex meters, chorale-like sections, and rollicking melodies showing the influence of Stravinsky and Bartok. I heartily recommend this piece to all. Each of its four movements is about two minutes long and has ample lyric and technical passages. This is a good first-hearing piece for general audi-



ences. The Intrada, written by Danish composer Andersen, is a tour-de-force for the group. It is in ABA form, the outer sections of which are motivically constructed with quick interplay between the instruments in the middle 6/8 section. Written about 25 years ago by American Alvin Brehm, formerly on the faculty of the Manhattan School, is his brilliant work displaying a wide range of virtuosity and lyricism. It utilizes serial technique and makes much of dramatic flair by all the instruments. Many disjunct intervals and half-step juxtapositions add a degree of intensity in between moments of repose. This is a fine challenging work. It is difficult to describe the total musicianship needed to bring off Reynolds' trio. It is truly a remarkable piece, requiring cantabile to full virtuosity in performance, a major work performed most convincingly by the Pro Musica group. Each instrument is featured in cadenza-like passages. I am still amazed at the 20-second trombone descending glissando spanning a mere step, which ends the work. This group has demonstrated high artistic achievement with this recording. They have studied the music with particular care to accentuate the intensity needed throughout the entire repertoire presented on this disc. Do investigate both the recording and the music, as all of these works are published. John Dressler



Magnetic Rags. The Avatar Brass Quintet, Wendy Stewart, horn. Klavier K-77029. Timing: 63:12. Recorded August 24-30, 1997, at the Herbert and Nicole Wertheim Performing Arts Center Concert Hall, Florida International University, Miami.

Contents: Scott Joplin: Magnetica Rag; Bethena; Eugenia; A Real

Slow Drag; The Ragtime Dance Eubie Blake: Fizz Water; The Chevy Chase

Joseph F. Lamb: Bohemia Rag George Gershwin: Rialto Ripples James Reese Europe: Castle House Rag Clarence Woods: Slippery Elm Rag W. H. Krell: Mississippi Rag

Artie Mathews: Pastime Rag No. 2 William Ryden: Frogmore Stew Luckey Robert: Pork and Beans J. Bodewalt Lampe; Creole Belles Irving Berlin: Alexander's Ragtime Band

The Avatar Brass Quintet states in their liner notes that, "The Greek word 'Avatar' means 'one who sets the standard," and the members of the Avatar Brass Quintet more than live up to their name." Well, that self-created description may be somewhat presumptuous, in that, while a little over an hour of recorded rags does display them as very good ragtime players, it is far too much of a one-dimensional display to rate them as "one who sets the standard" for brass quintet performance. There are simply too many exceptional brass quintets today around the world to allow that mantle of leadership to be placed on any one group. However, I do not

fault the Avatar Brass Quintet for using their name to show their excellence and to remind them of the "standard" towards which they certainly have been striving. They have produced an excellent recording of a variety of rags and ragrelated pieces. I enjoyed hearing slightly different interpretations of several of these rags that I have known and performed for many years. All of the arrangements and one original composition are by William Ryden and are wonderfully written. The Avatar Quintet makes them come alive and sparkle. The nuances that make each rag stand out are done with flair and panache. It is very easy to close your eyes while listening and imagine being transported back to the turn of the 20th century. The trumpet playing is especially clean, lively, and full of the perfect character for this music. As one might expect, an entire CD of rags is not the best venue for a horn player to display her abilities. This recording is, by far, a much more obvious showcase for the other four members of the quintet, especially the trumpets. However, in those moments when given the chance, Wendy Stewart sounds quite good. Those chances are infrequent and brief. This is a CD that is very enjoyable and can be used as an excellent example of how these pieces can be charming and fun. Calvin Smith



True North Brass. Joan Watson, horn. Opening Day Recordings ODR-9313. Timing: 61:01. Recorded September and October 1997, at Port Nelson United Church, Burlington, Ontario, Canada.

Contents: Irvine: Ceremonial Fanfare; Morning Song; The True

North

Cable: Ontario Pictures

Monti: Czardas

Ellington: Don't Get Around Much Anymore

Kulesha: Divertimento Lavallee: La Rose Nuptiale Carmichael: Stardust Clarke: Cousins Bach: St. Anne's Fugue

Traditional: Ho Ro, My Nut Brown Maiden; Clarinet Polka

This CD is simply outstanding in every way. I could leave it there, suggest that you get a copy, and end the review, but I can't! The recording quality on this CD is marvelous. It is full and resonant, without any excess reverb that could get in the way. The clarity is such that it sounds very much like what you would hear if you were in the Port Nelson United Church and sitting quite close to the quintet. The natural echo is there along with the distinct, clean sounds from the individual members. It's just right! The repertoire that the True North Brass has chosen is a wonderful mix of original quintet works, transcriptions, and arrangements. They unfold with full rich sonorities in, for example, Ho Ro, My Nut Brown Maiden and Morning Song. They display clean and dazzling technique in Czardas, Clarinet Polka (a more apt re-

# Recording Reviews

naming of which would be Tuba Polka), and St. Anne's Fugue. They can shout and whisper. They can relax you or get you up and moving. They are truly fortunate to have Scott Irvine and Alastair Kay as group members who contribute significantly to this recorded program. Many of the works heard here will become frequently-performed quintet standards in the near future. The most likely drawback, however, is that Alastair Kay has written the trombone part with himself in mind. His range and facility are astounding. Many excellent trombonists will be highly challenged to match his varied skills. Joan Watson plays with a tone quality that is full, rich, and clear. It is a horn sound and style that I enjoy. She had many moments of prominence of this CD and they were wonderful. I want to hear more of her on other True North Brass recordings. Her flexibility, technique, sounds, and overall musicianship are major contributions to what will make this CD a valuable part of your recording collection. According to the liner notes, this music is all published, and I cannot imagine any brass player who does any quintet playing at all not wanting to get most of this music. The only small point that I would prefer changed is that of balance. For my taste, the tuba was a bit much at times. Since this is a small and personal issue, I suspect that it will not detract from your continual enjoyment of this spectacular premiere recording by the True North Brass. Calvin Smith



Americanas. Westwind Brass, Barry Toombs, horn. WWCD Recordings 1002. Timing: 65:38. Recorded May 23-25, 2000, at the Church of the Nativity, Rancho Santa Fe, California. Contents: Traditional: An American Revolutionary War Med-

ley; The Original Dixieland Quickstep; That's a' Plenty

Grafulla: Big Thunder Quickstep

Foster: Come Where my Love Lies Dreaming

Holloway: Wood Up Quickstep

Copland: Simple Gifts

Joplin: Maple Leaf Rag; Solace

Sousa: Liberty Bell

Gershwin: The Quintessential Gershwin

Garland: *In the Mood*Miller: *Moonlight Serenade* 

Ellington: In a Sentimental Mood; Satin Doll

Strayhorn: Take the A-Train Dutton: Suite of the Americas

The San Diego-based Westwind Brass has produced a CD of a fun assortment of American music dating from the Revolutionary War, through Stephen Foster, Sousa, Gershwin and others, to Duke Ellington. This collection gives the listener a broad overview of parts of the wide spectrum that is American music. The Westwind Brass acknowledges that this "can only begin to scratch the surface" but the group does much, and does it well, in the limited time available to them on a recording such as this. All of the pieces are arrangements for quintet except Brent Dutton's *Suite of the Americas*,

but even this composition is not far from an arrangement in its settings of Mexican Hat Dance, Une Feuille Errante, Desfinado, and Jopisousiana. The quintet plays with excellent ensemble and intonation and the interpretations are spirited and stylistic. Barry Toombs carries his share of the workload here. In a quintet program such as this, the hornist is often a subservient partner to the trumpets, trombone, and (gasp) sometimes even the tuba. That is the nature of this type of music and the arrangements that display them. But Barry is heard almost all of the time. He fills in the secondary roles asked of him, and then when it's his turn he brings out his part with flair and style. This entire CD is fun music, easy to listen to and can get the toe really tapping. This is a good thing. Why not go with some fun music? There isn't much meat in here, but let's go with a lighter diet once in awhile. There's no need to profound all of the time! Calvin Smith



*Philip Jones Brass Ensemble: Greatest Hits,* featuring Ifor James, John Pigneguy, and Frank Lloyd, horns. Decca 289467746-2. Timing: 155:32. A re-release of recordings made between 1970 and 1986.

Contents: Byrd: Earle of Oxford's March

Susato: *Renaissance Suite* Scheidt: *Battle Suite* 

Bull: Pavane, The King's Hunting Jig

traditional: Greensleeves; Tico-Tico; Frère Jacques

Ewald: Quintet No. 1 Jolivet: Fanfare 'Narcisse'

Bozza: Sonatine

Arnold: Quintet, op. 73

Walton: Prelude and Fugue from 'Spitfire' Copland: Fanfare for the Common Man

Arban: Characteristic Etude

Tchaikovsky: Waltz from 'Sleeping Beauty'

Maurer: Four Pieces

Mozart: Eine Kleine Nachtmusik Joplin: Ragtime Dance, Easy Winners

Debussy: Le petit Nègre

Mendelssohn: *Tarantella*, op. 122 Dvorak: *Humoresque*, op. 101, no. 7

Hazell: Borage

Dukas: Fanfare from 'La Peri' Strauss: Fanfare Stadt Wein

Mussorgsky: Pictures at an Exhibition

The Philip Jones Brass Ensemble represents the pinnacle of brass playing in the 20<sup>th</sup> century. Marked by virtuosity, elegance, style, and no lack of humor, the PJBE became the touchstone for excellence in brass performance. Decca Records has assembled on a 2-CD set the greatest moments from their long and distinguished career. Their interpretation of Malcolm Arnold's *Quintet*, Bozza's *Sonatine*, and the amazing arrangement of *Pictures at an Exhibition* are but a few of the works now preserved in this compact disc set:

## Recording Reviews



over two and a half hours of some of the finest brass playing to be enjoyed. The cover is the unforgettable photo from the "Just Brass" LP. In addition to being simply great music with virtuoso performances, this set is a tremendous pedagogical tool for teachers and students alike. The program booklet contains rare photos, an essay, an overview of their work, and a complete list of all those who ever performed with the PJBE—and this includes Barry Tuckwell among the 40 hornists since the group began in 1951. This is a **must** for all brass ensemble enthusiasts. The PJBE influenced many players to invest time, energy, and musicianship in brass chamber music of all types. Here is your opportunity to hear the group in some fantastic arrangements and original settings. *John Dressler* 



Bagpipes and Brass. The Denver Brass with the Colorado Isle of Mull/Saint Andrew Pipes and Drums, Susan McCormick and Jack Herrick, horns. The Denver Brass DB-8834. Timing: 64:56. Recorded March 25-28, 1999, at Bethany Lutheran Church, Englewood, Colorado.

Contents: Korb and Roever: Highland Cathedral

Skinner: Hector the Hero Williams: Far and Away

McLeod/Robb: The Green Hills of Tyrol; When the Battle is

Over

Monjarret: Lament for Jef Ar Penven

Saul: *Murray's Fancy* Holst: *I Love My Love* 

Grainger: Ye Banks and Braes of Bonnie Doon Vaughan Williams: Overture, Henry V

Traditional: Amazing Grace; Cabar Feidh; Farewell to Nigg

I'm going to start off with the hardest part of writing this review: mentioning two things that were a slight disappointment. The fact that the majority of this recording is so fine is what makes these two little things stick out. One is (and who would expect this from a horn player?) that at several moments I wish that the trumpets would dominate more. They are so good most of the time. There are certain moments in the music when they are dominant, and I expect them to move into the climax of a passage and really take over but they don't quite do it. It is a slight letdown. On the other hand, don't let this distract you from the enjoyment of the CD by more than a fraction of a percent. The other moment is the second measure of *Scotland the Brave*. The four solo tuba notes need to be replaced by ones that have a cleaner articulation, more focused sound and better intonation. Maybe these just slipped by in the editing.

Now for the part of this review that I'm really going to enjoy! I don't care if you have not a single drop of Irish or Scottish blood in your veins. I don't care if the Highlands give you acrophobia attacks. I don't care if the word Celtic makes you think only of a basketball team. If this CD doesn't give you chills and goosebumps, you need to be checked for a pulse or some other sign of life. This CD is stirring; it has moments of such passion and excitement. It has moments that evoke incredible pictures of the spectacular sights of Ireland and Scotland. It has sounds that can make the historical events being portrayed come alive in your imagination. The overall impact of this recording is more than you will ever imagine from my words. Get it for yourself. The horn playing here is top-notch. Susan McCormick and Jack Herrick sound exceptionally good. They play with full tone and exhibit technique that sparkles. In the overall scheme of things, here they are in a subordinate role to the pipes and drums and they have only certain moments to shine, but when those moments come you won't be disappointed in the least. You will hear some absolutely marvelous horn playing. This is a gem that I am so glad to have heard. Bravo again and again to the Denver Brass. Calvin Smith





SKIP SNEAD, RICHARD WATKINS, DAVID OHANIAN, MICHAEL THOMPSON

TRANSATI ANTIC HORN QUARTET

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.

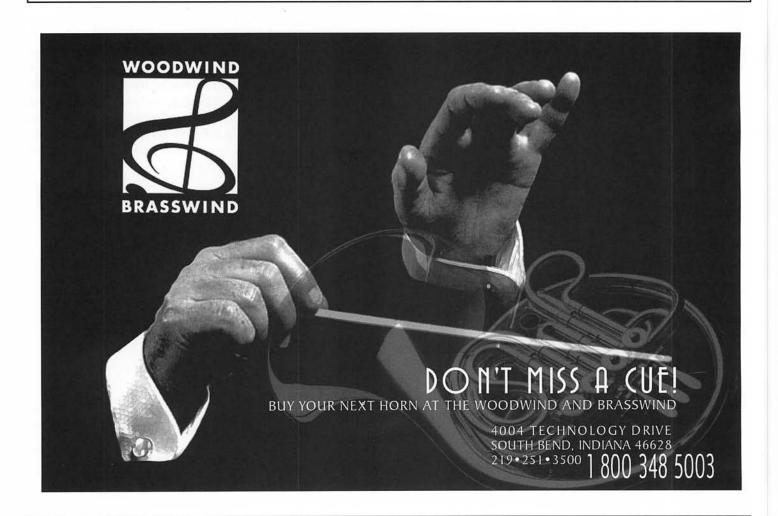
#### Featuring

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.



# ·PAXMAN·

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



PHOTOGRAPHY: NIK MILNER DESIGN: JOHN COLE

# The Horn Call

#### **Back Issues Order Form**

Issues available @\$3.00:		Issues available @\$10.00:	Issues	Issues available @\$10.00:				
Vol. I no. 1 (Feb. 1971)		Vol. XIV no. 1 (Oct. 1983)		Vol. XXVII no. 1 (Nov. 1996)				
NA	Vol. I no. 2 (May 1971)	Vol. XIV no. 2 (Apr. 1984)	<u>NA</u>	Vol. XXVII no. 2 (Feb. 1997)				
NA	Vol. II no. 1 (Nov. 1971)	Vol. XV no. 1 (Oct. 1984)		Vol. XXVII no. 3 (May 1997)				
NA	Vol. II no. 2 (May 1972)	Vol. XV no. 2 (Apr. 1985)		Vol. XXVIII no. 1 (Nov. 1997)				
NA	Vol. III no. 1 (Nov. 1972)	Vol. XVI no. 1 (Oct. 1985)		Vol. XXVIII no. 2 (Feb. 1998)				
NA	Vol. III no. 2 (May 1973)	Vol. XVI no. 2 (Apr. 1986)		Vol. XXVIII no. 3 (May 1998)				
1447	Vol. IV no. 1 (Autumn 1973)	Vol. XVII no. 1 (Oct. 1986)		Vol. XXVIII no. 4 (Aug. 1998)				
NA	Vol. IV no. 2 (Spring 1974)	Vol. XVII no. 2 (Apr. 1987)		Vol. XXIX no. 1 (Nov. 1998)				
110	Vol. V no. 1 (Autumn 1974)	Vol. XVIII no. 1 (Oct. 1987)	NA	Vol. XXIX no. 2 (Feb. 1999)				
	,	Vol. XVIII no. 2 (Apr. 1988)		Vol. XXIX no. 3 (May 1999)				
NT A	Vol. V no. 2 (Spring 1975)			Vol. XXIX no. 4 (Aug. 1999)				
NA.	Vol. VI no. 1 (Nov. 1975)			Vol. XXX no. 1 (Nov. 1999)				
<u>NA</u>	Vol. VI no. 2 (May 1976)	Vol. XIX no. 2 (Apr. 1989)						
	Vol. VII no. 1 (Nov. 1976)	Vol. XX no. 1 (Oct. 1989)		Vol. XXX no. 2 (Feb. 2000)				
	Vol. VII no. 2 (May 1977)	Vol. XX no. 2 (Apr. 1990)		Vol. XXX no. 3 (May 2000)				
<u>NA</u>	Vol. VIII no. 1 (Nov. 1977)	Vol. XXI no. 1 (Oct. 1990)		Vol. XXX no. 4 (Aug. 2000)				
	Vol. VIII no. 2 (May 1978)	Vol. XXI no. 2 (Apr. 1991)		Vol. XXXI no. 1 (Nov. 2000)				
	Vol. IX no. 1 (Nov. 1978)	Vol. XXII no. 1 (Oct. 1991)		Vol. XXXI no. 2 (Feb. 2001)				
	Vol. IX no. 2 (Apr. 1979)	Vol. XXII no. 2 (Apr. 1992)						
<del></del>	Vol. X no. 1 (Oct. 1979)	Vol. XXIII no. 1 (Oct. 1992)						
	Vol. X no. 2 (Apr. 1980)	Vol. XXIII no. 2 (Apr. 1993)		Special Archive Issue (1986)				
	Vol. XI no. 1 (Oct. 1980)	Vol. XXIV no. 1 (Nov. 1993)		•				
	Vol. XI no. 2 (Apr. 1981)	Vol. XXIV no. 2 (Feb. 1994)		Annual no. 1 (1989)				
	Vol. XII no. 1 (Oct. 1981)	Vol. XXIV no. 3 (May 1994)		Annual no. 2 (1990)				
	Vol. XII no. 2 (Apr. 1982)	Vol. XXV no. 1 (Nov. 1994)		Annual no. 3 (1991)				
	Vol. XIII no. 1 (Oct. 1982)	Vol. XXV no. 2 (Feb. 1995)	<del></del>	Annual no. 4 (1992)				
		Vol. XXV no. 2 (Feb. 1995)		Annual no. 5 (1993)				
	Vol. XIII no. 2 (Apr. 1983)			Annual no. 6 (1994)				
		Vol. XXVI no. 1 (Nov. 1995)		Annual no. 7 (1995)				
		Vol. XXVI no. 2 (Feb. 1996)		Annual no. 8 (1996)				
		Vol. XXVI no. 3 (May 1996)		Annual no. 9 (1997)				
				` ,				
		A	7	ф				
		Amount Encl	osea	\$				
	te postage included: add \$3.00 per	A						
	for overseas air mail. Photocopy and his order form with payment to the	Name						
	ational Horn Society in US funds,	- 111-11		<u></u>				
intern	ational money order, purchase/	Address						
requisition order, or Visa/Mastercard to:		City						
Jeffrey Snedeker Editor, <i>The Horn Call</i> Department of Music Central Washington University 400 E. 8th Avenue Ellensburg, WA 98926 USA		State Postal Code						
		Country		<u></u>				
		Tel						
		VISA/Mastercard #	Exp:					
	An index to the co	ontents of all issues of <i>The Horn Call</i>	can be f	ound on the				

IHS Website: www.hornsociety.org (click on FEATURES)

The Horn Call / May 2001

# Index of Advertisers

AAIIRR Power Acousticoils	Philip Jones Brass Ensemble/
Gebr Alexander Mainz Outside Back Cover	Universal Music Group6
Atkinson Brass & Company 56	Jupiter Band Instruments, Inc 40
The BERP	Kalison SAS di Benicchio & C30
Kendall Betts Horn Camp79	Robert King Music Sales Inc64
Birdalone Music	Krug Park Music64
Brass Arts Unlimited61	Lawrence University66
Brass Bulletin/Editions BIM 58	Lawson Brass Instruments Inc
Brass Journals	G. LeBlanc Corporation 16
Chestnut Brass	S.W. Lewis Orchestral Horns Inside Front Cover
Classified Advertising	Mamco Musical Accessory 62,72
Clebsch Industries	Mannes College of Music65
Conn/UMI USA 12	McCoy's Horn Library 79
Crystal Records, Inc	Osmun Brass Instruments
Duquesne University	Dieter Otto Metallblasinstrumentenbau
Emerson Horn Editions	Paxman Musical Instruments
Ferree's Tools	Quadre – The Voice of Four Horns45
Finke Horns 78	Real World Horn Playing46
Horn Music Agency Prague39	Rocky Mountain Alphorns46
The Hornists' Nest	Engelbert Schmid GmbH55
IHS Back Issues	Richard Seraphinoff84
IHS Manuscript Press	Solid Brass Music Company
IHS/Meir Rimon Commissioning	Swiss Carbon Alphorn
Assistance Program72	TAP Music Sales64
IHS Sales Items	TransAtlantic Horn Quartet92
IHS Tuckwell Book 6	TrumCor Inside Back Cover
33rd International Horn Symposium 9, 10, 11	Chuck Ward Brass Instrument Repair 58
International Musical Suppliers, Inc 50	Warner Bros. Publications75
IVASI 59	Wind Music, Inc
M. Jiracek & Sons 59	WindSong Press
Join the International Horn Society	The Woodwind & The Brasswind92

### **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



Here's one for the academics (yes, I am one, too). It has been floating freely around the Internet, so I apologize to the original author, who is unknown to me. Thanks to Steve Durnin (among others) for sending it along. Enjoy it...for all the right reasons!!! I mean, would this ever happen in real life?... Ed.

#### Dear Dean X:

I write in response to your suggestion of an appointment to our faculty for Mr. W. A. Mozart, currently of Vienna, Austria. While the Music Department appreciates your interest, faculty are sensitive about their prerogatives in the selection of new colleagues.

While the list of works and performances that the candidate submitted is undoubtedly a full one, though not always accurate in the view of our musicologists, it reflects activity outside education. Mr. Mozart does not have an earned doctorate; indeed, very little in the way of formal training or teaching experience. There is a good deal of instability, too, evidenced in the resumé. Would

he really settle down in a large state university?

And, while we have no church connections, as chairman I must voice a concern over the incidents with the Archbishop Colleredo of Salzburg. They hardly confirm his abilities to be a good team man, and display a disturbing lack of respect for authority. What should we think of a man who has such problems with a prince of the Church? I know that the strong supporting letter from Mr. F. J. Haydn, himself a successful composer, suggests that some of the candidate's problems are not really to the heart of the matter. But Mr. Haydn is writing from a very special situation. Esterhazy is a well-funded private institution, rather a long way from our university, and better able than we are to accommodate a non-academic like Mr. Haydn. Our concern is not just with the most gifted, but, because state funds are involved, with all who come to us seeking an education in music. I have drawn to your attention many times the budget and space problems in the department. Furthermore, we suspect cronyism on the part of Mr. Haydn.

The musicology faculty did say after the interview that Mr. Mozart seemed to have little knowledge of music before Bach and Handel. If he were only to teach composition, that might not be a serious impediment, but we expect everyone to be able to assume

some of the burden of large undergraduate survey classes in music history.

The applied faculty were impressed by his piano playing, rather old-fashioned though some thought it to be. That he also performed on the violin and viola seemed for us to be stretching versatility dangerously thin; we expect our faculty to be the foremost experts in their field, and one can hardly be an expert if one has time to dabble in other activities.

The composition faculty were in the same way skeptical about his extensive output. They rightly warn us from their own experience that to receive many performances is no guarantee of quality, and the senior professor points out that Mr. Mozart promotes many of these performances himself.

He has never won the support of a major foundation.

One of my colleagues was present a year or two ago at the premiere of, I believe, a violin sonata, and he discovered afterwards that Mr. Mozart had indeed not fully written out the piano part before he played it. This may be all very well in that world, but it sets a poor example to students in their assignments; we expect that deadlines be met on time and this includes all necessary paperwork. One can only think with trepidation of a concerto performance by our student orchestra with Mr. Mozart. Naturally, he proved to be an entertaining man at dinner and spoke amusingly of his travels. It was perhaps significant that he and our colleagues seemed to have few acquaintances in common. One lady colleague was offended by an anecdote our guest told and left early. This propensity of his to excite the enmity of some is hardly conducive to the establishment of the comity to which we aspire to maintain on our faculty, let alone the image that we wish to project to the community at large. We are glad as a faculty to have had the chance to meet the visitor, but do not see our way to recommending an appointment, and least of all with tenure. Our first need, as I have emphasized to your office, is for a specialist in music education primary methods.

Please give my regards to Mr. Mozart when you write him. I am sure he will continue to do well in that very different world he

has chosen and which suits him better, I believe, than higher education.

Have you reviewed the resumé of Mr. A. Salieri that we sent you? Now there is a musician of the highest ideals and probity that accurately reflects the aims and values that we espouse; we would be eager to welcome such a musician as he to a tenure-track position on our faculty.

Yours Sincerely,

Dr. Y,

Chairman, Department of Music

P.S. Some good news: Our senior professor of composition tells me there is now a very good chance that a movement of his concerto will have its premiere next season. You will remember that his work was commissioned by a foundation and won first prize nine years ago.

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

rumCor 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 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.



Bahnhofstrasse 9 · D-55116 Mainz · Germany phone +49 (0) 61 31/28 80 80 · fax +49 (0) 61 31/22 42 48 mail@musik-alexander.de · www.musik-alexander.de