

The Horn Call

Journal of the

International Horn Society

Internationalen Horngesellschaft

国際圓号協会

국제호른협회

国際ホルン協会

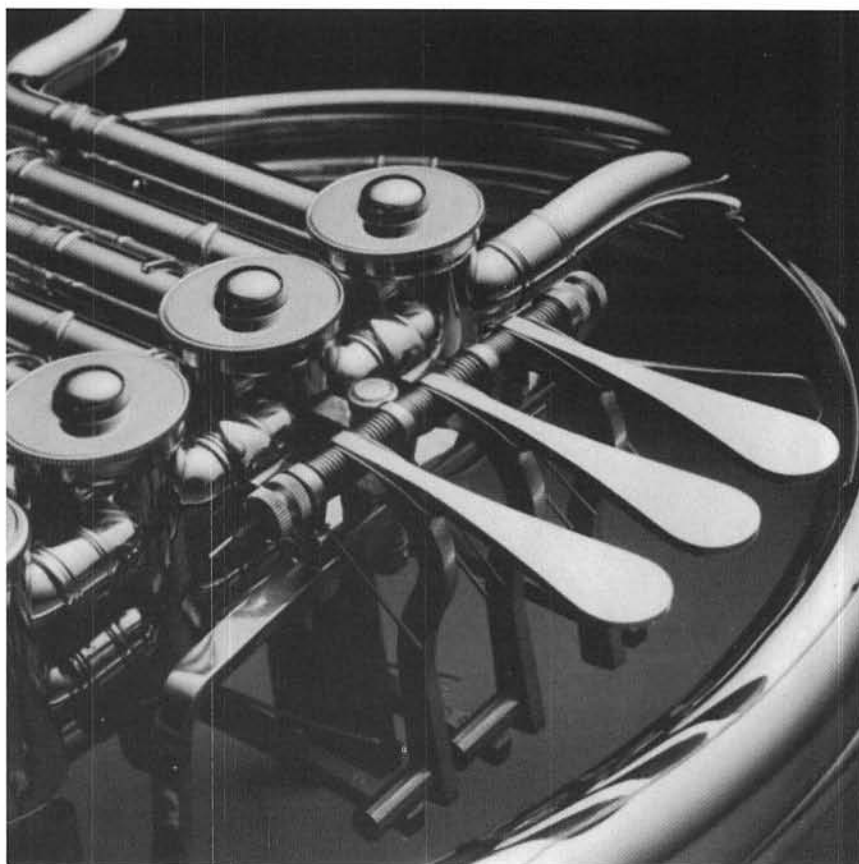
Sociedad Internacional de Trompas

Société Internationale des Cornistes



Volume XXXII, No. 1, November 2001





S.W. LEWIS

Orchestral Horns • Chicago

Maker of the
finest handcrafted
custom horns

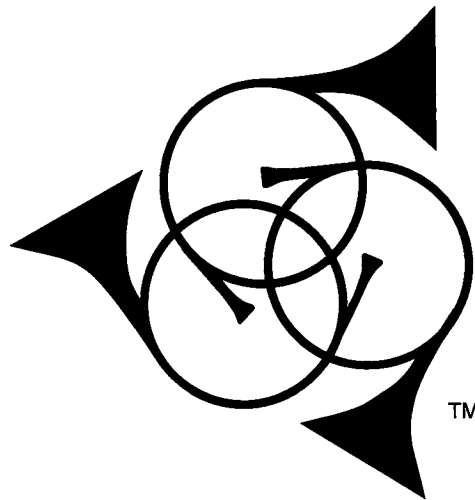
Established 1977

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

The Horn Call

Journal of the International Horn Society

Volume XXXII, No. 1, November 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: In the Northern Hemisphere, Autumn is here.
(design by Susan Johnston; photo by Mark Magnotti, Gordon MacDonald Photography)*

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: exec_secretary@hornsociety.org

Past Presidents

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

Honorary Members

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

2001-2002

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
Frank Lloyd, Hochschule für Musik, Essen, Germany
Paul Meng, Beijing Conservatory, Peoples Republic of China
Phil Myers, New York Philharmonic
Johnny Pherigo, Western Michigan University
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

Deceased Honorary Members

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

IHS Project/Program Coordinators

Nancy Cochran Block
International Workshop Coordinator
Marcia Spence
Editor/Coordinator, IHS Manuscript Press
Michael Hatfield
IHS Scholarship Program Coordinator
Brent Shires
Regional Workshop Coordinator
Karen Robertson Smith
Coordinator, IHS Composition Contest
Kristin Thelander
Coordinator, IHS Thesis Lending Library

Membership Coordinators and Area Reps

Asia: Soichiro Ohno, *Coordinator*

Europe: Frøydis Ree Wekre, *Coordinator*

Belgium: Nico De Marchi
Bulgaria: Vladislav Grigorov
Czech Republic: Zdenek Divoky
Denmark: Thomas Elbro
Finland: Pasi Pihlaja
France: Michel Garcin-Marrou
Germany: Peter Steidle
Iceland: Joseph Ognibene
Luxembourg: Carlo Pettinger
Netherlands: Hans Dullaert
Norway: Frøydis Ree Wekre
Portugal: Bohdan Sebestik
Spain: Javier Bonet
Sweden: Hans-Erik Holgersson

Canada: George E. Lloyd, *Coordinator*

Ontario: John Kowalchuk
Western Canada: John Brisbin
Atlantic Canada: Kjellrun Hestekin

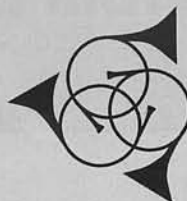
USA: Alan Mattingly, *Coordinator*

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

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

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

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



Contents

From the Editor	4
Correspondence	7
News and Reports <i>Heather Pettit, editor</i>	17
ACLA: Latin American Horn Society	27
Feature Articles	
The Color of Brass: An Interview with Eric Ewazen <i>by Jeffrey Snedeker</i>	33
Greetings from Heaven, or Demonic Noise? A History of the Wagner Tuba: Part 2 <i>by William Melton</i>	37
A System Approach to Playing and Teaching <i>by Sion M. Honea</i>	45
Six Solo Concerti from the <i>Blütezeit</i> of the Oettingen-Wallerstein Hofkapelle <i>by Catherine Roche-Wallace</i>	51
A Visit to Lisbon <i>by Edmond Leloir</i>	61
Clinics	
The Creative Hornist: "Often it is the Horn Player" <i>by Jeffrey Agrell, series editor</i>	67
Micaela's Aria in Bizet's <i>Carmen</i> <i>by Stewart Rose</i>	71
The Electronic Hornist: Hornists on the 'Net—Thomas Bacon <i>by Ron Boerger</i>	75
Technique Tips: Beyond Power Scales—Patterns <i>by Jeffrey Agrell, series editor</i>	79
Past/Presents: Revisiting the Recorded Improvisation <i>by Kevin Frey</i>	83
Reviews	
Music and Book Reviews <i>William Scharnberg, editor</i>	89
Recording Reviews <i>John Dressler, editor</i>	95
2002 IHS Scholarship Programs <i>Michael Hatfield, Scholarship Program Coordinator</i>	103
Minutes of the 2001 IHS General Meeting	107
IHS 2000 Financial Statements	109
Index to <i>The Horn Call</i> XXXI (November, 2000–August, 2001) <i>compiled by Harriet Fierman</i>	113
Index of Advertisers	115
Out the Bell: Holiday Cheer <i>by Lynn Gullickson</i>	116

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
San José City College
2100 Moorpark Avenue
San José, CA 95128
Tel: 408-298-2181 ext. 3844
Email: kevin.frey@sjcccd.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

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

www.hornsociety.org

Supervising Editor:
Jeffrey Snedeker
editor@hornsociety.org

Managing Editor:
John Ericson
John.Ericson@asu.edu

Webmaster:
Bruce Hembd
webmaster@hornsociety.org

From the Editor



Hello everyone!

Recently, I had the opportunity to sub with an orchestra in Tacoma, Washington, about 120 miles from where I live. The trip takes me over a mountain pass, through stereotypical Pacific Northwest terrain, beautiful even with 4-8 traffic lanes cutting through it. On the several trips back and forth to rehearsals and concerts, I had a chance not only to enjoy some rare silence (having two little boys makes it even more golden) but I also listened to music and had a chance to reflect on various things. The music we played in the orchestra was rather interesting in combination: a famous piece by a famous composer with a famous horn excerpt (Ravel's *Bolero*); a relatively unknown work by a famous composer with okay horn parts (Rachmaninov's *Symphony No. 1*); and a relatively unknown work by a lesser-known composer with famous soloists and minimal horn parts (Rodrigo's *Concierto Andaluz*, featuring Los Romanos). On my trips, I had chances to "bone up" on these works, but also wound up listening to a wide range of music with horn—jazz, wind quintet, brass ensemble, and more—and was struck again by how varied and wonderful is the music in which our instrument can participate. What a joy and privilege it is to be able to play music and yet still be able to enjoy it! We all have trouble sometimes, especially when we are busy or performing a lot, finding enjoyment in listening to music, and remembering what inspires us to keep it in our lives. Hopefully, you have found ways to keep your musical fires burning (and don't ever feel bad if the music you like to listen to doesn't happen to have a horn in it!).

In our November issue, we continue to learn more about the history of the Wagner tuba and hear a little bit more from Edmond Leloir about his travels and instruments he has encountered over a long and varied career. We learn some more about music of Rosetti and some colleagues at the Oettingen-Wallenstein court, and about a "hot" contemporary composer for horn and other brass, Eric Ewazen. Ted Honea provides a new look at what appears at first to be a familiar approach; by the end, you'll see that is not the same old same-old, but a more refined, comprehensive understanding of a process (perhaps creating a new jargon?). In our Clinics, Jeff Agrell gets some more off his chest about technique and about the creative process. Look closely at the 2002 Corno Pazzo competition—this is no joke! Ron Boerger helps us learn more about Tom Bacon's pioneering work on the Internet, and Stewart Rose offers sound advice on playing *Carmen*. Finally, Kevin Frey begins a new series of articles on a subject near and dear to my heart, looking at recorded improvisations to see how they can help us learn and make decisions about our own performing.

Lynn Gullickson sends us off with holiday cheer, and I add my own best wishes for a healthy and peaceful New Year.

Wishing you good chops,

Guidelines for Contributors: *The Horn Call* is published three times annually in October, February, and May. Submission deadlines for articles are August 1, December 1, and March 1. Submission deadlines for *IHS News* items are August 10, December 10, and March 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 (Final 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:



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)
 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)
 Jones, Stuart. **Variations for Horn and Percussion**; horn and two percussion. \$19.00
 Pal, Rozsa. **Introduzione e Capriccio per 7 Strumenti**; (hn, fl, cl, perc, vn, vla, cello)
 \$33.50 (score and parts)
 Pearlman, Martin. **Triptych for Solo Horn**. \$10.50
 Rosenzweig, Morris. **Delta, The Perfect King**, Concerto for Horn and Chamber Orchestra
 (hn, 2 fl, 2 cl, piano, perc, violin 1, violin 2, viola, cello, bass). \$43.00 (score and parts)
 Schultz, Mark. **Dragons in the Sky**; horn, percussion, tape. \$19.50 (2 scores and rehearsal tape)
 Wolfram, Mark. **Brass Trio**; horn, trumpet, trombone. \$12.50 (score and parts)
 Wolking, Henry. **Chamber Concerto**; horn, violin, bassoon. \$24.00 (score and parts)
 Willey, James. **Sonata for Horn and Piano**. \$12.50
 Woodman, James. **Chamber Sonata II** for horn and organ. \$13.00 (score and parts)

ORDER FORM

Music to be mailed to:

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

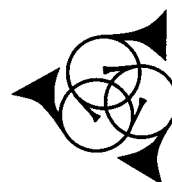
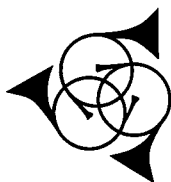
City	State	Postal Code		
Composer	Title	Quantity	Price	Total
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

Mailing Costs (US) \$4.00

Total Enclosed _____

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

Dr. Marcia Spence, Editor/Coordinator
 IHS Manuscript Press
 School of Music
 University of Missouri - Columbia
 206 Fine Arts Building
 Columbia, MO 65211



NEW AMERICAN BRASS QUINTET RECORDINGS

THE
AMERICAN BRASS
QUINTET
IS ENSEMBLE-IN-
RESIDENCE OF
THE JULLIARD
SCHOOL AND
ASPEN MUSIC
FESTIVAL



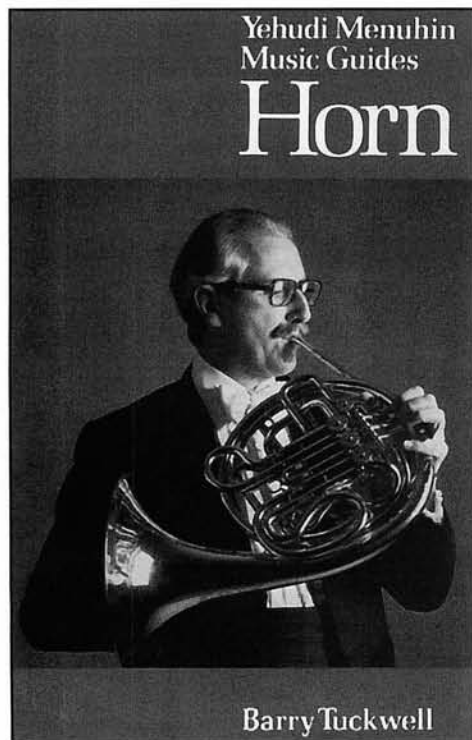
CLASSIC AMERICAN BRASS
WORKS BY CARTER, DAHL, SANDERS
& WHITTENBERG (DCD275)



AMERICAN BRASS QUINTESSENCE
MUSIC OF FIVE CENTURIES
40TH ANNIVERSARY DISC (DCD263)

TO ORDER VISIT WWW.SUMMITRECORDS.COM

FOR TOURING INQUIRIES TELEPHONE STANTON MANAGEMENT AT 718-956-6092 OR
VISIT WWW.STANTONMGT.COM OR WWW.AMERICANBRASSQUINTET.ORG



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



Dear Editor,

I am writing to convey a sincere "Thank You!" to everyone who contributed to making the 33rd International Horn Symposium such a success. The large number of participants (over 650!) made for a festive week. The exhibits were well patronized, and an overall atmosphere of good times was evident all week. Special thanks go to the many artists, lecturers, and conductors for all the wonderful concerts and sessions. I am overwhelmed by the generosity of all the artists and presenters for their selfless contributions of time and talent, and it demonstrates once again that the horn community is a very special group of people. Thanks also to my colleagues and students at Western Michigan University, without whom the symposium would not have been possible. Finally, thanks to the IHS Advisory Council for granting me the opportunity to have the 33rd International Horn Symposium at Western Michigan University. I hope everyone had a wonderful time. I know I did!

Sincerely,
Johnny Pherigo, Host
33rd International Horn Symposium



Editor:

While I found much to appreciate, as usual, in the August 2001 edition of *The Horn Call*, I was particularly gratified to see the tributes paid to both Wayne Barrington and Eugene Wade. I was privileged to know both of these gentlemen who played in horn sections where I was the Principal Horn. From 1963-66, I was Assistant Professor in Horn and Theory at Wichita State University and for the last two of those years I also played Principal Horn in the Wichita Symphony. This was during the time that Gene was teaching in the public schools in Wichita as mentioned in the article announcing his Punto award. Knowing what a fine horn player he was, I asked Gene to accept the 2nd horn position of the Wichita Symphony and he agreed. As always, his work was exemplary and I could have asked for no better nor more congenial colleague.

While my name did not appear in William Scharnberg's article, "A Tribute to Wayne Barrington," it was my honor to be Principal Horn in the section at the Chautauqua Festival in 1972-73 when Wayne came to play third horn for those two seasons, along with Richard Moore on fourth horn and Daniel Gingrich (then with the Rochester Philharmonic, but on his way to Chicago) on second, both of whom were mentioned in the article. It was a wonderful section and the best

that I can remember in my thirteen years as Principal Horn at Chautauqua. Wayne's unfailingly superb musicianship and sense of collegiality made those seasons especially memorable and I congratulate Wayne on the tribute to him so richly deserved.

Sincerely,
David R. Sprung
Co-Principal Horn, San Francisco Opera (on leave)
Former Principal Horn, San Francisco Ballet, Pittsburgh Symphony, Chautauqua Symphony, Wichita Symphony
Professor Emeritus, California State University, Hayward
Music Director and Conductor, Flagler Symphonic Society



Dear Editor,

I feel further clarification is required regarding Norman Schweikert's letter in the May 2001 issue concerning Ethel Merker and the Chicago Symphony Orchestra.

A recent conversation with Ethel revealed that she was indeed under contract with the CSO for the 1968-1969 season. Also, a search of the Rosenthal Archives of the CSO yields the following information under the heading of "Orchestra Members": "Merker, Ethel; CSO Permanent Sub, Horn, 1968-1969." In addition, a review of the printed programs from that time period shows Ethel listed as a member of the horn section, an honor not normally given to a temporary or non-contract substitute.

From this evidence, I would have to argue that Mr. Schweikert's statement that Ethel "was never a regular contracted member of that organization" is not accurate. I have seen the contract, appointing Ethel to the position of Assistant 1st Horn, describing her duties, and weekly rate of pay.

I certainly do not want to be at odds with Mr. Schweikert, given his past contributions to the IHS, and his depth of knowledge with regard to the history of the CSO, but I do feel that Ethel's position on this matter deserves clarification.

Thanks,
Peter Piorkowski
Aurora, Illinois

Dear Editor,

Thanks for sharing the recent letter from Peter Piorkowski with me. It is certainly good to know that there does indeed exist a contract for Ethel's services with the CSO as Assistant 1st horn. I was never aware of it and apologize to Ethel and the Society for having given incorrect informa-



tion. Not having seen the contract, I can only guess that it differs from the contracts of those who went through the audition process and were hired by having received the prescribed number of votes from the audition committee, along with the approval of the Music Director, and is similar to the contracts of the few players who have been hired over the years as temporary replacement musicians. There remains the question as to why her name was removed from the printed personnel roster after only a very few weeks. In any case (as per the *Chicago Tribune* article), Ethel cannot be considered a retired member of the CSO since there are a minimum number of years of service required to be eligible for a pension. Again, I apologize to Ethel and the Society for making a statement without having had full knowledge of the situation. The CSO Archives will be grateful for a copy of the contract to clarify this matter and to add to their files.

Sincerely,
Norman Schweikert
Washington Island, Wisconsin

Dear Editor,

There seems to be a misunderstanding concerning Ethel Merker being an official member of the Chicago Symphony Orchestra. I read the letters concerning this matter from Norm Schweikert and Peter Piorkowski. For many years before my coming to Chicago, Ms. Merker had played extra horn with the CSO. When I came in February 1966, a large section was often needed. Ethel and several others who had also played extra before my time were called to play. Then, as now, the verbal title 'extra' or 'substitute' or temporary horn (or trumpet, percussion, or whatever was needed) was the terminology used. Some very talented and valuable players were used several times per season and for many seasons. Ethel was one of these musicians. She performed her job well. The first time she was asked to play for an extended time period was because there was a termination, grievance, and arbitration in my section which delayed having timely auditions. She filled in for about one year.

In December 1969, my second horn, Clyde Wedgwood was murdered. In this tragic period and under trying circumstances, Ethel was again asked and engaged to fill in and play Assistant and Utility Horn until an audition was held to fill the empty space in my section, which was now Assistant and Utility, because Frank Brouk moved permanently from said position to Second Horn. Ethel played about one year before audition winners were engaged. During one or the other of these substitution periods, she was called 'Permanent Substitute Horn' or something to that effect, was given a letter or even a contract for this service, and her name appeared in the program for a couple of weeks. However, this practice of an extra's name appearing in the program was challenged by several members of the orchestra, and her name and/or title was withdrawn from the program. Rarely are the names of extra players printed in the regular season program anyway. Extras'

names are, in fact, usually printed in tour programs. These are strictly management decisions. Whether her name appeared in the program or not, Ethel played well as an extra whenever she played. Her experience was invaluable. I remember there was discussion about her being made a regular member of the orchestra without an audition because she was well known, experienced, and had played as an extra for many seasons. This idea was always rejected by the orchestra committee, as it would set an undesired precedent for the orchestra, and more to the point, the contract simply did not allow anyone to be made a full member of the orchestra, that is, on a tenure track, without passing an audition. This 'eye-of-the-needle', so to speak, Ethel NEVER passed through, despite all the years of her fine service. In fact, this is not the only incidence that the orchestra committee ruled contractually against engaging a player without an audition.

Having said all this, the fact is that Ethel Merker was NEVER a full, contracted, tenured member of the Chicago Symphony Orchestra despite any impressions, statements, or misinformation by anyone to the contrary. Without winning an official audition it is contractually, simply impossible, and cannot and may not happen, in the past or now. I hope this has clarified any misunderstanding.

Sincerely,
Dale Clevenger
Chicago Symphony Orchestra



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

IHS

34th International Horn Symposium

2002

LAHTI

FINLAND

4.-11.8.2002



www.musicfinland.com/brass/

Alessio Allegrini • Radek Baborak • Hermann Baumann • Alan DeMattia • Lisa Ford • Randy Gardner • Nury Guarnachelli • Erja Joukamo-Ampuja • Noriki Kaneko • Jacob Keiding • Ib Lanzky-Otto • Michel Garcin Marrou • Markus Maskuniitty • Philip Myers • Joseph Ognibene • Pasi Pihlaja • Frøydis Ree Wekre • Timo Ronkainen • Eric Ruske • Arkady Shilkloper • Bruno Schneider • Virginia Thompson • Dante Yenque • Eastman School of Music Horn Choir • Europäisches Horn Sextet • Corniloquio Natural Horn Quartet • Alessio Allegrini • Radek Baborak • Hermann Baumann • Alan DeMattia • Lisa Ford • Randy Gardner • Nury Guarnachelli • Erja Joukamo-Ampuja • Noriki Kaneko • Jacob Keiding • Ib Lanzky-Otto • Michel Garcin Marrou • Markus Maskuniitty • Philip Myers • Joseph Ognibene • Pasi Pihlaja • Frøydis Ree Wekre • Timo Ronkainen • Eric Ruske • Arkady Shilkloper • Bruno Schneider • Virginia Thompson • Dante Yenque • Eastman School of Music Horn Choir • Europäisches Horn Sextet • Corniloquio Natural Horn Quartet • Alessio Allegrini • Radek Baborak •



34th

INTERNATIONAL

Horn Symposium

4-11 AUGUST 2002 LAHTI FINLAND

S i b e l i u s H a l l i

• Jacob Keiding • Ib Lanzky-Otto • Michel Garcin Marrou • Markus Maskuniitty • Philip Myers • Joseph Ognibene • Pasi Pihlaja • Frøydis Ree Wekre • Timo Ronkainen • Eric Ruske • Arkady Shilkloper • Bruno Schneider • Virginia Thompson • Dante Yenque • Eastman School of Music Horn Choir • Europäisches Horn Sextet • Corniloquio Natural Horn Quartet

WELCOME!

The 34th International Horn Symposium will take place 4-11 August 2002 in Lahti, a city of about 100,000 inhabitants. Lahti is situated by a beautiful lake and the Salpausselkä ridge dating back to the ice-age, and only an hour's drive north of Helsinki, the capital of Finland.

In Lahti you will be hosted by Mr. Esa Tapani, a Finnish horn player and the Vice-President of the IHS. In 1998 he hosted the Scandinavian horn workshop in Finland. The managing organization of the Symposium is the Association of Finnish Brass Players, which is a coalition of all Finnish brass instrument clubs. This is the first time the annual IHS Symposium will be held in Scandinavia. The Horn Club of Finland will assist the Association of Finnish Brass Players, and the Finnish hornists will proudly welcome friends of the horn from all over the world to enjoy the Scandinavian nature and hospitality in Lahti.

HOW TO GET THERE?

It is easy to get to Lahti. If flying, you will arrive in Helsinki. From the Helsinki-Vantaa International Airport there is a frequent bus service to Lahti city centre. The Helsinki-Vantaa International Airport is a busy international airport, which is operated by all major Airlines.

CONCERTS

IHS 2002 is a highly profiled chamber music festival. We have a concert series of 17 concerts, held in the new Sibelius Hall and in the Conservatory Hall in Lahti. Special attention will be given to Scandinavian music. The Finnish Radio Symphony orchestra will be featured at our festival on 9 August.

TEACHING AND ENSEMBLE PLAYING

As hosts of the symposium, we will endeavour to present leading musicians and composers from all over Scandinavia. We are proud of our long tradition of inter-Scandinavian (Denmark, Finland, Iceland, Norway, and Sweden) horn seminars. Since 1974, the Scandinavian countries have alternately hosted their annual common seminars, which have become an important meeting-point for musicians and students of the northern countries.

We shall, no doubt, be able to re-create the friendly atmosphere of these Scandinavian get-togethers at the gathering of international hornists in Lahti in August 2002. Alongside concerts given by top artists, the symposium will make every effort to give students and amateurs eventful experiences as well. One important aspect of our Symposium is teaching. You can reserve yourself a half-hour session from any of the artists for just 5 Euros. We'll have ten teachers giving four lessons each day between 9am and 11am. It is a unique possibility for any student to meet and get introduced to a number of internationally renowned teachers in one place during just one week. Don't forget to bring your own horn: there will be plenty of opportunities for ensemble playing!

SPECIAL SEMINARS

IHS 2002 offers special sessions for horn pedagogues and orchestral players. Participants for these courses are welcome to attend all events of the 34th International Horn Symposium. A part of each day is reserved for intensive sessions exclusively for course participants.

PEDAGOGUE SEMINAR 5-7 August 2002

This seminar is planned to focus on special problems in horn teaching. Some of the themes for the sessions are: mental training in horn teaching, ergonomical aspects in teaching, embouchure problems – teacher's view, teaching intonation and rhythm. Lecturers and specialists: Frøydís Ree Wekre, Oslo University; Erja Joukamo-Ampuja, Sibelius-Academy; Peter Kurau, Eastman School of Music; Arja Pihavaara, physiotherapist; Leena Koskinen, therapist.

ORCHESTRAL SEMINAR 5-7 August 2002

At the orchestral seminar the focus will be on special problems in orchestral horn playing. Top orchestral musicians will give sectionals. Other themes for the sessions are: ergonomical aspects in orchestral horn playing, mental exercises, and recovering from embouchure problems. Lecturers: Arja Pihavaara, physiotherapist; Leena Koskinen, therapist. Discussions and sectionals will be joined by players from the world's leading orchestras.

SCANDINAVIAN NATURE

Between high-class concerts and teaching, you will have a wonderful opportunity to become acquainted with the nature of Finland. Lahti is situated at a lake and surrounded by pure nature. Excursions will be organized. Also the lakeside nature is beautiful. By renting a canoe or taking a boat-trip you can easily get the feel of it. All this is only minutes away from the new concert centre and its splendid acoustics. There are good reasons to bring your family along to Lahti with you. Other family members will be pleasantly occupied while you enjoy the bounty of the symposium.

ACCOMMODATIONS

We have selected four hotels for you to choose from. They are all situated in the centre of Lahti. You are requested to make your own room reservations. Remember to mention "IHS" when making reservations to ensure the correct room rate.

HOTEL ALEX PARK

www.alexpark.fi
Tel. +358 3 52511, Fax +358 3 5251200
Four-star hotel by the market place.
Prices: Single room 66€; Double room 70€;
Extra Bed 22€; Suite 109€; Suite with Sauna 125€;
Breakfast included.

SCANDIC HOTEL SALPAUS

www.salpauslahti.fi
Tel. +358 3 339 3911, Fax +358 3 339 39 399
Good standard hotel. Few blocks away from the centre.
Prices: Single room 67€; Double room 75€;
Breakfast included.

HOTEL SEURAHUONE

www.sokoshotels.fi
Tel. +358 3 85111, Fax +358 3 752 3164
The best hotel in town.
Prices: Single room 67€; Double room 77€;
Breakfast included.

SUMMER HOSTEL

BOOKING VIA SYMPOSIUM HOST:
See the INFO for the contacts.
This is something for you students!
Clean rooms for bargain prices.
Prices: Single room 27€; Double room 37€;
Breakfast included

SPECIAL GIFT

If you register before April 15, you'll receive a complimentary Symposium poster.

INFO

Esa Tapani • Keuruuntie 7-9 D 19 • SF-00510 Helsinki, FINLAND • esa.tapani@pp.inet.fi • tel. +358 40 7051515 • fax +358 9 7261802 • www.musicfinland.com/brass

INTERNATIONAL HORN SYMPOSIUM 2002

4-11 August 2002, Sibelius Hall, Lahti, Finland

REGISTRATION FORM

Last Name	First Name
Nationality	Female Male
Mailing address:	Phone
	Fax
	E-mail

PARTICIPANT FEES (Includes Special Seminars)	Paid by 31 May 2002	Paid after 31 May 2002
Full Symposium	€250	€280
IHS members	€230	€260

SPECIAL SEMINARS (5-7 August only)

Orchestral seminar	€250
Pedagogic seminar	€250
Lunch buffet at the Sibelius Hall restaurant 5-10 August 2002 (available to all participants)	€40
	TOTAL €

CHARGE	VISA <input type="checkbox"/>	MASTERCARD <input type="checkbox"/>	EUROCARD <input type="checkbox"/>
Card number	CVC identifier		
Expiration Date	TOTAL €		
Name of cardholder	Signature		

**BANK TRANSFER TO THE ACCOUNT: University of Helsinki, Palmenia Centre for Research and Continuing Education
SAMPO, FIN-00007, Helsinki, Finland, SWIFT PSPB FI HH, Telefax pgiro sf account number 800015-12043**

PLEASE NOTE: Because of the new safety regulations, we remind you of the following things:

1. When authorising the University of Helsinki to charge your Visa Card/MasterCard/Euro Card, please make sure to send us the card's CVC identifier. It is a three-digit number which can be found in the card's signature field after the card's number.
2. In addition we still request your 16-digit card number, expiration date, and signature.

REFUND POLICY: Refunds will be processed according to the following schedule: Fees received by 31 May: 100% minus a cancellation fee of €50; Fees received by 30 June: 50% minus a cancellation fee of €50; Fees received after 20 June: no refund.

SUBMIT REGISTRATION FORM TO:

IHS 2002
Ms Anja Loikkanen
University of Helsinki
Palmenia Centre for Research and Continuing Education
Saimaankatu 11, 3rd floor
15140 Lahti, Finland
Fax +358 3 89220222

FOR FURTHER REGISTRATION INFORMATION,

PLEASE CONTACT:
Ms Anja Loikkanen
anja.loikkanen@helsinki.fi
Tel. +358 3 89220201
Fax +358 3 89220222



Meister Hans
Hoyer Horns are
built not only to
uncompromising
musical and technical
standards but they are
manufactured in an
environmentally clean
plant, utilizing entirely new
state of the art processes
engineered especially for
brasswind instruments.

Decades of experience are reflected
and incorporated into all facets of the
companies work. This begins with the training
of apprentices and continues through all phases
of manufacturing.

Meister Hans Hoyer Horns present a robust sound with
complex overtones and a consistent singing quality.



MEISTER
Hans Hoyer
HORN

Meister Hans Hoyer horns are available at:

Rayburn Musical Instrument Co., Inc.
263 Huntington Ave • Boston, MA 02115
Next to Symphony Hall
617.266.4727 x127
www.RayburnMusic.com

EXTRAORDINARY CHOICE.

C.G. Conn[®]

DOUBLE HORNS



Symphony 10DS
Symphony 10D

CONNstellation 8D
CONNstellation 9DR

Symphony 11DR
CONNstellation 8DS

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

MATERIALS: Rose Brass, Yellow Brass, Nickel Silver RANGE: F/B \flat Standard and B \flat /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



MOVING FORWARD...
AT THE SPEED OF SOUND



Emerson Horn Editions

New!
Arrangements
by Christopher Jones

Horn Quartets

Bach, Air on the G String	\$ 6.50
Clark, The prince of Denmark March	6.50
Beethoven, Quartet, Opus 18, No. 2 (Finale)	12.50
Mozart, Quartet 117 in E \flat (Allegro)	12.50

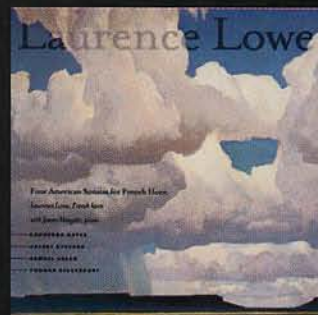
Now available

P.O. Box 101466, Denver CO 80250 USA
on the web at: emersonhorneditions.com
e-mail: emersonhorn@earthlink.net



TANTARA
RECORDS

Horn of plenty.



LAURENCE LOWE: FOUR AMERICAN SONATAS FOR HORN

• Alec Wilder • Halsey Stevens • Thomas Beversdorf

and featuring the premiere recording of
Crawford Gates' Sonata for Horn

National order desk 1-800-879-1555. For information
call 801-378-2563. Or visit www.tantara.byu.edu

Simply the Best...
...way to hold your horn.

www.clebschstrap.com

visit our website 

P.O. Box 18964
Cleveland Hts., OH 44118
USA
216-382-8383
info@clebschstrap.com

\$45.00 + (\$5.00 s&h)

CLEBSCH STRAP
PAT. PEND.[™]

**...Ergonomic Leather
Support/Grip for Horn**



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



The United States Army Field Band

*The Musical Ambassadors of the Army
Washington, DC*

Career Opportunities

The United States Army's
Premier Touring

Concert Band
Jazz Orchestra
Show Band
Mixed Chorus

*Performing
formal concerts
worldwide.*

Starting salary is \$32,714–35,750 annually

at the military rank of Staff Sergeant;

plus all military benefits including the

college loan repayment program up to \$65,000.

Final candidates will be invited to travel to Fort Meade,

Maryland, for a personal interview and audition

at government expense.

**For Information
About Current Vacancies:**

Call: (301) 677-6587/6231

Fax: (301) 677-7980

E-mail: schultzs@emh1.ftmeade.army.mil

www.army.mil/fieldband

*The Military's
Most Traveled Musicians*

*The United States Army
is an Equal Opportunity Employer.*



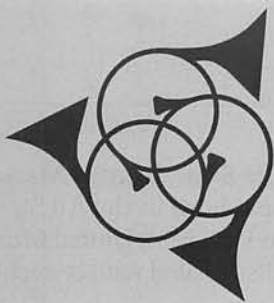
The Merker French Horn

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

G. Leblanc Corporation • www.gleblanc.com

Click on:





IHS News and Reports

Heather Pettit, Editor

News

The **Leipzig Horn Quartet**, one of the world's oldest brass ensembles, celebrated its 50th anniversary with a CD in collaboration with the MDR Symphony Orchestra (CAPRICCIO 10898), Fabio Luisi conducting. On September 21 and 23, the Quartet performed the Schumann *Concertstück*, and on September 17 gave a concert celebrating "50 years of the Leipzig Horn Quartet."

Phil Myers was the featured interviewee in the sixth entry in an exclusive 10-part series, CNN Career, on the working lives of musicians who play with the New York Philharmonic. Check out <CNN.com> for the full interview.

Karl Pituch has enjoyed his first season as Principal Horn of the Detroit Symphony. Highlights include Bach's Brandenburg Concerto No. 1 and B minor Mass, Strauss' Alpine Symphony, Mahler 1 & 2, and Mozart's *Sinfonia Concertante* and Horn Concerto K. 495. In August, he played a repeat performance of *A Farewell... (Les Adieux)* by Curtis Curtis-Smith at the 22nd Fontana Festival of Music and Art, which he had previously premiered at the 33rd International Horn Symposium in Kalamazoo.

John Ryan, a fourth-year horn student at the Guildhall School of Music and Drama in London, was appointed Third Horn of the London Symphony Orchestra. John is a native of Southern Ireland and began his studies in Dublin with Pdraig Diggin. He was the winner of the brass prize and a finalist in the RTE Young Musician of the Future competition in Dublin in 1998, and from age sixteen was a member of the European Union Youth Orchestra. He has recently completed his degree course at the Guildhall where he studied horn with Richard Bissill, Jeffrey Bryant, and Hugh Seenan.

After many months of hard work, the latest **American Horn Quartet** CD, *Ricochet*, is finally ready. This latest project includes the *Quartet No. 4* and *Fandango*, which AHQ member **Kerry Turner** composed for the group in 1999. The CD also features Turner's brass quintet *Ricochet*, performed by the Saturday Brass Quintet, and *The Labyrinth*, performed by the brass of the Luxembourg Philharmonic, as well as other works. Order this CD directly from the AHQ or online from the distributor, The Musicians Showcase,

at <www.msrd.com>. The AHQ has more concerts and masterclasses coming up, most importantly another tour to the Far East the last two weeks of November through the beginning of December. Also planned are more performances of the Schumann *Concertstück* in January in Mulhouse, France, as well as many other recitals. For the latest details on these engagements, as well as for information on ordering the score and parts to AHQ music, please visit the website at <www.hornquartet.com>.

There was a terrific horn bash held on August 10 at **Abby Mayer's** home. Joining Abby were **Bob Johnson, John Lawrence, Mike Kates, Mary McKeon, Jessica O'Herron, Steven Ovitsky, Adam Schommer, and Sharon Weyser** who all had a great time reading *London Horn Sound* selections along with several war horses from the horn quartet and octet repertoire.

The **Fox Valley** (Appleton, WI) **Horn Choir** performed the National Anthem at a Timber Rattlers home game on July 7, 2001. The Horn Choir was organized about a year ago by Don Krause and is still looking for active horn players in the area. Call Don at 920-886-9860 for more information.

The **2000 Julius Hemphill Composition Awards** went to: Kari Ikonen, Helsinki, Finland (1st), Adam Lane, Oakland, CA, and Deborah Weisz, New York, NY (tied 2nd) for the jazz orchestra category, and Fred Hess, Eirie, CO, George Schuller, Brooklyn, NY, and **Tom Varner**, New York, in the small group category. Judges included Stephanie Ancona, Laura Andel, Bob Blumenthal, Alan Chase, Dana Brayton, Darrell Katz, David Harris, Mark Harvey, Ed Hazel, Ken Pullig, Warren Senders, and Rebecca Shrimpton.

After a busy summer that included an invitation by **Eric Ralske** to give a masterclass at Music Academy of the West, the California-based horn quartet, **QUADRE** (**Carrie Campbell, Armando Castellano, Melissa Hendrickson, and Daniel Wood**) is currently presenting their 2001-2002 concert season. Entitled *Music of the Americas*, this season's programming takes their audience on a musical tour with arrangements of American greats like Ives and Bernstein as well as Latin and South American works by Chavez and Ginastera. The premiere of Michael

IHS announces creation of Barry Tuckwell Scholarship

The International Horn Society has established the Barry Tuckwell Scholarship Fund to honor its Founding President and his contributions as performer, conductor, teacher, and author, upon his retirement from his solo career in 1997. The Tuckwell Scholarship is designed to encourage and support worthy horn students to pursue education and performance by attending and participating in masterclasses and workshops throughout the world. For a full description and application guidelines, see the "2002 IHS Scholarship Programs" article in this issue.

Kallstrom's work *Crazy Rhythm* also highlights the season's offerings. For more information about QUADRE's subscription series and educational outreach concerts, contact the ensemble at <www.quadrepont.com>.



Marco Caluori and **Joe Lovinsky** of the Army Band *Pershing's Own* joined IHS president **Virginia Thompson** and the U. S. Army Chamber Orchestra last August to accompany oboe and bassoon soloists at the International Double Reed Society held on the campus of the University of West Virginia. Virginia Thompson joined the orchestra in a performance of Handel's *Royal Fireworks Music* in which at least 250 oboes and bassoons took the stage!

London Symphony co-principal horn **David Pyatt** spent some of his free time during the 2001 Florida International Festival performing with the LSO brass in a free concert for the city of Daytona Beach. He joined his fellow brass players in ensembles and was featured in a performance of the Arnold Cooke.

Caroline Kinsey (outgoing Arkansas IHS Rep), **Timothy Thompson**, and **Marsha Thompson** were featured with the Pinnacle Players, a chamber orchestra based in Little Rock. On Sunday, August 26, they performed the Telemann Concerto for three horns with the orchestra at the University of Arkansas-Little Rock.

Brent Shires, new IHS Regional Workshop Coordinator and Arkansas Area Rep, appeared with the University of Central Arkansas Chamber Orchestra on Tuesday, September 18, performing Cherubini's Sonata No. 2.

The horn studio at University of Louisiana, Lafayette, was proud to perform at the International Horn Symposium at Kalamazoo. The **UL Horn Quartet** and Prof. **Catherine Roche-Wallace** premiered two arrangements of choral works by UL low brass instructor Scott Landry, Tchesnekov's *Salvation is Created*, and the Kings Singers *You Are the New Day*. The program also included Lowell Shaw arrangements and

the Kerry Turner *Fanfare for Barqs*. Hornist **Mark Melancon** represented UL as principal horn in the All Star Collegiate Horn Choir and Dr. Roche-Wallace, a United Musical Instruments Educational Specialist, visited with convention attendees at the Conn booth.

During her summer residency with the Grand Teton Music Festival, **Gail Williams** hiked into the Teton Mountains with her alphorn to see just how that solo in Brahms Symphony is supposed to sound. In her "free time" she performed with the Festival orchestra in programs that included Stravinsky's *Rite of Spring* and Strauss' *Alpine Symphony*.



Gail Williams at the "Saddle" of the Grand Teton and Teton

August 1-16, **Eldon Matlick** (Horn Prof., University of Oklahoma), **Brian Kilp** (Horn Prof., Indiana State University), **Emily Pearce** (University of Oklahoma) and **Will Spice** (Indiana State University) participated in the annual Classical Music Festival in Eisenstedt, Austria. The festival repertoire included works by Mozart, Haydn, and Beethoven, as well as three performances of Haydn's *Harmoniemesse* at the Pfarrkirche in Mattersburg, St. Ulrich's Kirche in Vienna, and the Bergkirche in Eisenstadt. There were also concert performances in Jois, Oberwart, Jennersdorf, and in the Haydnssaal in the Esterhazy Palace.



Eldon Matlick, Emily Pearce, Will Spice, Brian Kilp



William VerMeulen recently stopped in the Paxman shop in London and had a lovely time trying horns and visiting with the gang at Paxman. They welcomed his tour with gracious British hospitality and at the end of the day Bill left with a new Paxman descant horn as well as numerous CDs and music. Back in the states, Bill traveled through the Rockies performing Dukas' *Villanelle*, the Mozart Quintet, Beethoven's Sextet, and the Reinecke Trio for Oboe, Horn, and Piano. The tour was going well until a deer ran in front of his vehicle on the way to Sun Valley to perform to Mozart's Second Concerto. They made it to the Valley on time and safe, but the van looks terrible!

Arline Howe has published husband **Marvin C. Howe's** *Studies for the Advancing Hornist — Volume I, The Singing Hornist*. This volume continues in the tradition of Howe's *Method for French Horn* taking the student through more advanced material. (See a review of this book in this issue of *The Horn Call*.)

After publication of his article on Helen Kotas Hirsch in the May *Horn Call*, **Randall Faust** has been performing recitals in her memory both on and off the Western Illinois University campus.

Kleine Abendmusik für Horn Allein

A recital in memory of Helen Kotas Hirsch (1916-2000)

Randall Faust, horn

Prologue, from <i>Serenade</i>	Benjamin Britten
Kleine Abendmusik für Horn Allein	Hugo Kauder
(composed for Helen Kotas Hirsch)	
Solo Music for Horn	Frederic Goossen
(composed for Randall Faust)	
Melodic Studies for Natural Horn	Fred W. Teuber
Le Rendez-vous de Chasse	Rossini, arr. Baumann
Parable for Solo Horn, op. 120	Vincent Persichetti
Elegy for Solo Horn	Verne Reynolds
Horn Call for Horn and Electronic Media	Randall Faust
James Caldwell, electronic media	

Randy also reports having a very active summer of performances at Interlochen, performing his *Concerto for Horn and Wind Ensemble*, a work was premiered by Thomas Bacon at the International Horn Symposium at Brigham Young University in 1987. On November 18, he will perform Mozart's Concerto in E-flat K. 447 with the Mankato Symphony Orchestra in Mankato, Minnesota.

Tod Bowermaster, 1999 American Horn Competition Winner and third horn of the St. Louis Symphony will

present a recital and masterclass at Illinois State University at 2:00pm, Sunday, November 11, 2001.

William Scharnberg performed the Strauss Second Concerto last August 2 with the Breckenridge (CO) Chamber Orchestra and will follow this up with a performance of the Schumann *Conzerstück* on April 28 with the East Texas Symphony. Joining Bill for the Schumann will be **Mike Morrow**, **Chris Dulin**, and **Tim Stevens**.

Former *Horn Call* Editor **Paul Mansur** celebrated his 50th wedding anniversary this summer. After battling back from cancer three years ago, Paul keeps busy playing in two community bands and the University of Tennessee at Chattanooga Cadek Conservatory Community Orchestra when not with wife Norma. He also has an active private studio with five students in the Chattanooga Youth Orchestra and good representation in the annual Tennessee All-State band and orchestra.

Mary Kihlslinger has retired and decided to part with her alphorn in C and some other horn goodies. Please contact her at <Msheltie@aol.com> for additional information.

Itching to hear **Jim Thatcher** again? Well, check out the movies *A.I.*, *Atlantis*, and the upcoming *Windtalker*. Jim performed the Mozart Horn Quintet this past summer and, if you're in Southern California, is scheduled for the Brahms *Trio* later this year. He is also developing a horn with Paxman with which he hopes to finish his Strauss recording.

The **Eastman Horn Choir** saluted St. Hubert on Sunday, November 4 in the Eastman Theatre with hunting-inspired music for 1-25 horns and a surprise soprano, too! The Eastman School will also host a masterclass by **Verne Reynolds**, three classes on natural horn presented by **Derek Conrod** of Toronto's Tafelmusik this semester, as well as sessions by **David Cripps**, former solo horn of the London Symphony Orchestra, during the week of December 3.

Trevor Wagler has been appointed to the horn faculty at Wilfrid Laurier University.

Shortly after recording a CD of works composed and arranged by Arthur Frackenpohl with the Potsdam Brass Quintet this past summer, **John Ericson** moved to Tempe, AZ, where he joined the faculty of the Arizona State University School of Music as Assistant Professor of Horn. During the summer, Dr. Ericson also spent his third year as Artist-Faculty at the Brevard Music Center in Brevard, NC, sharing performing and teaching duties with **Greg Hustis**, **Allen Spanjer**, and **Jean Martin**. Prior to joining the faculty at ASU, Dr. Ericson served as third hornist in the Nashville Sym-

Address Corrections and Lost Sheep

Please send address corrections directly to the IHS Executive Secretary **Heidi Vogel**. All mailing lists are updated from the Executive Secretary's records approximately one month before each mailing. The following people are "lost sheep" (current IHS members who have not submitted address corrections or updates, and are no longer receiving IHS mailings): **Kenji Aiba**, **Karen A Beer**, **Daniel Bloor**, **Anne K Denhof**, **Christian A Haumesser**, **Robert W Heiney**, **Sarah G Hendrix**, **Rachel A Lint**, **Didac Monjo**, **Gavin Davis Reed**



phony and taught at the Crane School of Music, SUNY College at Potsdam. For more information on the horn studio at ASU, visit their website at <www.public.asu.edu/~jqerics>.

Summer in Columbus: The Columbus Horn Group was active this summer after performing as part of the IHS Symposium in Kalamazoo. The ensemble morphs into a "pop jazz" ensemble in the summer, adding string bass and drum set, and playing arrangements by local horn player/arranger **Joe Brownlee**. A crowd favorite, the CHG performed for the Westerville Community Band Festival, a local Corn Roast Festival, and for the fourth year at the Ohio State Fair. Performers this summer have included: **Sidney Townsend** (conductor & string bass), **Sheran Cherrington**, **Cary Dachtyl** (drums), **Diane Downard**, **David Gahd**, **Jed Hacker**, **Beth Jackson**, **Stephanie Jones**, **Kerrie Kilburn**, **Jennifer Kirby**, **Kim McCann**, **Jennifer Murtoff**, **Barbara Nokes**, **Brian See**, **Amy Stroup**, **Bonnie Townsend**, **Marissa Ulmer**, and **Martin Young**. Future events for the group include a rigorous Christmas music tour of local shopping malls and festivals, and a combined concert with **Nicholas Perrini's** Capital University Horn Ensemble on January 27, 2002. Also in the works is a second Columbus Horn Day on April 6, 2002, at Columbus' Ohio Theater. Details are still tentative, but will include a masterclass given by **Eric Ruske** and an evening concert with the Columbus Symphony Orchestra featuring the Strauss Concerto No. 2. For more information on the Columbus Horn Group and future concerts, visit the website at <www.musicianshaven.com/chg> or E-mail Jed Hacker at <jhchg@aol.com>.

Jeff Snedeker performed the Britten *Serenade* at the Lake Chelan Bach Fest (WA) in July. Upcoming performances include: a faculty recital at Central Washington University (February 10); *A Place for Hawks* by Douglas Hill (February 11, CWU); Mozart and Jacob concertos (Everett (WA) Symphony, February 15). Also, the **CWU Horn Ensemble** has been invited to perform at the Washington Music Educators Association 2002 conference in February.

Correction: Boston Records notes that their E-mail address printed in the August ad for **Jamie Sommerville**

in incorrect. The correct address for Boston Records is <bostonrecs@adelphia.net>.

IHS US Area Representatives

The updated list on page 2 of this issue includes old and new representatives and current vacancies. Anyone interested in serving as an area rep for their state should contact USA Area Representative Coordinator Alan Mattingly at 828-452-3107 or <Mattingly@email.WCU.edu>. MN, MS, NH, ND, PR, and RI are still without reps. Please welcome **Jed Hacker** (OH) and **Calvin Smith** (TN) to our rep roster. We are also saying good-bye to **Kristen TenWolde** who has moved from Ohio. A listing of Area Reps with addresses, phone numbers, and email addresses can be found on the IHS website.

Obituary

George Yeager died on August 20, 2000, in Abilene, TX. A native of Rochester, NY, he attended Eastman and studied with Arkady Yegudkin. George was the principal horn of the Oklahoma City Symphony from 1939 to 1951 and moved to the San Antonio Symphony in 1951 as principal. He conducted school concerts and several Texas orchestras, including the Midland and Abilene orchestras.

Reports

2001 American Horn Competition

by Eldon Matlick

The 2001 American Horn Competition was held August 23-27 on the campus of the University of Alabama. The host/producer of this event was Skip Snead, Professor of Horn.

There were 46 entries in the Collegiate Division and 25 entries in the Professional Division. Competitors came from across the country and the performance level was quite high. Prizes in the professional division went to **Andrew Pelletier**

Alan Mattingly selected to become USA Area Rep Coordinator

Alan Mattingly, currently horn instructor at Western Carolina University and member of the Asheville and Greater Spartanburg Symphony orchestras, will succeed Mary Bartholomew as Coordinator of USA Area Representatives. Alan brings a wide range of experiences to this position, including a bachelor's degree from the University of Alabama, and a master's and doctorate from Florida State University. He has performed in chamber groups and orchestras all over the southeastern US, organized workshops (including the 1998 Southeast Horn Workshop), and adjudicated competitions, including the American Horn Competition. In 1997, he received the Department of Music Excellence in Teaching Award at Western Carolina University, where he has taught a wide range of courses, including Applied Horn, Music Theory, Horn Choir, Aural Skills, Orchestration, Wind and Percussion Pedagogy, Music Appreciation, and has served as Coordinator of Graduate Studies. Alan is a Life member of IHS, and is active in MENC, MTNA, and Phi Mu Alpha Sinfonia. Alan succeeds Mary Bartholomew who has retired after many years in this position.



of Los Angeles, CA, first prize; **Stewart Clark** of Toledo, OH, second prize; and **Jeremiah Frederick** of Chicago, IL, finalist. There was no first prize awarded in the university division, but **Jerry Welker**, University of Alabama, received second prize, and **Travis Bennett**, University of Alabama, and **Matt Marks**, Eastman, were finalists.

A more detailed report will appear in the next issue of *The Horn Call*.

News from Seoul Korea

by **Young-Yul Kim**, Seoul National University

Korea was the site of a very fruitful summer horn workshop. From July 23 through July 28, the elegant Odesan Hotel, three hours from Seoul in the mountains, proved a beehive of horn-related activities for 50 participants. Much of the action centered around our main guest artist, Peter Kurau from Eastman. Masterclasses included Prof. Kurau's "The Warmup as a Complete Routine" and Prof. Mike Harcrow's "A Focus on Low Horn Playing" and "The Structure of Valves and their Maintenance." Recitals abounded by Prof. Kurau and his wife, soprano Pamela Kurau, the Korean Broadcasting Symphony Horn Section, Prof. Young-Yul Kim, and Alexander Akimov, associate principal of KBS, and each day ended with open discussions about many horn-related matters. One of the most unexpected and pleasant moments was Pamela Kurau commenting on being the wife of horn player; a very nice bit of shared introspection from a lovely lady.

One of the favorite events was a mock orchestral audition with about 20 players competing in both the high and low horn categories; the highlight of this event was Prof. Kurau's comments for everyone who auditioned. But the mock auditions were nearly overshadowed by the karaoke competition after the final concert. The championship came down to the wire but Alexander Akimov emerged victorious. Everyone had a great time playing and learning during the workshop and we hope to one day host the annual horn conference in Korea.



TransAtlantic Horn Summer Seminar

by **Skip Snead**

The TransAtlantic Horn Quartet (Michael Thompson, David Ohanian, Richard Watkins, and Skip Snead) held the 2001 TAHQ Summer Seminar from May 27 to June 2 on the campus of Mercer University in Macon, GA. Twenty-six enthusiastic hornists of all ages and backgrounds attended the seminar, spending full days involved in masterclasses, lectures, concerts, private lessons, and rehearsals. Each participant was assigned to a quartet and participated in a week-end concert showcasing literature rehearsed during the week. In addition to their own performances, eleven participants were selected to perform a variety of quartet works with the TAHQ. The final concert also included large ensemble works in which all of the participants played.

A wide variety of lecture topics were covered during the week, and each participant was afforded several opportunities for performances on masterclasses, orchestral reading sessions, and mock auditions. The week-long event was a big success and plans are being made for next year's seminar which will be held from June 2-8, 2002.

For more information on the TAHQ Summer Seminar 2002 contact: Skip Snead, Box 870366, Tuscaloosa, AL 35487-0366; Tel: 205-348-4542; Email: <ssnead@bama.as.ua.edu>.

2001 Natural Horn Workshop

by **Trevor Wagler**

Richard Seraphinoff hosted Indiana University's annual Natural Horn Workshop in Bloomington, IN, from June 11-16, 2001. Ten natural horn enthusiasts, ranging from students to professional musicians to serious amateurs, traveled from all over the continental USA, as well as from Quebec City, Calgary, and Waterloo, Canada, to take part in the week-long study of natural horn performance. Each participant received several private lessons, had the opportunity to perform solos in a daily masterclass coached by Prof. Seraphinoff, as well as rehearse and perform duos, trios, and quartets. An evening seminar finished each day, touching on topics such as the history of the horn and horn repertoire, the design and construction of authentic baroque and natural horn reproductions and Dauprat's Sextet for horns in differing keys.

For many of the participants, this was their first experience with natural horn technique. Players who began the week making all sorts of squawks, gurgles, and other unusual noises, finished the week actually playing music on their instruments. The overall tone of the workshop was one of mutual support and camaraderie, partially due to Prof. Seraphinoff's always-encouraging coaching style. Even the younger students did not feel uncomfortable to perform before this natural horn expert and other professional hornists.

Everyone involved felt the workshop was quite enjoyable and informative, and several of



the participants have vowed to return next year. For more information on the 2002 Natural Horn Workshop, contact the Office of Special Programs, Indiana University School of Music, Bloomington, IN 47405; Tel: 812-856-6064; Email: <musicosp@indiana.edu>, or visit Prof. Seraphinoff's website at <www.seraphinoff.com>.



2001 Class of the Natural Horn Workshop at Indiana University.
(front row): Jeffrey Carey, Julie-Anne Ferland-Drolet, Jennie Blomster, Erin Nelson, Linda Dempf, Prof. Richard Seraphinoff;
(back row): Trevor Wagler, Greg Campbell, Darin Sorley, Jeff McLane, Janis Lieberman, Rosalee Morrison, Glenn Dalrymple.

Summer Music Institute at the Kennedy Center or How I Spent My Summer Vacation

by Lauren Walker

This summer I spent three and a half weeks in Washington, DC, at the Kennedy Center/National Symphony Orchestra's Summer Music Institute. Young musicians from 14-21 came from around the country to learn from the pros in workshops, seminars, and rehearsals.

Our audition seminar introduced us to the skills we would need to win an orchestral audition and even included learning to play behind a screen. At another seminar on practice, conducted by Yvonne Caruthers, we exchanged ideas about technique and habits. Two workshops, "The Musical Impulse" and "The 'Un'-Mastered Class" presented by Bill Westney, were also on the schedule. The first taught us how to improvise within our chamber group and, in the latter, participants performed and were critiqued in non-traditional ways. Private lessons with Ted Thayer and conducting with Takao Kanayama were also a part of my agenda.

We did have free time and attended National Symphony

Orchestra rehearsals and a Broadway show in addition to sightseeing in the Washington, DC, area. This was an exceptional musical experience and a wonderful way to spend my summer.

Robert Marsh Reunion

by Jeanie Swanson

On Labor Day weekend, students of Robert E. Marsh threw him a reunion party, with former students from as far as Tennessee, Michigan, Kansas, Texas, Missouri, and Virginia converging on Raccoon Lake near Brazil, IN, to reminisce and share stories of their teacher.

One of the original IHS Advisory Council Members, Robert Marsh was Professor of Horn at Ball State University, Muncie, IN, from 1953 to 1986. He hosted the 6th International Workshop in 1974. He also conceived and created the IHS Archives, a true labor-of-love project, which included a sabbatical leave during 1976-77 to travel the country seeking and assembling what became the early archive holdings. He also hosted a 10th Anniversary Celebration of the Archives in 1986.

Marsh holds both bachelor's and master's degrees from Northwestern University where he was a protégé of Max Pottag and Philip Farkas; he also received an honorary Doctor of Music degree from the Chicago Conservatory College. Previous to his teaching appointment at Ball State, Marsh performed with the Houston Symphony Orchestra, Indianapolis Symphony Orchestra, Chicago Grant Park Orchestra, and the Chicago Symphony Orchestra where he added to his credits playing assistant principal on the Fritz Reiner recording of Strauss' *Symphonia Domestica*.

Fred Ehnes, current Professor of Horn at Ball State and former a Marsh student, organized the reunion. "We came together to honor Bob and Sally and celebrate their lifetime of doing good deeds," Ehnes said. That says it all.



The IHS Friendship Project Endowment

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

Upcoming Events

(listed chronologically)

Jazz Composers Alliance

The Jazz Composers Alliance is pleased to announce its annual Jazz Composition contest, the Julius Hemphill Composition Awards, is now in its ninth year. All composers are eligible to enter in either of two categories, Large Ensembles and Small Ensembles. The winning Large Ensemble composition will be performed by the JCA Orchestra; \$1500 will be split between the top three composers in each category, and music software, worth up to \$500, donated by Mark Of The Unicorn, will go to six finalists (\$3000 total cash prizes, and six software prizes with a value of \$3000). MOTU is a leading developer of professional, computer-based music production tools. Honorable mentions will receive compact discs from Accurate Records. The goal of the Jazz Composers Alliance is to promote the art of jazz composition, and to honor the role composer Julius Hemphill had in the world of Jazz. Critic Bob Blumenthal described Hemphill (1/28/38-4/2/95) as "that rarest of individuals, a true jazz innovator of the last quarter-century. It is in his name that the competition wishes to recognize the work of emerging composers." Inquiries and entries should be mailed to Jazz Composers Alliance, Box 491, Allston, MA 02134, and should be postmarked no later than December 15, 2001. For further information, please write to the above, or send Email to <JCAComp@AOL.com>.

Maryland Symphony Horn Day

The Maryland Symphony Orchestra will present their first Horn Day on Saturday, January 19, 2002, in Hagerstown, MD. The event includes a masterclass with Joe Lovinsky, principal horn of the Maryland Symphony and a member of the Army Band *Pershing's Own*, a panel discussion with the MSO horn section, participant horn choirs, and a tour of Walter Lawson's horn shop. Lunch and dinner are also included as well as a ticket to the evening MSO performance of Strauss' *Don Quixote* and the Schumann *Concertstück* featuring Joe Lovinsky, James Vaughn, Amy Roberts, and Barbara Showalter. The regular, pre-concert lecture that evening will be replaced with performances by the Horn Day horn choirs. Contact MSO Operations Manager Elain Braun at 301-797-4000 for more information.

AHQ at the University of North Texas

The American Horn Quartet will present a masterclass on February 15, 2002, at the University of North Texas. Contact William Scharnberg at <wscharn@music.cmm.unt.edu> for further information.

Midwest Horn Workshop

The University of Wisconsin-Oshkosh will host the 2002 Midwest Horn Workshop, February 22-24, 2002. The featured

guest artists include the TransAtlantic Horn Quartet (Richard Watkins, Michael Thompson, David Ohanian, Skip Snead) will perform and offer masterclasses. High school and college competitions for solo, orchestral, and horn quartets are planned, as well as two regional artist recitals, a college horn choir concert, and a host of other exciting events. The TransAtlantic Horn Quartet will also perform on Thursday, February 21, 2002, as a part of the UW Oshkosh Chamber Arts Series. For more information or to pre-register, contact Bruce Atwell, University of Wisconsin Oshkosh, Department of Music, 800 Algoma Blvd., Oshkosh, WI 54904, Tel: 920-424-4228, Email: <atwell@uwosh.edu>. A website will soon be available at <www.uwosh.edu/music/hornworkshop>.

Southeast Horn Workshop

The Southeast Horn Workshop will be March 8-10, 2002, at Appalachian State University in Boone, North Carolina. Guest artists include Gail Williams and John Cerminaro. Activities scheduled are a solo horn competition, mock orchestral auditions and orchestral and solo master classes. For more information, contact Karen Robertson Smith <smithkr@appstate.edu> or look for the Southeast Horn Workshop website <www.southeasthornworkshop.org> coming soon!

Fifth Northeast Horn Workshop

Hosts David Ohanian and Marilyn Bone Kloss announce the fifth annual Northeast Horn Workshop, March 15-17, 2002, at The Boston Conservatory. Scheduled events include student solo and mock audition competitions, a mass choir, health sessions (yoga and discussion of focal dystonia), guided warm-ups, recitals, masterclasses, lecture/demonstrations, exhibitors (instruments and music), jazz at the pub, and optional attendance at a Boston Symphony concert. Artists currently scheduled include the Boston Symphony horn section discussing and demonstrating the Ligeti Hamburg Concerto, Gus Sebring on working with John Williams in the Boston Pops, Boston Horns, The Boston Conservatory Wind Quintet, William Caballero (Principal Horn of the Pittsburgh Symphony), John Boden (Portland Symphony), Tom Varner (jazz), and Jean Rife (MIT, NEC). For further information, see the website at <members.aol.com/nehw2002>, Email: <music@bostonconservatory.edu>, or phone Keith Hampton at 617-912-9124.

Clevenger a due in California

The University of California-Santa Barbara will host a workshop featuring Dale Clevenger and Alice Render March 22-24, 2002. The event is co-sponsored by the nine University of California campuses, and will include their resident horn teachers. All horn players are invited to attend this unique event at the beachside campus at Santa Barbara, 100 miles north of Los Angeles. For further information, contact Dr. Steven Gross, Music, University of California, Santa Barbara, CA 93106-6070; Tel: 805-893-7632, Fax: 805-893-7194 and Email: <gross@music.ucsb.edu>.



TransAtlantic Horn Seminar

The TransAtlantic Horn Quartet (Michael Thompson, David Ohanian, Richard Watkins, and Skip Snead) announces the TAHQ Summer Seminar 2002. It will be held on the campus of Mercer University in Macon, GA, from June 2-8. Each participant will be included in daily masterclasses, lectures, orchestral/ensemble readings, and quartet rehearsals. The seminar is designed to benefit and inspire horn players of all ages and levels. The cost for the seven day event is \$500. For more information on the TAHQ Summer Seminar 2002 contact: Skip Snead, Box 870366, Tuscaloosa, AL 35487-0366; Tel: 205-348-4542; Email: <ssnead@bama.as.ua.edu>.

Eighth Annual Kendall Betts Horn Camp

The eighth annual Kendall Betts Horn Camp will be held June 15-30, 2002, at Camp Ogontz in Lyman, NH, under the auspices of Cormont Music, a New Hampshire non-profit corporation. As in the past, Kendall is planning a unique seminar and retreat for hornists of all ages (minimum age 15), abilities, and accomplishments to study, perform, and have fun in the beautiful White Mountains under the guidance of a world-class faculty. Enrollment is limited to ensure personalized curricula and individual attention, so early application is encouraged. Participants may attend either or both weeks at very reasonable cost. A number of scholarships to the camp will again be awarded on a competitive basis for students age 15-24. For further details, application and scholarship information, please visit the KBHC website at <www.horncamp.org> or contact Kendall Betts, 4011 Roanoke Circle, Golden Valley, MN 55422-5313, Tel: 763-377-6095, Fax: 763-377-9706, Email: <HORNCAMP@aol.com>.

Finland 2002

Esa Tapani has scheduled some fantastic artists for the 34th Symposium in Lahti next August 4-11, 2002. Joining the 30 horn stars will be a group of chamber musicians, ARD competition winner Mi Kyung Lee and Rafael Oleg, winner of the legendary Tchaikovsky competition, on violin, Antonio Lysy from Italy on cello, and Esko Laine from the Berlin Philharmonic Orchestra playing double bass, will perform in two marathon concerts in Sibelius Hall with symposium horn artists. The first concert on Sunday, August 4, features *lieder* with world famous soprano Soile Isokoski; following the IHS conference, Madame Isokoski will perform Mahler Symphony No. 8 with Simon Rattle in London. The Finnish Radio Symphony Orchestra will also perform Brahms' Symphony No. 3 with young Swedish horn player and conductor Stefan Solyom.

As if the conference itself will not be exciting enough, a three-day post-symposium tour to St. Petersburg is planned. More information is available on the web at <www.musicfinland.com/brass>, or on page 9-11 of this issue.

2001 Competitions

December

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

Military Gigs

The United States Army Field Band (Washington, DC), the "Musical Ambassadors of the Army," has an opening

News Deadline

The next deadline for news submissions is December 10, 2001. Send items directly to Heather Pettit.

Marcia Spence takes reins of IHS Manuscript Press

Marcia Spence, an accomplished musician whose musical career has spanned three continents, has been selected by the IHS Advisory Council to assume the position of Editor/Coordinator of the IHS Manuscript Press. A native of Colorado, Ms. Spence holds both a bachelor and master of music degree from the University of Colorado, a master of business administration degree from American University, and a doctor of musical arts degree from the University of North Texas. She spent fourteen years as a member of military bands, including assignment with The United States Air Force Band, in Washington, D.C. Her military career culminated with the position of Commander/Conductor of the 531st Air Force Band in Dallas, Texas. Dr. Spence joined the faculty at the University of Missouri-Columbia in 1995 where her duties include teaching applied horn, aural skills, high brass techniques, conducting the Mizzou Horn Choir, coaching student ensembles, and performing with the Missouri Quintet. In June 1997, she won second place in an International Solo Competition for brass instruments sponsored by the International Womens' Brass Conference and in March 2000, she received Mizzou's prestigious Purple Chalk Award for Teaching Excellence. She is currently principal hornist with the Missouri Chamber Orchestra and the Missouri Brass Consortium, as well as a free-lance musician in the Kansas City and St. Louis areas. She can be heard in performance with the Missouri Quintet on the Cambria and Albany recording labels. In addition, Ms. Spence runs her own music publishing business, Wee Hour Productions.

The Advisory Council also extends its sincere thanks to outgoing Editor/Coordinator, Charles Gavin, Professor of Horn at Stephen F. Austin University, for his outstanding years of service.



for a highly qualified, experienced hornist. For information, contact Sergeant Major Susan Schultz at 301-677-6587 or Email: <schultzs@emh1.ftmeade.army.mil>. Applications for the Army's premiere touring concert band must be received by November 19, 2001.

Graduate Assistantships

Baylor School of Music

The Baylor University School of Music is offering graduate assistantships in horn. The Baylor offers the Master of Music Degree in Performance, Music Education, and Church Music with a major in Horn. The assistantships include a generous stipend and tuition waiver. Deadline for all materials is March 1, 2002. Please contact Jeffrey Powers, Professor of Horn and Coordinator of Brass, Baylor University School of Music, P.O. Box 97408, Waco, TX 76798-7408, Tel: 254-710-6527, Fax: 254-710-3574, Email: <Jeffrey_Powers@baylor.edu>.

Illinois State University

Illinois State University is offering graduate assistantships and tuition waivers for hornists. Duties could include private instruction of studio overload/ instruction of studio during faculty tours, assisting with horn choir and masterclasses, coaching student chamber ensembles, performing with graduate woodwind or brass quintet, or performing with the Illinois State Wind Symphony and/or Symphony Orchestra; additional playing opportunities may exist in the Peoria Symphony Orchestra and Opera Illinois. Graduate assistants receive a full waiver of tuition, worth \$4,902 for Illinois students and \$11,832 for out-of state students, plus an annual stipend up to \$4,800. The appointment begins immediately and the assistantship is renewable. Illinois State University offers a Master of Music in Performance, Conducting, Theory/Composition, Music Therapy and a Master of Music Education. Admission to the Graduate School is required for consideration.

Contact the School of Music at 309-438-7633 for applications; for an online application, visit <www.arts.ilstu.edu/

music/>. Applicants may send audition tapes and winning candidates may be asked to audition in person. To schedule an audition, contact: Dr. Joe W. Neisler, Professor of Horn, 5660 School of Music, Illinois State University, Normal, IL, 61790-5660, 309-438-5063, <jneisle@ilstu.edu>.

Since 1995, Barry Tuckwell, Hermann Baumann, Eric Ruske, Gail Williams, Roland Pandolfi, Daniel Bourgue, Earl Powers (Solo Horn, U.S. Navy Band), Kristin Davison (Co-Principal Horn, U.S. Marine Band), Robert Cherry (Principal Horn of the U.S. Army Field Band), and Tod Bowermaster (1999 American Horn Competition Winner and Third Horn of the St. Louis Symphony) have been ISU Guest Artists. Visit the horn studio website at <www.arts.ilstu.edu/music/studio/horn/>.

University of Louisiana

The University of Louisiana announces academic teaching/administrative assistantships for graduate students; high priority will be given to horn students. Duties may include teaching in a non-applied areas and administrative duties with the Pride of Acadiana, U of L's 200-piece marching band during the fall semester. Classroom teaching opportunities may include theory, music appreciation, music methods classes, and other areas depending on the applicant's expertise. Stipends of \$5000, plus tuition and on-campus (only) housing worth \$1300, are also included (student must pay meal ticket), with required ensemble participation. Out of state fees are also waived. The application deadline is May 1, 2002; please provide 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, PO Box 41207, Lafayette, LA 70504. For further information concerning the area of horn studies, contact Dr. Catherine Roche-Wallace, Horn Professor, School of Music, University of Louisiana, Lafayette, <cmr3877@louisiana.edu>.



Notice to all Members, Subscribers, and Advertisers

As announced in our August 2001 issue, next year we will cut back to three issues of *The Horn Call* per year. The publication schedule for Volume 32 will be November 2001, February 2002, and May 2002. Volume 33 will begin in October 2002, followed by February and May of 2003; this will be the publication schedule for the foreseeable future. Submission deadlines for articles, news items, and ads will be adjusted accordingly, with the only major shift in the fall of 2002: the September 1 deadline (formerly for November) will move to August 1 to accommodate an October printing. We appreciate your patience as we make these necessary adjustments.

A Retirement Tribute to Mary Bartholomew

Coordinator of IHS Area Representatives in the US 1983-1990; 1994-2001

Mary Bartholomew, Coordinator Emerita of IHS Area Representatives in the US, is a native of Detroit. Born Mary Orr, she took up horn playing at the ripe old age of eight, beginning private study during junior high school. Her teachers were Detroit Symphony members, most notably, Ted Evans, a pupil of Anton Horner and Ward Fearn.

As a high school junior, Mary joined the Scandinavian Symphony Orchestra of Detroit, an orchestra that originated among Detroiters of Scandinavian origin but later augmented by non-Scandinavian interlopers (Orr is not a Scandinavian name). Mary became Principal Horn in her high school senior year, while the orchestra was preparing a six-week tour of the Old Countries. The tour came off as planned in the spring of 1950. The orchestra's program invariably included Tchaikowsky Symphony No. 5, with Mary (who never missed in those days) carrying the ball in all thirty-two concerts.

Mary's assistant was University of Michigan senior Leland Bartholomew. So effective was he in his role that he and Mary were married less than a year later. Leland's career led to college teaching in Kansas, interrupted by a year at the University of Illinois, where Mary served as second horn in the Champaign-Urbana Symphony. After returning to Kansas, Mary served a stint as horn instructor at Fort Hays State University and presented praiseworthy faculty recitals.

Mary and Leland are Life Members of the IHS, having joined the Society in 1970. In 1983, Mary accepted an



Mary Orr (Bartholomew) in 1948

invitation to become Coordinator of US Area Representatives, succeeding IHS founder Bill Robinson and serving until 1990. Spousal retirement brought about a move to Asheville, North Carolina. Horn playing and IHS service continued, and in 1993, Mary became Area Rep for North Carolina, returning to the post of US Area Rep Coordinator in 1994 (Leland inherited the NC turf).

Mary and Leland have four musically-involved children (from oldest to youngest): Anne (oboe), John (viola), Patricia (piano), and Tom (horn). They have two granddaughters, flutist Adrienne and violinist Courtney.

Looking back at four decades of involvement with the IHS, Mary notes particularly the erosion of boundaries among what previously had been distinctive regional and national

playing styles. "It used to be that you could talk about the 'German style,' the 'British style,' etc.," she says. "That's all changed; most horn players—regardless of nationality—play in what you might call an 'International style.'" Mary also notes the spectacular rise in the level of horn playing worldwide and the burgeoning number of superb players. "It's obvious to me that the IHS has had a lot to do with that," she says.

Mary's computer database contains the names of more than 200 Area Reps past and present. She remembers with pleasure her association with them, and she thanks them heartily for their good work. The IHS congratulates Mary on her years of stellar, loyal service to the society and wishes her well in her future endeavors.



ACLA: Latin American Horn Society

A Dream has become Reality

In April 2000, a group of Argentinian horn players met with the idea of starting the difficult project of forming an association that gathered all horn players of Latin America. The idea seemed chancy and ambitious but we felt the deep desire to generate a movement that reaffirms unity and communication among Latin horn players. In May of the same year, ACLA: Asociación de Cornistas Latinamericanos (Latin American Horn Society) was formed, thanks to the support and the efforts of many musicians. The expectations and the desire for all to participate in this initiative led us to carry out a series of events that allowed ACLA to be known quickly and recognized not only in Argentina but also in most Latin American countries, the USA, and Europe. Despite its short existence, ACLA offers a range of services that are a great contribution for all Latin horn players. Some of them are:

Our Website: comwww.aclaweb.com: This was the first step for a flowing and modern communication of all information about the Association, its objectives, projects, and activities. We were surprised how many musicians (not just horn players) have visited the website and used the information it contains. The site is becoming a place of permanent, quick consultation.

Our own Magazine *Cornos & Cornistas*: Our magazine started in April of 2001 and is distributed to players in most Latin countries. The magazine is the result of a great effort whose objective is to promote the activities of ACLA, to publish articles in Spanish related to the horn, and to send out useful information. The magazine is published bi-annually and is being received by players in Argentina, Chile, Colombia, Paraguay, Uruguay, Brazil, Panama, Mexico, Venezuela, and Panama.

Some Recent Organized Events for ACLA:

ACLA in Colombia: April 6-14, 2000, in Bogotá, a Seminar on Technique and Interpretation of the horn was led by Prof. Fernando Chiappero (Principal Horn of the Philharmonic Orchestra from Buenos Aires and President of the ACLA). The seminar was an intense 60 hours of classes, including: masterclass, quartets, chamber music, and presentations on specific topics, such as basic technique of the instrument, organization on the daily routine of study, and repertoire. The seminar had an astonishing number of 34 hornists, mostly from Bogotá and concluded with a concert organized by the National University of Colombia in the Olav Roots Auditorium, with works for horns (up to 36 horn players) by composers like Shaw, Bach, Wagner, Mitushin, and Piazzolla. Later, a delegation representing of ACLA was constituted in Colombia led by professors Antonio Matallana and Gerney Díaz, both of members of the Philharmonic Orchestra from Bogotá.

ACLA in Argentina: A Concert of the ACLA in the Re-

public of Argentina was held September 17, 2000, in the Cathedral of Moron in Buenos Aires. The Great Mass of Saint Hubert was performed, and the second part of the program featured *Fanfare for the Common Man* of Copland, *Prelude and Fugue in A minor* by J. S. Bach, *Canon with Improvisation and Cadenza* by Edward Brown, and *John Williams Horn Tribute*, a suite of movie music adapted for horns by Enrique Faure. The concert was conducted by Maestro Antoine Duhamel, and more than 20 hornists from all over the country participated.

Dale Clevenger in Argentina: During the month of October 2000, Argentina received the Chicago Symphony Orchestra for the first time in its history. As a result, the ACLA organized a Masterclass with Dale Clevenger (Principal Horn of the Chicago Symphonic Orchestra). The Masterclass was held October 13 in Buenos Aires, and students and professors from all over the country participated. Mr. Clevenger was named an Honorary Member of ACLA.

First Congress of Latin American Horn Players: The most important event that ACLA has organized so far was held April 11-15, 2001, in Buenos Aires: the First Congress of Latin American Horn Players. Hornists from all over Latin America participated, and the featured guest was Prof. Edward Brown of Chile. There were many classes, workshops, a special course for composers, special classes on natural horn, and the event concluded with a great final concert with all horn players present. During the Congress, the first volume of *Cornos & Cornistas* was presented, as well as the new book, *First Steps for Horn* by Prof. Edward Brown. Also, a prototype of the first Argentinian natural horn was introduced by maker Gustavo Tejada.

The directors of ACLA want to thank to all those that supported this initiative and we hope all Latin cornistas will support this project. We invite everyone to participate actively in ACLA.

Prof. Fernando Chiappero
Principal Horn of Buenos Aires Philharmonic
President of ACLA

Information and subscriptions:
ACLA: Latin American Horn Society
Tel/Fax: (5411) 4773-5226
Email: acla20@hotmail.com
www.aclaweb.com
Guemes 4652 P1 Dto. B
Buenos Aires C.P. 1425
ARGENTINA



33rd Annual International Horn Symposium

June 4-9, 2001 ~ Western Michigan University

CD Order Form (photocopy and send with payment)

Name _____

Address _____

Telephone _____

Mail To: Western Sound Studios

School of Music

Western Michigan Univ.

Kalamazoo, MI 49008

Program/Description

Qty.

Program 1: Chamber Music of Eric Ewazen	
Program 2: Michigan Professors Recital	
Program 3: Contributing Artists – <i>Hermansson, Meng, Snedeker, Tapani</i>	
Program 4: Featured Artists Recital – “ <i>Salute to Neill</i> ”	
Program 5: Contributing Artists – <i>Ligeti Trio, Scharnberg & Campbell, Western Winds</i>	
Program 6: Farkas Competition Finals	
Program 7: Featured Artists Recital – <i>Roath & Sommerville</i>	
Program 8: Chamber Music Recital – <i>Tetracor, Trio Arundel, Liege Horn Quartet</i>	
Program 9: Contributing Artists – <i>Agrell, Hughes, Stebleton, Szabo</i>	
Program 10: Featured Artists Recital – <i>Clark & Shilkloper, Western Jazz Quartet</i>	
Program 11: Contributing Artists – <i>Cherry, George, Wagner, Zephyr Brass Trio</i>	
Program 13: Featured Artists Recital – <i>Bonet & Garcin-Marrou, Members of Lyra Concert Baroque Orchestra</i>	
Program 14: Contributing Artists – <i>Koster, Pituch, Seraphinoff, Wood</i>	
Program 15: Featured Artists Recital – <i>Mahni & Zempleni</i>	
Program 16: Finale Concert	
Total No. of CDs	

<i>If ordering a total of 1 – 4 CDs, each CD is \$10.00.....</i> _____ CDs x \$10.00 =	\$
<i>If ordering a total of 5 or more CDs, each CD is \$9.00.....</i> _____ CDs x \$ 9.00 =	\$
<i>If ordering a complete set (15 CDs total), each set is \$128.00... </i> _____ sets x \$128.00 =	\$
Shipping (add \$2.00 per each CD to be shipped) =	\$
TOTAL DUE	\$

Pay by check or credit card, no cash please.

Make checks payable to “WMU School of Music.”

Visa / Mastercard / Discover accepted

Card # _____ Exp. Date _____ Signature _____

Are you serious about your horn? So are we.

**Alexander
Paxman
Schmid
Yamaha Horns**

**Screw Bell Conversions
Rotary Valve Rebuilding**

**Marcus Bonna Cases
Accessories
Used Horns**

**Osmun Music
5 Forest St.
Arlington, MA 02476**

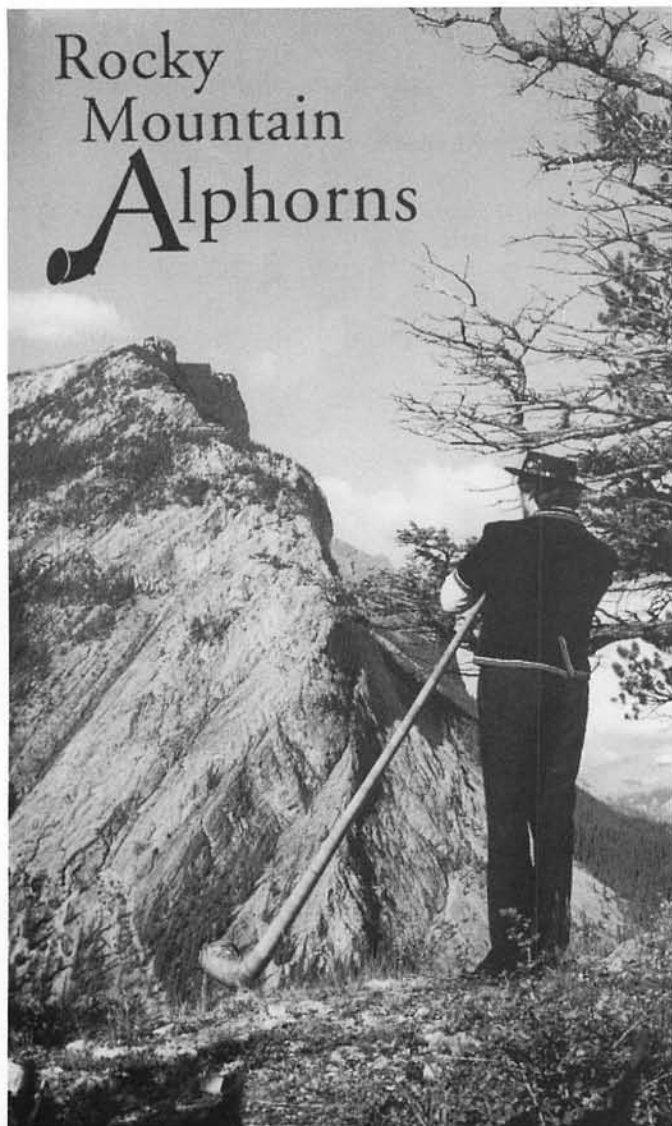
**Phone 781.646.5756
Toll Free 800.223.7846**

www.osmun.com



**OSMUN
MUSIC**

Rocky Mountain Alphorns



Fine Handcrafted Alphorns

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

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

Willson

PROFESSIONAL BRASS

DISTRIBUTED IN NORTH AMERICA EXCLUSIVELY BY
DEG

beautiful sound
for filling
beautiful space



Helping the world feel the music



Members of the HornQuartet Zurich
perform on Willson Horns

Willson builds Geyer and Kruspe style F/Bb double
horns, single Bb horns and descant double horns,
featuring the exclusive patented ROTAX valve system.

DEG MUSIC PRODUCTS, INC. • N3475 SPRINGFIELD RD. • LAKE GENEVA, WI 53147
(800) 558.9416 • fax 262 248 7953 • email info@degmusic.com • web www.degmusic.com

Strings

Piano

Percussion

Voice

Accompanying

Jazz

Woodwinds

BRASS

Conducting

Guitar

Composition

Harp

Organ

BRASS

MANHATTAN SCHOOL OF MUSIC

HORN

JEROME ASHBY
New York Philharmonic

HOWARD T. HOWARD
Metropolitan Opera Orchestra

PAUL INGRAHAM
New York Brass Quintet
New York City Ballet Orchestra

ERIK RALSKE
New York Philharmonic

TRUMPET

CECIL BRIDGEWATER (jazz)
VINCENT PENZARELLA
New York Philharmonic

THOMAS SMITH
New York Philharmonic

LEW SOLOFF (jazz)
BYRON STRIPLING (jazz)

ROBERT SULLIVAN
New York Philharmonic

TROMBONE

PER BREVIG
Former Principal,
Metropolitan Opera Orchestra

DAVID FINLAYSON
New York Philharmonic

JACK GALE (jazz)
CONRAD HERWIG (jazz)
JOHN MOSCA (jazz)

STEPHEN NORRELL
Metropolitan Opera Orchestra

DAVID TAYLOR (classical/jazz)
STEVE TURRE (jazz)
Saturday Night Live Band

TUBA

TOBY HANKS
New York Brass Quintet
New York City Ballet Orchestra



MANHATTAN
SCHOOL OF MUSIC
Marta Istomin, President

Offering Bachelor of Music, Master of Music and Doctor of Musical Arts degree programs in Performance and Composition; Master of Music in Orchestral Performance; and Bachelor and Master of Music degree programs in Jazz Performance and Composition.

For more information contact:
Office of Admission and Financial Aid
MANHATTAN SCHOOL OF MUSIC
120 Claremont Avenue
New York, NY 10027
212-749-2802, x 2
admission@msmnyc.edu

*Since 1939, **Rayburn Musical Instrument Company** has been meeting the needs of local and world renowned musicians from amateur to professional level, orchestras, universities, and school music educators.*

With over 100 horns in stock at all times, and every imaginable accessory, we are committed to satisfying the needs of musicians from beginner to professional and every level in between.

Call about the Rayburn Custom Series SB-I



Scott Bacon
Horn Specialist

Used & New

- Conn
- Holton
- Yamaha
- Meister Hans Hoyer
- E. M. Winston
- Consolat de Mar
- Jim Patterson
- Alexander

Cases

- Marcus Bonna
- Walt Johnson
- Reunion Blues

Mouthpieces

- Moosewood
- Giardinelli
- Atkinson
- Stork
- Schilke



Rayburn[®]
Musical Instrument Company

263 Huntington Ave. "Avenue Of The Arts"
Boston, Massachusetts 02115 617.266.4727ext.127

www.rayburnmusic.com

The Color of Brass:

An Interview with Eric Ewazen

by Jeffrey Snedeker

Eric Ewazen, born in 1954 in Cleveland, Ohio, has studied with Samuel Adler, Milton Babbitt, Warren Benson, Gunther Schuller, and Joseph Schwantner at the Eastman School of Music (BM, 1976), Tanglewood, and The Juilliard School (MM, 1978, DMA 1980). He has been Vice-President of the League-ISCM, Composer-in-Residence with the St. Luke's Chamber Ensemble and with the International Trombone Association Convention in 1997, and lecturer for the New York Philharmonic's Musical Encounters Series. He has been a member of the faculty of The Juilliard School since 1980. A recipient of numerous composition awards and prizes, his works have been commissioned and performed by many chamber ensembles and orchestras in the US and overseas. His music has been heard at festivals such as Tanglewood, Aspen, Caramoor, and the Music Academy of the West.

Eric has composed much music for a range of instruments and currently his brass music is receiving a great deal of attention and performance. He was the Composer-in-Residence at the 33rd International Horn Symposium, held at Western Michigan University, June, 2001, where his music was featured prominently throughout the week.

JS: Can you describe how you arrived at your particular musical "voice"? What influences or combinations of elements do you think brought you to where you are?

EE: There were several distinct influences on my music. I have always loved the "Americana" sound of composers such as Copland, Barber, Schuman, Bernstein, and Gershwin. I have long been attracted to those great harmonies and sense of exciting rhythmic drive found in their music. I also love the turn-of-the-century (the previous century, that is!!) composers such as Prokofiev, Stravinsky, Bartok, Debussy, and Ravel. I am equally attracted to the composers of the current generation, such as Schwantner and Crumb. Another interesting influence for me was that my background is Ukrainian and Polish, and my father used to do the traditional Ukrainian dances, so I grew up listening to Slavic folk music. Sure enough, I think that is found in my music.

JS: I can attest that your music is being heard quite a bit at the moment—everyone seems very eager to perform it, especially brass players. Why do you think is the appeal of your music? What do you think (or hope) people respond to most?

EE: That's a really flattering question. And I have to say that the idea of communicating not only with an audience but with my fellow performers is something that I enjoy so



photo by Robert Biddlecome

much. I like, in orchestral instrumental music, to emphasize long and lyrical lines, which I think performers enjoy playing—allowing them to be both expressive and personal in their approach to the music. Of course, I have distinct ideas in how I feel my music should be interpreted, but I always enjoy it when performers give individual interpretations of my music. The result can often be so striking and, simply put, musical for the audience.

JS: Do you enjoy writing for brass instruments? What do you find to be most appealing about them?

EE: I have loved adding to the brass repertoire. The variety of colors brass instruments possess, their ability to have such a full range of emotional expression, their ability to be so unbelievably rhythmically precise, and the simple fact of their resonance are all musical elements which appeal to me greatly.

JS: What do you find to be the most difficult aspect of writing for brass?

EE: It is both difficult—but at the same time somewhat freeing—to make sure that one has included enough rests for brass players. Sometimes it is tempting to have a line keep moving and moving, but then all of a sudden you realize you've written way too many measures without a rest. But then, having to include crucial rests can help organize the piece with regard to changing colors, and that can be very intriguing in structuring a piece.

JS: Do you have a favorite piece or reference work for brass sounds?

EE: Personal favorites—all that fantastic Renaissance music—I've always loved it. I enjoy the Ewald Quintets a great deal. I also enjoy contemporary quintets such as Carter and Schuller (beautiful, spectacular colors). Specifically for horn, I think the Brahms *Trio* is one of best pieces of music ever written. I've played it (the piano part, of course), analyzed it, heard it a million times, and I could listen to it a million times more!

JS: Of your own brass works, do you have a favorite?

EE: My Brass Quintet, "Colchester Fantasy" was the first of my brass pieces to gain a wide audience. As such it will always hold a special place in my heart. In my Manhattan apartment, I practically have a shrine to that piece (with posters from the premiere performance of the American Brass Quintet, a poster of the European premiere in Rome, and a poster from the town of Colchester). I should also say that I consider my *Concerto for Brass Quintet and Orchestra* (or band



or piano—it exists in all three arrangements) called “Shadowcatcher,” my signature piece.

JS: How does the horn sound fit into your palette? How do you like to use it?

EE: I love the horn because it can so easily change colors within a piece of music. I am always changing its role—from a floating lyrical line, to a striking aggressive character, to a gentle accompaniment to an assertive soloist.

JS: Do you listen to any particular performers for inspiration?

EE: I love listening to the soloists in the great orchestras—hearing them all have their moments in the sun. Of course the ABQ, the first group to truly champion my music, is a wonderful source of inspiration. Then over the years, I have had the privilege of hearing so many other top-notch groups. As much as I’ve written for brass, I hear these performances and it makes me want to write some more!!

JS: At this workshop, you had the opportunity to perform your *Sonata for Horn and Piano* with Michelle Stebleton. How did the piece come about?

EE: The sonata was commissioned by Scott Brubaker of the Metropolitan Opera Orchestra. He wanted a new solo piece and had approached me about writing a work for him. It was a true collaboration—I got together with him as I completed each of the four movements. Hearing him play the music, getting a thumbs-up or -down on passages I was writing was very helpful for me to write the work. I should also add at this point that it was very exciting for me to play the work with Michelle—a really exceptional and expressive performer!

JS: Do you still like it?

EE: I do! It was the first of my Brass Sonatas. Following the horn sonata, I wrote sonatas for trombone, trumpet and tuba. But it was the horn sonata that paved the way for these other works.

JS: Have you enjoyed yourself here at this workshop?

EE: Absolutely! As a composer, I have really enjoyed hearing the wealth of new music presented here—such a variety of styles and approaches to writing for brass—it is completely inspirational. I was also so pleased to meet so many genuinely friendly and enthusiastic people.

JS: What have you enjoyed most?

EE: The sheer joy of being surrounded with people passionate about their art who revel in this joyful world of music making. And, of course, I sure loved that evening of jazz alphorn!!

JS: Any inspirations for future pieces? Any commissions that horn players might be interested in?

EE: At the workshop, I made two new and delightful friends, Allen Ginsberg and his wife, Bobbie Litzinger, who have commissioned me to write a brand new horn choir piece for their ensemble, the High Desert Horns of Las Vegas. I am also writing a work for brass choir for Brass Japan of Tokyo. Yes—there’s lots more music I feel I can write for brass! And I’m looking forward to it.



Music of Eric Ewazen

Horn Music

Sonata for Horn and Piano (1992), published by Southern Music Company, Inc. 20’ (available on CD—Well-Tempered Productions, WTP 5172, Scott Brubaker, hornist, Eric Ewazen, pianist).

Grand Canyon Octet, for horn choir (1997), commissioned by Thomas Bacon and the Arizona State University Horn Ensemble, published by Southern Music Company, Inc. 16’.

Legend of the Sleeping Bear, for horn choir (2001), commissioned by the IHS, available from the composer. 12’.

Brass Music

Colchester Fantasy (1987), published by Brass Ring Editions, available from Hickey’s Music. 18’ (Recording by the ABQ on Summit Records).

Frost Fire (1991), published by Brass Ring Editions, available from Hickey’s Music. 18’.

Shadowcatcher, a concerto for Brass Quintet and orchestra (or wind ensemble or piano) (1996), published by Southern Music Company, Inc. 32’ (CD of the wind ensemble version with the ABQ and the Juilliard Wind Ensemble on New World Records 80587-2).

Symphony in Brass, for Brass orchestra (1991), published by Encore Music. 18’ (CD of the Summit Brass *Paving the Way*, Summit Records DCD 171).

A Western Fanfare for brass quintet or brass orchestra, available from the composer.

A Philharmonic Fanfare for trumpet, horn, bass trombone (or tenor), available from the composer.

Mixed Chamber Ensembles (including horn)

Ballade, Pastorale and Dance, for Flute, Horn, and Piano (1994), commissioned by David Wakefield and Barli Nugent, published by Southern Music Company, Inc. 20’ (Available on CD—Well-Tempered Productions, WTP 5172).

Trio for Bassoon, Horn, and Piano (1984), available from the composer. 20’.

Art of the City, for Clarinet, Horn, and string quartet (2000), available from the composer. 24’.

Roaring Fork Quintet for Wind Instruments (flute, oboe, clarinet, bassoon, and horn), available from the composer. 20’.

Wind Ensemble Music

Celtic Hymns and Dances (1990), for Wind Ensemble, published by Southern Music Company. 9’.

Legacy, for Wind Ensemble (2000), commissioned for the Bi-Centennial of West Point, published by Southern Music Company, Inc. 22’.

To contact Eric about his music or for more information, consult his website www.ericewazen.com

AFTER YEARS OF PRACTICE WE'D LIKE TO OFFER YOU A STEADY GIG.



We'll give you the chance to perform an average of 20 times a month. Everything from classics to rock 'n roll. And we'll pay you for it. Which makes this an even better gig. Positions now open for all instruments, especially:

HORNS

For more information, contact your nearest Army recruiter or call an Army Band Liaison at **1-800-223-3735, ext 6-0485.**

Applicants must qualify for enlistment in the U.S. Army and pass an audition. Advanced grade available for qualified applicants and a generous benefits package.

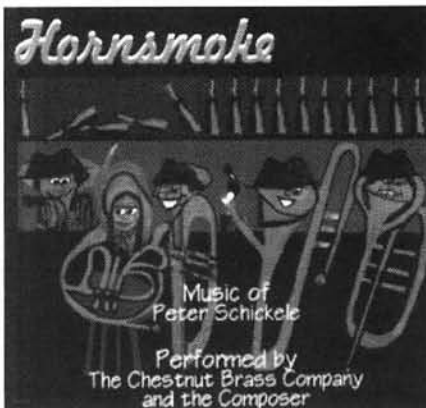
ARMY

The United States Army
is an Equal Opportunity Employer

THE CHESTNUT BRASS COMPANY

"first rate"
Fanfare '97

www.chestnutbrass.com



**Grammy
Winner!!**

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

— NEW MANAGEMENT —

CORBETT
ARTS MANAGEMENT, LTD.

Telephone: (415) 982-2505

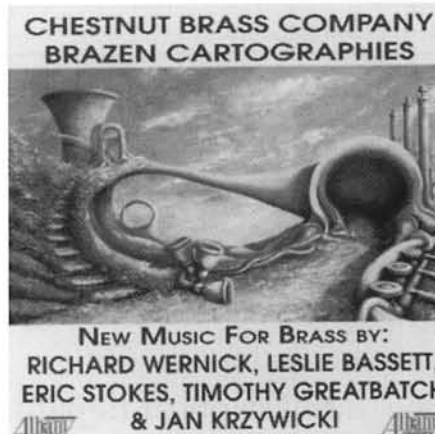
Fax: (415) 982-5295

Email: corbarts@corbettarts.com

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

*"modern
brass artists
second to
none"*

*TUBA
Journal '98*



Albany CD number: TROY233

Newport Classic • Sony • Albany

IN THE HEART OF CHICAGO...

DePAUL UNIVERSITY

Horn students...

...Perform in a large variety of ensembles...

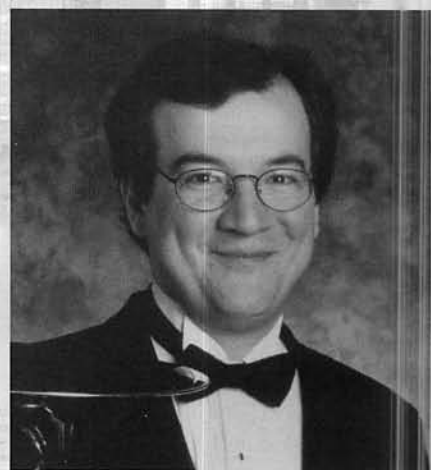
...Work weekly with our artist-faculty...

...Enjoy masterclasses with
internationally-recognized artists...

...And go on to dynamic careers in the world of music.



Jonathan Boen
Lyric Opera Orchestra



Gregory Flint
Chicago Brass Quintet

Application deadline is January 15, 2002.

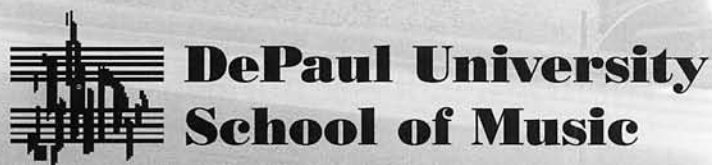
All auditions must be completed by March 1, 2002.

Music Admissions

1.800.4depaul ext. 7444

<http://music.depaul.edu>

music_adm@wppost.depaul.edu



Greetings from Heaven, or Demonic Noise?

A History of the Wagner Tuba

by William Melton

Part 2: The Apprentice

Wagner had first envisioned a quartet of "Tuben" while working on *Das Rheingold* in 1853. Though both the ancient Norse lur and the modern euphonium had served as inspirations, Wagner needed practical assistance to realize his new instruments. Franz Strauss, long assumed to have provided this expertise, almost certainly did not. The person who helped Wagner develop the idea into a workable reality was another hornist altogether.

Hans (Johann Baptist Isidor) Richter was born April 4, 1843, in Raab in Hungary.¹ His father Anton had been a bass singer in the employ of Prince Nikolaus Esterházy, and since 1832 had been engaged at the Cathedral in Raab, eventually to be named Domkapellmeister. Hans Richter's mother, Josefa, was the daughter of Albert Czasensky, a hornist and band director in Tabor, Bohemia. As a dramatic soprano, Josefa's career took her through the major opera houses from Amsterdam to Moscow (including Munich, Berlin, and Vienna). Favorite roles were Leonore in *Fidelio*, Agathe in *Der Freischütz*, and Venus/Elisabeth in *Tannhäuser*. At his father's death in 1854, Hans Richter became an alto in the Vienna Court Choir (now known as the Vienna Boy's Choir).² From 1858 (after his voice changed) until 1862, he studied at the Vienna Musikfreunde Conservatory. His counterpoint teacher was the fabled Simon Sechter, the teacher of Anton Bruckner.³ Richter mastered all the orchestral instruments with the exception of harp.⁴ To earn needed money he worked in various orchestras, playing timpani under Franz von Suppé, and viola under Jacques Offenbach. Richter told Ludwig Karpáth,

A colleague had told me that my best chance to become an orchestral musician was to master a brass instrument. In the opera orchestra, these players were mostly older men, especially in the trumpets, so I might soon have my chance. I went to Professor [Wilhelm] Kleinecke and studied horn, because this instrument appealed to me more than trumpet. I had hardly studied for six months before I was engaged by the Hopp Direktion for the Josephstädter-Theater. I studied further, nineteen months in all. At that point an opening in the Court Opera was advertised, and I applied [at age nineteen]. My teacher Kleinecke supported me, Kapellmeister Esser was pleased with what he heard, and I was engaged. I had been a hornist at the Court Opera for four years, when the great moment arrived and Kapellmeister Esser recommended me to Wagner.⁵

Richter had already been looking for a conducting post, and was considering vacancies in Augsburg and Lübeck. It was then that Wagner's plea for a competent copyist reached

the Viennese Kapellmeister Heinrich Esser, who suggested Richter. Wagner wrote expectantly to King Ludwig II in October 1866:

Thus in the coming winter Tribschen will be converted wholly into a Meistersinger workshop. I was forced to advertise for an assistant, and presently await a capable musician whom I have engaged as secretary. He is coming from Vienna in the next few days because I require a very gifted, proficient person, with enough understanding of orchestral practice to quickly copy my new score.⁶

Richter arrived at Tribschen (Wagner's usual but inconsistent corruption of "Tribtschen") near Lucerne on October 30, 1866. Here he would spend many months with Wagner, making a fair copy of *Die Meistersinger von Nürnberg*.⁷ Richter wrote his mother:

Tuesday at 11:00 I introduced myself to Wagner. I had not expected him to be so exceptionally friendly... At 6:00 in the evening I moved in. A few minutes later, Wagner appeared and we spoke at length in a very friendly manner. He is pleased to have a musical person around, and sees it as a mark of my regard for him that I accepted this rather adventurous engagement on Lake Lucerne. He promised that he would do something for me in the future to help further my career. I reside on the third floor in a charming room with a view of the lake and Mt. Rigi.⁸ Our house is a short half-hour distant from Lucerne and is situated 20 to 30 paces from the lake. It is inhabited by Wagner, the Bülow family, myself, and a number of servants. I have already taken part in a very nice outing on the water. The area is indescribably beautiful; the roses are still in bloom, and such fresh air! Today I go on another short excursion and tomorrow, Thursday, I start to work; I have already received the score.⁹

The twenty-three-year-old Richter was quickly adopted into the extended family, taking to the children and dogs (and they to him),¹⁰ and proving a loyal and dedicated copyist. Before a month was out, Wagner was convinced of the young man's worth. Richter informed his mother:

Wagner is uncommonly kind. We spoke recently about how long I would stay with him. I told him as long as he needed me. 'Well,' he said, 'as long as you like. But we must also take care that you make some progress. I can guarantee that you will not have to go back to playing your horn in the orchestra.'¹¹

The young man's horn did find a place in the household. "Last Wednesday [November 14, 1866] we had our first

evening tea with music. I had to play the tenor arias from *Meistersinger* on the horn; lots of fun."¹² Early the next year Richter enthused,

Today, February 9, I played the horn sonata [Beethoven, op. 17] for Wagner. He was extremely pleased! I am happy. On this occasion, he promised me that I would be given a task in the rehearsals of the new opera, one in which I would be able to distinguish myself. Bülow will be the conductor.¹³

Richter had meanwhile founded a string quartet with three Zurich musicians (he played viola).¹⁴ He took a hiatus from playing horn professionally following a Basel recital of the Beethoven Sonata and the Brahms Horn Trio on March 1867,¹⁵ but continued to use the instrument as a means of private expression. Richter's granddaughter recorded:

My grandfather, immersed in *Meistersinger* melodies, took a boat out on the lake every evening and played the splendid melodies on his horn. Twenty years later, as he was being awarded an honorary doctorate in Oxford, a professor approached him and mentioned that he had heard a hornist play superbly twenty years before on his vacation at Lake Lucerne. In that case, my grandfather replied, the professor must have been the very first person to have heard the melodies from *Meistersinger*.¹⁶

The Baedeker Guide minced no words about Richter's new environment: "The site on Lake Lucerne, the most beautiful lake in Europe, between Mt. Rigi and Mt. Pilatus, and within sight of the snowcapped Schwyzer and Engelberger Alps, lends the place its unique attractiveness."¹⁷ Richter wrote a friend: "In addition to my well-tuned F horn, there are also others at my disposal: the ominous Aar-horn, the Schreck-horn, Wetterhorn, Stanserhorn, Urihorn, Buochserhorn, and so forth. You can see that I, and all the other hornists that graze outside my window, have no shortage of instruments."¹⁸

In November 1867, when Richter was about to leave Wagner for Munich to prepare the chorus for *Die Meistersinger*, Wagner wrote Mathilde Maier: "...the cultured individual who resides with me is a Viennese musician who plays horn, and violin and piano as well, is invariably helpful and organized, and is a genuinely amiable and charming *Mensch*. I will soon have to give him up so he can take on a position in Munich."¹⁹ When Richter left for his new appointment, he took his horn with him. It would come in handy. The premiere of *Die Meistersinger* was on June 21, 1868. "In a tavern after the performance, Wagner supporters and Wagner critics engaged in a serious verbal duel that was growing to dangerous proportions—until Richter took his horn and blew the Night Watchman's call [from the Finale of Act 2],²⁰ at which the contention dissolved into laughter."²¹

When King Ludwig II let it be known that he wanted *Das Rheingold* performed for his birthday in August 1869, Wagner was still wholly unready for such an event. But the King insisted on his legal right to the works that he had subsidized,²² though he preferred the composer's help rather

than his hindrance: "I implore you, dear friend, to bring yourself around to making these performances possible; oh, how I need such joys if I am not to perish in the whirlpool of mundane existence."²³ Wagner's feelings on the matter had been explained to Franz Liszt years before: "Whether I ever have my *Nibelungen* performed or not is a matter of profound indifference to me. I will finish it, but my enthusiasm and strength for such labor does not stem from hopes I have pinned on the assistance of certain people towards its realization."²⁴ Even in 1869 there were still far too many loose ends for Wagner to be sanguine about allowing *Das Rheingold* to be staged; procuring his small tubas was only one worry among many.

The preponderance of the literature agrees that C. W. Moritz of Berlin manufactured the first true Wagner tubas.²⁵ This is an easy assumption to make. It is documented that Wagner employed Moritz to make other new brass instruments before the Munich premieres, and Bayreuth received a new set of Moritz tubas in 1877. But, like the purported assistance of Franz Strauss, any earlier attribution to Moritz is apocryphal—no primary or convincing secondary sources have ever been produced to support it. Wilhelm Altenburg, writing forty years after the event, confirmed that 1877 marked delivery of the Moritz tubas,²⁶ but that "the first performances in Munich and Bayreuth employed tubas from some other source."²⁷ Another fifty years passed before Hans Kunitz first advanced the idea that Moritz had supplied tubas for Munich in 1869.²⁸ He did so gingerly, without citing a source. Friedrich Ernst then repeated Kunitz's informed conjecture as fact,²⁹ and a number of subsequent writers have simply cited one or the other. In fact, the firm of Moritz never claimed this distinction, though they were careful to assert their part in the development of the bass trumpet and bass trombone for the Munich performances (Johann Carl Albert Moritz being the technical expert responsible). Moritz's claim was limited to the following: "The horn-tubas were newly manufactured for Richard Wagner's *Der Ring der Nibelungen* in the year 1877,"³⁰ that is, after the Munich performances of 1869/70 and the first Bayreuth *Ring* of 1876. A half-century after Johann Carl Albert Moritz's death, his second son, Camillo Moritz, wrote a treatise on orchestral instruments. In the section on Wagner tuba, he signally neglected to lay a family claim to having built the very first (though he did not pass up the chance to advertise the company's most current products).³¹

Wagner's relationship with King Ludwig II was still cordial through early 1869, when the composer excitedly described his latest work on Act 2 of *Siegfried*: "Over a quiet string tremolo, this [the *Rheingold* motif] is intoned by six horns as if from a far-away natural dream world. The momentous emotion that seizes the listener here is overpowering!"³² Richter traveled from Munich to Tribschen for Wagner's fifty-sixth birthday in May 1869. It was an unexpected visit, and Wagner wrote the King, "I woke up early to Siegfried's forest call (from the second act) on the horn."³³ Wagner "was quite dumbfounded, but then called out: 'That can only be Richter—no one else knows the motif!'"³⁴ For a time Wagner assisted the Munich *Rheingold* project to a de-

gree, though he remained in Triebtschen. He wrote Hans von Bülow on March 18, 1869. "As far as the furnishing of particular brass instruments derived from the Sax system, I can communicate to you easiest through Richter, who has announced that he will visit in the beginning of April."³⁵ Then on April 6, "Richter traveled back again yesterday, and has taken my verbal instructions for *Rheingold* with him. He is, by the way, my special emissary, and carries my recommendations for the arrangement of the extra brass instruments."³⁶

By summer, a crisis had occurred. Not for the first time, Wagner's personal conduct had gravely wounded his professional prospects. The key figure was Hans von Bülow, who had presided over the world premieres of *Tristan und Isolde* and *Die Meistersinger*. Wagner's cohabitation with Cosima von Bülow had made her husband's position in Munich untenable. Bülow confided to his friend the Weimar Intendant Hans von Bronsart on July 24:

Nevertheless, I am definitely giving up Munich, that is, my position here and naturally my residency as well. I am following an inner moral necessity, and I know that if you were in my place you would not, could not do otherwise. My wife has separated from me and lives permanently in Switzerland with the children.

My joy in life, energy, and flexibility have been at an ebb for months, and I am on the verge of total nervous collapse. To retain the artistically honorable position that was arranged for me in Munich through Wagner's friendship has become a moral and (of lesser importance) practical impossibility. I need a year of quiet and isolation, preparation for a new, further chapter of existence.³⁷

The King granted Bülow a leave of absence, hoping for his eventual return. But Bülow was finished with Munich, writing on August 23:

I am disgusted and tired of life, and I am amazed that I still have the strength to take the few last disagreeable steps which are necessary to make a complete break with my entire past. That is the reason that I am staying here at present, as incognito as possible, which is imperative because the whole worthy press establishment has seized upon me, turning me into a *cause célèbre*. I am consumed by a burning desire for the promised land.³⁸

The King released him from service on September 12, and Bülow left Munich a week later. He would be in Italy before a month had passed.³⁹ *Das Rheingold* had lost its conductor.

Hans Richter, whom Wagner had taken through the work during a visit to Triebtschen that spring, had been coaching



Hans von Bülow, photograph by E. Bieber of Berlin and Hamburg [author's collection]

the Munich cast. Despite his lack of experience in front of an orchestra, it now looked as if he would inherit the new production. To King Ludwig's deep disappointment, the premiere on August 25 (his birthday), was postponed. After the first dress rehearsal on August 27, disturbed by what he felt was the poor quality of the scenic production (or possibly on instructions by Wagner), Richter resigned his post. The resignation was accepted on August 29. However, *Rheingold* was not cancelled, as its composer may have hoped, but simply postponed while the search for a new conductor went forward. Wagner arrived in Munich on August 31—his bluff called, he now wanted to reinstate Richter. This was not even entertained, and the composer returned to Triebtschen the morning of September 2 having been denied access to the King (an undeniable sign of their new estrangement).⁴⁰ Richter then went public with his stance: "If the work is first

presented in such a faulty scenic production, grave damage will be done to the reputation of the work itself and that of the Munich Court Opera as well."⁴¹

In fairness, the timing for this production of *Rheingold* was terrible from Wagner's point of view, even beyond his understandable preference for seeing the *Ring* performed first as a complete cycle. Wagner and Cosima's son Siegfried was born June 6. Cosima asked Hans von Bülow for a separation (and custody of daughters Daniela and Blandine) on June 15, a request that he granted two days later. The new Munich production of *Tristan und Isolde* premiered June 20. Wagner began the orchestral sketch to Act Three of *Siegfried* on June 25 (finished on August 5), and the fair copy of the score of that act on August 25. There was more than enough tumult in Wagner's life without the distraction of the unwanted premiere.

Letters went out across Europe to potential conductors, to Eduard Lassen (Weimar), Hermann Levi (Karlsruhe), Johann Herbeck (Vienna), and even Camille Saint-Saëns (Paris). Each, cognizant of Wagner's opposition to the production, declined the honor. At this extremity, even bringing the elderly Franz Lachner out of retirement was contemplated. Then a solution was found in Franz Wüllner. Hitherto director of the Munich court chapel choir, "as a Royal Bavarian Kapellmeister, he could hardly refuse."⁴² A former director of concerts in Aachen, Wüllner did have the required experience in front of an orchestra, but had never before conducted an opera.⁴³ Ernst Wolff observed: "Never has a conductor been in such a difficult situation, a newcomer to the genre faced with such a formidable work."⁴⁴ Wagner, already angry, was incensed by the latest events. He sent Wüllner a pithy message of warning: "Keep your hands off my score! That is my advice to you, Sir; devil take you otherwise."⁴⁵

The confusion of the frantic last *Rheingold* rehearsals has obscured aspects of the production, including the Wagner tuba solution. Sebastian Roeckl's listing of orchestral personnel is quite extensive (and includes bass trumpet, bass

trombone, and eight horns), but signally makes no mention of Wagner tubas.⁴⁶ Even a later authority on the orchestra, piecing together its history with documents from archival sources, was reduced to lame conjecture when writing about

the "...necessary reinforcements, Wagner tubas, etc.! Evidently things were managed somehow."⁴⁷ Primary evidence is scanty: neither the instruments themselves have survived,⁴⁸ nor a record of hornists receiving special payment for playing them.⁴⁹ It is known that Wüllner (who had only two weeks to recast many of the main singing roles and master the complex score,⁵⁰ and was allowed just three rehearsals with the entire ensemble) necessarily accepted many compromises to make the production viable. With no cooperation coming from Wagner or Richter, the little tubas were hardly high on the list of priorities. Wüllner would have naturally continued what had become a traditional substitution; that of giving the parts over to military instruments.⁵¹ His orches-

Das Rheingold, beginning of Scene 2: manuscript of the first fair copy of the score that Wagner prepared from February 15 to September 26, 1854. Given to King Ludwig II for his birthday August 25, 1865, it was used as the basis for the Munich performances in 1869 [reproduction of a facsimile printed in: Otto Strobel, "Die Originalpartitur von R. Wagners Rheingold," Bayreuther Festspielführer 1928. The original is now lost]

[illegible]

tra could provide only six hornists of the needed eight. Franz Strauss, returning from extended leave and thus absent for many of the rehearsals, played first horn for the ailing titular principal, Franz Sendelbeck. Strauss was supported by Carl Ernesti, Johann Fastlinger, Wilhelm Pötzsch, Josef Mühlbauer, and Josef Mayer.⁵² The latter two probably doubled on bugle horns,⁵³ with two additional horn/bugle horn players likely engaged from one of three nearby regimental bands that regularly provided stage musicians for the Munich opera.⁵⁴

Wüllner's last-minute compromises were effective, even Wagner partisan Richard Pohl admitting of the premiere of September 22, 1869, that "the musical direction of Kapellmeister Wüllner was wholly satisfactory, and the orchestra distinguished itself in every respect."⁵⁵ After two additional performances on September 24 and 26, *Das Rheingold* was retired for the year.

At Tribschen, Cosima Wagner wrote Friedrich Nietzsche after the premiere, "As you can imagine, the prevailing emotional climate is dreary and melancholy."⁵⁶ Wagner himself had taken to bitter but impotent verse:

*Play then, you dwarves, play with the Ring,
Well may you be rewarded for your foolery;
But take heed lest the ring turn into a snare;
You know of the curse: thieves beware!
The curse is that this work will never bring success,
Except to he who fearlessly guards the Rhine's gold.
And disappearance under Nibelung's Tarnhelm is due,
For your timid pageant of paper and glue.*⁵⁷

To be continued...

Notes

¹Manfred Eger, *Hans Richter—des Meisters lieber Gesell* (Bayreuth, 1988), 5. Richter was a distant relative of Franz Schubert.

²Richter had auditioned the year before, but fell short of the high standards of the ensemble (in part because he was considered too weak physically). His second attempt looked to be unpromising as well—a competing candidate boasted family connections to the imperial court. Richter recalled his audition: "A pitch was played and I named it immediately. I read through some mass movement or other at first sight. Frühwald [the voice teacher] threw up his hands. 'Oh, Imperial Highness this or Imperial Highness that—this boy is the best of all and we should take him!'" Franz Josef Grobauer, *Die Nachtigallen aus der Wiener Burgkapelle. Chronik der K. u. K. Hofsängerknaben* (Horn, 1954), 143.

³Sechter taught many other composers, including Franz Schubert, whose one-lesson course of instruction was interrupted by his early death.

⁴Eleonore Schacht-Richter, *Hans Richter: Leben und Schaffen des großen Dirigenten* (Bayreuth, 1995), 3.

⁵Ludwig Karpach, *Begegnung mit dem Genius* (Vienna, 1934), 279. What Richter in retrospect referred to as the Court Opera was at the time known as the Kärntner-Theater. Richter continued taking horn lessons from Kleinecke through 1865. Christopher Fifield, *True artist and true friend: a biography of Hans Richter* (Oxford, 1993), 6. Fifield notes that at one time Richter had six hours of horn lessons each week. *Ibid.*

⁶Letter from Richard Wagner to King Ludwig II, October 25, 1866, in: *König Ludwig II. und Richard Wagner. Briefwechsel*, vol. 2, ed. Otto Strobel (Karlsruhe, 1936), 99.

⁷During the 1868/69 season Richter became choral conductor at the Munich Opera. Successive appointments as music director in Budapest, Vienna (where he championed Dvorák and Tchaikovsky among many newer composers), Manchester (the Hallé Orchestra, where he did the same for Edward Elgar), London (Covent Garden for German operas) and Bayreuth, testified to the growing mastery of his craft. He died in Bayreuth December 5, 1916.

⁸The same room was later occupied by Friedrich Nietzsche.

⁹Letter from Hans Richter to Josefa Richter, October 31, 1866, in: *König Ludwig II. und Richard Wagner. Briefwechsel*, vol. 5 (*Neue Urkunden zur Lebensgeschichte Richard Wagners 1864-1882*), ed. Otto Strobel (Karlsruhe, 1939), 40-41.

¹⁰Richter taught the children their first somersaults. Max Fehr, *Richard Wagners Schweizer Zeit*, vol. 2 (1855-1872, 1883) (Aarau & Frankfurt, 1953), 241.

¹¹Letter from Hans Richter to Josefa Richter, November 25, 1866, in: August Strobel, "Aus Hans Richters Tribschener Tagen. Aus Richters Briefen an seine Mutter," *Bayreuther Festspielführer*, (1938): 54-55. Later, when Richter was the dominant conductor in Vienna, an envious Hugo Wolf wrote his father about "...Hans Richter, who would to-day still be a horn-blower in some theatre if Wagner had not employed him as copyist of his scores." Frank Walker, *Hugo Wolf. A Biography* (London, 1951), 56.

¹²Letter from Hans Richter to Josefa Richter, November 18, 1866, in: Strobel, "Aus Hans Richters Tribschener Tagen": 54. Walther von Stolzing's famous Prize Aria was thus performed on the horn before it was ever sung by a tenor; see also Fifield, 13.

¹³Letter from Hans Richter to Josefa Richter, February 9, 1867, in: Strobel, "Aus Hans Richters Tribschener Tagen": 56. The pianist on that occasion was Lucerne music director Gustav Arnold. Fehr, vol. 2, 232.

¹⁴Richter would continue playing the viola in public until 1884, but his first love remained the horn. "Violas, what are they?" he questioned late in life. "Horn-Players who have lost their teeth." Fifield, 378.

¹⁵The pianist was Hans von Bülow, the violinist Ludwig Abel. Richter noted that "Unfortunately the piano was not tuned before the horn sonata, and was a quarter-tone sharp. Later I changed crooks. The Trio (new, by Brahms) was splendid." Diary entry of March 26, 1867, in: *König Ludwig II. und Richard Wagner. Briefwechsel*, vol. 5, 155. Wagner had sent a wry telegram to Bülow: "Richter had better play well, and do honor to the Tribschen School. Otherwise he will be torn apart in the *Tribschener Tageblatt*." *Ibid.*

¹⁶Schacht-Richter, 4. The image of a horn playing on the water was evoked in Ludwig Uhland's *Das Schifflein* (1810): "A horn that gently sounds; from the shore an echo rebounds." Boatloads of curious tourists often interrupted Richter's evening serenades on the lake. Eger, *Hans Richter—des Meisters lieber Gesell*, 9. Conversely, when Wagner and company took a boat out on the water, Richter often sat hidden in the greenery on the bank and serenaded them with his horn. Manfred Eger, *Hans Richter. Der Urdirigent der Bayreuther Festspiele* (Bayreuth, 1995), 44. In addition, the garden of the villa was "not seldom filled with the sound of his horn melodies." Fehr, vol. 2, 241.

Lucerne and the horn were already associated in Wagner's mind. Of an extended visit to the lake during an especially hot summer in 1859 he wrote:

"I enjoyed a strange, magical preservation from the sun's extreme blazes by carefully conserving the coolness and dark-

ness in my rooms, only emerging on my balcony in the evenings to indulge myself in the effects of the summer air. There I was delighted by a pair of excellent hornists, who often played simple folksongs from a small boat out on the lake." Richard Wagner, *Mein Leben*, vol. 2 (Munich, 1911), 697.

¹⁷Karl Baedeker, *Die Schweiz. Handbuch für Reisende* (Koblenz, 1854), 51-52.

¹⁸Letter from Hans Richter to Camillo Sitte, in: Eger, *Hans Richter—des Meisters lieber Gesell*, 14.

¹⁹Letter from Richard Wagner to Mathilde Maier, November 17, 1867, in: Strobel, "Aus Hans Richters Triebtschener Tagen": 58.

²⁰The text in the opera is "Hört ihr Leut, und laßt euch sagen, die Glock hat eilfe geschlagen: bewahrt euch vor Gespenstern und Spuck, daß kein böser Geist eu'r Seel berück! Lobet Gott, den Herrn!" ("Hear ye people, and harken, the bell has struck eleven: ware yourselves from ghosts and spooks, that no evil spirit should ensnare your soul! Praise the Lord God!").

²¹Eger, *Hans Richter, Der Urdirigent der Bayreuther Festspiele*, 22. There is also an apocryphal story about Richter demonstrating the difficult *Prügelszene* horn part to convince Franz Strauss that it was actually playable. William Melton, "Franz Strauss: A Hero's Life," *The Horn Call* XXIX, no. 2 (February 1999): 26. This myth was recycled in connection with another Wagnerian apprentice, conductor Herman Zumpe:

"Zumpe's debut in Salzburg was *Die schöne Galathee* by Suppé. At the first orchestral rehearsal, the first hornist, whose name was Schöberl...made difficulties. He played the solo wrongly several times on purpose, remarking only, 'That is how it is written in the part.' Zumpe asked for the part and the musician's horn, and played the solo as it should be played, his punctuating blast of the Siegfried Call earning the assembly's astonishment and respect. From this moment on the musicians were their young conductor's most devoted admirers." Herman Zumpe. *Persönliche Erinnerungen nebst Mitteilungen aus seinen Tagebuchblättern und Briefen*, ed. Ernst von Possart (Munich, 1905), 38-39.

According to his memoirs, Zumpe studied flute, violin, piano, and organ, so this magical ability to play flawlessly on the horn is unique, if not highly questionable. As with the story of Richter and Strauss, undermining the authority of a proud solo hornist is the purpose of the fable.

²²Ludwig was not ungenerous—one estimate of the Bavarian cabinet's payments to Wagner was put at 521,063 marks, not including personal gifts worth 41,851 marks. Detta and Michael Petzet, *Die Richard Wagner-Bühne König Ludwig II. Studien zur Kunst des 19. Jahrhunderts*, vol. 8 (Munich, 1970), 183.

²³Letter from King Ludwig II to Richard Wagner, February 10, 1869, in: *König Ludwig II. und Richard Wagner. Briefwechsel*, vol. 2, 255.

²⁴Letter from Richard Wagner to Franz Liszt, December 5, 1858, in: *Was erzählt Richard Wagner über die Entstehung seiner musikalischen Komposition des Ringes des Nibelungen?* ed. Sebastian Röckl (Leipzig, 1904), 27.

²⁵Including Kunitz ("Die Herkunft der Wagnertube," 312), Raymond Bryant ("Wagner Tuba," *Grove's Dictionary of Music and Musicians*, ed. Eric Blom, vol. 9 [London, 1966], 126), Robert Pinson Bobo (*Scoring for the Wagner Tuba by Richard Wagner, Anton Bruckner, and Richard Strauss* [DMA Thesis, Miami, 1971], 5), Eva-Maria Duttenhöfer (*Gebrüder Alexander. 200 Jahre Musikinstrumentenbau in Mainz* [Mainz, 1982], 61, 64), and most recently Gerhard Kilényi ("Neue Wagner-Tuba," *Das Orchester* 47, nos. 7-8, July-August 1999: 68). Daniel Bourgue (*Parlons du Cor* [Paris, 1993], 35) and Christian Ahrens ("Horn tube" ["Hörner," part IV], *Die Musik in Geschichte*

und Gegenwart, ed. Ludwig Finscher, vol. 44 [Kassel, 1996], 392) maintained that Wagner tubas were present at the *Rheingold* premiere in 1869, but made no assumption as to the maker. Sven Kruckenberg ventured only that they were "constructed according to Wagner's instructions towards the end of the 1860s." *Das Orchester und seine Instrumente* (Munich, 1994), 167.

²⁶Wilhelm Altenburg, "Zur Hundertjahrfeier der Musikinstrumenten-Fabrik C. W. Moritz in Berlin," *Zeitschrift für Instrumentenbau* 28, no. 19 (1907/08): 635.

²⁷Wilhelm Altenburg, "Die Wagnertuben und ihre Einführung in die Militärmusik," *Zeitschrift für Instrumentenbau* 31, no. 30 (1910/11): 1106.

²⁸Hans Kunitz, "Die Herkunft der Wagnertube," *Instrumentenbau-Zeitschrift* 18, no. 9 (1964): 312.

²⁹Friedrich Ernst, "Die Blasinstrumentenbauer-Familie Moritz in Berlin (Beitrag zur Geschichte des Berliner Instrumentenbaues)," *Glareana: Nachrichten der Gesellschaft der Freunde alter Musikinstrumente* 17, vol. 3/4 (December 1968): 6, and "Die Blechblasinstrumentenbauer-Familie Moritz in Berlin. Ein Beitrag zur Geschichte des Berliner Instrumentenbaues," *Das Musikinstrument* 18, no. 4 (April 1969): 625. It is difficult to see why so many writers have taken Ernst's assertions so seriously. His slipshod way with details (he cites "F. Bruckner and Richard Strauß" as examples of two composers who employed the instruments [Ibid.]), should set an alarm bell ringing in any historian's mind.

³⁰Anonymous, *Zur Hundertjahrfeier der Musikinstrumenten-Fabrik C. W. Moritz*, 11.

³¹Camillo Moritz, *Die Orchester-Instrumente in akustischer und technischer Betrachtung* (Berlin, 1942), 86.

³²Richard Wagner und König Ludwig II. von Bayern: *Briefwechsel*, ed. Kurt Wölfel, 98.

³³Letter from Richard Wagner to King Ludwig II, May 26, 1869, in: *König Ludwig II. und Richard Wagner. Briefwechsel*, vol. 2, 274.

³⁴Schacht-Richter, 7-8.

³⁵Letter from Richard Wagner to Hans von Bülow, March 18, 1869, in: Richard Wagner, *Briefe an Hans von Bülow* (Jena, 1916), 273.

³⁶Letter from Richard Wagner to Hans von Bülow, April 6, 1869, in: Ibid., 275.

³⁷Letter from Hans von Bülow to Hans von Bronsart, 24 July 1869, in: Hans von Bülow, *Briefe*, vol. 4, 1864-1872 (*Briefe und Schriften*, vol. 5), ed. Marie von Bülow (Leipzig, 1900), 303-304.

³⁸Letter from Hans von Bülow to Ludwig Abel, August 23, 1869, in: Ibid., 312.

³⁹Bülow (1830-1894) first moved to Florence, which he would later call the city of his own personal renaissance. He made his return as virtuoso pianist (Friedrich Wieck and Franz Liszt had been his mentors) in 1872, and toured England and North America. He emerged on the German scene again in 1877 as musical director in Hanover. Within two years he had moved to Meiningen, where he made the orchestra famous, and also remarried (actress Marie Schanzer). After five years, he accepted the directorship of Hamburg Philharmonic concerts and, eventually, the Berlin Philharmonic Orchestra. He was the prototype of the modern virtuoso conductor. His brilliant intellect (he had studied law in Leipzig), his precise editions of Beethoven and Chopin, his own compositions, and his pianistic gifts were all of secondary importance—paramount was his service to the music of others. He died in 1894, his later years devoted to popularizing the symphonic music of Johannes Brahms, and helping his young conducting protégé, Richard Strauss.

⁴⁰A sense of the severity of Wagner's alienation from the King can be measured by the latter's correspondence with Cosima von

Bülw. From August 1865 until June 1869, the two exchanged 221 letters. During the following four-and-a-half years, until February 1874, they exchanged none. Cosima Wagner und Ludwig II. von Bayern, *Briefe. Eine erstaunliche Korrespondenz*, ed. Martha Schad (Bergisch Gladbach, 1996), 557-563.

⁴¹Karl Heckel, *Die Bühnenfestspiele in Bayreuth. Authentischer Beitrag zur Geschichte ihrer Entstehung und Entwicklung* (Leipzig, 1891), 14.

⁴²Dietrich Kämper, "Über die Uraufführung von *Rheingold* und *Walküre*," *Richard Wagner. Werk und Wirkung*, ed. Carl Dahlhaus. *Studien zur Musikgeschichte des 19. Jahrhunderts*, vol. 26 (Regensburg, 1971), 67.

⁴³The son of a Westphalian schoolmaster, Wüllner (1832-1902) studied with Beethoven's companion and biographer Anton Schindler. In 1853, the young pianist Wüllner became friends with Johannes Brahms. In 1858, he was made music director (of concerts) in Aachen, which boasted the first permanent municipal orchestra in the Rhineland. A choral conductor in Munich after 1865, Wüllner joined the staff of the Royal School of Music two years later. Here he developed his respected method of choral study (*Chorübungen der Münchener Musikschule* [Munich, 1875]), for which he was honored with a doctorate from the University of Munich. After leading the world premieres of *Das Rheingold* and *Die Walküre* he became first Kapellmeister in Munich in 1871. The Dresden orchestra and conservatory were offered him in 1877. He co-founded the Berlin Philharmonic with Joseph Joachim in 1883, and Cologne lured him away for the Gürzenich Orchestra and Conservatory a year later. Wüllner was a conservative, but had an undeniable eye for searching out the best modern scores—he conducted three world-premieres for Richard Strauss alone, including *Till Eulenspiegel* and *Don Quixote*.

⁴⁴Johannes Brahms im Briefwechsel mit Franz Wüllner, ed. Ernst Wolff (Tutzing, 1974), 27.

⁴⁵König Ludwig II. und Richard Wagner, *Briefwechsel*, vol. 4, ed. Otto Strobel (Karlsruhe, 1936), 201. Wagner dismissed Wüllner as "the village church organist who wandered into our opera house." "Über das Dirigieren," *Gesammelte Schriften und Dichtungen*, vol. 8 (Leipzig, 1907), 276. However, the breach between Wagner and Wüllner would later be healed. When Wüllner moved to his post in Dresden, Wagner's children were frequent visitors to his home, and Wüllner was received in Wahnfried itself during the *Parsifal* summer of 1882.

⁴⁶Sebastian Roeckl, "Die Uraufführung des *Rheingold* in München im Jahre 1869," *Die Musik* 12, no. 15 (May 1913): 133.

⁴⁷Hans-Joachim Nösselt, *Ein ältest Orchester 1530-1980. 450 Jahre Bayerisches Hof- und Staatsorchester* (Munich, 1980), 171.

⁴⁸No tubas of this vintage are to be found in the Munich theater storehouse in Ingolstadt, or in Bayreuth (letter from Hans Pizka, January 30, 2001).

⁴⁹Tremmel, *Blasinstrumentenbau im 19. Jahrhundert in Südbayern*, 207; also: Tremmel, "Bügelhorn," in: *Die Musik in Geschichte und Gegenwart*, vol. 2, ed. Ludwig Finscher (Kassel, 1996), 206.

⁵⁰Dietrich Kämper, *Franz Wüllner: Leben, Wirken und kompositorisches Schaffen. Beiträge zur rheinischen Musikgeschichte*, vol. 55 (Cologne, 1963), 29.

⁵¹Hans Pizka has also noted that the appearance of the new tubas in 1869 remains unproven, and suggested that euphoniums borrowed from a military band would have been used for *Das Rheingold*. Hans Pizka, *Hornlexikon* (Kirchheim, 1986), 460.

⁵²Pizka, 505.

⁵³Mühlbauer and Mayer would later be regulars in the Munich Wagner tuba quartet (letter from Hans Pizka, August 28, 2001).

Wilhelm Pötzsch is another possible bugle hornist, as he (with Mühlbauer and Mayer) would play the tuba parts for the premiere of *Die Walküre* in 1870 (letter from Hans Pizka, March 20, 2001). The actual bugle horns employed for *Rheingold* may have included alto horns (available in C and B-flat), tenor horns, *Barytons* (both last available in B-flat and F), or Cornon variants produced by Bavarian instrument makers Johann Baptist Riefler and Ferdinand Stegmaier. Tremmel, *Blasinstrumentenbau im 19. Jahrhundert in Südbayern*, 207; also: Tremmel, "Bügelhorn," 254.

⁵⁴The *Infanterie-Leib-Regiment*, the 1. *Linien-Infanterie-Regiment*, and the *Artillerieregiment*. Tremmel, *Blasinstrumentenbau im 19. Jahrhundert in Südbayern*, 206. The two band players remain unidentified, as they are not mentioned in the service records (1850-1870) recovered by Hans Pizka during the renovation of the Prinzregententheater (letter from Hans Pizka, August 28, 2001). Pizka also rediscovered the original Munich tuba parts, previously thought lost. Interestingly, the surviving E-flat tenor tuba parts were transposed in pencil into B-flat, which would have simplified the transition to B-flat band instruments (letter from Hans Pizka, January 23, 2001). With the exception of Franz Strauss, the Munich section played on F horns.

⁵⁵Richard Pohl, "Das *Rheingold*...Erste Aufführung zu München am 22. Sept. 1869," *Signale für die musikalische Welt* 27, no. 53 (October 15, 1869): 836. The increased size of the brass section did not go unnoticed; the *Münchener Volksmund* rechristened the opera *Rein-Blech* (Pure Brass). Sebastian Roeckl, "Die Uraufführung des *Rheingold* in München im Jahre 1869," 136. A tardy word of commendation is also due an unsung hero of the Munich *Rheingold* premiere: copyist Alois Niest, who labored mightily to provide the performance score and the lion's share of the orchestral parts (and would do the same for *Die Walküre* the next year).

⁵⁶Letter from Cosima Wagner to Friedrich Nietzsche, September 29, 1869, in: *Die Briefe Cosima Wagners an Friedrich Nietzsche*, vol. 1, ed. Erhart Thierbach (Weimar, 1938), 8.

⁵⁷Richard Wagner, "Rheingold," September 25, 1869, in: *Das braune Buch. Tagebuchzeichnungen 1865 bis 1882* (Zurich & Freiburg, 1975), 205.

The author would like to extend thanks to Gudrun Föttinger and Günter Fischer of the Richard-Wagner-Museum, Haus Wahnfried, Bayreuth. Thanks are also due to Hans Pizka for sharing the products of his research.

William Melton studied horn with Sinclair Lott, and was a graduate student in historical musicology at UCLA. He has been a member of the Sinfonie Orchester Aachen (Aix-la-chapelle) since 1982, of 'Die Aachener Hornisten' since 1990, and of 'The Rhenish Horns' since 1997. Melton's *Engelbert Humperdinck: A Musical Odyssey through Wilhelmine Germany* will be published by Toccata Press, London to coincide with the 150th anniversary of the composer's birth.



The James Dick Foundation for the Performing Arts
THE INTERNATIONAL FESTIVAL-INSTITUTE AT
ROUND TOP

James Dick, Founder and Artistic Director

*A Professional Summer Institute for
Advanced Study and Performance*

June 2 - July 14, 2002
32nd Year

Conductors:
Peter Bay, Andrey Boreyko, JoAnn Falletta,
Pascal Verrot, Stefan Sanderling

Horn Faculty:
William VerMeulen, Nancy Billman, Michelle Baker

www.festivalhill.org

e-mail: festinst@fais.net
(979) 249-3086

**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

GA residents pay 7% sales tax

Wind Music, Inc.

974 Berkshire Road N.E.

Atlanta, Georgia 30324

Telephone: (404) 874-7662

Website: windmusicyncich.com



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 Šarátice, the CZECH REPUBLIC, Tel./Fax: +420/5/44 22 40 16, email: jiracek@mbox.vol.cz, <http://www.volweb.cz/jiracek>

A System Approach to Playing and Teaching

by Sion M. Honea

I began this article nearly forty years ago when I sat in the band director's office while he valiantly tried to convince me that there was another "B" called B-natural and that it most certainly was not fingered first valve. After repeated correction of my intractable B-flats, he finally declared that I needed to "concentrate harder." In my childish mind I wondered "how can I concentrate harder when I'm already thinking as hard as I can?" That was the first page. The second page was a long hot summer working on accuracy with the aid of an exercise whose author seemed to advise me that I could become more accurate by practicing accuracy. Again I wondered, "how do I practice accuracy if I don't already know how to be accurate?" More pages followed regularly—double tonguing, high range, cleaning up my slurs. The lip trill consumed a glacial age as I struggled with that Kopprasch etude and a cheery exhortation that, even if I worked long without apparent success, nevertheless some day it would miraculously happen. Not even then was I a believer in the miracle as a legitimate component of pedagogical methodology!

Decades passed and I found myself in a variety of classrooms teaching a variety of subjects to my own students, always looking for a process that would get them from point A to point Z progressively and always distrustful of the old miraculous "intuitive leap." More years passed until middle age and the paradox of life brought me full circle back to playing and teaching my own horn students. Very soon the fateful day came when, to my own mortification, I found myself turning to a student and saying "you need to concentrate harder." With what well-deserved ironic justice was my ancient indignation cast back in my teeth. So, I began trying once again to find a process that would circumvent my old arch-enemy, the miracle. Now, however, I was armed with nearly four decades of training and experience. I examined my own approach to practice and developed what I call the "system approach." I began to apply it more rigorously to myself and to my students and discovered that it worked. This article is the effort to communicate what I have learned and, in a way, is also my contrite and now very humble apology to all those books that tried to aid me and all those teachers who persisted in trying to help me despite my contrariness.

System Theory

It is necessary to make clear from the beginning that the use of the word "system" in the title is very deliberate and not equivalent to "systematic." "System" here refers specifically to system theory, a method of analyzing and describing a wide variety of complex phenomena.¹ But, this is far from being a speculative and theoretical essay, arbitrarily

applying the latest "gimmick" or trendy theory. For that matter, system theory is neither particularly trendy nor recent in origin. The application of system theory in this article actually derives from my own experience in and thinking about playing and teaching the horn, and from the gradual realization that it aids in understanding and teaching this complex skill.

My first impulse was to elaborate a full theoretical description of playing according to the tenets of system theory. After a false start of twenty pages, I realized that the current state of my knowledge did not permit it, and the resulting fragmentary description was so jargon-laden as discourage even the most dedicated reader! Having thus abandoned the theoretical, I decided to pursue a more modest goal of describing its practical application to a few representative elements of playing. I hope thereby to demonstrate the method and benefits of the system approach.

If the system approach were no more than one more successful teaching method among others, this might well be sufficient justification for its publication on the grounds of greater congeniality to the particular teaching style of some individuals. I believe, and my experience to date indicates, that it possesses greater potential effectiveness than other traditional methods. This is largely because it both reduces each playing skill to manageable units for study and because it also immediately engages and develops the player's most valuable asset, the intellect, in the learning process. There is, however, a further, very valuable benefit of the system approach to the student and player. As this article explains, it develops all-important self-confidence, morale, and positive expectations as an integral part of the methodological process. This benefit alone merits the serious attention of every teacher and student.

Very simply stated, system theory maintains that a wide variety of phenomena can be described as outputs resulting from specific inputs and that the precise nature of any given output is altered by an alteration of its inputs. A homely analogy renders this more clear. The ingredients of a cake are the inputs and the cake is the output. If you alter any of the ingredients, say sugar or eggs or baking temperature, the output is quite different. System theory then maintains that each such system (the total complex of inputs and output) can be understood as part of a chain of systems. The output cake becomes an input to the family meal and that latter to the individual's metabolism, etc. The input of eggs is itself the output of laying hens, chicken feed, the facilities of a chicken farm, human labor, transportation, etc. Applying this process to the horn, the output skill of playing the instrument consists of various constituent input techniques or skills, each

of which can be further analyzed and studied. In this practice of conscious, thoroughgoing analysis lies the system approach's main advantage.

In essence this approach is nothing new; most players will immediately recognize in it a common pedagogical technique.² For example, we study long tones to improve air capacity and control, slurs to improve embouchure, and scales for manual dexterity. These are all factors, or inputs, contributing to the output called "playing." What I intend to contribute here is simply an extension of this principle whereby any given input factor may be treated as an output in itself and analyzed into its own set of inputs for the purpose of concentrated and organized study. This greatly aids progress in skill acquisition, for the improvement of any given input factor alone improves overall quality of output. This method renders the study of the horn more conscious, the result of a more intellectual "technology," and less the mysterious result of arcane factors of which the student feels he or she has little or no control.

I have referred consistently to "the student," by which I mean potentially each of us at every stage of development. Though I have directed this article mainly to the concerns for the beginner in the first one to five years of study, the system approach is by no means limited to beginners. It was, in fact, first derived from the observation of my own study and playing. Indeed, I believe the approach possesses increased potential as a player advances in skill. Because it is essentially an "intellectual" approach, its value and effectiveness increase as do the intellectual capacity and experience of the player.

"Concentration"

From my earliest lessons, now approaching four decades ago, I can remember my teachers telling me to concentrate. I was not particularly happy to receive that instruction, and my unspoken thought was something like "I'm trying as hard as I can." Thus, I was somewhat irked to discover myself saying the same thing to my students when I began to teach horn privately a few years ago. This reinforced in my mind the need to provide for my students something more than moral exhortation in the matter of concentration. The system approach provides precisely this.

When a student fails to execute properly some passage or technical difficulty I often stop and ask for an explanation of the cause. Initially, the answer is almost universally that phrase so familiar to teachers, "I don't know." "Well, then," I say, "how could you expect to play it right if you aren't thinking about the things that will enable you to do so." Thereupon follows a discussion of the various factors, "inputs" necessary for successful execution—though in more natural language—concluded by a summation that the student must be constantly thinking about playing, you cannot simply blow air and "hope" it will come out alright. It is necessary to analyze the difficulty, identify the critical factors for successful execution, maintain them constantly in mind, and practice their execution.

The system approach begins with the accurate analysis of a phenomenon, breaking it down into the constituent factors that produce it, so as to render them accessible to conscious mental control and improvement. This conscious control of the constituent factors is concentration. Otherwise, practice is simply blind and redundant trial and error. Expressed in terms of a system, concentration is the mental effort exercised to hold in simultaneous mental control all the critical input factors in their optimum combination toward the execution of the desired output. Practice must never be solely a physical exercise in playing but always also the means by which mental control is facilitated and improved.

None of us, however, ever entirely achieves the optimal level of performance because there are always unpredictable input factors, i.e., distractions both external and internal, that potentially can disrupt concentration. These distractions would typically include nervousness, illness, fatigue, uncomfortable environmental conditions, external distractions such as noise, etc. Nonetheless, through the identification of these and the analysis of how they operate adversely, the player can learn through experience to control and diminish their influence and effects.³ Concentration, thus, moves from being a kind of mystical experience toward being a matter of rational thought and mental application. In other words, it becomes a technical skill to develop and improve like any other. Thus, also, performance becomes more consistently successful and reproducible, which in turn reinforces the player's positive expectations. This expectation of success is another major benefit of the system approach and receives further attention below.

Application at the entry level

It is important to introduce the beginner to the system approach at the first stage of personal instruction in horn so as to establish the method firmly in the student's mind. Virtually from the very beginning, the system approach requires students to exercise a degree of personal reflection, analysis, and critical evaluation of their own playing, which is what teachers ultimately want to develop in any case.⁴ Younger students present a particular difficulty, for they have seldom begun to think analytically to any great extent in any area of life. I often take advantage of opportunities of any kind during a lesson in order to make the student stop and analyze any situation, such as a personal experience at school unrelated to playing. At first the response to a prompt for a student's analysis is the usual "I don't know," but even this gives the teacher the opportunity to lead the student through a possible analysis. Gradually, however, most students begin to develop this habit of thought and begin independently to respond quite intelligently, often with considerable insight as to problems with their playing. Analysis of this type readily begins by breaking down the beginning stage into inputs, which I present to the students—without reference to theory—as the physical dimension, embouchure, and basic technique, each of which can of course be further analyzed into its own set of inputs.

The Physical Dimension. In a recent article, Walter Lawson provides a superb demonstration and analysis of what I casually call the “ergonomic system” of the player and instrument, the physical dimension alluded to above.⁵ As Lawson demonstrates so lucidly, there is a relationship between the various physical properties and dimensions of the body and those of the horn. If these factors are optimally integrated, they affect the ultimate performance (output). I do not try to overload a young student with all the possible inputs but rather try to concentrate on those I feel are most critical. These are: the chair and body position on it, posture, angle of the leadpipe relative to the embouchure, and position of the right hand. From the earliest instruction, I try to induce students to think in terms of analyzing their playing into separate factors that they can control and improve, including this physical dimension; and I repeatedly spend time pointing out and demonstrating how deviations from the optimal state affect their playing. To these system inputs can later be added additional ones, such as the position of the fingers of the left hand, refinement of right hand position for stopping, aspects of excessive tension, etc.

The Embouchure. Those input factors for the embouchure that I emphasize at the beginning stage are position of the jaw, position of the teeth, formation of lips, placement of mouthpiece, and angle of mouthpiece. Clearly, the placement and angle of the mouthpiece are directly related to the physical posture and must be so linked in the student’s mind. These factors constitute quite enough, and sometimes too much, for a beginning player. Even so, most students progress fairly rapidly from a laborious struggle to “the feel” of the correct embouchure. When something goes wrong with the embouchure, this approach enables us to analyze the individual factors and determine the cause or causes of the problem in a way readily perceptible by the student. The individual factors can also be adjusted as necessary according to extraordinary needs such as excessive overbite, lip size or formation, braces, malformation of teeth, etc.

Basic Technique. The input factors of basic technique that I have selected are breathing and air control (including proper support), lip slurs, and scales (including tonguing and fingerings). I explain to the student from the beginning that each basic technique builds upon the previous ones, and I provide specific exercises to develop each. The teacher will readily detect that proper breathing can be further analyzed into its own inputs, including body posture, proper relaxation of throat and body, inhalation technique, abdominal muscular activity, concept of support, etc. In the early stages, I focus on posture, proper inhalation, and formation and maintenance of support.

After establishing proper breathing, I proceed to control of the embouchure for variation of pitch and introduce the familiar “lip slur” as the first step toward that end. Lip slurs I relate to proper breathing by explaining the relationship between proper use of air and the ability to move through the range. To this use of air I add the concept of coordination of the embouchure with the air stream and emphasize the

proper movement of the embouchure, jaw, and tongue. Again, I provide exercises to develop the technique.

Scales build upon air control and the ability to move through the range provided by slur exercises, adding the issues of finer control of the embouchure, tonguing, fingerings and coordination of embouchure, tongue, fingerings, and air.⁶ I have devised my own exercises to develop tonguing ability, and scale exercises are readily available.

As a problem arises, its causes can be identified within the system as the result of specific input factors, such as those already described or others identified through further analysis. These input factors can be isolated for study and improvement through special exercises created by the teacher or extracted from published material. Young students, as I can remember from my own experience nearly forty years ago, find playing a mysterious thing.

The system approach can also accommodate varying stages of intellectual maturity that usually but not always correspond with age. For instance, a precocious twelve-year-old student may grasp the critical factors almost immediately and require little coaching thereafter, while a less dedicated sixteen-year-old may need constant monitoring. The approach gives the teacher great flexibility and control for adapting teaching to the individual student by allowing for the selection and prioritizing of factors according to the student’s specific needs and capability.

To the extent that students can identify or grasp intellectually a specific thing to work on they will be better able to practice effectively and make progress in the skill. This is a central feature of system theory, the improvement of the quality of a single input toward its optimal level improves the total output. This possesses the extremely beneficial effect of clarifying for the student that progress is the result of practice and improvement in a perceivable skill factor by means of a comprehensible process. It goes far to bring the mystery of playing the horn down to the level of the early student’s comprehension and ability.

In this strict emphasis on the intellectual, reflective, and analytical skills, the system approach differs distinctly from the standard methods of study. It not only demands the student’s intellectual development but provides a very clear, accessible, and secure framework for its development that can be continually applied to higher and more complex levels. As the method becomes more familiar, the student’s skill in and success with it increase. Since it leads to consistent positive results, it generates positive expectations of success in the student’s mind, increasing his or her morale and confidence in playing. In the next issue, I will examine applications of system theory to more advanced concepts: attack and accuracy, slurring, the high range, and the development of confidence.

To be continued...

Notes

¹ The theoretical works on system theory reveal its origin in the sciences and are formulated in terms of advanced mathemat-

ics, so advanced as to be far beyond my understanding and probably that of most readers. I have derived my knowledge of the theory through secondary means, by studying its application especially in the social sciences. By far the most influential on me has been Ralph M. Stogdill, *Individual Behavior and Group Achievement* (New York: Oxford University Press, 1959). A much briefer outline of the theory may be found in the opening pages of Lane Tracy, *The Living Organization: Systems of Behavior* (New York: Praeger, 1989). The reader with sufficient mathematical skills may find access to the theoretical literature in most university libraries.

² A recent article by Jeffrey Agrell demonstrates this. Though not using system terminology, the author instinctively broke down the complex phenomenon (output) of a specific passage into various "inputs" in order to facilitate study. Some of these "inputs" were rhythm, identification of trouble spots, identification of patterns, and use of alternate fingering. The breakdown of the problem passage into these constituent elements facilitated study, and the improvement of any one factor resulted in the improvement of the passage as a whole. Jeffrey Agrell, "Technical Tips #1: Quick Study," *The Horn Call* XXXI, no. 3 (May 2001): 67-68.


³ System theory allows for the improvement of an output through the increase in some inputs to offset a deficiency in others (in this case negative inputs). This involves an increase in some inputs above their optimal level, which also possesses a danger. This maximizing of inputs, increasing them beyond their optimal level, can eventually have a negative effect. As an example, optimal practice improves performance output, but excessive practice, whatever its short-term positive effect, can lead to fatigue and physical injury and so to a decreased output in performance. As a humorous example, how many young students, who normally prac-

tice a reasonable amount, have become motivated over school holiday suddenly to practice six hours a day, and are shocked to find they have rendered themselves unable to play for the next week!

⁴ In system theory this self-analysis is called "internal feedback," which, along with external feedback, is mandatory for the continued successful operation of a system.

⁵ Walter Lawson, "Instrument-to-Player Coupling," *The Horn Call* XXX, no. 2 (February 2000): 67-71.

⁶ There are, of course, many other factors that must be discussed in the earliest lessons. I do not mean that these are to be neglected. I have chosen for discussion here those that I feel and have found to be the most critical.

Sion M. ("Ted") Honea received a BM in performance at the University of Central Oklahoma, where he studied with Melvin Lee. As a graduate student at the Eastman School of Music, he studied with Verne Reynolds and received an MA in musicology. Thereafter, he earned a Ph.D. in Classics from SUNY at Buffalo. He was employed by the Eastman School for twenty years in various capacities, including assistant professor of humanities, conservator, and finally Head of Rare Books and Special Collections in the School's Sibley Music Library. He currently serves as the archivist for the International Horn Society, maintains a private studio in metropolitan Oklahoma City, and holds adjunct positions in both the music and humanities departments of the University of Central Oklahoma. He is an active author of scholarly, professional, and pedagogical publications in various fields. 

Treat yourself to an

Original

Engelbert Schmid Horn

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

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

Engelbert Schmid GmbH

Kohlstattstr. 8

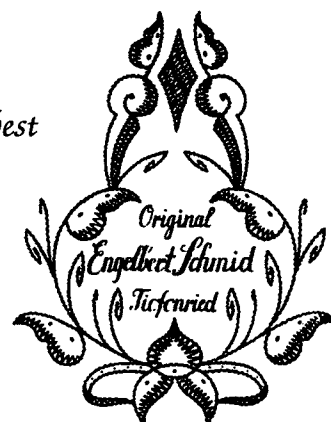
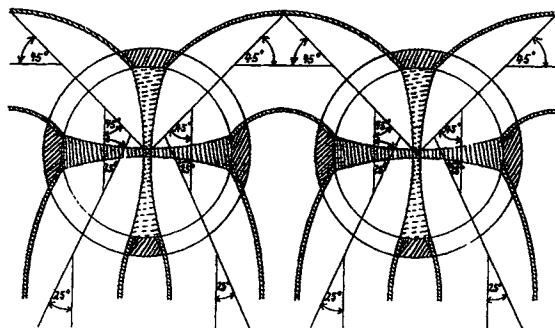
D-87757 Kirchheim-Tiefenried

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

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

Website: www.french-horn.com/schmid

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





LAWRENCE UNIVERSITY

Conservatory of Music

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

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

Bachelor of Arts degree in more than 30
academic disciplines

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

Performance Awards up to \$10,000 per year

Brass Faculty

Trumpet: Robert Levy

Horn: James DeCorsey

Trombone: Nicholas Keelan

Tuba and euphonium: Charles Guy

For further information, please contact:

Conservatory Admissions

Lawrence University

P.O. Box 599

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

www.lawrence.edu • excel@lawrence.edu



"The Cleveland Orchestra, its horn section and the Cleveland Institute of Music make a great combination for learning, providing the highest musical standards for our students."

*Richard King
Principal Horn
The Cleveland Orchestra*

cim

CLEVELAND INSTITUTE OF MUSIC

David Cerone, President

BY ANY MEASURE, EXCEPTIONAL

The Cleveland Institute of Music is a leading international conservatory that is distinguished by an exceptional degree of collaboration between students and teachers.

The horn faculty at CIM includes Richard Solis, head of the department, Richard King and Eli Epstein, all members of The Cleveland Orchestra.

Bachelor of Music
Master of Music
Doctor of Musical Arts
Artist Certificate
Artist Diploma
Professional Studies

For further information, contact
William Fay, Director of Admission
The Cleveland Institute of Music
11021 East Boulevard
Cleveland, Ohio 44106
(216) 795-3107
Visit our web site at cim.edu

Six Solo Concerti from the *Blütezeit* of the Oettingen-Wallerstein Hofkapelle

by Catherine Roche-Wallace

Among the late 18th-century German princely courts that supported musical ensembles, the court at Oettingen-Wallerstein was remarkable for the quality of both its performing musicians and its composers. A number of concerti were written for the horn players at the court. These concerti illustrate the two standard types of late 18th-century horn performance: the *cor alto*, and the *cor basse*. *Cor alto* and *cor basse* can be differentiated by the tessitura and style of the parts composed for each. This article examines six concerti found in a collection known as the Zwierzina Inventory.¹

Cor Alto:

Rosetti, F. A. Concerto in E-flat Major (Murray C 48), ms. ca. 1780. Source: OettingenWallerstein'she Musiksammlung. Munich: KGSaur, 1983. HR III 41/2 4^o 278 and HR III 41/2 2^o 435. Modern Edition: *Horn Concerto No. 1 in E-flat Major*. Arranged and adapted by Edmond Leloir. Amsterdam: KaWe (horn and piano, score and orchestra parts), 1970; owned by Hans Pizka Editions.



Rosetti, F. A. Concerto in E-flat Major (Murray C 40), ms. ca. 1790. Source: OettingenWallerstein'she Musiksammlung. Munich: KGSaur, 1983. HR III 41/2 4^o 277. Modern Edition: *Horn Concerto No. 3 in E-flat Major*. Arranged and adapted by Edmond Leloir. Amsterdam: KaWe (horn and piano, score and orchestra parts), 1971.



Hiebesch, Johann Nepomuk. *Konzert für Horn und Orchester Es-dur*, ms. ca. 1810. Source: OettingenWallerstein'she Musiksammlung. Munich: KGSaur, 1983.



Witt, Friedrich. *Konzert für Horn und Orchester E-dur*, autograph 1795. Source: Oettingen' Wallerstein'she Musiksammlung. Munich: KG Saur, 1983.



Cor Basse:

Rosetti, F. A. Concerto in E-flat Major (Murray C 49), autograph 1779. Source: OettingenWallerstein'she Musiksammlung. Munich: KGSaur, 1983. HR III 41/2 4^o 275. Modern Editions: *Horn Concerto No. 2 in E-flat Major*. Arranged and adapted by Edmond Leloir. Amsterdam: KaWe (horn and piano, score and orchestra parts), 1966, owned by Hans Pizka Editions, and *Concerto for French Horn*, edited by James Chambers, New York: International Music Company (horn and piano), 1960.



Rosetti, F. A. Concerto in F Major (Murray C 53), ms. ca. 1790. Source: OettingenWallerstein'she Musiksammlung. Munich: KGSaur, 1983. HR III 41/2 4^o 276. Modern Edition: *Horn Concerto No. 4 in F Major*. Arranged and adapted by Klass Weelink and Edmond Leloir. Amsterdam: KaWe (horn and piano, score and orchestra parts), 1971, owned by Hans Pizka Editions.



The Historical Context

The Zwierzina Inventory, compiled by court hornist Franz Zwierzina, was left as a legacy by the Zwierzina family of horn virtuosi to the music library at the Court of Oettingen-Wallerstein. The concerti were all composed during the *Blütezeit*, or "blossoming time" of that court, a subject of many other scholarly studies.²

Oettingen-Wallerstein

Near Ansbach, in the community of Swabia, existed two courts which were to merge eventually into one and which had musical importance for the late 17th through the late 18th centuries. As early as 1674, there existed a court orchestra at the Oettingen-Oettingen court (which consolidated with the

Oettingen-Wallerstein court in 1732).³ The court rulers of the second half of the 18th century, Philip Karl and Kraft Ernst, were responsible for establishing its musical prominence. Under Count Philip Karl, who ruled from 1745-1765, music at Oettingen-Wallerstein was part of the daily life at court. Most of the music at court was as background to dining or the hunt and was most often performed outdoors. Philip Karl began the court's strong *Harmonie* tradition by hiring fine wind players, most of whom were Bohemian.⁴ A legacy of fine horn playing was established during this time at Oettingen-Wallerstein; two prestigious horn families were represented in the persons of Friedrich Damnich (later changed to Domnich) and Johannes Türschmidt.⁵ Philip Karl died in 1765. Under the regency of Countess Juliana, the Hofkapelle declined, with many musicians taking leaves of absence (some never to return).⁶ The situation would soon improve with the coming of age of Prince Kraft Ernst.

Kraft Ernst (1748-1802) was to become a major patron of the musical arts in Germany during the last quarter of the 18th century. Under Kraft Ernst, who assumed control of the government in 1773, substantial resources were invested in musical entertainment—so much so that historians refer to this time as the *Blütezeit* or “flowering.”⁷

During his youth, Kraft Ernst was schooled in music by the Kapelle musicians Franz Xaver Pokorny, the *Chorregent* Steinhäber (keyboard), and Albrecht Link (violin). At age thirteen, he was sent to boarding school, the Savoyard Rittersakademie, in Vienna.⁸ At the Rittersakademie, Kraft Ernst continued his study of music with the keyboardist Pietro Urbani. Following graduation, he attended first the University of Strasbourg and then the University of Göttingen. To round out his studies, Kraft Ernst toured Europe in 1768,⁹ becoming acquainted with some of the finest musicians in Europe and hearing the Kapelle of many different courts—experiences that would prove invaluable once he began his own Kapelle in Oettingen-Wallerstein.¹⁰

When Kraft Ernst assumed control of Oettingen-Wallerstein in 1773, he began at once to rebuild the Hofkapelle. Two events following his first year as ruler furthered his cause. In March of 1774, his title was elevated to prince, and five months later, he married the Princess of the court of Thurn und Taxis, Princess Maria Therese Caroline Louise. The Thurn und Taxis court was also musically minded, and the two courts swapped music and musicians from that time on for over a century.¹¹ Prince Kraft Ernst began with the musicians who were left at the end of his mother's regency and added a musician a year.¹² The Prince supported both a large group of excellent musicians and a collection of composers. There was a sufficient number of musicians to make up an entire orchestra, and they were of sufficient quality to attract the favorable notice of composers and critics. The music critic for the *Der teutsche Merkur* said it was an “excellent kapelle,” and that their “performance is [a] language of the soul, and whoever can remain unmoved by it is certainly incapable of any musical feeling.”¹³ Franz Joseph Haydn said “that no other orchestra known to him performs his symphonies with so much

precision as this very Kapelle.”¹⁴ Unfortunately, music at court was stopped in 1776 when the Prince's wife died. For the next three years, musicians were again given permission to travel.¹⁵ Very little music took place at court until the spring of 1779, when court music resumed with the appointment of Joseph Reicha as Kapellmeister.¹⁶

Under the patronage of Kraft Ernst, the resources were available for the composition and performance of court music of a very high quality. His education and musical experiences gave him the blueprint to build a court orchestra capable of producing the finest music of the time.

Composers

The most prominent composer at the Oettingen-Wallerstein court was Francesco Antonio Rosetti. Rosetti was born Franz Anton Rösler in 1750 in Leitmeritz, Bohemia.¹⁷ He changed his name to the Italian form, Rosetti, when he began his career as a musician.¹⁸ In the late 1760s, Rosetti began university studies in Prague. Then he moved to Kuttensburg, where he began monastic studies. These studies included a considerable amount of training in music. He finished in 1773 but refused to enter the monastic order. Instead, he married and began a musical career.¹⁹ Court records show Rosetti beginning his tenure as bassist and composer at Oettingen-Wallerstein in November 1773. He became Kapellmeister in 1785, but his increased workload did not result in an increase in salary. In 1789, Rosetti left Oettingen-Wallerstein and accepted a position at Mecklenburg-Schwerin at a much higher salary. His most famous composition following his new appointment was the *Requiem* Mass he wrote for the memorial service for Mozart in Prague in December 1791. Rosetti died six months later in Ludwigslust on June 30, 1792.²⁰

It was during this time that the court orchestra at Oettingen-Wallerstein became one of the finest in Europe. This pairing of composer and orchestral resources engendered the most productive period of Rosetti's musical work—half of his compositional output is dated between 1777 and 1781.²¹ Music critics at the time recognized the successful combination. Daniel Schubart wrote

Concerning the fame of the Wallerstein orchestra, it is worthy of further mention that the musical *palette* is far more precisely defined here than in any other orchestra. The finest gradations of tone, often virtually unnoticeable [in other orchestras], are especially [audible] due to Rosetti's often pedantic conscientiousness.²²

Rosetti's orchestral writing was influenced by some of the finest performers of the day, including a number of traveling virtuosi. Gerber noted that Rosetti had a “masterful understanding of writing for wind instruments and composed passages of remarkable, heavenly beauty for them.”²³

Johann Hiebesch was born in Birkhausen, a community not far from Wallerstein, on May 18, 1766.²⁴ He received his musical training from his father and was hired as cellist and servant no later than 1789. The court record of his marriage

shows him to be a full-time musician by 1794, playing both horn and cello.²⁵ When music halted at court, Johann and his brother Joseph began touring as a horn duo. Joseph's death and Johann's declining health brought him back to the court and ended his horn playing. He was given the position of Chorregent in 1807, married the daughter of court copyist Franz Xaver Link, and died in Wallerstein on July 31, 1820.²⁶ Court records suggest Hiebesch studied composition with Rosetti. The body of his output dates from the 1790s. Like Rosetti, Hiebesch's output included a great deal of wind music and vocal music, the latter probably to fulfill his duties as Chorregent.²⁷

Friedrich Witt was born at Würtemberg in 1770. He joined the court orchestra in 1789 as cellist and composer. He spent a considerable amount of time touring, and was ultimately hired as Kapellmeister by the Prince-Bishop of Würzburg in 1802. Witt accepted the post at the Würzburg theater in 1814 and died there in January 1836.²⁸

Performers

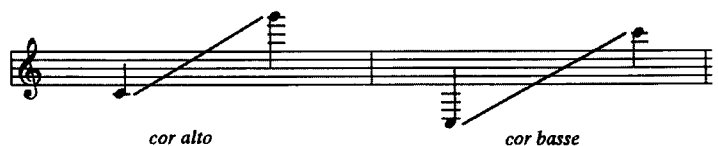
The tradition of horn-playing at the Oettingen-Wallerstein court had already been established before the composition of solo works for the instrument. The court's first great musical hornist at court, as opposed to a servant trained to play horn for the hunt, was Friedrich Domnich.²⁹ Although he was employed at court for only five years (1746-1751), his legacy lived on through his son, Heinrich.³⁰ The younger Domnich eventually became a famous teacher and player in Paris around the turn of the 19th century.³¹ His treatise on horn is one of the major sources for the current study, giving testimony to the great level of horn playing at the court for half a century. In the 1760s, court members Johann Türschmidt and Joseph Fritsch, *cor alto* and *cor basse* specialists respectively, became the first true travelling horn duo.³² Fritsch was replaced in 1773 by Johann Nisle. Although a fine *secundo* hornist, Nisle was one of few non-Bohemian musicians at court and never seemed to gain the acceptance of his fellow musicians. When musical activity ceased temporarily following the death of the Prince's wife in 1777, Nisle took the opportunity to leave Oettingen-Wallerstein.³³

In 1780, Prince Kraft Ernst began to rebuild his orchestra. He sent out his musical emissary, Ignaz von Beecke, to find two new hornists. Johann Nagel and Franz Zwierzina were the two, and were hired away from posts in Vienna.³⁴ Zwierzina was born in Krast, Bohemia, in 1751. His advanced study of the horn was in Dresden, where he met his lifelong partner in horn, Joseph Nagel.³⁵ Nagel was born in Bohemia in the early 1750s. He also studied horn in Dresden, and the two trained together to become a high horn/low horn duo, Nagel as high hornist, Zwierzina as low horn. Their first positions in Vienna were at the court of Prince von Palm, around 1771. Von Beecke became acquainted with the two hornists on his many trips to Vienna and made the arrangements for their hire to the Oettingen-Wallerstein court in 1780.³⁶

The Concerti

The six solo horn concerti written for the horn players at Oettingen-Wallerstein illustrate the two standard types associated with 18th-century horn performance: the *cor alto* and *cor basse*. These types had existed from the earliest history of the orchestral use of the horn. Previously, the style of horn parts closely mimicked that of the solo trumpet.³⁷ As the tradition of solo horn performance was established in the late 1700s, two distinct styles emerged. They included not only different ranges (see Figure 1), but also stylistic variances.

Figure 1. Comparative ranges of *cor alto* and *cor basse*.³⁸



It was not considered possible for one player to perform adequately throughout the entire three-octave range—the combined range of the two instruments—especially using only one mouthpiece.³⁹ It was also not practical to use in turn two mouthpieces of different diameters. These limits made it necessary for composers and players to decide whether or not to sacrifice a part of the horn's range, or to divide it into two parts shared between two players. The latter solution was chosen, resulting in two types of horn being established. The high horn, also known as the first horn, was allocated the highest register, and the low horn (a.k.a. second horn) was allocated the low register. The middle register belonged equally to both types.⁴⁰

The second difference between *cor alto* and *cor basse* is stylistic. The role of the *cor alto* player was to perform lyric, melodic passages in the high range in a singing style. The *cor basse* player's role was to carry melodies in the middle range, and to cover the harmonic framework with appropriate arpeggiated passages.⁴¹ *Cor alto* parts featured a tessitura of horn playing from c' to e'', and included scale passages covering two or more octaves, difficult arpeggiated figures, and lots of trills, mordents, and turns. The *cor basse* player specialized in a range from G to b'', and *cor basse* parts feature long, lyrical passages and wide skips demanding great facility in the low range.⁴²

Tessiture of the Six Solo Concerti

In examining the concertos, two different ranges and concentrations of pitches can be seen. The first and third concerti by Rosetti, and the concerti by Hiebesch and Witt have pitches generally ranging from g' to c''' (the Witt reaches both above and below this range on a few pitches). The heaviest concentration of notes for these concerti is between b' and g'', in the middle of the *cor alto* range. The second and fourth concerti by Rosetti range from C to a''. Thus, according to their tessiture, Rosetti's first and third concerti and the concerti by Hiebesch and Witt are of the *cor alto* genre. Rosetti's second and fourth concerti fit the tessitura of a *cor basse* concerto.

Stylistic Differences

Rosetti's Concerto No. 1 in E-flat major (Murray C 48) is a *cor alto* concerto. In the first movement, there is a scale passage featuring a high-reaching run covering an octave and a fifth:

Example 1: Rosetti, Concerto No. 1, Solo Horn in E-flat, measures 64 to 68.



Another fast, technical passage occurs near the end of the movement:

Example 2: Rosetti, Concerto No. 1, Solo Horn in E-flat, measures 171 to 178.



Example 3 is another example of a passage that goes up to the top of the instrument's range. It works its way to a cadence ending a big section, finishing with a trill. There is a great deal of other ornamentation in this *cor alto* concerto.

Example 3: Rosetti, Concerto No. 1, Solo Horn in E-flat, measures 69 to 78.



Rosetti's Concerto No. 3 in E-flat major (Murray C 40) is the highest reaching of all the concerti in this study. Technical difficulty begins early on in this concerto. The first two solo motives immediately reach up to b[♭], c[♯], and d[♯]:

Example 4: Rosetti, Concerto No. 3, Solo Horn in E-flat, measures 52 to 57.



Example 5: Rosetti, Concerto No. 3, Solo Horn in E-flat, measures 71 to 74.



Johann Hiebesch's Concerto in E-flat major is a *cor alto* concerto. This concerto features high-reaching scale runs:

Example 6: Hiebesch, Concerto in E-flat major, Solo Horn in E-flat, measures 112 to 114.



Some of the scale runs alternate with arpeggiation:

Example 7: Hiebesch, Concerto in E-flat major, Solo Horn in E-flat, measures 215 to 217.



Concerto in E major by Friedrich Witt is a *cor alto* concerto. It features the highest written pitch for horn in any of the six concerti (e[♯]), and a total of five similar runs are featured in this concerto:

Example 8: Witt, Concerto in E major, Solo Horn in E, measures 79 to 82.



Rosetti's Concerto No. 2 in E-flat major (Murray C 49) features some elements of a *cor alto* concerto (high range, much technical display featuring scale runs) and some of *cor basse* (range, arpeggiation, wide intervals). Some new elements are included. A lovely *cantabile* phrase, perhaps more typical of a second movement, is found in the first:

Example 9: Rosetti, Concerto No. 2, Solo Horn in E-flat, measures 164 to 172.



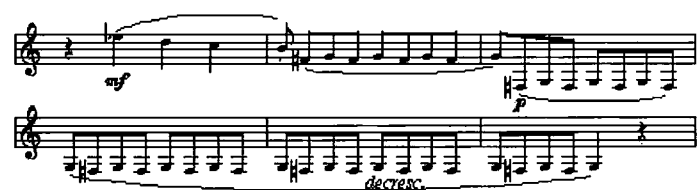
As there are fewer technical fireworks than in a typical *cor alto* concerto, the composer makes greater use of dynamics. This passage alternating scale and arpeggio figures is a good illustration:

Example 10: Rosetti Concerto No. 2, Solo Horn in E-flat, measures 181 to 193.



Rosetti's Concerto No. 4 in F major (Murray 53) is the other *cor basse* concerto in this study. Beyond its lower tessitura, the solo horn melody has some distinct differences. Its rhythms are slower, and phrasing is longer:

Example 11: Rosetti, Concerto No. 4, Solo Horn in F, measures 178 to 183.



The melody in this *cor basse* concerto also features wide leaps:

Example 12: Rosetti, Concerto No. 4, Solo Horn in F, measures 211 to 216.



Conclusion

The court at Oettingen-Wallerstein possessed the resources and interest to support one of the finest Hofkapelle in Germany, equal to courts with greater size and political importance. Of all the court's resources, its horns and horn tradition were the most valued. A fine library of horn music, including six solo concerti, stands as testament to an era of great music-making at Oettingen-Wallerstein: the *Blütezeit*. These six concerti epitomize fine horn playing of the late 18th century. Although the *cor alto/cor basse* tradition continued in horn pedagogy and orchestral playing, by the beginning of the 19th century, the decline of this tradition marked the end of an era of solo horn playing.

Notes

¹This article is based on my recent dissertation "The Six Solo Horn Concerti from the *Blütezeit* of the Oettingen-Wallerstein Hofkapelle" (DMA dissertation, University of Memphis, 1997).

²See Piersol, Jon R., "The Oettingen-Wallerstein Hofkapelle and its Wind Music," PhD dissertation: University of Iowa, 1972, and Scheidermair, Ludwig, "Die Blütezeit der Oettingen-Wallerstein'sche Hofkapelle," in *Sammelbande der internationalen Musikgesellschaft IX* (1907-08): 83-130.

³Sterling E. Murray, "Oettingen," in *The New Grove Dictionary*, 13: 508-509.

⁴Sterling E. Murray, introduction to *Seven Symphonies from the Court of Oettingen-Wallerstein, 1773-1795*, by Joseph Fiala et al, series C, vol. VI, ed. Sterling E. Murray, from *The Symphony, 1720-1840*, Barry S. Brook, ed. (New York: Garland Publishing, 1981), xii.

⁵Sterling E. Murray, "Antonio Rosetti (1750-1792) and his Symphonies" (PhD Dissertation: University of Michigan, 1973), 38.

⁶*Ibid.*, 48.

⁷Ludwig Schiedermair, "Die Blütezeit der Oettingen-Wallerstein'sche Hofkapelle," in *Sammelbande der internationalen Musikgesellschaft IX* (1907-08): 83.

⁸Murray, "Antonio Rosetti," 49.

⁹*Ibid.*, 51.

¹⁰*Ibid.*, 52.

¹¹*Ibid.*

¹²*Ibid.*, 53.

¹³S. Freiherr von Schad, "Etwas von der musikalischen Edukation," *Der deutsche Merkur IV* / 12 (December 1776), 220, trans. by Jon R. Piersol in "The Oettingen-Wallerstein Hofkapelle."

¹⁴C. F. Daniel Schubart, *Leben und Gesinnungen*, 2 vols. (Stuttgart: Bei den Gebrüder Mäntler, 1791-93), II, 92, trans. by Jon R. Piersol in "The Oettingen-Wallerstein Hofkapelle."

¹⁵Piersol, "The Oettingen-Wallerstein Hofkapelle," 103.

¹⁶*Ibid.*, 128.

¹⁷For a complete discussion of all of Rosetti's concerti for horn, see "The Horn Concertos of Antonio Rosetti," by David Barford (DMA dissertation, University of Illinois, 1980).

¹⁸Murray, introduction to *Seven Symphonies*, xxvi.

¹⁹Horace Fitzpatrick, "Francesco Antonio Rosetti," in *The New Grove Dictionary*, 15: 206.

²⁰*Ibid.*

²¹Murray, introduction to *Seven Symphonies*, xxvi.

²²C. F. Daniel Schubart, *Ideen zu einer Aesthetik der Tonkunst*, ed. by Ludwig Schubart (Wien: Bey J. V. Degen, 1806), 166, trans. in Murray, "Antonio Rosetti," 72.

²³Ernst Ludwig Gerber, *Historisch-biographisches Lexicon der Tonkünstler*, 2 vols. (Leipzig: J.G.I. Breitkopf, 1792), 324, trans. by Horace Fitzpatrick in "Antonio Rosetti," *Music and Letters XLIII* (1962), 243.

²⁴Piersol, "The Oettingen-Wallerstein Hofkapelle," 411.

²⁵*Ibid.*, 412.

²⁶Murray, introduction to *Seven Symphonies*, xx.

²⁷*Ibid.*

²⁸*Ibid.* Witt is infamous for his Jena symphony, parts of which were plagiarized from Franz Joseph Haydn. It was published under Beethoven's name in 1909. Robbins Landon dispelled the attribution in 1957, finding a more legible version signed by Witt at another court in Germany.

²⁹ Piersol, "The Oettingen-Wallerstein Hofkapelle," 6.

³⁰ Sterling E. Murray, "The Double Horn Concerto: A Specialty of the Oettingen-Wallerstein Court," *The Journal of Musicology* IX/4 (Fall 1986), 516.

³¹ Heinrich Domnich, *Méthode de Premier et de Second Cor* (Paris, 1807). English trans. by Darryl G. Poulsen, ed. by Hans Pizka, (Kirchheim, Germany: Hans Pizka Edition, 1985)

³² Piersol, "The Oettingen-Wallerstein Hofkapelle," 11.

³³ Murray, "The Double Horn Concerto," 516-517.

³⁴ Ibid., 517.

³⁵ Piersol, "The Oettingen-Wallerstein Hofkapelle," 500.

³⁶ Ibid., 501.

³⁷ Thomas Hiebert, "The Horn in Early Eighteenth-Century Dresden: The Players and their Repertory" (DMA dissertation, University of Wisconsin-Madison, 1989), iii.

³⁸ Ibid.

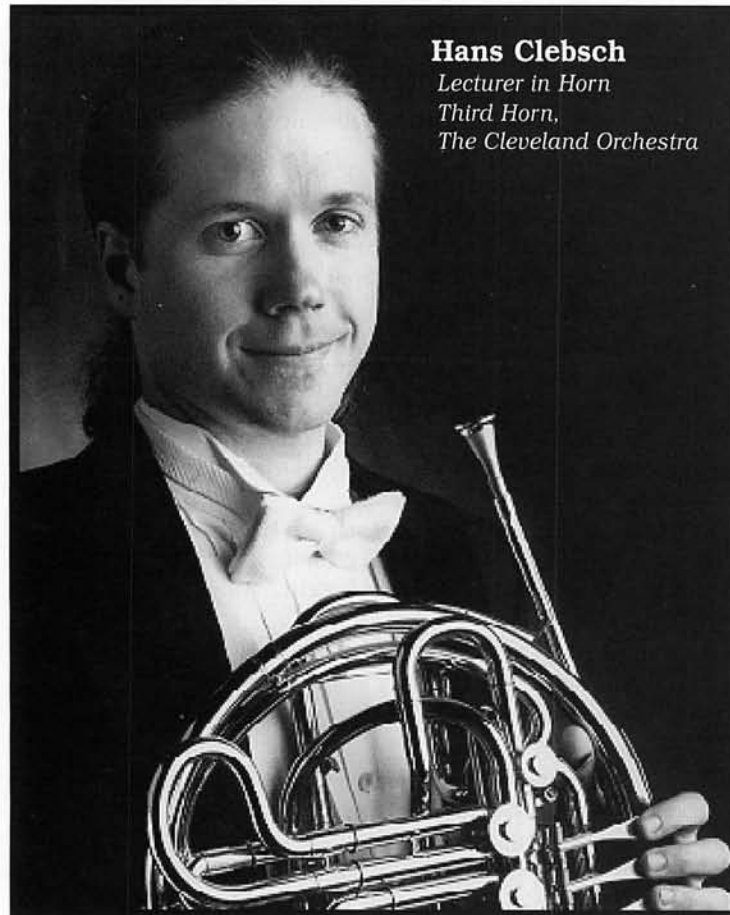
³⁹ R. Morley-Pegge, *The French Horn* (London: Ernest Benn Ltd., 1960), 97.

⁴⁰ Domnich, 9.

⁴¹ Morley-Pegge, *The French Horn*, 105.

⁴² Domnich, 9.

Catherine Roche-Wallace teaches horn and music theory at the University of Louisiana. She holds bachelor's and master's degrees from Youngstown State University and a doctorate from the University of Memphis. Dr. Roche-Wallace has performed with orchestras in Louisiana, Tennessee, and Ohio, and the Aspen Festival Orchestra. She is an active chamber musician, performing with two faculty groups at UL, and appearing in recital at Southeast, Northeast, and International Horn symposia. Dr. Roche-Wallace is an Educational Specialist for United Musical Instruments, Inc (C. G. Conn horns). She lives with her husband Mark and son Matthew in "the heart of Cajun country," Lafayette, Louisiana.



Hans Clebsch
Lecturer in Horn
Third Horn,
The Cleveland Orchestra

The Conservatory

*Inspired teaching... Gifted students...
Dynamic results!*

Audition Dates

On-Campus

Saturday, January 26, 2002

Saturday, February 2, 2002 (excluding Musical Theatre)

Saturday, February 23, 2002

(Winds, Strings, Brass & Percussion only)

Saturday, March 2, 2002

Off-Campus

Tampa, Florida

January 9-10, 2002

Some international dates available.

For more information:

Anita S. Evans, Baldwin-Wallace College
275 Eastland Road, Berea, OH 44017-2088
440/826-2368 or 1-866-BW-MUSIC (toll-free)
thecon@bw.edu www.bw.edu/con/

B·W
BALDWIN
WALLACE
COLLEGE

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

Boston Records *presents these new releases*



The Original Philadelphia Woodwind Quintet

William Kincaid – Flute • **John de Lancie** – Oboe • **Anthony Gigliotti** – Clarinet
Mason Jones – Horn • **Sol Schoenbach** – Bassoon

Dedicated to the memory of Sol Schoenbach

BR1060 - "Classical"

Beethoven.....Sextet in Eb Major, Op.71
 MozartDivertimento No.8 in F Major, K.213
 MozartDivertimento No.14 in Bb Major, K.270
 ReichaQuintet in Eb Major, Op. 88, No.2

BR1062 - "20th Century"

StravinskiPastorale (with Violin and Four Winds)
 BarberSummer Music, Op.31
 MilhaudTwo Sketches, Op. 227b
 NielsenQuintet for Winds, Op.43
 GrangerWalking Tune (1905)
 Pierné.....Pastorale
 HindemithKleine Kammermusik, Op.24, No.2

BR1061 - "French"

MilhaudLa Cheminée du Roi René
 Jolivet.....Pastorales de Noël
 Françaix.....Divertissement
 PoulencSextour (Pianist Francis Poulenc)
 Ibert.....Trois Pièces Brèves (1930)

BR1063 - "Musical Banquet"

HaydnDivertimento No.1 in Bb Major
 CambiniWind Quintet No.3 in F Major
 Rossini.....Wind Quintet No.4 in Bb Major
 Ponchielli.....Pastorale – Quintet in Bb Major
 PersichettiPastorale (1942)
 De WaillyAubade (Dedicated to Georges Barrère)
 BozzaScherzo for Wind Quintet, Op.48 (1944)



BR1047CD - "In the Twilight"

Romantic Music for Soprano, Horn and Piano

Annette Betanski – Soprano
James Sommerville – Horn
Rena Sharon – Piano

Play Music by:

Strauss, Massenet, Schubert, Denza, Nelson, Berlioz, Lachner,
 Gounod, and Cooke



"The President's Own" United States Marine Band Colonel Timothy W. Foley, Director

BR1051CD - "Grand Scenes"

WagnerGrand Fantasia from *Die Walküre*
 RossiniOverture to *William Tell*
 MassenetBallet Music from *Le Cid*
 Mascagni "Regina Coeli" from *Cavalleria rusticana*
 GimenezIntermezzo from *La Boda de Luis Alonso*
 Verdi "Le ballet de la Reine" from *Don Carlos*

Principal Horns: MGySgt **William Zsembery, Jr** & GySgt **Kristin Davidson**

Mail to:
 Name _____
 Address _____
 City _____ State _____ Zip _____
 For more information _____

Each CD Selection - U.S. \$16.00 Plus \$2.50 each for shipping
 Title: _____

TOTAL due in U.S.Dollars: \$ _____

For recordings, send check or credit card numbers to: **Boston Records / Wayne Rapier**
 80 Island Creek Road; Duxbury, MA 02332; Phone: (781) 934-0411; FAX: (781) 934-9017
 e-mail: bostonrecs@adelphia.net Web site: www.bostonrecords.com

WIND MUSIC PUBLICATIONS



General Musical Interest

An Orchestra Musician's Odyssey - by Milan Yancich	\$28.00
The Art of Brass Playing - by Philip Farkas	\$15.00
The Art of Musicianship - by Philip Farkas	\$10.00

French Horn Methods

A Practical Guide to French Horn Playing - by Milan Yancich	\$20.00
Method for French Horn Playing, Volume I - by Milan Yancich	\$ 5.00
Method for French Horn Playing, Volume II - by Milan Yancich	\$ 5.00
Grand Theoretical & Practical Method for the Valve Horn - by Joseph Schantl	\$15.00
Kling Horn-Schule	\$15.00
Illustrated Advance Method for French Horn Playing - William Robinson, Ed. by Farkas	\$ 4.00
A Photo Study of 40 Virtuoso Horn Players' Embouchures - by Philip Farkas	\$10.00

French Horn Etudes

90 Etudes for Horn - Complete Kopprasch	\$15.00
Etudes for Modern Valve Horn - by Felix de Grave	\$15.00
Thirty Etudes for Horn - by A. Cugnot	\$10.00

French Horn Solos and Duets

Four Horn Concertos of W.A. Mozart with Simplified Piano - Edited by Milan Yancich	\$20.00
J. S. Bach Six Suites for Cello - Arranged for French Horn by Milan Yancich	\$20.00
Fifteen Solos for French Horn with Piano Accompaniment - Edited by Milan Yancich	\$15.00
Grand Duets for Horns - by J. Blanc	\$10.00
Thirty Duets for Horns - by J. J. Kenn	\$10.00
Six Duets for Two Horns - by H. Kohler	\$ 2.00

Chamber Music

8 Artistic Brass Sextets - by Philip Palmer, Edited by Philip Farkas	\$15.00
Three Trios for Piano, Horn and Bassoon/Oboe/Clarinet - by H. Molbe	\$10.00
Duets for Two Flutes from the Piano Works of Scarlatti - Edited by Joseph Mariano	\$ 8.00

Orchestral Repertoire

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

Recordings

A Practical Guide to French Horn Playing - Double CD Set - Narrated by Milan Yancich	\$23.00
* 35% off (or \$15.00) with the purchase of "Practical Guide" book *	
Fifteen Solos for French Horn - Milan Yancich, French Horn - Cassette	\$ 5.00
Trios with Horn Galore! - Milan Yancich, French Horn - Double Cassette Set	\$10.00

French Horn Mouthpieces

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

We accept Visa and MasterCard
or send check payable to:

Prices Subject
To Change

WIND MUSIC ★ INC.

974 Berkshire Rd. NE
Atlanta, GA 30324 USA
Phone or FAX: (404) 874-7662
Website: www.windmusicyncich.com

US Postage: \$1.75 for first item, plus \$.50 per additional item, GA residents add 7% sales tax
Foreign orders: contact us for exact shipping costs

BALTIMORE BRASS COMPANY

DAVID T. FEDDERLY



For all your horn needs.....
....at down to earth prices

Call our horn specialist: Albert Houde

99 Mellor Avenue • Catonsville, MD 21228

Phone: (410) 744-1722

Cell: (410) 258-2542

Fax: (410) 744-0683

Website: <http://members.aol.com/BBCTUBA>

CONN * HANS HOYER

NEW * USED * TRADE

Call for other brands



The University of Memphis

Rudi E. Scheidt School
of

Music

Degree Programs

Bachelors, Masters and Doctoral degrees in a
comprehensive curriculum of musical studies

Horn Faculty
Dan Phillips

Undergraduate Scholarships

Academic and Talent-based Scholarships Available

Graduate Assistantships

Including stipend and full tuition

The University of Memphis Rudi E. Scheidt School of Music

Music Building, Room 129 Memphis, Tennessee 38152-3160

Phone: 901.678.2541 Fax: 901.678.3096

E-mail: music@memphis.edu Website: <http://music.memphis.edu/>

An Equal Opportunity/Affirmative Action University -- A Tennessee Board of Regents Institution



Looking for an
accurate copy
of a rim or cup?

Custom Horn
Mouthpiece Services
for :

..The pro
...The teacher
...The serious player

The best copies require digital measurement
techniques as well as computer-controlled
lathes. We use them both to produce out-
standing duplications.

If hand-made copies have been a source of
frustration to you and or your students,
please give us a call.

☐ Plating- Gold & Silver ☐ Threading ☐ Alterations

Houser Mouthpiece Works
10 Clyston Circle, RR#2
Norristown, Pa. 19403

610-587-3500 Daytime
610-584-8939 Evenings
email: housermp@msn.com

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

BLAIR SCHOOL OF MUSIC VANDERBILT UNIVERSITY

It's a place to learn, to change, to grow, and to experience college life at its fullest. Recently ranked as a top 20 university in the nation, Vanderbilt University and the Blair School of Music combine intensive professional training with a superb liberal arts education in a city of historic Southern charm, intellectual pursuit and cultural diversity.

GIFTED AND DEDICATED FACULTY

The Blair faculty is internationally recognized for composition, research, and performance. Resident ensembles concertize throughout the United States and many faculty hold principal positions in the Nashville Symphony. The school's extremely favorable student / teacher ratio encourages relationships of unique personal interest and interaction which are the hallmark of the Blair community. The faculty includes such groups and artists as the Blair String Quartet, bassist Edgar Meyer, guitarist John Johns, baritone Jonathan Retzlaff, pianist Craig Nies, the Blair Woodwind Quintet, and the Blair Brass Quintet.



DEGREE PROGRAMS

The Bachelor of Music degree, offered in instrumental and vocal performance, composition/theory and musical arts, includes a carefully-developed and challenging curriculum. The Blair School and Peabody College jointly sponsor a collaborative five-year Bachelor of Music/Master of Education program, with limited enrollment, that emphasizes rigorous performance preparation and a comprehensive curriculum for teacher licensure.

BUILDING EXPANSION

The Blair School's extensive building project, begun in 1999, will be completed this fall. The two-phase expansion, which more than triples the school's original space, includes a three-story instructional wing, 600-seat hall, two rehearsal halls, opera scene shop, and expanded library and administrative offices.

Local Audition Dates:

December 1; January 25-26
February 8-9 and 22-23

For more information:

Dwayne Sagen,
Assistant Dean for Admissions
Blair School of Music
Vanderbilt University
Nashville, TN 37212-3499

PHONE (615) 322-7679

WEB: www.vanderbilt.edu/Blair

E-MAIL:

Dwayne.P.Sagen@vanderbilt.edu

WOODWIND



BRASSWIND

DON'T MISS A CUE!
BUY YOUR NEXT HORN AT THE WOODWIND AND BRASSWIND

4004 TECHNOLOGY DRIVE
SOUTH BEND, INDIANA 46628
219•251•3500 1 800 348 5003

A Visit to Lisbon

by Edmond Leloir
translated by Nancy Jordan Fako

In early 1948, it was not yet *à la mode* as it is today to hear Robert Schumann's *Concertstück* for Four Horns. It was a rarity, an event, as was the case in Geneva when the horn section of the Suisse Romande Orchestra played a very successful performance of this magnificent work, using our normal orchestral instruments.

Maestro Pedro de Freitas-Branco, music director of the National Orchestra of Portugal, having heard about our performance, asked me to come to Lisbon for the first performance of the *Concertstück* in Portugal. My colleagues for this performance were the principal horns of the Philharmonic, the National Orchestra, and the Radio Orchestra. They were all excellent players and our work elicited an invitation to play works for four horns on national radio. This was something I had hoped for—a real event at that time, more than a half-century ago!

I took advantage of my first trip to Lisbon to visit the National Conservatory where one of my students taught. The director took my wife and me around this beautiful school and showed us a lovely concert hall that was opened only once or twice a year for special visitors. Here is found the piano used by Franz Liszt during his stay in Lisbon, and also a big surprise for me. On a pair of upholstered chairs were two magnificent natural horns in perfect condition, with painted bells. These instruments came from Paris and, if I am not mistaken, from the shop of Guichard. During my visit to the conservatory, I photographed three horns displayed outdoors in a niche. At the time of the revolution [1974], the National Conservatory suffered much damage, but it seems these horns survived.



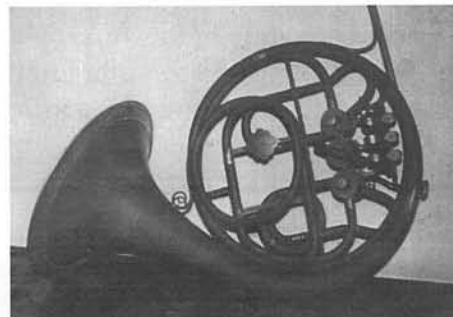
This first instrument (left) is a natural horn that allows a rapid change of tonality. A large cylindrical valve in the center lowers the horn a half step, a whole step, or a step and a half. It is a very beautifully made horn with a large bell in the German style.

Next is a very beautiful valved horn, probably in F/E-flat, the change made by a valve operated with the right hand. The braces are very elaborate, especially the one by the bell. It has drum valves that are en-

tirely mechanical, and only one of them, the second valve, has a tuning slide, which, curiously, passes entirely around

the cylinder. The braces are well made and the bell is large with a decorative wreath and the name of the builder, Neusilber.

The last instrument (below) is a magnificent valved horn in F with meticulous detail. It has large cylindrical valves like the previous horn, and ultra-elaborate, artistic braces. Notice the interesting design of the many braces everywhere on the instrument, as well as the coil of the second valve slide. The bore is very large and the bell, with a reinforced rim, quite



flared, without a doubt inspired more by German instruments than Viennese. I was quite surprised and puzzled, as you probably will be, when I saw that the name of the builder appearing on the bell is Wagner/Lisbon. No one in Lisbon was able to tell me either where this Wagner came from nor anything about him.



I did not return to Lisbon for quite some time, but I was assured that these instruments had

survived the revolution and can be found now in the National Museum of Musical Instruments. However, during a later visit to Lisbon, I found the museum closed. Built very near a metro station, all the exhibits, horns included, shake when trains pass, a problem that the museum administration is attempting to remedy. I returned to the museum again during a long stay in Portugal, but the museum had not yet reopened. I must await a future trip.

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, *Quatuor 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.



IHS Composition Commissioning Opportunities

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

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

NORTHWESTERN

THE ONLY MUSIC SCHOOL THAT COMBINES

- a conservatory-level program within a major research university
- a location 12 miles from the cultural riches of downtown Chicago
- a stellar faculty, including members of the Chicago Symphony Orchestra and other major ensembles
- selective enrollment (even freshmen study with first-rank faculty)
- a wide range of flexible academic programs
- a diverse student body combining academic achievement with musical excellence
- a beautiful lakefront campus

Brass Studies at Northwestern

Degrees

Bachelor of Music
Bachelor of Arts
Five-year double
degrees with
engineering
or liberal arts
Master of Music
Certificate in
Performance
Doctor of Music

Faculty

Trumpet

Barbara Butler
Charles Geyer

Horn

William Barnewitz
Gail Williams

Trombone

Michael Mulcahy
Jared Rodin
Charles Vernon

Tuba and Euphonium

Rex Martin

Brass Chamber Music

Gregory Flint

Off-Campus Auditions

in 18 cities across
the United States

Northwestern University is an
equal opportunity, affirmative
action educator and employer.

On-Campus Auditions

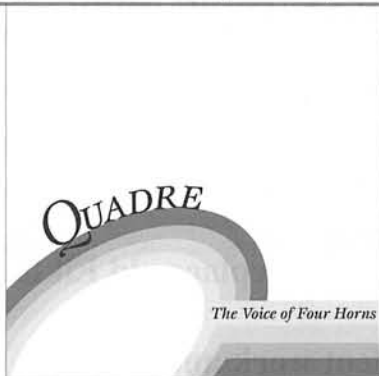
BMus, MMus: February 1, 2, 15, 16, 22, 23
Certificate, DM: February 18, March 4

For information about admission, auditions,
and financial aid, contact
Office of Music Admission and Financial Aid
Northwestern University School of Music
711 Elgin Road, Evanston, Illinois 60208-1200
847/491-3141 (phone), 847/467-7440 (fax)
musiclife@northwestern.edu
www.northwestern.edu/musicschool/



Daniel Wood | Melissa Hendrickson | Armando Castellano | Carrie Campbell

QUADRE's first album has captivated audiences and critics alike with its fusion of repertoire, original works, and patented QUADRE quirk. To order the CD, please refer to the information below.



Booking :

Residency :

Album Sales :

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

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

QUADRE

The Voice of Four Horns

Hailed as an ensemble that “zaps the myth that classical stuff’s stuffy” (Birmingham News), QUADRE offers over 150 presentations each season including concerts, workshops, and interactive educational and community outreach performances. In collaboration with guest artists and ensembles, the quartet offers compelling subscription chamber concerts and advocates new music in their recordings and commissions. Awarded residencies by Chamber Music America and the San Francisco Symphony, the ensemble’s passionate and colorful style has won over audiences across the United States.

ATKINSON BRASS & COMPANY

PROUDLY INTRODUCES



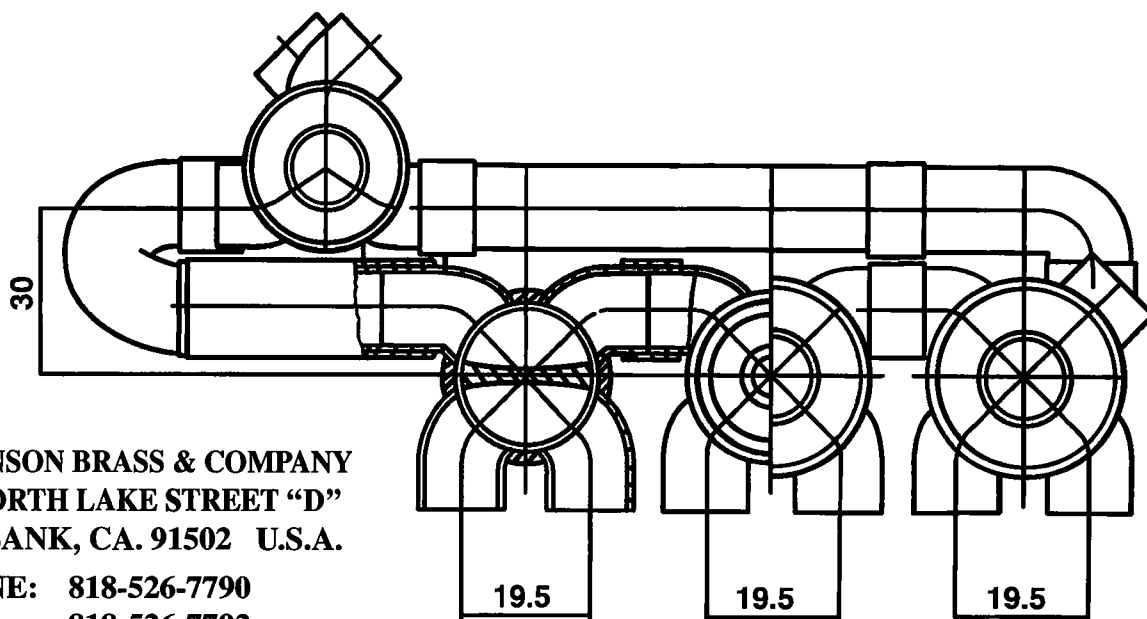
THREE NEW MODELS OF DOUBLE HORNS

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

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

We also offer these fine services!

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



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

PHONE: 818-526-7790

FAX: 818-526-7792

Toll Free: 1-877-291-4198

E-mail: Sales a102 @aol.com



EIGHTH 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 IDYLIC, COUNTRY SETTING

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

PLEASE VISIT our WEB SITE for DETAILED INFORMATION
about KBHC and the SCHOLARSHIP COMPETITION for STUDENTS:
www.horncamp.org

or contact:

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

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

The BERP

- Maximize sound production and ear training
- Instantly switch between playing and buzzing
- Warm up quietly
- Build embouchure, endurance and range
- Adjust resistance to fit your preference



Mail, fax, phone or email us through the web site to order your Berp. \$19.95+\$3.00 S/H. Please specify Horn, Cornet, Trumpet, Trombone(S. or L.), Euph. (S.M.L.), or Tuba.

SCHOOL VOLUME DISCOUNTS AVAILABLE

The BERP • P.O. Box 629 • Fairfax CA, 94978
888 927 2448 • 415 457 6529 • www.berp.com

Celebration for Horn and Organ

Concerto for Horn and Wind Ensemble

Quartet for Four Horns

and many more!



www.faustmusic.com

Your online source for
the Horn Music of

Randall E. Faust

P.O. Box 174

Macomb, Illinois 61455 U.S.A.

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 Maill. Yes, we accept Discover, VISA and Mastercard.
Overseas customers please send \$5.

The BOSTON CONSERVATORY

MUSIC • DANCE • THEATER



PROFESSIONAL TRAINING FOR THE BRASS PLAYER

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

FACULTY:

James O'Dell, *Director, Music Division, Tuba, Euphonium*
Lawrence D. Isaacson, *Chair, Trombone* • Steven Emery, *Trumpet*
John J. Faieta, *Trombone* • Dana Oaks, *Trumpet* • David Ohanian, *Horn*
Kevin Owen, *Horn* • Charles Villarubia, *Tuba*

Audition Dates

Jan 26	Washington, DC	Feb 11	Los Angeles, CA
Feb 2	New York City, NY	Feb 16	Boston, MA
Feb 4	Interlochen, MI	Feb 17	Boston, MA
Feb 5	Chicago, IL	Feb 18	Boston, MA
Feb 7	Seattle, WA	Mar 9	Boston, MA
Feb 8	San Francisco, CA	Mar 10	Boston, MA

For audition information:

Phone: 617/912-9153

admissions@bostonconservatory.edu

www.bostonconservatory.edu

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

Timing is Everything



THE HARTT SCHOOL MUSIC • DANCE • THEATRE

- Private lessons, chamber and contemporary ensembles, symphony orchestra and band prepare undergraduate and graduate horn players for the future.
- Distinguished Artist-Faculty including Daniel Grabois and Andrew Spearman.
- Audition for *Performance 20/20*, Hartt's innovative, tuition-free honors chamber music program for exceptionally talented instrumental performance majors.

Audition Dates: February 14, 22, & 23; March 2

The Hartt School
It's the right place at the right time.

Contact:
Director of Admissions
THE HARTT SCHOOL
University of Hartford
200 Bloomfield Avenue
West Hartford, CT 06117
860.768.4465
Fax: 768.4441
e-mail: harttadm@mail.hartford.edu
Web: www.hartford.edu



The Creative Hornist

by Jeffrey Agrell, Series Editor

"Often it is the Horn Player"

The title refers to a quote from Verne Reynolds' fine book, *The Horn Handbook* (Portland, OR: Amadeus Press, 1997) "Many brass quintets seem to have at least one member who feels a responsibility to produce literature, not just consume it, and is equipped with the industry and skills necessary to do so. Often it is the horn player" (p. 245).

This series of articles is devoted to the creative spark of horn players everywhere to create as well as re-create, to compose and arrange for their instrument and instrumental groups in order to extend and revitalize the repertoire for horn. While subsequent installments will touch on all manner of creativity that relates to the horn and horn playing, home base for the series will be the creation of music for the instrument by horn players themselves.

The idea for this series hatched from both personal experience and preference as well as from an excellent article on composing by Douglas Hill that appeared in *The Horn Call* some years ago ("Compose Yourself" in vol. XXV, no. 1 [November 1994]: 23-26) and is reprinted in his new book, *Collected Thoughts*. I could have lifted the entire article and inserted it here as the first in the series. But I will leave it for you to seek it out and content myself with quoting the occasional passage. Hill's article is a passionate and well-reasoned piece on why we as horn players should compose. The purpose of this series is to go to the next step and give some practical tools for getting started in the creation of our own music.

Often it is the horn player. Indeed, we have a rich history of forebears on the instrument who have left us all kinds of compositions. In the early days when there was little repertoire, many virtuosi and conservatory teachers composed their own concertos, etudes, horn ensemble and pedagogical material, names such as Punto, Dauprat, Gallay, Duvernoy, Domnich, Kling, Schantl, Franz, Gugel, (Franz) Strauss, and many others. As Douglas Hill wrote, "[in those days, composition] was expected of them as an assumed extension of their musical maturity" (p. 23). In modern times, there have been important contributions from horn players including Gunther Schuller, Georges Barbotou, Vitaly Buyanovsky, Douglas Hill, Verne Reynolds, Lowell Shaw, Kerry Turner, Randall Faust, and others.

But beyond the big names, there is a large number of horn players who have never even attempted to compose. Why don't more players do it? Hill has part of the answer when he says "fear!", i. e., fear of writing something that pales in comparison to the great masters, fear of not writing something absolutely brilliant and immortal the first time and every time. To this I would like to add that our system of music education fails to provide us with proper tools to create music in the same way that our academic foreign language study may have us reading Molière after a couple years

but leaves us helpless to order a cup of coffee or understand the response if we actually manage to put together a sentence to ask for one.

I would like to put forward the modest proposal that horn players would do well to sally forth into the unknown and begin to compose for their instrument right now, with what they know right now. In spite of the poverty of practical composition training (even if we have taken composition courses in school), there is really nothing standing in our way to beginning to creating pieces except our attitudes. We're afraid. We don't think we can do it. We couldn't do anything good enough. And so on with the excuses.

While it is true that learning more about the process of composition will aid our efforts, we don't have to wait—we can and should start now. While this column will be coach and playbook soon, this first time out it is a cheerleader: get out there, team, and score! You will learn much more as you go, some from me and guest columnists, a lot more from your own experiments. Just don't wait. There is a danger in waiting until you "do enough study or research" before beginning. Let me impart a little story.

About a decade ago, I got the notion that it was time to try my hand at Writing a Novel. Since I picked a topic that interested me but about which I knew almost nothing (in addition to knowing nothing about writing fiction, novel-length or otherwise), I felt I needed to do extensive research before beginning. Really, really extensive. So I read shelves and shelves of books on the topic and on How to Write Fiction, took copious notes, did interviews, and on and on. I did this every day for 18 months before I wrote a word. It was extremely educational, very much like getting a master's degree in the subject, but it was a mistaken effort as far as the process of writing was concerned. To be candid, all that research—such a grand word!—was really just an unconscious ploy to delay writing, which was a pretty terrifying proposition, or so I thought at first. What if I can't do it? What if it's not a bestseller? What if it's all crap? Etc., etc.

I finally reached a point where I couldn't delay writing any more, applied *derrière* to chair, and wrote 150,000 words in five months, edited down to 90,000 over the next year and a half. It turned out to be a good first effort that was flawed enough to preclude getting published. One of the flaws was that it was too much like the nonfiction I was used to writing; it lacked some of the raw pizzazz that good fiction fairly oozes. If and when I feel I have to try something like that again (though it may be better just to lie down until the feeling passes), I will simply start writing, inventing what I don't know as I go along. For the second draft, I can go back and worry about getting the facts right. To produce something that sparkles and effervesces with originality you must take



all the energy and gumption you possess and let it gush out unedited (in the first draft, anyway). Write what you find deep inside, write what pleases you, what you like to hear, whether words or music, with no thoughts to what anyone else thinks or, God forbid, any thoughts about trying to create an immortal masterpiece. Simply let the passion of expression carry you through the first draft like a canoe rifling down the rapids and enjoy the ride.

But how do you get the canoe in the water if you've never done it? How do you compose?

That's what this column is here for: to carve some handholds on the slippery slope of the creative process. One way is to take your horn

and start playing. Improvising. Play one note. It will lead to another note. Eventually, you may arrive at something that you can transcribe and massage into a composition. We will get deeper into this method in an upcoming column.

The way I want to focus on here to get your feet wet in the creative process is to transcribe pieces written for other instrumentations for horn or horn ensemble. It is a very useful and accessible "halfway house" to composition. You start off with music that you like and know is good, and set it for a new combination of instruments. Your choice of instruments will depend on your tastes and the needs of you or your friends. Whether the piece works or not will depend on the adaptability of the piece and your skill in the transcribing. Some folks like to debate whether it is musically defensible to transcribe, but there are so many excellent and useful transcriptions out there as to render the point moot for my money. Lowell Shaw, for instance, whose compositions and arrangements for horn are legendary, is a shining example of producing all sorts of wonderful transcriptions, and fortunately making them available to the rest of us. Verne Reynolds himself is another. Still another is Leigh Martinet, who has done scads of transcriptions for the Baltimore Horn Club, and better, shares them with the world through the BHC's extensive catalogue of horn ensemble works for sale.

But you don't have to be a published giant. There are still lots of transcriptions waiting to be discovered and done, whether you ever get them published or not. One unsung hero of transcriptions in particular whose praises I would like to sing is a remarkable musician named Curtiss Blake, who is perhaps mostly widely known for his vast collection of published music and recordings for horn, which now resides at the Mills Music Library at the University of Wisconsin-Madison, along with his discography of solo and ensemble music for the horn (over 20,000 listings in the composer section alone).

I first met Curt in the 1960s at a meeting of the Minneapolis Horn Club. At a time when there was very little horn

ensemble literature, Curt created a huge library of transcriptions for the club. The first time I played with the club I was amazed to see that they had something like 30 sextets, 60 octets, 20 pieces for 9 and above, plus 40+ duets, trios, quartets, and quintets—all transcriptions by Curt. They could play until the sun came up (which they often did, with John Barrows playing flawless first the entire time) and not repeat a number. When Curt left the Twin Cities for Alaska, the horn club gave him a horn in gratitude.

He was no less busy in Anchorage for 27 years until he retired, playing in the Anchorage Symphony, running the Anchorage Horn Club,

playing chamber music, giving private lessons, along with his regular job of teaching in the elementary schools. Did he continue his activities in composition, transcription, and arranging? Does a bear eat salmon? Returning to the states last fall, I called him up and asked what he had been up to for the past 25 years since I last saw him. He chatted about his two daughters who are petroleum engineers, his collections and discography, and, oh yes, he'd done something over 3,000 compositions, arrangements, and (mostly) transcriptions.

The pieces arose from the demand of other music teachers and community groups and for all manner of pieces, from simple first-year elementary to advanced and postgraduate works (Christopher Leuba has premiered two: a *Nocturne for Horn and Strings* and a piece for horn and winds), in all genres, from one-man band to combined band, string, and vocal extravaganzas, in pop, jazz, and classical styles.

This is a guy who doesn't even use a computer. The 750-page discography was typed by hand. Every piece—score and parts—was done in pen and ink by the man himself. Curtiss Blake: "I don't wear gloves when gardening and don't use a computer when writing. I like to get my hands dirty."

He didn't do all that work for any glory, to get published, to impress anyone, to make money. He did it because he enjoyed the activity and because he enjoyed helping colleagues. And because, as Curt always told me, "If you have music, you can play." Transcription is a great way to get started composing and arranging for horn and chamber groups. All you need to begin is a range chart for the instruments and a lot of music to paw through to find works suitable for transcription. Curt Blake did two kinds of transcriptions: he took arrangements off records and he transcribed a lot of baroque antiphonal or equal-voice vocal music for horn ensemble. You could do the same.

Don't wait for the clarinet player in your woodwind quintet to come up with the interesting and appropriate material you desperately need for that upcoming gig at the embassy ball. Don't hold your breath for the bassoonist to

2002 International Corno Pazzo Contest

The first annual International Corno Pazzo Contest seeks to encourage and recognize creative, unorthodox, and non-traditional thinking among horn players. This year's contest focuses on the creative design of horn equipment. Now is your chance to design the horn, the mute, the case, etc. of your dreams. Drawings, prose descriptions, computer art, ceramic models—all good. Entries may be realizable or completely fanciful. Deadline: April 1, 2002.

For a copy of the lurid and entertaining fine print write: Jeffrey Agrell, Voxman Music Building, School of Music, University of Iowa, Iowa City, Iowa, 52242, USA; e-mail: jeffrey-agrell@uiowa.edu (e-mail is quickest and easiest).



fill the breach in your repertoire for the encore piece you have to have for your group's appearance at Senator Fogbottom's airport speech. Forget depending on the flute player for something original for your number on the Letterman show.

Remember the words of Verne Reynolds and set to work. Or: set to fun, which is more like it.

If you already compose and arrange, you're all set. Otherwise, start transcribing. Get a copy of Gershwin's *Three Preludes for Piano* and transcribe them for your quintet. Or *Poet and Peasant Overture*. Or *Billboard March*. Or perhaps some Händel or Bach. It may be too late to do a transcription of *Pictures at an Exhibition* for wind quintet (David Thompson beat you to it), but perhaps you can find some Schumann that Verne Reynolds hasn't already transcribed. And even if it has already been transcribed, maybe you could do another one that better fits your group, your needs.

Don't wait. Just do it. (And don't forget to send me a copy. I'm always looking for more cool stuff.)

Jeffrey Agrell teaches horn at the University of Iowa. He is a great fan of the creative process. Send vivid accounts of your experiences with the process to jeffrey-agrell@uiowa.edu

IHS SALE ITEMS

IHS Sweat Shirts (M-L-XL-XXL)	\$30.00
Blue Multi-Colored Horn T-Shirt (M-L-XL-XXL)	\$18.00
Black Polo Shirt (S-M-L-XL-XXL)	\$22.00
Black or Blue Embroidered Cap	\$14.00
Antique Horn Zippered Tote Bag	\$10.00
Reflective Decals (Blue IHS logo on gold background)	
one decal	\$1.00
three decals	\$2.50
IHS Logo Pin	\$3.50
IHS Drink Bottles with foam cooler	\$4.00
IHS Key Tags	\$1.00

Send check or money order with order (or VISA/Mastercard number with expiration date). Shipping charges: under \$10-no extra charge; \$10-\$45-add \$3.95; \$46-\$60-add \$5.95; over \$61-add \$8.95.

Overseas orders must add an additional \$5 to all shipping charges.

Quantity	Item	Size/Style	Price

Shipping _____

Total _____

Ship To: _____

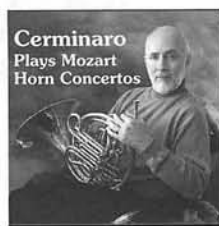
Send Order To: Heidi Vogel, Executive Secretary
International Horn Society
8180 Thunder St.
Juneau, AK 99801 USA

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: Screeners. Schumann, Adagio & Allegro; Haydn, Divertimento (Charlotte Cerninaro, horn); Kraft, Evening Voluntaries; Lazarof, Intrada; Steiger.

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



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



FRØYDIS REE WEKRE, fmr Pres, Intl Horn Society.

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

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

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

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

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

CD670: Hindemith, Sonata in Eb; Persichetti, Parable for Solo Horn; Musgrave, Music for Horn & Piano; Hamilton, Sonata Nottuna; 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 Nidrei; Matys: Concertstücke; Dicleue: Horn Concerto; Stradella; Reichardt; Tchaikovsky; Lorenz; Glazunov.

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

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



Kristin Thelander Thelander, Natural Horn
Carol lei Post, Fortepiano



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 Wadenpuhl, Ricardo Almeida, Bill Hoyt. All former students of John Barrows, now prominent principals around the world.

CD241: Hindemith: Sonata for Four Horns; Galla: Grand Quartet, op. 26; Jay Wadenpuhl, 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

E.M. WINSTON®

Band Instruments of Boston

Quality
And

Selection
At

Affordable
Prices



Intermediate Series.

467" Bore 12.2" Bell, rotary valves, with mechanical linkage, nickel-silver sides, comfortable hand position, deluxe case.
101L: F Single lacquer finish
104L: F/Bb Double, lacquer finish

Professional Series

.467" Bore 12.2 Bell, rotary valves, with mechanical linkage, nickel-silver sides, Geyer style wrap, deluxe case, Lacquer finish.
206L: F/Bb Double fixed bell
206LD: F/Bb Double detachable

E.M. Winston • 263 Huntington Ave, Boston, MA 02115
Fax: 617-266-1973 • info@emwinston.com
www.emwinston.com

Arnold Jacobs:
***Song and Wind* - \$29.95**

Portrait of an Artist CD,
***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 \$3.50 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 USA
Phone 847 223-4586 Fax 847 223-4580
www.WindSongPress.com
email info@WindSongPress.com

McCoy's Horn Library

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

NEW OWNER, NEW ADDRESS

Browse our online catalog
at www.mccoyshornlibrary.com

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

Call or Write for your FREE Catalog

McCoy's Horn Library

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





Jean Martin, Ensemble Excerpt Clinic Editor

Micaela's Aria in Bizet's *Carmen*

by Stewart Rose

It's 10:30 pm, you are playing First Horn on *Carmen*, and your lips are not feeling quite as fresh as they did at 10:30 this morning. After all, you had a dress rehearsal for Puccini's *Madama Butterfly* in the afternoon and that seemed like a full day's work right there. You haven't played *Carmen* in a few weeks because the Associate Principal played the last few performances.¹ By the way, there's a new conductor tonight whom you've never seen before.

These are typical circumstances for a Principal Horn player in the opera house. Despite these obstacles, the performance we would like to play need not be compromised because of them. The audience doesn't know or particularly care that you are tired and perhaps uncomfortable playing a collection of difficult solo passages at this point in your day. This is the task before you and to be successful these passages should ideally sound easy, free and expressive.

So, at about 10:30, the aria "Je dis que rien ne m'épouvante" comes, about half way through Act 3. It is No. 22 in the First Horn part, and the aria begins with a solo G concert from the first horn, the upbeat to a lovely horn quartet (actually a quintet because the first trombone plays as well, adding a bass line under the horns). The opening sets the tone of the piece, serious and dramatic. The metronome marking in the score is 44 to the dotted quarter, however the tempo is usually a little faster—about 54 to the dotted quarter (See Example 1).

Example 1.

For this opening, I like a warm and velvety tone from the horns. The mood is quiet and serene. The passage is marked *pp* at the start, even for the solo horn. The solo line should be sung through in a mellifluous fashion while the other three horns and trombone place the chords in time as an accompaniment. Section players must be careful to play softly enough so as not to push the solo line to a higher dynamic level than desired. The horn quartet then becomes part of the accompaniment to the soprano, playing block chords that again must be very soft and in tune.

The text of the aria (which is usually sung in French) is as follows: "This is the retreat of the smugglers. He is here, I shall see him. The task given me by his mother, I shall complete without fear." She then sings the words "I tell myself that nothing frightens me, I say, Alas! Then I answer myself: it is best that I act bravely, although in my heart, I am dying of fear!" Now these are thoughts I would imagine more than a few horn players may have had over the years! Yes, it is time to act bravely, but in playing these passages you will want to convey the many other emotions that Micaela is feeling. Love, betrayal, lust, and anger are all emotions that play a part in the opera.

The next solo horn entrance begins on a concert E-flat below the staff and plays a passage beginning with a slurred arpeggio (Example 2).

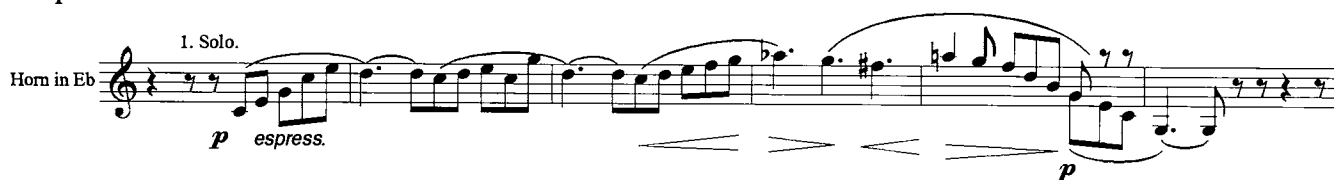
Example 2.



Micaela's Aria in Bizet's *Carmen*

Again the marking is *pp* followed by a crescendo, but a slightly higher dynamic may be necessary to get the projection needed in the middle low register. The arpeggio must also be smooth, clean, and expressive. This passage returns later in an extended version, as an obbligato to the soprano line (Example 3).

Example 3.



This time the player must pay close attention to the conductor and listen to the soprano, to be sure the *rubato* that will surely happen is together. Singers generally stretch the line in this passage especially in the fourth bar leading to the fifth. I would recommend a breath after the F concert in the third bar of this passage. This will give enough air to play expressively and freely through the rest of the phrase. It is customary that the first horn continues the line written in the second horn part. Though not necessary, it keeps the continuity of line through the end of the phrase. Apologies to second horn players for this bit of thievery, but there are still many nice middle and low register passages at other points in the opera. In fact, there is quite an exposed passage coming up in just a few measures. The final five bars are a simple horn duet, unaccompanied until the strings come in on the final chord of the piece (Example 4).

Example 4.



Intonation must be very precise between the two horns and there may be some *rubato* here depending on the conductor. The first part of this phrase is marked *p*, followed by a repeat of the figure marked *ppp* in the next measure. Clearly, the general dynamic level is meant to be quiet but it is a good idea to begin *mp* and play the echo *p*. I have heard of this echo done with mutes, but this would require a very quick and smooth mute change. I have not tried this myself for two reasons. The first and most obvious is that it is not what Bizet wrote. There is not a single note in the entire opera that is muted (quite unusual for a French opera), so there is no precedent for the muted sound in this work. The second and more practical reason is that putting a mute in will most likely take longer than the eighth note rest provide, and will disrupt the flow of the line.

Finally, notice in the score that the horns cut off the final note before the strings. Some conductors will ask the horns to hold through with the strings, some will ask for the horns to disappear before the string chord ends. This is one of the very subtle color changes in the sound of the orchestra that Bizet so brilliantly employs throughout the opera. Perhaps this is why Wagner, Brahms, Tchaikowsky, and Richard Strauss had such high regard for the subtleties and efficiency of this score.

Micaela's aria often comes up on concert programs featuring a soprano soloist. In this case, the challenge is not so much in terms of physical and mental fatigue, but in setting the proper mood for this passionate and soulful piece of music.

Note

¹Unlike symphony orchestra Principal Horn positions where typically the Associate Principal will play half of the program and the Principal plays the other half, the first horn player of an opera on any given performance is expected to play the entire performance whether it's a short one-act opera or *Die Gotterdammerung*.

Stewart Rose is the Principal Horn of the New York City Opera Orchestra and Professor of Horn at Purchase College/State University of New York. Special thanks to John Clark for his help in preparing this article.



When performance matters...

Brass Arts

A full line of professional horns

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

The finest accessories

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

Expert repairs and customization

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

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



8050-B Philadelphia Road
Baltimore MD 21237 USA
Voice: 410-866-1587 Fax: 410-866-3549
Email: brassartdw@aol.com
Visit us on the web at <http://members.aol.com/brassartdw/bau.htm>

Jerome Ashby
Associate Principal Horn
New York Philharmonic

Erik Ralske
Third Horn
New York Philharmonic

MANHATTAN SCHOOL OF MUSIC

GRADUATE PROGRAM IN ORCHESTRAL PERFORMANCE



Erik Ralske

"We have devoted our lives to the art of orchestral performance, and are looking for serious horn students who share the same commitment. Our goal is to thoroughly prepare students for achieving the career of their dreams."

—JEROME ASHBY
Associate Principal Horn
New York Philharmonic

ERIK RALSKE
Third Horn
New York Philharmonic

Study the Art of Orchestral Performance with Manhattan School of Music faculty members, the Associate Principal Horn of the New York Philharmonic, Jerome Ashby, and the Third Horn of the New York Philharmonic, Erik Ralske. Learn audition skills through mock auditions, master classes, side by side sectionals and coachings with some of America's orchestral leaders. Plus, receive training in the business of orchestral music and community and educational outreach through Music in Action—hailed as a national model for outreach training.

Perform with internationally acclaimed conductors, including: Kurt Masur, Jerzy Semkov, Stanislaw Skrowaczewski, Yuri Temirkanov, Sergiu Comissiona, James Judd, Pinchas Zukerman, Julius Rudel, Sidney Harth, Joseph Silverstein, Lawrence Leighton Smith, Gunther Schuller, Robert Spano, George Manahan, Peter Oundjian, David Gilbert, and Director of Conducting Studies and Artistic Advisor Zdenek Macal.

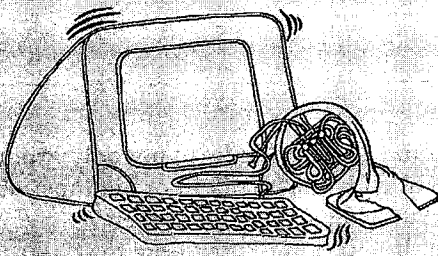
Offering Master of Music, Postgraduate Diploma and Professional Studies Certificate programs.

For application and admissions information, please contact:

Lee Cioppa, Director of Admission
Office of Admission and Financial Aid
MANHATTAN SCHOOL OF MUSIC
120 Claremont Avenue
New York, NY 10027
212-749-2802, x 2
admission@msmnyc.edu



MANHATTAN
SCHOOL OF MUSIC
Marta Istomin, President



The Electronic Hornist

Hornists on the 'Net: Thomas Bacon

This month, we spend some time with Thomas Bacon, one of the Internet pioneers who have enriched us not only with their musical ability and knowledge, but with their willingness to freely share a great deal of that information. (Due to the length of this interview, only the first half is in this edition of THC; the second half will follow in the next issue.) This interview was conducted over the 'net (of course) August 20-21, 2001.

Electronic Hornist (EH): Tom, most of our readership is no doubt aware of you as a very fine performer and instructor. It may come as a surprise to some that you were also one of the first professionals to realize the potential of the Internet to "spread the word" about our favorite instrument. When did you first start to use the Internet, and what was your inspiration in creating what would become hornplanet.com?

Thomas Bacon (TB): Well, I think it was in 1995 when I realized that the number of Internet users was doubling every three months, and that was my inspiration. I thought "this is going to be huge, I've got to have a website, now."

EH: Did you initially design your own site, or did you work with a site designer from the start?

TB: Haha, I wish I were so clever! I've had the most wonderful help from the very beginning. First, it was Jim Salverson in the IT department at Arizona State. He got me up and running with a basic working model webpage. Then I showed that page to Bruce ("Horndog") Hembd, who was totally taken by the concept of web pages...

EH: Wasn't Bruce Hembd (webmaster for the IHS site) one of your students at the time? What was his role in creating your site?

TB: Bruce was my horn teaching assistant at ASU then, and he, like I, was not very Internet or webpage savvy at the time. He liked what he saw though, and started playing with the Horn Page. Before I knew it, he had learned how to write html code and design webpages. He created a whole new layout for the Horn Page, added the Cyberhorn Museum where we have some horn articles and other info, the Trivia pages where people can play the fun game of Horn Trivia. Pretty soon we had a great horn page, and Bruce had embarked on a great adjunct career. He now plays horn in the Arizona Opera (and lots of other places) and runs Horndog Web Design, which designs webpages for quite a diverse clientele. If you're reading this, Bruce, I can never thank you enough for all the time and great work you did designing hornplanet.com!

EH: Your site is unique in that it includes many atypical, creative features such as your recipe book, information on your dogs, as well as the more typical music-related information. Where did those ideas come from, and what were you hoping to accomplish by including them?

TB: Hey, much of my career has been atypical, I wouldn't expect my website to be anything else. The atypical stuff that you mentioned: recipes and the dogs for example, came from two of the things that I love about the human existence—we get to cook our own meals, and we can have dogs for friends. I wasn't surprised to find out that many other horn players love to cook and that many also have dogs. So I share some of that part of my life with them. The concept of Hornplanet has always been multi-faceted. First, though, has always been the wish to maintain a cool horn site, with fun and informative things about the horn. And we have lots of those: as mentioned, the museum with articles and history of the horn, and horn trivia game, but also links to horn players and other sites of interest to horn players, a dictionary of musical terms, "A Horn Player's Study Guide," the Welcome Center where you can go and hear the clever and cute recorded greetings of dozens of prominent horn players. Just last year we added "Ask Miss Karen," the friendly horn advice columnist played by Karen McGale, horn teacher at Northern Arizona University (and one of my former teaching assistants). The "Miss Karen" feature was added by Tony Stratton, another former student, who has been most helpful in designing the super question and answer forum that we use for Miss Karen. Thanks, Tony!

EH: Your career as a hornist is multi-faceted. How has your site helped your professional career? Did it help you recruit students for your studio at ASU?

TB: The site has been great for lots of things. I live to play my horn, and to share horn with others. Hornplanet.com is a great place to share that. But I also realized a long time ago that if I wanted to make a living at the horn I have to take care of business, too. So at hornplanet.com there is the Bacon section. It contains way more info about me than most people need to know, but which is important to the process of getting and servicing a lot of the performing work that I do now. It includes booking info, my schedule, repertoire, biography, photos, and lots of other things. There are also sections on three groups that I play with: The Golden Horn, the Saint Louis Brass Quintet, and Opus 90. We also have Hornplanet Store, where people can buy my CDs, published editions, and various Hornplanet paraphernalia (check out the cool T-shirts!). When I was teaching at Arizona State, there was a section at Hornplanet dedicated to the ASU horns and it was very helpful in recruiting.

EH: Like anything else, the Internet can sometimes encourage too much communication. As a result of some of the things I've done, I get strange email from people I don't know asking for advice of all sorts. Have you found this to be a problem, and if so, how do you deal with it?

TB: Oh yeah, I get lots of unsolicited messages, too.



Some are wonderful, some insulting, some looking for advice, and some offering it. How I deal with it varies. The "Trash" button gets used a lot, of course. I have gotten a lot of messages from young students asking me to help them with their homework, or from parents asking advice on what kind of horn to buy for their son or daughter. Usually those kinds of messages I will respond to by pointing them in a direction to obtain information. Actually, that is one of the reasons I approached Karen McGale about doing the "Ask Miss Karen" column. Karen is just great at fielding those kinds of questions, with a wisdom, knowledge, and patience that I greatly admire.

EH: What's the most interesting thing that your work on the Internet has led you to?

TB: A close and immediate association with the entire world community of horn players.

EH: If I remember correctly, you were involved with the commissioning of a major work for horn, and also with a live, simultaneous webcast of the work's premiere at a number of locations worldwide. Tell us a bit about that.

TB: You do remember correctly. In 1998, we made music history with a new piece by David Maslanka — *Sea Dreams* for two horns and wind orchestra. Go to Hornplanet (Cyberhorn Museum, Reading Room) to find out more, and from there you will find a link that will take you to the archived performances where you can actually listen to some of the premiere performances of the piece (<www.hornplanet.com/hornpage/museum/articles/seadreams.html>).

EH: Where do you see the Internet heading over the next few years? Is there anything else you would like to do with your site, or are you satisfied with it as is?

TB: Whew, the sky is the limit for the Internet. I really think that what we now call the Internet is still just a dirt road by comparison to what the "Information Highway" will ultimately be. Just look at statistics, how fast the thing has grown in the last ten years, from being fairly obscure and used by a small percentage of people to where now most of the people in the civilized world are touched by it. I can go into a cafe in Hong Kong, Berlin, or in Traverse City, Michigan, and, for the price of a cup of coffee, cruise the Internet on a computer they have set up for customers. Eight years ago, people looked at me in wonder when I told them I needed to hook up my laptop to a phone line to get email. Now I don't even have to ask, because it seems every hotel has data ports in the rooms. As far as Hornplanet, I am very pleased with what it is, and I hope to keep making improvements on it as long as I can. But satisfied? No. The greatest thing that keeps us going is the pursuit of satisfaction. If I were satisfied, I wouldn't strive anymore.

EH: Besides your own, what horn and/or music-related sites do you have bookmarked?

TB: Well, yours... of course. Otherwise though, not very many, I web-surf a lot and visit lots of sites. My favorite bookmarked sites are not music-related.

EH: What recommendations do you have for anyone

reading this column who would like to not only experience what the Internet already has to offer horn enthusiasts, but would like to add to what's already out there?

TB: Just do it. If you don't know how to start, ask any high school kid to show you how to get on line and check out Hornplanet.com, the Horn Player's FAQ, and the International Horn Society Online. You may never leave the house again! You can even make your own horn page if you want to. Just realize two things before you jump into it: 1) A webpage is never really "done," it is always going to be "under construction." 2) If you want visitors to come to your site you must offer them something worth their while, and something that they can't get elsewhere. Simply rehashing stuff that you borrow from other websites or printed materials won't bring many visitors to you, and can be highly illegal if the material is copyrighted, and just putting up pictures of you playing your horn will be boring to all except your closest friends.

EH: In closing, what are some of the special aspects of Hornplanet that you want to be sure that people don't miss?

TB: Several things come to mind: a really great story that David Krehbiel told me about his relationship with composer Paul Hindemith—it's called "The Liverwurst Sandwich" and is in the Reading Room of the Cyberhorn Museum: <www.hornplanet.com/hornpage/museum/articles/index.html>. While you're there in the Reading Room, don't miss the interesting story about horn maker Carl Geyer, too. It includes a couple pictures of Ether Merker with Geyer in his shop in the 1950s. People have often asked me "Where is the best place to buy music," so I compiled a list of great places, depending on what it is you want to buy. You can print it out and use it for reference. Go to "Sources for Published Music" in my Links section: <www.hornplanet.com/hornpage/linx/index.html>.

EH: Thanks, Tom, for your enlightening viewpoints and for taking the time to share your thoughts with *Horn Call* readers. For anyone who adverse to typing long URL's, all websites mentioned in this interview are available on the Electronic Hornist reference pages, at <boerger.org/eh>.



Visit the
IHS Website

www.hornsociety.org/

•PAXMAN•

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



PHOTOGRAPHY: NIK MILNER DESIGN: JOHN COLE

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



Horn Studies

MANNES

COLLEGE OF MUSIC

Artistry & Community

DEAN

Joel Lester

FACULTY

Ranier DeIntinis, *Horn*
David Jolley, *Horn*
Eric Ralske, *Horn*
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
Harris Goldsmith
Leonard Hindell
David Jolley
Sue Ann Kahn
Chin Kim
David Krakauer
Jacob Lateiner
Joel Lester
Julius Levine
Judith Mendenhall
Homer Mensch
Edna Michell
Daniel Phillips
Todd Phillips
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, *Director*
David Hayes,
Associate Director

ENSEMBLES - IN-RESIDENCE

Areopagitica

Robert Sullivan, *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

Small Classes

Personal Attention

Scholarships Available

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, x247
mannesadmissions@newschool.edu
www.mannes.edu



illustration: PJ Loughran

photo: Brooke Hungary

MASTER CLASSES WITH DISTINGUISHED ARTISTS



New School University



Technique Tips

by Jeffrey Agrell, Series Editor

Beyond Power Scales: Patterns

If you heard Arkady Shilkloper and John Clark last June in Kalamazoo, when you calmed down, rubbed ointment on hands stinging from wild clapping, and had a brew or two to soothe a throat shredded from shrieking bravissimos, you may have had a moment where you shook your stunned cranium and muttered, "How do those guys do that stuff?"

I would like to modestly reveal at least part of the answer to that question, and it's not Power Scales. No, these guys are *way* beyond power scales. The next frontier after conquering scales is another, much broader and deeper mastery: this is the learning of interesting variations within the scale that do more than just go up and back down stepwise. In a word: patterns. Jazz improvisers learn hundreds, even thousands of patterns in all keys to acquire the supreme fluency that allows them to build and weave intricate melodic strands through chord progressions with no visible strain and a lot of visible fun.

What's a pattern? Some music manuscript is worth at least a couple hundred words. Here are some examples of common scalar patterns:



There are many, many possible patterns (to be distinguished from "licks" which, like patterns, are learned in all keys, but usually have mixed rhythmic values with more distinctly "jazzy" or "bluesy" sounds).

Q: How do you learn them? A: One at a time. You learn them in all keys, in both major and minor forms. Start slow; use a metronome. Increase speed as fluency is acquired. Add creative rhythms *ad lib.* later. Be very aware of what scale step each note represents.

There are two ways to practice them: diatonically (aside: inadvertently omitted in last issue's article on Power Scales was the suggestion that power scales also be practiced in diatonic sequence), as indicated in the above example or to take the basic three- or four-note pattern and repeat it through a chord progression. For example:



The progression in this case is the circle of fifths. You could (and should) also run the pattern chromatically, by

thirds (major and minor), backwards through the circle of fifths, randomly, etc. The goal is fluency: instant, effortless, and automatic recall and reproduction of the pattern.

And don't forget to repeat in minor:



You can also double your mileage on this and every pattern by learning it backwards; i. e., instead of playing it 1-2-3-5, play it 5-3-2-1. Triple the vitamins obtained by alternating 1-2-3-5 and 5-3-2-1 while running the progressions.

Patterns are also often in arpeggio form, e. g.,



Again: do diatonically, both major and minor forms, run progressions.

Since these patterns are harmonically based, you can alter the more extended ones to fit different harmonies. For example, No. 8 fits C, C6, C 6/9 chords. If you lower the 7th to B-flat, it fits a C7 chord. Lowering both the 3rd and 7th (C-E-flat-G-B-flat) work over a Cm7 chord. The next step is then to construct longer patterns (or combinations of shorter ones) that work over whole chord progressions, the most important being the ii-V or ii-V-I, but this goes beyond the scope of this article.

There are many jazz books out that have lists of patterns or are entirely devoted to them. Among the most venerable is *Patterns for Jazz* by Jerry Coker, Jimmy Casale, Gary Campbell, and Jerry Greene (Studio P/R Publications, 1970). Start with theirs, but keep a notebook where you write down others that you invent or come across in your listening.

I hear some comments from the back of the room: "What good are these patterns if you're not a jazz player?" Answer: Patterns are good for technique no matter what the style; jazz players simply study them by tradition and necessity. Classical players may be surprised that they have also already studied patterns in the course of their training, though perhaps less systematically or by other names. Etudes, for example, are often constructed on patterns (Kopprasch comes immediately to mind). Without searching very hard you can find patterns for brass (e. g., Clarke studies); it's even easier to find patterns for woodwinds (e. g., right at the beginning of the Klosé clarinet method you will find "68 exercises of mechanism." He means: patterns), and of course what pianist doesn't start the day with pattern work by playing Hanon or Cortot exercises? Classical musicians normally acquire a



Technique Tips: Beyond Power Scales

few basic patterns to warm up their fingers and advance idiomatic technical movement on the instrument; improvisers learn a huge assortment of patterns in all keys to be able to spontaneously realize the sounds they hear in their heads without having to think about technique. We classical sorts would do well to continue learning more patterns to progress—however gradually—towards those monster chops we heard up on stage at Kalamazoo.

It takes a good bit of time to acquire a body of patterns, but doing so well complements and supplements the work that scale playing started out to do: it makes you ready for just about anything that comes along, whether you are an improviser or of purely "classical" bent. Your fingers have been there, done that, and any passage that enters your gunsights with the least bit of tonal familiarity to it will flow and fly effortlessly through your fingertips.

Postscript: Here's what some top jazz hornists themselves have to say on the subject of patterns:

John Clark:

I used to be pretty rigid about practicing my patterns in all keys, and all through the range of the horn. But sometimes that can hold you back; it just seems too difficult and you just can't get started. When you first discover a pattern you like, whether it's buried in some great solo that you just

transcribed, or if you borrowed/stole it from the person next to you, or even if you read it in a book, there's nothing wrong with repeating it endlessly in a key and register where it feels comfortable. Next, you can start gradually to play it in a couple of related keys, staying in a comfortable register, until you start to know all the intervals pretty well and have the thing in your ear. Eventually, it's a good idea to get to all keys and your whole range. You might not really use it in your extreme high/low registers when you're improvising, therefore you can sometimes just practice it without going all the way to the top and bottom.

Tom Varner:

Play the Herbert L. Clarke trumpet pattern (the simple one you hear the trumpeters play forever) as a warm-up, easy and soft, totally legato. Start on middle c, and each time go a half-step down, all the way to your lowest note. John Clark likes to start on the c below middle c, I believe. BUT do them back to back, with no breath if possible, minor, major, whole-tone, etc. This helps general flexibility and legato accuracy.

Jeffrey Agrell teaches horn at the University of Iowa. Send secrets of all sorts to him at jeffrey-agrell@uiowa.edu.



Boston University School for the Arts

BRASS PERFORMANCE

B.M., M.M., D.M.A., and Artist Diploma

FACULTY

Trumpet

Peter Chapman
Terry Everson
Joseph Foley
Charles Lewis
Thomas Rolfs

Trombone

Ronald Barron
Scott Hartman
Douglas Yeo

Tuba

Toby Hanks
Charles Villarrubia

Horn

Daniel Katzen
Lynn Larson
Richard Mackey
Richard Menaul
Eric Ruske
James Sommerville
Jay Wadenpful

AUDITIONS AT BOSTON UNIVERSITY

February 6, 13, 2002
(Trumpet, Trombone,
Horn, Euphonium)

February 8, 15, 2002
(Tuba)

Cynthia Plumb,
*Director of Admissions,
School of Music*
John Daverio,
Director, School of Music
Jeffrey Babcock,
*Dean, Boston University
School for the Arts*



ARTS
Music • Theater Arts • Visual Arts
An equal opportunity,
affirmative action institution



Erik Ruske, Horn

for more information, contact:
School for the Arts, School of Music
800/643-4796 or 617/353-3341
sfamusic@bu.edu • www.bu.edu/SFA/



www.birdalone.com

Announcing Birdalone Online

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



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

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

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

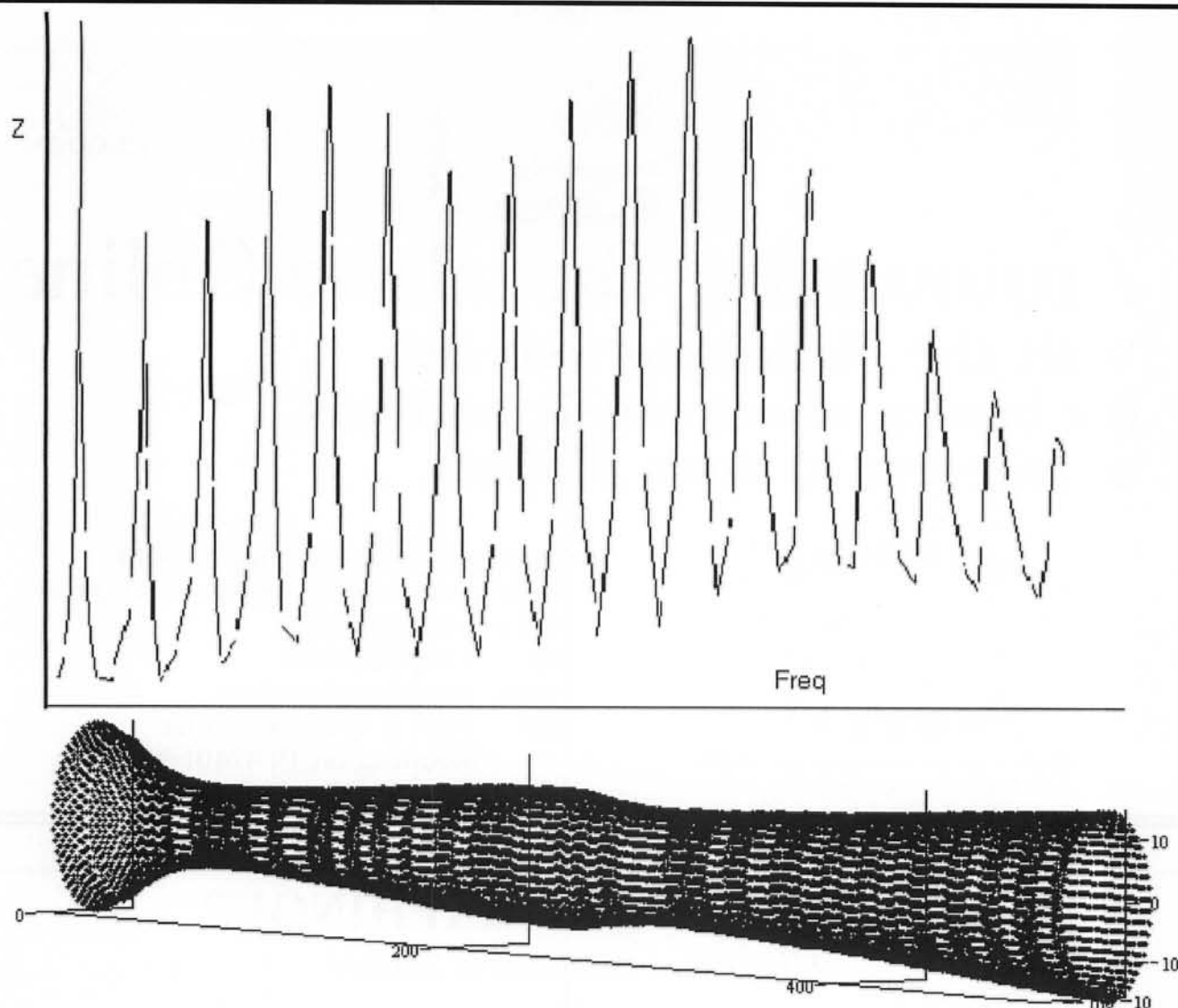


Mouthpieces

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 • New Website Address: seraphinoff.com



We're listening to you. Every player's dream is to own a horn that 'plays by itself'. What does that mean? Most horns amplify the energy of your lip vibrations most strongly in the mid range of the instrument, not where you need help the most; the upper and lower registers. We've finally discovered a way around this. Our new double venturi leadpipe system, partially cross-sectioned above, amplifies more strongly than any current design above and below the mid range. The graph above illustrates this phenomenon clearly. It represents a measure of impedance (Z), or 'resistance', of the open horn; the characteristic acoustic signature of any musical instrument. You can easily see the 'boost' in the amplification above and below the mid range. This is just one of many innovations available exclusively on Lawson horns.

Lawson

Forging technology into sound

P.O. Box 38, Boonsboro, Md 2171

301-733-6393 Email - 76462.1343@compuserve.com
www.lawsonhorns.com



Past/Presents: Revisiting the Recorded Improvisation

by Kevin Frey, Improvisation Clinic Editor

This series revisits recorded performances that incorporate improvisation as a conscious and intended element in order to reveal the processes of improvised performance. In this opening article, certain contextual considerations are represented and a question is asked: what creative decisions will you make, given a similar situation? The goal is not to compare ourselves to the performance or the artist, but to use the transcription and its context to view improvisation as a structural principle in gauging our own performance practice.¹

Horn players improvise—it is a fact. The mode and the intent vary a great deal, depending on the context. For many, the history of horn performance outside the conventions of the classical tradition exists only by comparison to it. Essentially, the model of classical performance practice defines not only what they do, but what “other” horn players do as well. But this is changing. Today, individuals find themselves defining their own styles of playing to meet the needs of new and ever-changing contexts of performance.

It is by the history of our instrument that we confirm its identity, but not its meaning. It is not how the individual fits into the contrived history of the horn that is meaningful, but rather, the actions one takes that result in manifesting an identity as a horn player. Horn playing must be viewed as a dynamic process, otherwise playing the horn becomes an autonomous act—WHAT we do, not WHO we are. I suggest that for the horn player, the context of concern is the present.

Through the continual re-evaluation and revaluation of horn playing, we make our own meaning, moving to interpretation by claiming our context.² In *Past/Presents*, it is our relation to the contexts we find in recorded performance that we will re-visit.

* * * * *

Blue Modes composed by Julius Watkins, from *Les Jazz Modes (The Rare Dawn Sessions)*, Biograph BCD 134-135. Recorded: New York, June 12, 1956. Performers: Julius Watkins (horn), Charlie Rouse (tenor sax), Gildo Mahones (piano), Paul Chambers (bass), Ron Jefferson (drums).

Julius Watkins stands out among horn players, not only for the sheer volume of his recorded output, but also the variety and quality of his performances. He was an active jazz performer and excelled in the New York studio scene and this afforded him, on occasion, opportunities to record with his own group. The quintet on this recording consists of horn and tenor sax with a standard rhythm section of piano, bass, and drum set.

Your Decisions: Who will you assemble to perform your

creative work? Will you record your efforts? Will you establish a live environment with an audience or keep it private? How will you maintain emphasis on creative improvisation?

The piece

Blues Modes is a standard, medium up-tempo, 12-bar blues in B-flat. Watkins composed the original melody over a standard jazz blues chord progression: I-I-I-IV-IV-I-VI-II-V7-I-V7. The head (melody) begins on beat 2 of m. 1 with mm. 1-4 serving as introduction and head simultaneously.

Your Decisions: Write your own blues. Will you use a standard 12-bar chord progression or modify the blues form to other than 12 bars? Will you alter the chord progression or include a bridge? What is the best tempo for your tune? The key you choose influences the creative ideas through fingering combinations and range. What is the title of your blues?

The recording session

The quintet on this recording is a familiar configuration for the recording studio also functioning as a close-knit ensemble. The horn is easily heard since it is not competing with noise factors found in live jazz settings: socializing in clubs, amplification, front-facing bells, etc. These elements are negated in the controlled environment of a recording studio.

Your Decisions: Will you record instruments individually or have the group play together “live”? Where will you place the horn sound in the mix: front, rear, left, or right?

The arrangement

In a recording studio, time is of the essence and, without an audience, inspiration may be fleeting. Alternate takes of a tune are limited. Mastering intricate arrangements takes time away from creative improvisation. Watkins follows the custom of small jazz group performance regarding instrumentation and arrangement. He follows a standard jazz combo format: two times through the head, followed by solo choruses, and ending with two more times through the head. The head is played in melodic/rhythmic unison. Watkins is the leader and plays the first solo, three choruses in length. Co-leader Rouse’s four-chorus tenor sax solo is ushered in using mm. 1-4 of the head. Rouse is followed by a three-chorus piano solo and two-chorus bass solo.

Your Decisions: Write your arrangement using the instruments you chose. Decide how intricate and involved it will be. Will you have rehearsal time prior to the session? Who will solo, for how long and in what order? Will the solos be individual or collective improvisations? Will they stay within the form, or stretch beyond it to “bust the form?”



Past/Presents: Revisiting the Recorded Improvisation

The Horn solo

Blue Modes

Blue Modes
horn solo
Julius Watkins
transcribed by K. Frey

1st chorus

Measures 1-12: F7, Bb7, Bb7, F7, Gm7, C7, F, C7

2nd chorus

Measures 13-24: F7, F7, F7, F7, Bb7, Bb7, F7, D7, Gm7, C7, F, C7

3rd chorus

Measures 25-36: F7, F7, F7, F7, Bb7, Bb7, F7, D7, Gm7, C7, F, C7

Style: running eighth-note style; chromatic embellishment of chords; carefully placed leaps in measures 3, 11, 13, 14, 23, 25-28, 34; an even *forte* dynamic range throughout; soloist plays with the rhythm section—they swing together.

Range: two octaves: c' - c'''.

Melodic inflection: conservative, the velvety quality of the horn tone dominates. Watkins flips to f' in measures 3 and 23; He bends the final a-flat' in mm. 35-36. The a-flat' pitch played in m. 6 is bent upward in mm. 17-18, and m. 29.

Phrasing: follows the four-bar blues phrasing. Two motivic ideas stand out: the preparation and treatment of a-flat' in measures 6, 17-18, and 29; and the two-note slurring pattern in measures 9-10, 21-22, and 31-32.

Pacing (three choruses): the a-flat' is played progressively earlier in each chorus; the overall solo design could be perceived as aa'b: 1) the contouring of choruses 1 and 2

are similar (aa'); 2) chorus 3 departs from the previous 2 choruses beginning with a pattern repeating on c'', arriving at the two-note slurring pattern earlier, then treating mm. 33-36 as closing material.

Your Decisions: Prepare a strategy for your solo. How long will it be? Will you follow the aa'b solo design or create your own? What ideas will you introduce and when? What "sound" will identify this solo: tone quality, inflections, rhythmic momentum, etc.?

Conclusion

The recording session on this CD is typical of jazz combo playing. Learning to make quick decisions in this setting is an important skill gained through experience. While nothing substitutes for actual performance, preparation is possible by practicing decision-making using recordings. When listening to this and other recordings, relate the choices that were made for the recording with the choices you make to define your current performance practice.

Notes

¹Hafez Modirzadeh, *Chromodality and the Cross-cultural Exchange of Musical Structure* (Ann Arbor: UMI, 1992).

²This idea of relationship of context, interpretation and meaning is taken from a statement made by Certified Movement Analyst, Peggy Hackney, Director of the Integrated Movement Studies Program, at the Symbols Across Our Community Conference held at Ohio State University, August 2-4, 2001.

Kevin Trent Frey, hornist and composer, coordinates Music at San José City College, CA, teaching humanities and improvised music. He co-directs LedaSwan with choreographer Jimmyle Listenbee, a company of musicians and dancers who perform scored improvisations. He performs in the Bay area with the Chromodal Ensemble and travels nationally to present on the processes of improvisation. You may contact Mr. Frey at (408) 298-2181 x3844 or kevin.frey@sjcccd.cc.ca.us

Kevin Trent Frey, hornist and composer, coordinates Music at San José City College, CA, teaching humanities and improvised music. He co-directs LedaSwan with choreographer Jimmyle Listenbee, a company of musicians and dancers who perform scored improvisations. He performs in the Bay area with the Chromodal Ensemble and travels nationally to present on the processes of improvisation. You may contact Mr. Frey at (408) 298-2181 x3844 or kevin.frey@sjcccd.cc.ca.us



University of Minnesota School of Music

2106 Fourth Street South

MINNEAPOLIS, MN 55455

Phone: 612.624.2847 Fax: 612.624.8001

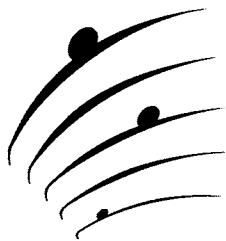


The University of Minnesota
School of Music
IS PROUD TO HAVE

Charles Kavalovski

Herbert Winslow

AS HORN INSTRUCTORS ON A WORLD-CLASS
brass faculty.



UNIVERSITY OF MINNESOTA
SCHOOL
of MUSIC
COLLEGE OF LIBERAL ARTS

Trumpet:

David Baldwin
Gary Bordner ++

Trombones/ Euphonium:

Thomas Ashworth

Tuba:

Ross Tolbert +

Degrees Offered:

+ *affiliate faculty, Minnesota Orchestra*
++ *affiliate faculty, St. Paul Chamber Orchestra*
* *affiliate faculty*

www.music.umn.edu

- **B.M.:** performance, music education, music therapy **M.M.:** performance, Suzuki pedagogy/violin performance, wind conducting, orchestral conducting, choral conducting, piano pedagogy, accompanying/coaching, church music
- **M.Ed.:** music education, music therapy **M.A. & Ph.D.:** music education, music therapy, composition, theory, musicology/ethnomusicology **D.M.A.:** performance, conducting, accompanying/coaching

SAN FRANCISCO CONSERVATORY OF MUSIC

...a community of musicians who experience the joy, the promise and the pursuit of excellence...

2001-2002 HORN FACULTY



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

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



Bruce Roberts is assistant principal horn with the San Francisco Symphony, principal horn with the California Symphony and horn section coach for the San

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



Robert Ward, associate principal horn of the San Francisco Symphony, is a former member of the Denver Symphony and the Atlantic Symphony. He is

known throughout the Bay Area for his chamber music performances as well as his solo work.

Why horn students choose SFCM:

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

DEGREE PROGRAMS

Music Diploma
Bachelor of Music
Master of Music

OFFICE OF ADMISSION

San Francisco Conservatory of Music
1201 Ortega Street
San Francisco, CA 94122
Tel 415.759.3431
Fax 415.759.3499
admit@sfcmm.edu • www.sfcmm.edu

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

**Large (2500+) selection
Personalized Service**

Complete catalog online at

<http://www.sldbrass.com>

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

SOLID BRASS MUSIC COMPANY

71 MT. RAINIER DR., SAN RAFAEL, CA 94903

PHONE (800) 873-9798 FAX (415) 472-0603

E-mail dick@sldbrass.com

Wehr's Music House
Publisher of Chamber Music

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



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



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



***"A splendid new brass
quintet has arrived in
our midst."***

William Littler, *The Toronto Star*

Contact

www.truenorthbrass.com

YAMAHA® Artists

www.yamaha.ca

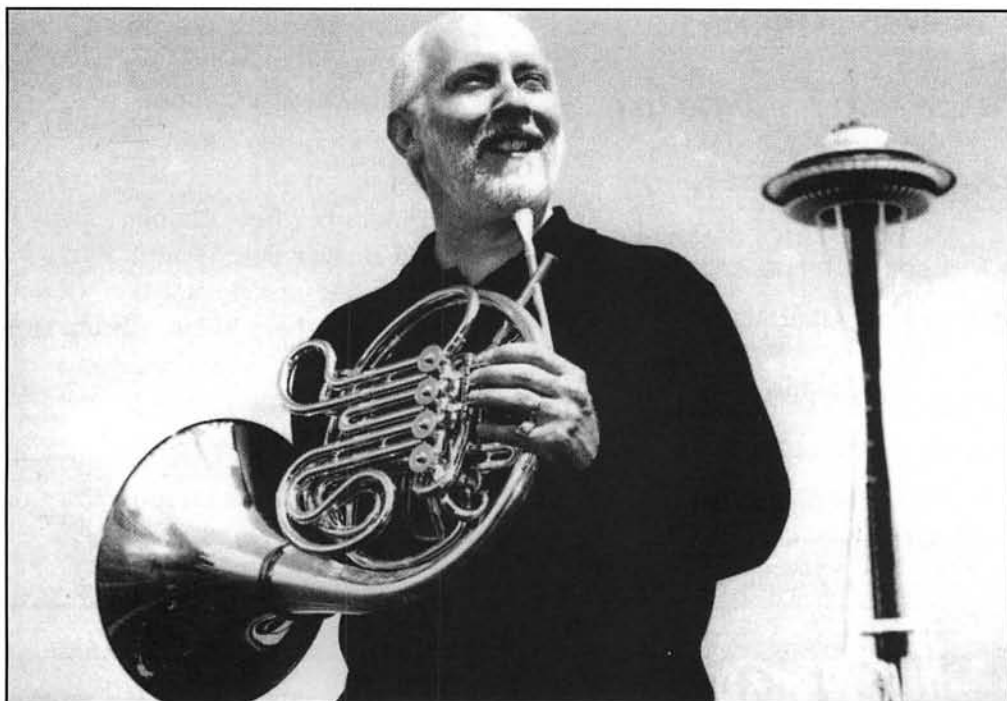
Recordings

www.openingday.com



Sheet music of original compositions and superb arrangements available from Counterpoint Musical Services, 1 905 415 0515
Counterpoint_Musical@compuserve.com
and from The Canadian Brass e-store
www.canbrass.com
US Bookings: www.concertartists.com

Decision for sound



John Cerminaro performing on the FINKE Triple Horn

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

FINKE HORNS

Industriestr. 17
32602 Vlotho-Exter
Germany

Telefon +49 5228 323 • Fax +49 5228 7462

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

finkehorns@aol.com



Music and Book Reviews

William Scharnberg, editor

***The Advancing Hornist. Volume I: The Singing Hornist*, by Marvin C. Howe**, compiled and edited by Randall E. Faust. Arline L. Howe, 6443 Mission Ridge, Traverse City, MI 49686. \$15 plus shipping.

Marvin Howe's legacy as a human being, musician, and teacher is held in the highest regard by those who knew him. Randy Faust should be warmly commended for compiling and editing this publication on behalf of Marvin's memory and for his widow, Arline. The 110-page, spiral-bound method is designed to follow Howe's *Method for French Horn*. Although music stores seem reluctant to stock this method, it is notable for its attention to the horn's low range, including bass clef, solid fundamentals of tone production, interesting melodies and duets, plus it is one of the few beginning methods to introduce transposition.

There are several reasons that this new edition is excellent: most notably Randy has preserved Marvin's playful sense of humor in the titles of works and "asides." The exercises and etudes are pedagogically solid, including breath releases, lip slurs, scales, arpeggios, bass clef, 'Rticulation exercises, studies in 5/8 and 7/8, and many duets based on classical models. Many of Marvin's colorful adages are included in the commentary that accompanies the etudes: these alone will surely keep his legacy alive! It is a shame that the mass marketing of other intermediate methods by huge sheet music publishers will likely overshadow this "cottage industry" production. This is a method that exudes the love of music, the sound of the horn as something very special, and invites the intermediate-level hornist to join the fun! W. S.

***Rhythm & Pulse: Reading Music for the trumpet and french horn player*, by John F. Colson**, with sixteen solo etudes by David J. Colson (2001). McCoy's Horn Library, 507-896-4441 (CST), <www.mccoyshornlibrary.com>. \$20.

This seventy-five-page set of rhythmic and technical exercises was written by the Professor of Trumpet at South Dakota State University, with etudes composed by another member of the family who is a Professor at California State University, Chico. Although the author suggests that it could be used as a primary intermediate method, a more appropriate application might be as a supplementary volume for use by beginners through advanced students. There are several maxims offered throughout the book, such as "Do not proceed until the above exercises are played perfectly!" In the first chapter, subdivisions and meters are introduced logically and progressively, with a rhythm skill on the top staff and that skill performed in a scale pattern on the bottom staff. Occasionally the exercises are interrupted by a page of practice procedures: "tap the foot, practice slowly, practice rhythmically, practice perfectly, think 'tah' always, always warmup gradually, rest frequently, pace and organize the

practice session, balance the practice session with other playing, and use minimal mouthpiece pressure." With perhaps the exception of advocating a "tah" vowel for hornists, which usually creates a trombone-like tone, these are reasonable words of advice. The only problem is that this large-font page is reinserted throughout the publication, perhaps crossing the fine line between reinforcement and annoyance.

There are seven chapters in the book, each introduced with a full page of text that younger musicians might be inclined to skim, save for the bolded sentences. After a first chapter on basic rhythms, the second delves into "Note Groups and Musical Patterns," with scale and arpeggio patterns. The ensuing chapters are: "Articulation Awareness," "Developing Adequate Range," "Partial Accuracy" (as opposed to complete accuracy?—sorry, just kidding!), "Large Interval Flexibility," and "Other Reading Problems."

Given that rhythmic accuracy is at the root of successful musicianship, most musicians would benefit from using this systematic approach. Horn players should be advised to seek further advice on such topics as low range (there are only two brief bass clef etudes), the basic vowel sound of the horn (i. e., not "tah"), and transposition (the author offers rather sketchy information and states that horn in C is transposed upward!). The sixteen etudes at the conclusion of the book are designed for advanced high school through college level brass players and are genuinely interesting, within the confines of the common musical patterns and groupings espoused in the method. W. S.



Tchaikovsky: Symphonies 4, 5 & 6 Complete Horn Parts, compiled by Steven J. Reading (2001). Paxman Musical Instruments Ltd., Linton House, 164-189 Union Street, London SE1 0LH, England. <www.paxman.co.uk>.

This publication is exactly what it purports to be: all the horn parts to Tchaikovsky's final three symphonies, in score form with parts 1 and 2 on the top staff and 3 and 4 below. The parts have been carefully prepared with the composer's complete markings, and there are enough cues to allow the section to play with a recording without having to count all the rests. With so much music, there are inevitably bad page turns: one player, probably the fourth, must drop out at the appropriate moment. If you are in need of these complete parts, look no further! W. S.



Why?! for Solo Horn (2000) by Randy C. Gardner, 2325 Donnington Lane, Cincinnati, OH 45244-3716.



In this eight-minute unaccompanied solo, Professor Gardner of the Cincinnati Conservatory of Music takes the hornist through a vast gamut of expression. The solo begins with loud, angry, *secco* c#'s which work into a tritone scream upward. These outbursts reappear throughout the solo, usually separated by two very contrasting themes. The first, from the *Sinfonia* to Cantata 156 ("I Stand with a Foot in the Grave") by J. S. Bach, begins in the third line and continues in fragments periodically throughout the piece. The other motive is simply four notes (g'-b-flat'-a-flat'-g'). While the horn part only ascends to a b-flat' on the top end, the final pitch is a pedal C# (dropping to the lowest pitch possible). There are special effects including various speeds of vibrato, half-valve, hand glissandi, and reversed-mouthpiece "wind sounds."

The contrast between the serene Bach melody and both the violent opening motive and second recurring motive makes for a dramatic composition. The two lines of wind sounds also allow the performer to remove the mouthpiece from the embouchure, a welcome relief in any unaccompanied work. W. S.

***Soliloquy I for Horn* by Christopher Wiggins** (1997), Studio Muisc Co., P. O. Box 19292, London NW10 9WP England. £4.25

Christopher Wiggins, who has written so extensively and consistently well for horn, composed this solo horn work in 1991; it was to become the first in a series of fifteen such works for a variety of instruments. Composed for college students or professionals, it was the winner in the 1991 Wangford Composers' Competition. The solo spans four pages, equalling about five minutes of well-paced music. Although it encompasses a range of pedal B (on F horn, second valve fundamental) to c'', the technical requirements are very reasonable. It is metered throughout but there are enough interesting rhythmic groupings that the listener is not generally aware of the meter except in the quick middle, syncopated section. Add to that a variety of timbres, including some stopped horn, great attention to articulation, and many dynamic markings, and you have a solo that should maintain the attention of the listener. The opening motive is sounded periodically, sometimes slightly altered, to unify the composition. Unfortunately, the solo's musical momentum seems to be lost after the quick middle section. At this point, the performer will need to "sell" the next few lines until the piece predictably dies away. W. S.



***Sonata No. 2* by Luigi Cherubini, transcribed for solo horn in a brass quintet by Harry Stanton** (2001). Wehr's Music House, 407-679-0208 (EST), <members.aol.com/wehrsmusic>. \$15.50.

As the title suggests, this is Cherubini's Sonata No. 2 for horn and strings transcribed as a horn solo in a brass quintet. This review assumes that readers are familiar with the musical and technical demands of this standard solo. If you

are a hornist with a strong enough embouchure to perform the physically demanding solo in a brass quintet environment, this is a fine transcription.

The trumpet parts are labeled for flugelhorn. Although I have only the score to examine, the tone of the flugelhorn is so similar to the horn and so dissimilar from the violin that their use may hinder more than help the arrangement; certainly each quintet can make this decision. The accompaniment is very often marked *pianissimo* in the brass under the horn solo, so it is possible that performing the transcription might be met with some resistance from the remainder of quintet.

The publisher has chosen to use rather large fonts on only one side of the page, which is easier to read on one hand, but which creates the problem of spreading out several pages (five for the hornist and four for the rest of the brass) over two music stands. W. S.

***Előadési Darbok Kürtre (Pieces for Horn)*, Volumes 1 (EB 53002) and 2 (EB 53003).** Edition Brassimum, Argentína tér 6, H-1147 Budapest, Hungary. <www.brassimum.hu>. Euro 17.50.

Mr. László Herboly, managing director of Edition Brassimum, sent these two volumes of solos with piano accompaniment for review. The first volume contains thirty-five transcriptions and solos for the intermediate (grade II of six) through more advanced hornist (grade IV+), and the second volume includes eighteen advanced solos from grade IV through VI in difficulty. The first volume begins with three Hungarian songs, then moves to transcriptions of brief works by such composers as Lully, Bach, Mozart, Purcell, Pachelbel, Schubert, and more, with some original Hungarian works by László Zempléni and István Bogár. The solos are offered logically, in a progressive and musically chronological order, beginning with two-line solos and ending with a full-page piece. Likewise, Volume Two begins with a half-page transcription of Soldier's March by Robert Schumann, continues with a few Baroque transcriptions, then to Cherubini's first sonata and into the Romantic era. From here, one four-movement sonata transcription by Loeillet is followed by three advanced solos by Zempléni, Bogár, Gyula Pekete, and Péter Tóth. It would be somewhat difficult for a student to use these solos without a teacher as no metronome marks are offered; tempos are indicated with traditional Italian or German terms.

This is a very high caliber publication with tremendous diversity and a very large number of works. W. S.



***Variationi concertanti for soprano, corno e pianoforte, op. 26* by Otto Nicolai.** Edition *mf*, Manfred Fensterer, Mittelsestr. 44, D-63065 Offenbach, Germany. Euro 14.90.

Nicolai wrote these variations for coloratura soprano and horn based on a motive from Bellini's opera *La Sonnambula*. It is likely that many horn players have already performed

the work from the edition by Hans Pizka that has been available for years in a faded facsimile version. This new edition, also from Germany, is much easier to read. Nicolai's manuscript called for soprano and horn or cello or clarinet; that the editor is a clarinetist is obvious by his choice of that instrument in the piano cues. Comparing the horn part in this edition to the earlier Pizka edition, they are very nearly the same with a few minor articulation discrepancies and one obvious note difference. Where Pizka notated a g below the treble clef and an ascending arpeggio, this edition begins the arpeggio on the B a sixth below: perhaps Pizka's version should have begun in bass clef? Whether one selects this version or the earlier one will make little difference to the audience members who will be delighted regardless. W. S.

Zwei Jägerlieder für Gesang und Klavier oder vier Singstimme und drei Waldhörner, op. 103 by Johann Andreas Amon. Edition mf, Manfred Fensterer, Mittelseestr. 44, D-63065 Offenbach, Germany. Euro 11.30 (score), 2.50 (horn parts).

A fairly well-known contemporary of Mozart, Haydn, and Beethoven, Johann Andreas Amon (1763-1825) succeeded Antonio Rosetti as the Hofkapellmeister at the court of Oettingen-Wallerstein. Amon wrote these two hunting songs for four-part men's choir accompanied by three horns or piano. Both songs are marked *Andante* and are brief, although the first, *Lob des Waldes*, includes a second verse. The second song is *Jägers Lied bey Anblick des wilden Heeres*. Although the editor neglected to indicate it, both are noted for horn in E and are generally playable on hunting horns with notable exceptions in the second song, which begins in the minor mode. These are interesting curiosities to possibly be programmed on a performance by male chorus and horns. Since most hunting choruses include four horn parts, this set could give the hornist who has played first on the other works a welcomed rest. Although an extensive biography of the composer and the source of the manuscript are provided, translations of the texts are not. W. S.



Leigh Martinet, publisher and arranger for the Baltimore Horn Club, sent several of his new arrangements and editions for review. All of his publications are produced in a diminutive but readable manuscript. Mr. Martinet's publications can be purchased from 7 Chapel Court, Timonium, MD 21093. Unless otherwise noted, each work was published in 2001 and the price includes a score and parts.

Duet from Lakmé by Leo Delibes, arr. four horns. \$2

Der Freischütz Fantasie by Carl Maria von Weber, arr. four horns. \$5

Six Sextets, op. 10 by Louis-François Dauprat, edited by Leigh Martinet. \$20

Princess Ida Overture by Arthur Sullivan, arr. six horns. \$5
Fugue from Motet No. 1 "Singet dem Herrn ein neues Lied" by J. S. Bach, arr. eight horns (1997). \$5

La Gazza Ladra Overture by Gioachino Rossini, arr. eight horns. \$8 (parts/condensed score)

Five Hunting Songs, op. 137 by Robert Schumann, arr. eight horns. \$8

Artist's Life Waltz, op. 316 by Johann Strauss, Jr., arr. eight horns. \$8

Light Cavalry Overture by Franz von Suppé, arr. eight horns (1997). \$8 (parts/condensed score)

While Dauprat's Sextets and Schumann's Five Hunting Songs have been published in other editions, the remainder of the arrangements are new and welcome. In Mr. Martinet's edition, the parts to Dauprat's Sextet are all noted for horn in F rather than the original keys. While Schumann's Hunting Songs are less difficult, the other arrangements require at least strong college-level players, with the first parts demanding an embouchure of steel. However, with the challenges come the rewards of an ensemble meeting those demands: imagine the Overture to *La Gazza Ladra*, arranged a major second lower than the original, where the first and fifth horns perform the wind and horn solos (now in our A major rather than B major), and the second and fourth answer those solos beginning below the treble clef. These are killer arrangements with all the players kept from busy to "yikes"! W. S.



MooseWood Hornists' Requisites

World's Finest Custom Mouthpieces
& Specialty Items for Horn

3715 W. Port Royale Lane
Phoenix, AZ 85053 USA

Tel: (602) 843-9714



The Name on Everyone's Lip's

**Rayburn® Musical
Instrument Co., Inc.**

263 Huntington Ave
Boston, MA 02115
617-266-4727 ext127

www.rayburnmusic.com

brass@rayburnmusic.com

CLASSIFIED ADS:

For Sale: Mouthpiece Pressure "Reminders" (German-made "MZG"). For practice purposes. Adjustable sensitivity. Inserts between mouthpiece and leadpipe to discourage excessive mouthpiece pressure and encourage development of air support and buzz/focus efficiency. \$100 each, shipping included (to US addresses). Contact Peter Kurau, Eastman School of Music, 26 Gibbs Street, Rochester NY 14604 USA; Phone 1-716-274-1478; Fax 1-716-274-1088; Email <wpku@mail.rochester.edu>.

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

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

**AT
LAST**

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



COATS!

**RATHER THAN
WETS!**

Less Drops • Lasts Longer • Feels Better

Available at Music Stores

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

2002 CCM Audition Dates

Cincinnati:

Jan. 26 • Feb. 16 • Mar. 8-9

Atlanta: Feb. 25-26

Chicago: Feb. 5

Interlochen: Feb. 4

Los Angeles: Feb. 12

New York City: Mar. 12-13

San Francisco: Feb. 11

**"...ONE OF THIS COUNTRY'S
LEADING CONSERVATORIES"**

—the New York Times



CCM Horn Choir



Randy Gardner

Randy Gardner, professor of horn

22 years with the Philadelphia Orchestra, successful and dedicated teacher

for application and further information:

Paul Hillner, Assistant Dean
College-Conservatory of Music, Box
HC University of Cincinnati
PO Box 210003
Cincinnati, Ohio 45221-0003
513/556-5463
FAX: 513/556-1028

www.ccm.uc.edu

or contact Randy Gardner

**at 513/556-9553 or
randy.gardner@uc.edu**

www.ccm.uc.edu/horn/horn.htm

Duane Dugger, adjunct horn faculty

Cincinnati Symphony Hornist

CCM horn students receive:

comprehensive horn study
two hours of studio class each week
audition preparation
extensive performance opportunities
introduction to natural horn
elective horn choir

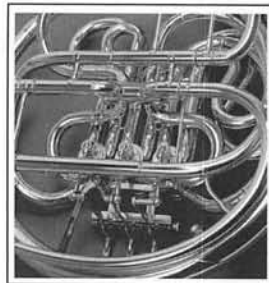
c i n c i n n a t i

COLLEGE-CONSERVATORY OF MUSIC

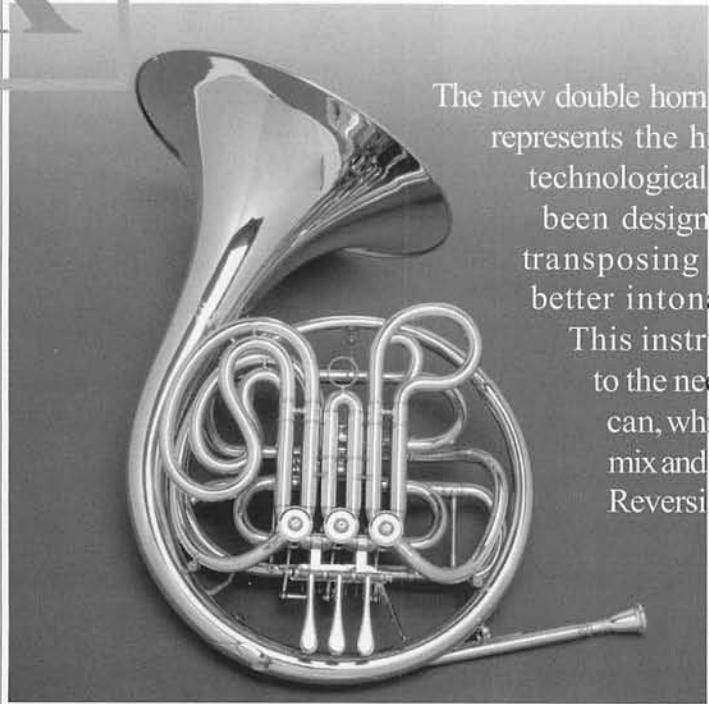


u n i v e r s i t y o f

Kalison



F/Bb double horn KBC 26 model



The new double horn mod. KBC 26 represents the highest level of

technological achievement: the valve section has been designed to facilitate response, the transposing valve is a rotating piston that permits better intonation and spontaneity of sound.

This instrument can be completely adapted to the needs of the individual musician who can, while using the same valve section, mix and match the bell and leadpipe. Reversible from F/Bb to Bb/F.

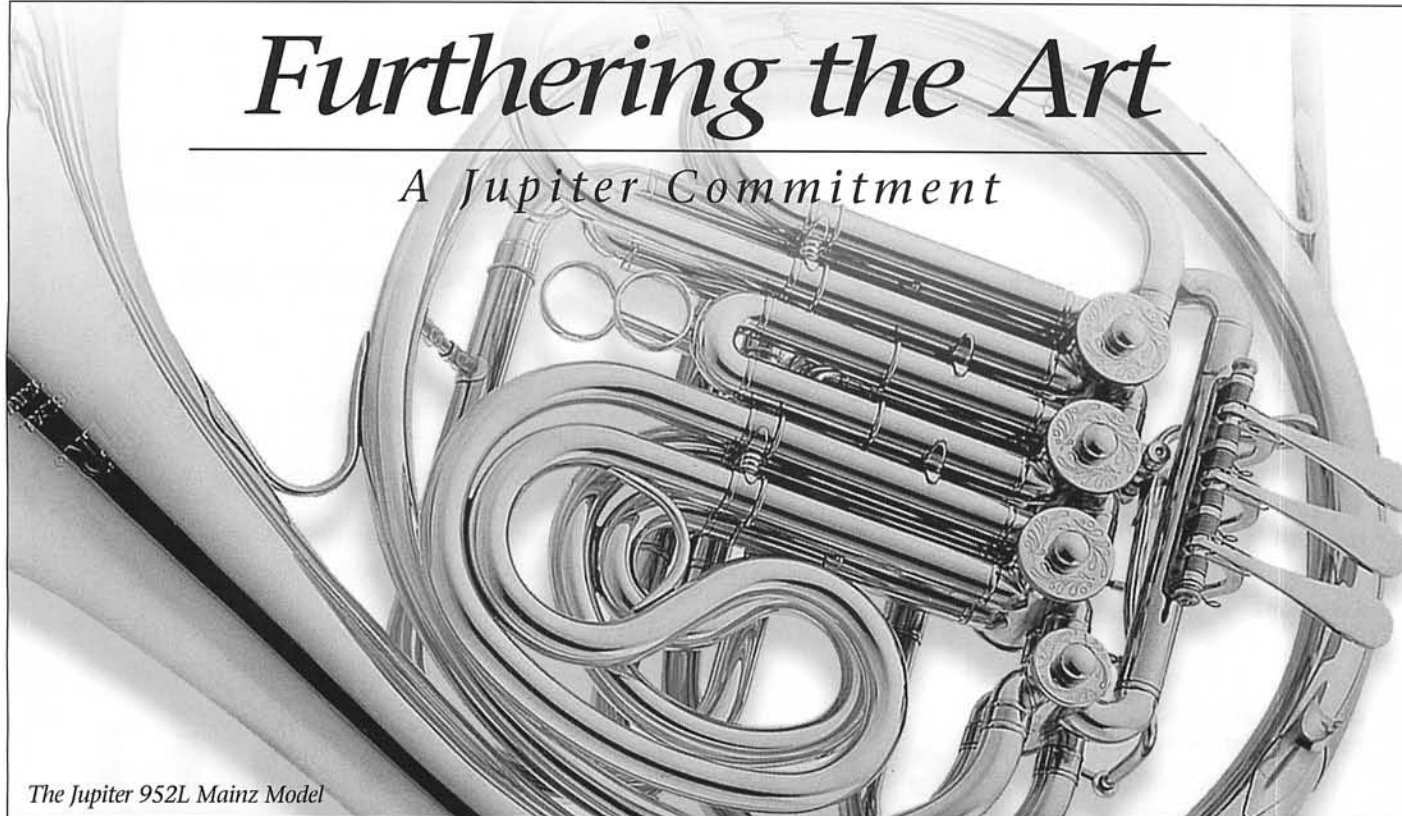


Kalison s.a.s.
di M. Benicchio & C.

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

Furthering the Art

A Jupiter Commitment

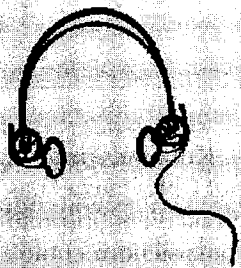


The Jupiter 952L Mainz Model

www.jupitermusic.com

PO Box 90249 • Austin, TX 78709-0249

JUPITER



Recording Reviews

John Dressler, editor

Performers who wish their discs to be reviewed should send them to John Dressler, 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, www.prms.org; Compact Disc World, Tel. 1-800-836-8742; H&B Recordings Direct, Tel. 1-800-222-6872; or the distributors, themselves.

Distributors

Capstone Records
252 DeKalb Avenue
Brooklyn NY 11205 USA
<capstonerecords.org>

Hip-BoneMusic
tel. 1-888-633-BONE
<www.hip-bonemusic.com>

Klavier Music Productions
P.O. Box 810157
Boca Raton, FL 33481-0157 USA
Koch International LP
2 Tri-Harbor Court
Port Washington NY 11050-4617
tel. 1-516-484-1000

Lucien Thévet
123 rue Lamarck
75018 Paris FRANCE
<arpeges@arpeges.fr>

MD+G Recordings
distributed by Koch International

Summit Records Inc.
Box 26850
Tempe, AZ 85285 USA
<www.summitrecords.com>

Tantara Records
KMB Music Office
P.O. Box 24498
Provo Utah 84602 USA
<www.tantara.byu.edu>

Varner Unit Records
P.O. Box 39
CH-3280 Murten SWITZERLAND
<www.tomvarnermusic.com>

Gershwin: *Summertime*

Varner/Baumann: *Barbarians*

Van Heusen: *It Could Happen to You*

Tom Varner has produced a new and interesting recording. He has recorded several duos with four prominent Swiss jazz pianists: George Gruntz, Christoph Baumann, Hans Feigenwinter, and Gabriela Friedli. The recording has a unique feel as each horn and piano duet varies stylistically as the different pianists put their individuality into the performances. Scattered throughout is a marvelous unifying factor: eight versions of the hymn tune "O Sacred Head Now Wounded" by Hans Hassler are heard. Each version is played by Tom and one of the Swiss pianists with each pianist getting at least one chance with Tom on this hymn. It is very clear that each of these five musicians enjoyed working together, allowing their individual talents to blend. The end product is brimming with the creativity and energy that they put into it. The overall result is a positive one but there are moments when I'm not sure what Tom is really trying to do or say. For example, Tom's melodic playing can be expressive and soulful but there are moments of extraneous sounds and frantic, unpitched flurries that I wouldn't mind not hearing. Maybe I'm the one who doesn't get it. Also, if I were a complete newcomer to Tom Varner's playing and I heard him on a CD, I could easily be unsure of what instrument I was hearing. There is no reason why we all should sound exactly the same, but I think an instrument should be easily identifiable by its sound. *Calvin Smith, University of Tennessee-Knoxville (C. S.)*



The Swiss Duos. Tom Varner, horn, with George Gruntz, piano; Christoph Baumann, piano; Gabriela Friedli, piano; and Hans Feigenwinter, piano. UTR 4128 CD. Timing: 62:42. Recorded at Radio DRS, Zurich, Switzerland. August 7-8, 1998. Contents: Varner: *Bursting Hymn; Strong; What Is This Thing Called First Strike Capability?; Matisse; Palestrina; Big George Blues; Gabriela; Funny; Cool; Play; Tom's Prayer; Transcendent Hymn; Just Call Me Hans*

Varner/Friedli: *Soft*
Varner/Baumann: *Alien Bug*
Varner/Friedli: *Circuits*
Parker: *Quasimodo*
Hassler: *Johann*
Monk: *Think of One*
Varner/Friedli: *Big Fall*
Feigenwinter: *Elegy*

Function.lust. William Barnewitz, horn. Frank Almond, violin; Virginia Barron, viola; Samantha George, violin; Jennifer Larson, soprano; Lewis Rosove, viola; Kim Scholes, cello; Andrews Sill, piano; William Wolfram, piano. Summit Records DCD 288. Timing: 59:22. Recorded at St. Christopher's Episcopal Church, River Hills, Wisconsin. April and May, 2000. Contents: Donizetti: *Dirti Addio (To Bid You Farewell)*

Mozart: *Quintet in E-flat, K.407*

Berlioz: *Le Jeune Pâtre Breton*

Brahms: *Trio for Violin, Horn, and Piano in E-flat, op.40*

The back of this CD cover supplies the definition of "Function.lust." It is "the pleasure taken in what one can do best; the enjoyment of one's abilities." If this enjoyment is in direct proportion to one's abilities then William Barnewitz deserves to derive tremendous enjoyment from what he does! He does it extremely well and the program on this CD is well suited to show off that ability. The Brahms Trio and the Mozart Quintet are two of the finest chamber music works in the horn literature and it is always a plea-

sure to hear them performed again, especially when they are done this well. Also enjoyable are the differences in interpretation that these two works can have from one performer to the next. I have several recordings of the Brahms. If they were all exactly the same, why would I want more than one recording? Mr. Barnewitz has given fresh and interesting interpretations of these two compositional gems, definitely in good hands here with his light, clear sound and impeccable technique. Both the Trio and the Quintet are performed with the highest degree of technical display and musical expressiveness, fine examples of how chamber music of the Classical and Romantic eras should be done. To my ear, the Brahms would benefit somewhat by a darker, richer sound, but this performance is excellent in all respects.

In both the Donizetti and Berlioz, the horn is an incredibly well-balanced partner of the voice. This balance is beautifully displayed in the dynamics, the tone quality, and the nuances of vibrato and phrase shaping. The Berlioz is a personal favorite of mine. Mr. Barnewitz has surrounded himself with first-rate colleagues who have joined together to give beautiful and exciting performances. Different approaches and varied interpretations are possible, yes, but finer? I don't think so. C. S.



Liturgical Fanfares. Avatar Brass Ensemble, with Lisa Dunham, Thomas Hadley, Andrew Lewinter, Julie McAlister and Jeffery Meyer, horns. Klavier K11112. Timing: 66:54. Recorded August 30-September 2, 1998, at The Herbert and Nicole Wertheim Performing Arts Center Concert Hall, Florida International University, Miami, Florida.

Contents: Tomasi: *Fanfares liturgiques*

Britten: *Russian Funeral*

Stamp: *Declamation on a Hymn Tune*

Kuhnau/Hazell: *The Battle between David and Goliath*

McAlister: *The Sleep of The Immortal One*

Reed: *Joyeux Noël*

Castérède: *Trois Fanfares pour des Proclamations de Napoléon*

This CD has been a treat from beginning to end every time I have listened to it. It contains several works that were new to me and they are now works that I will want to hear frequently. All of this CD contains exceptional brass playing so if I don't say that about each work it still certainly applies. The CD opens with Tomasi's *Fanfares Liturgiques*. It is full of brilliance, flare, energetic rhythmic drive, and reminds me greatly of several passages from Respighi's works. It is a powerful work and is marvelously performed by this ensemble. Britten's *Russian Funeral* is dark and somber, perfectly fitting the scene it describes. Jack Stamp's, *Declamation on a Hymn Tune* is beautifully straightforward; the tune, "All Creatures of our God and King", easily heard while the surrounding music complements and enhances it. Perhaps the most programmatic of a very programmatic CD is Johann Kuhnau's, *Battle between David and Goliath*. Its eight short movements are subtitled to lead the listener through the story

of this Bible classic tale. Kuhnau wrote this for keyboard, probably harpsichord, but Chris Hazell has transcribed it in a way that makes his brass version seem like the way it should have been. The harpsichord could never depict the tone colors, dynamics, and excitement that a brass ensemble can. *The Sleep of The Immortal One* by McAlister features hornist Andrew Lewinter performing beautifully, in this somber depiction of Christ's entombment between the crucifixion and the resurrection. Alfred Reed's *Joyeux Noël* is a joyful splash of brass sound, brilliant, sonorous, and energetic. It is excellent brass writing that is perfectly performed. This CD concludes with another very programmatic work. The *Trois Fanfares pour des Proclamations de Napoléon* by Jacques Castérède is another fine example of brilliant and extremely effective brass writing. The first two *Fanfares* feature Napoleon's words to his troops after an early triumph in "The Italian Campaign" and then twenty years later as he gives his "Farewell to the Guard." The third movement, "The Battle of Waterloo," uses words by Napoleon's general, Chateaubriand, describing the action and spectacle of the famous battle. The music and the narration complement each other perfectly. What an excellent recording of first-rate brass music! C. S.



Brass Nation. Jerome Ashby, Bob Carlisle, John Clark, Dale Clevenger, Vince DeRosa, Dan Gingrich, Peter Gordon, Dave Griffin, Chris Komer, Phil Meyers, Jerry Peel, Stewart Rose, Rick Todd, Brad Warnaar, horns. Also heard are 41 other all-star trumpeters, trombonists, and tubists from Chicago, Los Angeles, and New York. Hip-Bone Music M108. Timing: 53:33. Recorded January through August, 2001, at Back Pocket Studios (New York), Chicago Trax (Chicago), Mad Hatter Studios (Los Angeles).

Contents: Works composed and arranged by Michael Davis: *Zach Attack; Brass Nation; Day One; Heartland; State of the Art; Three Wise Men; Gotham; Painted Desert; Big Pig; Bilbao.*

Attention! If you don't like GREAT brass playing with: 1) hard-driving rhythmic energy; 2) superb ensemble playing; 3) effortless, smooth, flowing melodic lines; 4) world-class intonation; 5) innovative brass writing and arranging; 6) sensational jazz playing; and 7) the chance to hear 55 brass playing all-stars from Chicago, Los Angeles, and New York...then don't buy this CD. However, if items 1 through 7 and more are what you could really get into, well—I suggest you get this CD, and soon! Michael Davis has written, arranged, and produced a colossal project. He has assembled 55 "greats" of brass playing on this CD and has given them plenty of terrific music to play that really lets them shine. By looking at the list of hornists on the CD you could assume that the trumpets, trombones, tubas, and rhythm sections are of the same very high quality (and you would be right). Each piece uses a different instrumentation, ranging in size from *Gotham*, a standard brass quintet grouping, to *Brass Nation*, using ten players from both New York and Los Angeles plus a rhythm section of piano, bass, and drums. The

soloists are always trumpeters and trombonists so the horn players are relegated to an ensemble role. However, the hornists have many opportunities to be heard, and they sound as good as one could imagine. It's too bad a couple horn solos weren't included, because this CD certainly has the players to cover it. Oh well, maybe next time, Michael? This is a CD that you can sit down and listen to intently. You will hear more detail and nuance with each listening. It will also be a great CD to put on when brass players are just hanging out. This one is a winner! C. S.



Lucien Thévet-Recital 1. Lucien Thévet, Jean Tournier, Georges Barboteu, Xavier Delvarde, horns, with Jean-Claude Ambrosini and Francis Poulenc, piano, and Jacques Dabat, violin. IMD 0003 CD. Timing: 65:03. Recording dates and places not given.

Contents: Dukas: *Villanelle*

Gallay/Thevet: *Preludes Nos. 25 and 30*

Gallay/Thevet: *Grand Caprice No. 10*

Wagner: *Sonnerie de Siegfried (Long Call)*

Bach/Thilde: *Grande Fugue*

Bach/Thilde: *Sicilienne*

Poulenc: *Élégie*

Brahms: *Trio for Violin, Horn, and Piano in E-flat, op.40*

This recording is a valuable historical document, an important educational resource, and an excellent example of extraordinary musicianship presented in a very distinctive national style of horn playing. Although the liner notes are sparse and no information is supplied about when and where these performances were given, I assume that they were from various live performances that spanned Mr. Thévet's long and illustrious career as a performer and teacher. Mr. Daniel Bourgue has written the short Thévet biography for the liner notes and I also assume that he played an important role in the music selection and production of this CD. The CD is filled with marvelous musical performances. All of the selections on this recording give the clear impression that Mr. Thévet is giving his musical best without any technical encumbrance whatsoever. I was very interested in hearing the *Villanelle*, the Gallay *Preludes* and *Caprice*, and especially the Poulenc *Élégie*, with Francis Poulenc himself at the piano. This is a tremendous opportunity to hear this work as close as it can be to the composer's interpretation. To many listeners' ears (mine included), it will take some effort to get beyond Thévet's tone quality and constant vibrato to the music itself. It may or may not be to your personal taste, but keep in mind that this is a valid style used by a great player. This CD will be a valuable addition to your collection; order direct from Mr. Thévet. C. S.



Music for Horn and Piano. Michael Hölzel, horn, with Friedrich Wilhelm Schnurr, piano. MD+G 324-0908. Timing:

57:45. Recorded in Fürstliche Reitbahn Bad Arolsen, May 10-11, 1999.

Contents: Richard Strauss: *Concerto No. 1*

Robert Schumann: *Adagio und Allegro*

Ferdinand Ries: *Introduction and Rondo in E-flat*

Josef Rheinberger: *Sonata in E-flat*

Michael Hölzel served as principal with the Bamberg Symphony and the Munich Philharmonic orchestras, and has appeared as soloist across Europe and the United States. From 1973-2000, he was professor of horn and chamber music at the Detmold Academy of Music. There are few recordings of the Strauss concerti with piano accompaniment, so this is a particularly valuable addition to the recorded monuments as it serves as an excellent model to accompanists. The tempi employed here are standard. There is a beautiful combination of lyrical style plus a contrasting robust presence in the *forte* passages. The *rubato* phrasing lends a terrific touch to the performance, especially on the ascending scale passage near the end of the first movement. Also noteworthy in the Strauss is the finely wrought contrast between the *piacevole* section and the final statement of the theme in the third movement. Be particularly attentive to his final four measures: you're in for a pleasant "deceptive cadence."

In the Schumann, Herr Hölzel chooses to take no breath at the phrase before the high C in the opening *Adagio* which is all the more stunning to the note itself. He adds a remarkably sensitive reading to the entire *Adagio* not often heard by this reviewer in live recitals. Again, *rubato* phrase extensions lend further refreshing subtlety. Ferdinand Ries is probably best known as both a piano pupil and biographer of Beethoven. But he also wrote over 200 compositions, most of which are rarely performed in public. The works are certainly not as profound as those of his mentor, however, they have solid merit just the same. The intense and bloomy E-flat minor *Introduction* (something akin to the von Weber *Concertino*) is followed by a jaunty and upbeat Rondo section with a bit of a Scotch snap rhythmic figure. Like the Beethoven Sonata, you need quite an accomplished pianist for especially the Rondo section. The horn compass called upon goes from pedal F to one high B-flat at the very final cadential passage. This is a superb piece of early Romantic horn writing which ought to be explored by all hornists—lots of opportunity for grandeur as well as finesse, both displayed admirably here. Rheinberger's late 19th-century grandeur, with its sweeping bold lines, lyric contrast, and strict form and balance, offsets the Ries, providing ample opportunity for bold presentations by both artists. This, too, should be a piece more familiar to players and audiences alike if for no other reason as there is no Brahms horn sonata. J. D.

Dauprat: Grand Sextuor. Michael Hölzel, Koichi Noda, Vincent Levesque, Laura Hall, Armin Suppan, and Jürgen Haspelmann, horns. MD+G 324-0087. Timing: 40:01. Recorded in Lutherkirche, Detmold, Germany, 1982; reissue, 1997.

Contents: Louis François Dauprat: *Grand Sextet*

We owe much to the talents of Louis-François Dauprat,

late 18th-/early 19th-century player and teacher. Dauprat was the star pupil of J. J. Kenn's natural horn class at the Paris Conservatoire, and in 1798 he was the first recipient of the new "Premier Prix" in horn. His Raoux handhorn with slide crooks remains a most impressive showpiece of the Conservatoire's museum. An extremely modest man, he hated ever the slightest flamboyant showmanship of the day; needless to say, he was an antithesis to Punto. Instead, he would succeed Kenn at the Conservatoire and Duvernoy in the Paris Opéra Orchestra. The Sextet, like all his pieces, was written for his pupils, and his intentions were no doubt didactic. They are the next level above the works and style of Anton Reicha. This 40-minute, six-movement work is rich in musical ideas and virtuosity for instruments pitched in different keys, something that Berlioz, Weber, and others would borrow. A hearty *bravo/brava* to all the players on this recording. There is terrific playing at both *pp* and *ff* dynamics. I suspect a descant horn on the top part to execute so beautifully the many high Ds, but its timbre matches that of the others perfectly. Cast Fate to the Wind: try this music out; but plan on some pauses for Frosty Libation. J. D.

Music for the Rugheim Hunt. The Detmold Hornists: Uwe Adam, Kathrin Foerster, Elizabeth Harris, Michael Hölzel, Renate Hucking, Lothar Neumann, Dagmar Preiss, Matthias Ramb, Armin Suppan, Annette Vetten, Marlies Volm, hunting horns. MD+G 324 0143-2. Timing: 37:14. Recorded in Lutherkirke, Detmold, Germany. Contents: Michael Hölzel: "Hohe Pfalz"-Fanfare; St. George Hymn; Rugheim Requiem.

With all due respect, despite fine performances and an excellent recorded sound, this CD is likely to have lasting appeal only to those listeners who are aficionados of both the hunting horn and the hunt. The music on this recording was commissioned by the Master of the Hohe Pfalz hunting lodge of the Lower Franconian town of Rugheim which becomes the site of a large gathering of hunters, horses, and hounds for one week each September. None of the music here is hunting music in the traditional sense, but makes use of motifs that will remind one of the hunt. The *Fanfare* is four-voiced work that is lively and spirited. The *St. George Hymn* is inspired by the patron saint of riders, St. George. The *Rugheim Requiem* is comprised of several sections whose titles are drawn from the traditional mass movements. The *Agnus Dei* utilizes the Luther chorale tune, "Christ Thou Lamb of God" and, perhaps somewhat surprisingly, "Taps." I am certain that being in Rugheim during these hunting festivities would give anyone a better appreciation of this music. C. S.



Earth Dances. John Dressler, David Elliott, Jo Anne Filkins, Charles Snead, and Jane Snead, horns, with the Kentuckiana Brass and Percussion Ensemble. KBPE-CD001. Timing: 64:38. Recorded at the Norton Center for the Arts, Centre College,

Danville, Kentucky, 1994.

Contents: John Cheetham: *Commemorative Fanfare*
Herbert Haufrecht: *Symphony for Brass and Timpani*
Gershwin/Scott: *A Gershwin Fantasy*
Tcherepnin: *Fanfare for Brass Ensemble and Percussion*
Alfred Reed: *Symphony for Brass and Percussion*
Allen Vizzutti *Fantasia for Solo Tuba, Brass, and Percussion*

My college and university contacts across the nation confirm that brass chamber music programs are growing in number. While, happily, many pupils are now experiencing the brass quintet medium, the brass choir experience does not seem as prevalent as it once may have been. The recent reissue of the Philip Jones Brass Ensemble recordings previously reviewed in this column will hopefully rekindle the interest in the large brass ensemble. In addition, this disc by the Kentuckiana Brass and Percussion Ensemble presents an added impetus, especially for the four-horn section. The KBPE was founded in 1986 to showcase the outstanding talent and musicianship of the brass and percussion faculties of the eight state universities in Kentucky. The ensemble now utilizes the talents of some of the best musicians in universities, colleges, and orchestras in the United States. The group has been featured at state, national, and international conferences and festivals such as MENC, the Great American Brass Band Festival, the New York Brass Conference, and the International BrassFest at Indiana University.

This disc contains repertoire essential to the large brass ensemble medium. Cheetham's *Fanfare* was commissioned by the University of Missouri for its 1979 commencement ceremonies. The first and final sections are based on a four-quarter-note theme, first stated in unison by the trumpets and followed by the horns while the timpani sounds crisp, rhythmic interjections. Haufrecht's *Symphony*, composed in 1956, is rooted in traditional harmonic techniques but provides for experimentation in non-traditional voice leadings, chord combinations, cross-harmonic references, and frequent changes of key and meter throughout. Tcherepnin's *Fanfare* features a lively tempo laced with driving rhythms, while many sharp contrasts in dynamics play an important role in shaping the piece. Reed's *Symphony* was premiered in 1952 and consists of three contrasting movements. The main body of the first is an unorthodox march in triple meter; the second is a three-part song, and the finale is in rondo form and is based on Latin-American rhythms. Wayne Scott's *Gershwin Fantasy* is a stellar tribute to the themes and styles of Broadway musicals of the 1920s and 30s. In particular, the work features as its central tunes "Fascinatin' Rhythm" (*Lady be Good*) and "I Got Rhythm" (*Girl Crazy*). Also included on the disc is Allen Vizzutti's *Fantasia for Solo Tuba, Brass, and Percussion*, commissioned by the Midwest International Band and Orchestra Clinic; it was premiered by this group at the MIBOC 1990 conference in Chicago. Copies of this disc are available for \$15 plus \$2 postage each from the ensemble's music director: Raymond Conklin, Department of Music, Murray State

University, Murray, KY 42071-3342 USA, tel. 1-270-762-4288.
J. D.



Four American Sonatas for French Horn. Laurence Lowe, horn, with James Margetts, piano. Tantara TCD-0799LL4. Timing: 64:14. Recorded in de Jong Concert Hall, Brigham Young University, Provo Utah, 2000.

Contents: Crawford Gates: *Sonata, op. 48*

Halsey Stevens: *Sonata*

Alec Wilder: *Sonata no. 3*

Thomas Beversdorf: *Sonata*

I was delighted to receive this new disc from an outstanding rising performer and musician. Laurence Lowe, horn instructor at Brigham Young University in Utah, has assembled an album of sonatas rarely heard, all by 20th-century American composers, all but one of whose works are not currently in the mainstream of recitals or competitions. I am confident this disc may well change this. The disc includes the first recordings of the Gates and Beversdorf pieces, as well as the only recording of Stevens' sonata I know of on CD. These are all first-hearing-accessible pieces for audiences of all types. Except for Stevens, all the composers plus the two artists on this disc were pupils at the Eastman School of Music in Rochester, New York. Perhaps for this reason, the listener may hear similar flourishes and elements across the repertoire here even though each of the works is solidly unique.

Gates' work, cast in three movements (Prologue and Toccata, Romanza, Rondo and Epilogue) is somewhat reminiscent of Reynolds' *Partita*. Noteworthy are the open fifths combined with tertian and quartal flavors in the piano accompaniment. Rollicking rhythms, a lyrical melody by muted horn, and energetic scalar passages characterize the first movement. After a beautiful lyrical second movement, the finale has plenty of opportunity to show-off technique and blazing timbre along with a couple of high Ds. I never tire of hearing the Stevens trumpet sonata brass juries; it seems so idiomatic and refreshing yet today. His *Sonata for Horn* is no different. The work opens with disjunct melodic fragments and rapidly rising horn scales which complement a sometimes syncopated piano accompaniment. A more pensive second theme follows, outlining perfect fourths, fifths, and octaves. A meditative second movement is next with a fine dialogue between the two performers. In the third movement, a jaunty rondo theme is the central element around which other contrasting ideas emanate; the work ends with a spirited closing coda. Probably the best-known work on this disc is Wilder's third sonata. The jazz figures alone lend a subdued aura at the very outset. Its four-movement shape is more of a suite than a sonata in the strictest sense, but its slow-fast-slow-fast tempi provide ample opportunity for contrast with syncopated and straight-forward rhythms and slower vs. quicker note values. Somber then agitated, loose then tight, wandering then directed lines abound. Beversdorf's piece opens with a bouncing Scherzo, utilizing

an underlying eighth/two sixteenths/quarter rhythmic figure in A minor. An Allegro moderato finale follows the dramatic almost mournful slow movement. Its exposition contains the typical two-theme format, later developed and then rejoined in the tonic key. A short coda summons the final statement of the main theme. This disc is a must for everyone's library—superb artistry here by both hornist and pianist in a setting of excellent repertoire. J. D.



I am. Deborah Thurlow, horn. Capstone Records CPS-8695. Timing: 61:00. Includes two live 1999 performances from St. George's Episcopal Church, Manhattan, New York; disc released in 2001.

Contents: Clive Smith: *Ancient Future*

Eric Ross: *Serenade, op. 46*

Deborah Thurlow: *Sacred Postlude*

Yaacov Mishori: *Prolonged Shofar Variations*

Deborah Thurlow: *The Chaotic World*

Deborah Thurlow is a freelance musician in the PA-NJ-NY area. She specializes in music devoted to the art of contemporary and jazz improvisation. On the faculty at the Newark Community School of the Arts, she is currently working on *New Horn on the Block*, a live documentary of the horn in jazz. In 2000, she released her first New Age CD titled *Angelic Waves*. Most of the music on this latest recording is atmospheric, metrically free, and soul-searching. Sections are reminiscent of music of Harry Partch, Rick Todd, and Tom Varner; other sections are pensive, subtle, and reverberant. The full gamut of open, stopped, bent notes and the like are combined with the colorful instruments lend a truly unique setting for concerts and recitals. At times, the hornist is connected to a wireless mike and guitar pedals; Track 4 features a tape loop of a Tibetan Singing Bowl. From unaccompanied horn to the medium of horn, electric guitar, theremin, strings, and percussion, the music has something for everyone. *Ancient Future* includes distortion, feedback, flanging, chorus-ing, phasing, resonant delays, echoes, and loops to keep reinforcing the oldest and most elemental building block of music: the overtone series. In *Serenade*, the instruments form a dialogue around fixed sections comprising tonal, atonal and serial materials. The players are asked to imitate human, animal, and instrumental sounds to each other. The opening melodic theme in *Sacred Postlude*, played by the horn, is a well-known Hebrew prayer sung during Jewish New Year. The quarter-tones provide a cohesive blend with the natural harmonics of shofar, Tibetan Singing Bowl, and tingsha. *Prolonged Shofar Variations* is based on quotations from Jewish prayers and biblical chant. *The Chaotic World* explores three types of improvisation: jazz, aleatoric, and free contemporary. A repeated fugal section is suddenly interrupted by the *Dies Irae* chant from the Requiem mass. The piece ends with a short three-part canon with the echo of chimes in the background. J. D.



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



SKIP SNEAD, RICHARD WATKINS, DAVID OHANIAN, MICHAEL THOMPSON



For more information

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

The TransAtlantic Horn Quartet debuted at the Royal Academy of Music in London in 1998 and has since developed a reputation as one of the premier ensembles in this genre worldwide.

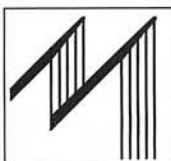
Featuring

All major works from the traditional horn quartet repertoire and newly-commissioned works composed for the ensemble.

Performances can include standards from trio, duet, and solo horn literature.

Concerts, masterclasses, and full residencies are available.

Contact the TransAtlantic Horn Quartet for more information on tour dates, availability, and scheduling.



THE UNIVERSITY OF MICHIGAN SCHOOL OF MUSIC

Ann Arbor, MI

Associate Professor of Horn



SÖREN HERMANSSON

Sören Hermansson is an internationally known performer, recording artist and teacher, with both orchestral experience from the Gothenburg Symphony Orchestra (Neeme Järvi, conductor), Berlin Philharmonic (as a student studying with Gerd Seifert at the Karajan-Academy) and as one of the leading horn soloists to commission, premiere and record new music (around 25 works). Mr. Hermansson brings his unique knowledge to the School of Music in Ann Arbor.

*For information contact:
University of Michigan
School of Music
Admissions
(734) 763-7558
www.music.umich.edu*

The Brass Press
Editions **BIM**

Stanley Friedman, Jerusalem Fugue
for horn & string quartet

Jukka Harju, Horn Hounds
for two horns

Editions BIM
P.O.Box
CH-1674 Vuarmarens
(Switzerland)

Julien-François ZBINDEN
Episodes

for horn & piano
(set piece for Guebwiller
International Competition)

© ++41-(0)21-909 1000
Fax: ++41-(0)21-909 1009

Martin Hackelman
21 Characteristic
Studies for high horn

e-mail: order@editions-bim.ch

34 Characteristic
Studies for low horn

www.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 ONLY

12094 Clark Rd. Chardon, OH 44024

(440) 286-5612

"Free Catalog"

THE MOST COPIED
TOOLS
IN THE REPAIR
BUSINESS, BUT
NOBODY HAS OUR REASONABLE PRICES.



CALL AND PLACE YOUR ORDER
TODAY AND SEE FOR YOURSELF.

YOU CAN CALL US AT 800-253-2261 FROM
7:30 AM TO 4:45 PM AND SPEAK TO A
HUMAN, NO BUTTONS TO PUSH. OR YOU
CAN FAX US 24 HOURS A DAY.
DON'T WAIT, CALL TODAY.

FERREE'S TOOLS, INC.

1477 E. Michigan Ave. 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

New Horn Duets!

In a Jazzy & Classical Style

Featuring Funk Junk, Till Meet Monk and many more...

MUSIC FOR TWO HORNS

Check out our
Wedding &
Sacred Music



Free Catalog
&
Repertoire List!

SOLOS, DUETS, QUARTETS

(with strings & winds or all brass)

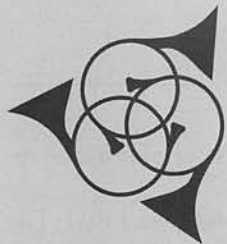
*Almost any combination
for almost any instrument*

LAST RESORT MUSIC

11288 Ventura Blvd. #820, Studio City, CA 91604

(800) 762-0966 (818) 956-0088 FAX (818) 956-1521

Order online www.lastresortmusic.com



2002 IHS Scholarship Programs

Michael Hatfield, Scholarship Program Coordinator

Please feel free to copy and post these guidelines

2002 Barry Tuckwell Scholarship

The International Horn Society has established a new scholarship, the Barry Tuckwell Scholarship Fund, to honor its Founding President and his contributions as performer, conductor, teacher, and author, upon his retirement from his solo career in 1997.

The Tuckwell Scholarship is designed to encourage and support worthy horn students to pursue education and performance by attending and participating in masterclasses and workshops throughout the world.

Applicants age 18 and older as of January 1, 2002, and who will not yet have reached age 25 by January 1, 2003, may apply to attend any 2002 masterclass or workshop in which they will study with master hornists and perform. An award of up to \$500 may be used in payment of tuition/registration, room and board, and travel costs.

A complete application will include 1) a completed Tuckwell Scholarship Application, 2) three copies of two brief essays, 3) three copies of a cassette tape recording, and 4) two letters of recommendation and assessment of need. The English language must be used for the application and all supporting materials. All application materials must be **received** by March 1, 2002. Application materials will not be returned.

The IHS reserves the right to cancel or withhold the award if conditions so warrant.

The Tuckwell Scholarship Application is available from:

Michael Hatfield
IHS Tuckwell Scholarship
School of Music
Indiana University
Bloomington, IN 47405-2200 USA

or from the IHS website, <www.hornsociety.org/>.

IHS Workshop Scholarships

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

All scholarship winners will be expected to attend the 2002 International Horn Symposium, August 4-11, in Lahti, Finland, and will be honored at the workshop banquet. Previous IHS scholarship award winners are ineligible to participate in the same scholarship competition again.

The Jon Hawkins Memorial Scholarship

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



Jon Hawkins, 1965-1991

The purpose of this scholarship is to encourage the attendance of deserving, highly motivated horn students at the annual IHS workshops, where they can be intensely exposed to state-of-the-art levels of performance, pedagogy, equipment, and resources. Hornists who have not yet reached their twenty-fourth birthday by August 4, 2002, may apply for up to \$1,500 (US) to be used for the registration fee, room, board, and travel costs to the 2002 IHS Symposium. One or two of these scholarships are available each year. The winner(s) will be selected on the basis of (1) performance ability, (2) a demonstrated need for financial aid in order to attend the upcoming workshop, and (3) personal motivation. In addition to the cash prize (awarded as a reimbursement at the workshop), the scholarship winner(s) will receive instruction from at least one workshop artist in the form of a private lesson and/or masterclass, give a solo performance at the international workshop, and receive an autographed copy of Werner Pelinka's *Concerto for Jon*. The International Horn Society reserves the right to can-



cel the competition or withhold one or more awards if, in the opinion of the judges, conditions warrant such action.

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

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

Completed applications must be **received** by the chair of the Hawkins Scholarship Committee no later than **April 15, 2002**. Hawkins winners are ineligible to participate in the Farkas competition.

Symposium Participant Awards

The International Horn Society is pleased to offer five Symposium Participant Awards of \$200 (US) each, to assist deserving students with financial limitations in attending the IHS Symposium (Workshop). A recorded performance is not required from applicants for this award. This year, the prize money will be used to help winners attend the 34th International Horn Symposium in Lahti, Finland, August 4-11, 2002, and each winner will also receive a private lesson from a member of the IHS Advisory Council at the workshop. Conditions for the awards are as follows:

1. To qualify, an applicant must:
 - a. Be a student of the horn who is no more than twenty years of age as of August 4, 2002.
 - b. Write a short essay (at least one page long) describing the importance of the horn in his or her life. The English language must be used for all written information accompanying the application.
 - c. Show a financial need by including with the above-mentioned page, letters from parent/guardian and teacher attesting to the applicant's interest in the horn and to his or her financial situation. N.B. Parent/Guardian letter must include permission to attend the Symposium if the applicant is under the age of majority.
 - d. Include his/her name, address, and telephone number with the application.
2. Winners will be chosen on the basis of their applications and indication of financial need.

3. Application letters with supporting material must be received no later than **June 1, 2002**.
4. Winners will be notified by mail no later than July 1. The \$200 (US) awards will be sent directly to the workshop host and be credited to the winners to partially cover registration and/or room and board fees. If an award cannot be utilized by a winner, notice must be sent immediately to the application address.
5. The IHS reserves the right to cancel or withhold one or more of the awards if conditions so warrant.
6. Applications should be mailed to:

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

Please allow ample time for international mail delivery.

The IHS Orchestral Audition Competition/ Dorothy Frizelle Memorial Awards

Dorothy Frizelle was a member of the International Horn Society whose biography appears on page 124 of the April 1989 issue of *The Horn Call*. These awards have been established in Dorothy Frizelle's memory and to support the study of orchestral horn playing at the IHS workshops. Two awards of \$200 (US) each will be granted at the 2002 Symposium, one for the winner of the high-horn audition and one for the winner of the low-horn audition. Participants may compete in both high- and low-horn auditions. The 2002 Symposium will take place in Lahti, Finland, August 4-11, 2002. Registration for the orchestral competition will be at the symposium.

Eligibility

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

Repertory

High horn (first horn parts unless noted):

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

Low horn (second horn parts unless noted):

Beethoven Symphony No. 3, trio
Beethoven Symphony No. 9, mvt. III, 4th horn



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

Adjudication

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

The Farkas Performance Awards

Finalists for the 2002 Farkas Performance Awards will receive the opportunity to perform on a recital at the 34th International Horn Symposium, to be held August 4-11, 2002, in Lahti, Finland. Up to five winners of the preliminary competition (selected by a taped audition) will receive a refund of their 2002 symposium registration fee and \$150 (US) to help defray the cost of room and board while at the symposium. The final competition will be a live performance held at the 2002 symposium, from which two cash prize winners will be selected. The first-place winner will receive a prize of \$300 (US), the second-place winner a prize of \$200 (US).

Eligibility

This competition is open to anyone who has not reached the age of twenty-five by August 4, 2002. Proof of age will be required of all finalists.

Preliminary Audition

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

1. The cassette must be unedited and of high quality, with the appropriate Dolby noise reduction (if any) indicated on the cassette.
2. All of the recorded works must include piano accompaniment.
3. The cassette should include the following music in the order listed.
 - A. W. A. Mozart Concerto No. 3, K. 447, first movement only (including cadenza).
 - B. Any **one** of the following solos:
 - Bozza En Forêt*
 - Hindemith Sonata (1939), any two movements
 - Schumann *Adagio und Allegro*
 - F. Strauss Theme and Variations, op. 13
 - R. Strauss Horn Concerto No. 1, op. 11
 (either 1st & 2nd mvts **OR** 2nd & 3rd mvts)

4. All application materials are to be mailed to the following address:

Milan Yancich
 9185 SW 90th Street
 Ocala, FL 34481

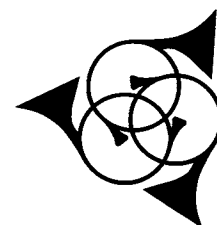
5. All applications for the 2002 Farkas Performance Awards must be **received** by Milan Yancich no later than **June 1, 2002**. The finalists will be informed of their selection for the symposium recital no later than July 1, 2002. Any applications received after the listed deadline or not fulfilling the repertoire requirements will be disqualified from the competition.
6. The English language must be used for all written information accompanying the application.
7. Include the following information with the cassette recording: (a) applicant's name, (b) address, (c) telephone number, (d) FAX number, if available, (e) email address, if available, (f) birth date, and (g) a list of all compositions performed on the cassette in order of their presentation.

Final Competition

Up to five applicants with the most satisfying taped performances will be chosen to perform at the 2002 Horn Symposium. The finalists will pay their own expenses to attend the symposium. The refund of the registration fee and the \$150 (US) expense allowance will be given to each finalist during the workshop. Music to be performed on the scholarship recital is to be chosen from the repertoire listed in items 3A and 3B above. In all cases, all movements of each composition must be prepared in case there is time for the complete works to be performed during the final competition. A half-hour rehearsal with a staff accompanist will be scheduled after the symposium begins for each finalist who does not bring his or her own accompanist.

A panel of judges composed of guest artists or Advisory Council members will select the first- and second-place cash-prize winners. The two cash-prize winners will be announced during the banquet of the 2002 workshop. All prize money will be presented to the winners during the week of the 2002 horn symposium.

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



The Horn Call

Back Issues Order Form

Issues available @\$3.00:

☐ Vol. I no. 1 (Feb. 1971)
☒ **NA** Vol. I no. 2 (May 1971)
☒ **NA** Vol. II no. 1 (Nov. 1971)
☒ **NA** Vol. II no. 2 (May 1972)
☒ **NA** Vol. III no. 1 (Nov. 1972)
☒ **NA** Vol. III no. 2 (May 1973)
☐ Vol. IV no. 1 (Autumn 1973)
☒ **NA** Vol. IV no. 2 (Spring 1974)
☐ Vol. V no. 1 (Autumn 1974)
☐ Vol. V no. 2 (Spring 1975)
☒ **NA** Vol. VI no. 1 (Nov. 1975)
☒ **NA** Vol. VI no. 2 (May 1976)
☐ Vol. VII no. 1 (Nov. 1976)
☐ Vol. VII no. 2 (May 1977)
☒ **NA** Vol. VIII no. 1 (Nov. 1977)
☐ Vol. VIII no. 2 (May 1978)
☐ Vol. IX no. 1 (Nov. 1978)
☐ Vol. IX no. 2 (Apr. 1979)
☐ Vol. X no. 1 (Oct. 1979)
☐ Vol. X no. 2 (Apr. 1980)
☐ Vol. XI no. 1 (Oct. 1980)
☐ Vol. XI no. 2 (Apr. 1981)
☐ Vol. XII no. 1 (Oct. 1981)
☐ Vol. XII no. 2 (Apr. 1982)
☐ Vol. XIII no. 1 (Oct. 1982)
☐ Vol. XIII no. 2 (Apr. 1983)

Issues available @\$10.00:

☐ Vol. XIV no. 1 (Oct. 1983)
☐ Vol. XIV no. 2 (Apr. 1984)
☐ Vol. XV no. 1 (Oct. 1984)
☐ Vol. XV no. 2 (Apr. 1985)
☐ Vol. XVI no. 1 (Oct. 1985)
☐ Vol. XVI no. 2 (Apr. 1986)
☐ Vol. XVII no. 1 (Oct. 1986)
☐ Vol. XVII no. 2 (Apr. 1987)
☐ Vol. XVIII no. 1 (Oct. 1987)
☐ Vol. XVIII no. 2 (Apr. 1988)
☐ Vol. XIX no. 1 (Oct. 1988)
☐ Vol. XIX no. 2 (Apr. 1989)
☐ Vol. XX no. 1 (Oct. 1989)
☐ Vol. XX no. 2 (Apr. 1990)
☐ Vol. XXI no. 1 (Oct. 1990)
☐ Vol. XXI no. 2 (Apr. 1991)
☐ Vol. XXII no. 1 (Oct. 1991)
☐ Vol. XXII no. 2 (Apr. 1992)
☐ Vol. XXIII no. 1 (Oct. 1992)
☐ Vol. XXIII no. 2 (Apr. 1993)
☐ Vol. XXIV no. 1 (Nov. 1993)
☐ Vol. XXIV no. 2 (Feb. 1994)
☐ Vol. XXIV no. 3 (May 1994)
☐ Vol. XXV no. 1 (Nov. 1994)
☐ Vol. XXV no. 2 (Feb. 1995)
☐ Vol. XXV no. 3 (May 1995)
☐ Vol. XXVI no. 1 (Nov. 1995)
☐ Vol. XXVI no. 2 (Feb. 1996)
☐ Vol. XXVI no. 3 (May 1996)

Issues available @\$10.00:

☐ Vol. XXVII no. 1 (Nov. 1996)
☒ **NA** Vol. XXVII no. 2 (Feb. 1997)
☐ Vol. XXVII no. 3 (May 1997)
☐ Vol. XXVIII no. 1 (Nov. 1997)
☐ Vol. XXVIII no. 2 (Feb. 1998)
☐ Vol. XXVIII no. 3 (May 1998)
☐ Vol. XXVIII no. 4 (Aug. 1998)
☒ **NA** Vol. XXIX no. 1 (Nov. 1998)
☐ Vol. XXIX no. 2 (Feb. 1999)
☐ Vol. XXIX no. 3 (May 1999)
☐ Vol. XXIX no. 4 (Aug. 1999)
☐ Vol. XXX no. 1 (Nov. 1999)
☐ Vol. XXX no. 2 (Feb. 2000)
☐ Vol. XXX no. 3 (May 2000)
☐ Vol. XXX no. 4 (Aug. 2000)
☐ Vol. XXXI no. 1 (Nov. 2000)
☒ **NA** Vol. XXXI no. 2 (Feb. 2001)
☐ Vol. XXXI no. 3 (May 2001)
☐ Vol. XXXI no. 4 (Aug. 2001)
☐ Special Archive Issue (1986)
☐ Annual no. 1 (1989)
☐ Annual no. 2 (1990)
☐ Annual no. 3 (1991)
☐ Annual no. 4 (1992)
☐ Annual no. 5 (1993)
☐ Annual no. 6 (1994)
☐ Annual no. 7 (1995)
☐ Annual no. 8 (1996)
☐ Annual no. 9 (1997)

Amount Enclosed \$ _____

Surface postage included: add \$3.00 per
 issue for overseas air mail. Photocopy and
 send this order form with payment to the
International Horn Society in US funds,
 international money order, purchase/
 requisition order, or Visa/Mastercard to:

Jeffrey Snedeker
Editor, The Horn Call
Department of Music
Central Washington University
400 E. 8th Avenue
Ellensburg, WA 98926 USA

Name _____

Address _____

City _____

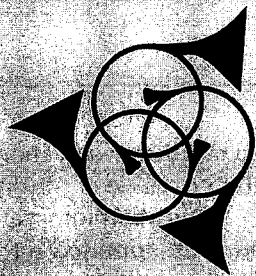
State _____ Postal Code _____

Country _____

Tel _____

VISA/Mastercard # _____ Exp: _____

An index to the contents of all issues of *The Horn Call* can be found on the
 IHS Website: www.hornsociety.org/FEATURES/index.html



Minutes of the 2001 IHS General Meeting

President Virginia Thompson called the meeting to order at 1:40pm, Saturday, June 9, 2001, in the recital hall at Western Michigan University, Kalamazoo, Michigan. Executive Secretary Heidi Vogel was present as were Advisory Council members Nancy Jordan Fako, Michael Hatfield, Marilyn Bone Kloss, Ab Koster, Paul Meng, Arkady Shilkloper, Esa Tapani, and Milan Yancich. Also present were *Horn Call* Editor Jeffrey Snedeker and International Workshop Coordinator Nancy Cochran Block. Michel Garcin-Marrou, Randy Gardner, William Scharnberg, and Richard Seraphinoff had been in attendance at the workshop, but had already left. Hans Pizka and Frank Lloyd were unable to attend.

President Virginia Thompson began with a report of the Advisory Council's efforts to make some prudent and necessary cuts in expenses in order best to maintain the financial health of the society. She announced two changes: 1) in August 2001, there will be no mass mailing of paper copies of the IHS Membership Directory—it will be published on the IHS website; and 2) in 2002, there will be only three issues of *The Horn Call*, instead of the four to which we had expanded in 1997. She explained that these were the reasonable, immediate, and necessary cuts that the Advisory Council had decided would least impact the scope and quality of the society's activities. She also emphasized the importance of establishing an endowed account for the Friendship Project, and announced that the first of two \$500 donation checks made the day before had been met.

The Minutes of the 2000 General Meeting, as published in the November 2000 edition of *The Horn Call*, were approved.

Executive Secretary Heidi Vogel reported on memberships and finances. IHS membership has stayed static for this year, with no increase but no loss of membership. As of May 12, there were 3534 members, 2662 from the USA and 657 members from 59 other countries. There are 210 library members and 5 "lost sheep." Included in these totals are 17 honorary, 25 complimentary, and 17 associate members (members who choose not to receive publications). There are 303 life members, 12 of whom are new this year, and 212 club memberships. These figures do not include the new members we have welcomed at this workshop. A compilation Financial Statement has been prepared by a Certified Public Accountant and will be published in the November 2001 issue of *The Horn Call*.

Horn Call Editor Jeffrey Snedeker thanked the membership for their contributions, and expressed regret that there is a limit to what can be published. He requested that the membership continue to send articles on a wide range of topics. He hopes that members will not hesitate to submit

items or articles, and offered assurances that all contributions will be acknowledged. He thanked everyone on the Editorial Staff, the Editorial Advisory Board, and the Advisory Council. He also thanked the advertisers, since there would be no journal without their support, and the membership for their many compliments and constructive comments. He then requested that submissions regarding the Kalamazoo workshop be postcards or emails of quotable quotes, 20-25 words, plus the writer's name and address. He went on to report that IHS Webmaster Bruce Hembd has donated a great deal of time to keep the website current, and he would appreciate input from the membership, preferably via the website. He then presented the 2000 Harold Meek Memorial Award to John Ericson for his article, "Crooks and the 19th-Century Horn," which appeared in the November 1999 issue of *The Horn Call*.

Secretary/Treasurer Nancy Jordan Fako reported on the Regional Workshop Grants. In 2001, the following workshops received grants in partial support of workshop expenses: the Northeast Horn Workshop, hosted by Daniel Grabois at the Hartt School, received \$500; the Midwest Horn Workshop, hosted by Brent Shires at the University of Central Arkansas, received \$400; The NW Regional Workshop, hosted by Ellen Campbell at the University of Oregon, received \$500. The following upcoming workshops also received IHS support: Hornclass 2001, to be hosted by Zdenek Divoky in Prague in August, received \$500; and Hornblast 2001, to be hosted by Russell Davis in Melbourne in October, received \$500. The Advisory Council has changed the name of the Regional Workshop Grant to the Regional Workshop Assistance Fund, and applications and guidelines are available from the Secretary/Treasurer. Brent Shires has been appointed the new Regional Workshop Coordinator and is available to provide assistance and information to regional workshop hosts and prospective hosts.

Nancy Cochran Block, International Workshop Coordinator, began her report by acknowledging and introducing 2001 Workshop Host Johnny Pherigo who reported on this year's workshop. He said that there were 652 horn player participants, 61 supporting musicians and WMU staff, and 34 exhibitors and advertisers, for a total of 747. 2002 Host Esa Tapani then reported on the progress for the workshop in Finland next year, August 4-11. He expressed his pleasure that so many people were interested in coming to Finland. He hopes to recreate this very successful workshop and the warm welcome he received. Nancy Cochran Block reported that there is still no host for the 2003 workshop, but that discussions have been in progress with prospective hosts for 2004, and beyond.

Virginia Thompson reported for Randy Gardner, Chair



of the Meir Rimón Commissioning Assistance Program, that the past year saw dramatically greater interest in the program. Eight requests were received and three were approved by the committee (which included Gardner, Randall Faust, and Gregory Hustis): 1) a proposal from Johnny Pherigo (USA) in the amount of \$1,000 for a composition by Curtis Curtis Smith for Horn, String Quartet, and Piano (premiered at the 33rd Annual Symposium in Kalamazoo, Michigan); 2) a proposal from Maurice Soto (Uruguay) in the amount of \$500 for a composition by Sergio Cardenas for Horn and String Orchestra; 3) a proposal from Cynthia Carr (USA) in the amount of \$500 for a composition by Jennifer Margaret Barker for Horn, Oboe, and Piano.

Michael Hatfield, Coordinator of the 2001 IHS Scholarship Program, reported on the 2001 IHS Scholarship awards. The recipient of the 2001 Jon Hawkins Memorial Scholarship was András Szabó (Hungary), a student of Ferenc Tarjáni. The judges for this competition were Kimberly Reese, Ab Koster, and John Wates. The Symposium Participant Awards, chaired by Michael Hatfield, were awarded to Ashley Leland (Lantana, Florida) and Erin Destito (Hobe Sound, Florida). The 2001 Dorothy Frizelle Memorial Awards were judged by Michel Garcin-Marrou, Randy Gardner, Michael Hatfield, Douglas Hill, Charles Kavalovski, David Krehbiel, and Esa Tapani. Julien Mériquier won the high-horn competition and David Goldklang the low-horn competition. The taped preliminary round of the 2001 Farkas Performance Award was judged by Milan Yancich, and the jury for the final round included Nancy Jordan Fako, Randy Gardner, Michael Hatfield, and Milan Yancich. First place was won by Ryan Gruber. No second place was named. The other finalists included Michelle Bolton, David Goldklang, Katherine Lehr, and Andres Moran. Information about the 2002 IHS Scholarship Program will be published in *The Horn Call* and will appear on the IHS Website. Virginia Thompson added that the IHS will offer a new scholarship, the Barry Tuckwell Scholarship.

Virginia Thompson reported for Karen Robertson-Smith, Coordinator of the Composition Contest, that the 2001 IHS Composition Contest is underway with a submission deadline of October 1, 2001. The competition is held every two years and the current rules may be viewed on the IHS website.

Virginia Thompson reported for Charles Gavin, Coordinator of the Manuscript Press, that negotiations for the publication of new works continue and will be announced in *The Horn Call*. She also noted that Charles Gavin has resigned from the position, and she acknowledged his many years of service. The deadline for applications to fill this position is June 30.

Virginia Thompson reported for Kristin Thelander, Coordinator of the Thesis Lending Library, that there are now a total of 99 theses available. A complete list will appear regularly in *The Horn Call*, and also appears on the IHS website. Although the Advisory Council allocates funds to support the purchase of additional papers, donations are encouraged.

Virginia Thompson reported that the preservation project for the audio holdings of the IHS Archive is continuing to make appropriate progress. An application for financial assistance for archival restoration was submitted for the second time in a proposal for a 2000 grant from the National Academy of Recording Arts & Sciences. Although this proposal was again denied, the IHS was encouraged to resubmit a proposal for the 2001/2002 grant cycle.

Marilyn Bone Kloss acknowledged the Area Representatives for the USA on behalf of Mary Bartholomew who has resigned as Regional Membership Coordinator (USA). Mary is retiring after serving in this position 1983-1990 and 1994-2001. Marilyn Bone Kloss spoke to the marvelous job she has done, evidence of which is reflected in the number of members involved in various horn events. All area representatives were asked to stand and receive the applause of the audience. All members are urged to help the area representatives with newsletters and other activities. Applications for the position of Regional Coordinator (USA) will be accepted until June 30.

Virginia Thompson acknowledged the following members' contributions to the society: George Lloyd as the new Regional Membership Coordinator for Canada; Frøydís Ree Wekre as the new Regional Membership Coordinator for Europe; IHS Archivist Ted Honea; Recording Archivists Esther Gillie and John Ebert; and all others in the various positions offering support and counsel. She added that new Area Representatives for Europe would be listed in *The Horn Call* and on the website.

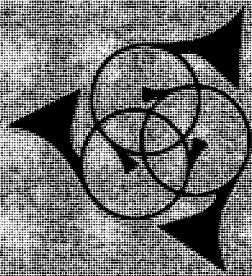
Virginia Thompson announced that Eugene Wade, recently retired Principal Horn of the Detroit Symphony, was selected by the IHS Advisory Council to receive the 2001 Punto Award. She then announced that IHS Honorary Membership has been awarded to Paul Anderson, Walter Lawson, and Willie Ruff (all USA).

Virginia Thompson expressed appreciation to Advisory Council members completing their terms of office: Ab Koster and Milan Yancich. She then acknowledged the incoming Advisory Council members: Philip Myers and Johnny Pherigo, newly elected by the membership; Randy Gardner, re-elected to a second term by the membership; and Michel Garcin-Marrou re-elected to a second term by the Advisory Council.

Virginia Thompson asked for New Business from the Floor. Although there were a few comments and questions from members on various topics, no business was introduced. The meeting was adjourned at 2:25pm.

Respectfully submitted,
Nancy Jordan Fako, IHS Secretary/Treasurer





International Horn Society Financial Statements

Years Ended December 31, 1999 and 2000

Statements of Financial Position December 31, 1999 and 2000

	1999	2000
Assets		
Current Assets:		
Cash	\$ 16,071	2,872
Investments	97,899	92,345
Accounts receivable	<u>23,046</u>	<u>13,065</u>
Total assets	<u>\$ 137,016</u>	<u>108,282</u>
Liabilities and Net Assets		
Current Liabilities:		
Accounts payable	\$ -0-	759
Net Assets:		
Unrestricted	(931)	(32,169)
Temporarily restricted	<u>137,947</u>	<u>139,692</u>
Total net assets	<u>137,016</u>	<u>107,523</u>
Total liabilities and net assets	<u>\$ 137,016</u>	<u>108,282</u>

Statements of Activities December 31, 1999 and 2000

	1999	2000
Unrestricted Net Assets		
Revenue and Support:		
Advertising	35,245	53,633
Publication sales	1,064	886
NEWS contributions	425	580
Workshops	13,489	-0-
Investment income	4,275	2,292
Other support	<u>2,919</u>	<u>4,389</u>
Total unrestricted revenue and support	57,417	61,780
Net assets released from restrictions	<u>92,853</u>	<u>88,297</u>
Total unrestricted revenue, support, and reclassifications	150,270	150,077
Expenses:		
Program Services:		
Publications	122,233	142,667
Scholarships	4,775	3,040
Commissions	25,660	(2000)
Workshops	<u>1,874</u>	<u>2,646</u>
Total program services expenses	154,522	146,353
Supporting Services:		
General	<u>33,230</u>	<u>34,962</u>
Total expenses	187,752	181,315
Decrease in unrestricted net assets	(37,482)	(31,238)
Temporarily Restricted Net Assets:		
Membership dues	89,028	84,872
Scholarship contributions	8,841	5,170
Reclassified from unrestricted net assets	-0-	-0-
Net assets released from restrictions	<u>(92,853)</u>	<u>(88,297)</u>
Increase in temporarily restricted net assets	<u>5,016</u>	<u>1,745</u>
Increase (Decrease) in Net Assets	(32,466)	(29,493)
Net Assets at January 1	<u>169,482</u>	<u>137,016</u>
Net Assets at December 31	<u>\$ 137,016</u>	<u>107,523</u>



International Horn Society Financial Statements

International Horn Society Statement of Functional Expenses

Year ended December 31, 2000

	Program Services				Supporting Services	Total
	Publications	Scholarships	Commissions	Workshops	General	
Contract Labor	\$ 12,154	\$ -	\$ -	\$ -	\$ 16,730	\$ 28,884
Printing	88,566	-	-	-	1,730	90,296
Postage	38,475	-	-	-	2,623	41,098
Office expenses	2,860	-	-	-	3,363	6,223
Workshops	-	-	-	2,646	-	2,646
Awards and Scholarships	137	3,040	-	-	-	3,177
Commissioned works	-	-	(2,000)	-	-	(2,000)
Travel	230	-	-	-	6,525	6,755
Area representative expense	-	-	-	-	1,025	1,025
Professional services	-	-	-	-	2,304	2,304
Thesis Lending	-	-	-	-	290	290
Miscellaneous	245	-	-	-	202	447
Bad Debt	-	-	-	-	170	170
Total expenses	<u>\$ 142,667</u>	<u>\$ 3,040</u>	<u>\$ (2,000)</u>	<u>\$ 2,646</u>	<u>\$ 34,962</u>	<u>\$ 181,315</u>

International Horn Society Statement of Functional Expenses

Year ended December 31, 1999

	Program Services				Supporting Services	Total
	Publications	Scholarships	Commissions	Workshops	General	
Contract Labor	\$ 11,672	\$ -	\$ -	\$ -	\$ 15,200	\$ 26,872
Printing	92,707	-	-	-	1,521	94,228
Postage	16,390	-	-	-	2,999	19,389
Office expenses	1,317	-	-	-	3,456	4,773
Workshops	-	-	-	1,874	-	1,874
Awards and Scholarships	-	4,755	-	-	-	4,755
Commissioned works	-	-	25,660	-	-	25,660
Travel	-	-	-	-	5,706	5,706
Area representative expense	-	-	-	-	1,476	1,476
Professional services	-	-	-	-	2,274	2,274
Thesis Lending	-	-	-	-	598	598
Miscellaneous	147	-	-	-	-	147
Total expenses	<u>\$ 122,233</u>	<u>\$ 4,755</u>	<u>\$ 25,660</u>	<u>\$ 1,874</u>	<u>\$ 33,230</u>	<u>\$ 187,752</u>



International Horn Society Statements of Cash Flows

Years ended December 31, 1999 and 2000

	1999	2000
Cash Flows from Operating Activities:		
Increase (Decrease) in net assets	\$ (32,466)	(29,493)
Adjustments to reconcile increase in net assets to net cash provided by operating activities:		
Changes in operating assets and liabilities:		
(Decrease) Increase in accounts receivable	(22,551)	9,981
Decrease in loan receivable	1400	-
Increase in accounts payable	-	759
Total adjustments	(21,151)	10,740
Net cash provided by operating activities	(53,617)	(18,753)
Cash Flows from Investing Activities:		
Purchase of money market mutual fund shares	(23,037)	(25,257)
Purchase of Certificates of Deposit	-	(70,000)
Redemption of US Treasury Bond	53,852	-
Redemption of Certificates of Deposit	-	100,811
Net cash provided by investing activities	30,815	5,554
Decrease in Cash	(22,802)	(13,199)
Cash at January 1	38,873	16,071
Cash at December 31	<u>\$ 16,071</u>	<u>2,872</u>

International Horn Society Notes To Financial Statements

Note 1. Summary of Significant Accounting Policies

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

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

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

Changes in Presentation—In 1995, the Society adopted Statement of Financial Accounting Standards (SFAS) No. 117, *Financial Statements of Not-for-Profit Organizations*. Under SFAS No. 117, the organization is required to report information regarding its financial position and activities according to three classes of net assets: unrestricted net assets, temporarily restricted net assets, and permanently restricted net assets.

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

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

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

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



International Horn Society Financial Statements

International Horn Society Notes to Financial Statements, continued

Note 2. Deposits and Investments

At December 31, 2000, the carrying amount of cash deposits is \$2,872, all of which is covered by FDIC or SPIC insurance. Deposits and investments with maturities of three months or less are considered cash.

During 2000, the Society purchased 2 certificates of deposit:

<u>Purchase date</u>	<u>Purchase Price</u>	<u>Interest Rate</u>	<u>Maturity</u>
06/14/2000	\$ 35,000	6.80%	12/14/00
06/21/2000	\$ 35,000	7.05%	6/21/01

The Society has also purchased shares in a money market account in the amount of \$57,345, which was earning interest at December 31, 2000.

Note 3. Temporarily Restricted Net Assets

Changes in the temporarily restricted net asset account for the year ended December 31, 2000 follow:

	Membership Dues	Scholarships	Life Memberships	Total
Balance at December 31, 1999	<u>\$ 30,059</u>	<u>\$ 57,466</u>	<u>\$ 50,422</u>	<u>\$ 137,947</u>
Temporarily Restricted Support Received:				
Membership dues	79,872	-	5,000	84,872
Frizelle Scholarship	-	-	-	-
Farkas Scholarship	-	40	-	40
Mansur Scholarship	-	-	-	-
Hawkins Scholarship	-	1500	-	1500
Tuckwell Scholarship	-	686	-	686
General Scholarship	-	215	-	215
Interest Allocation	-	2,729	-	2,729
Released from Restrictions	<u>80,022</u>	<u>3,040</u>	<u>5,235</u>	<u>88,297</u>
Balance at December 31, 2000	<u>\$ 29,909</u>	<u>\$ 59,596</u>	<u>\$ 50,187</u>	<u>\$ 139,692</u>

Temporarily restricted net assets at December 31, 2000 are summarized as follows:

<u>Membership dues received for the year ended December 31</u>		<u>Scholarships</u>	
2001	\$ 20,359	Frizelle	\$ 15,588
2002	9,525	Farkas	6,220
2003	25	Mansur	6,011
	<u>\$ 29,909</u>	Hawkins	2,891
		Tuckwell	11,815
		General	17,071
			<u>\$ 59,596</u>

Life Memberships:

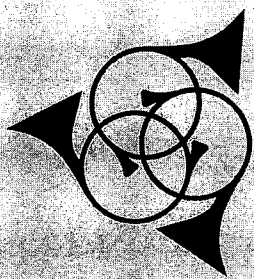
Received from August 19, 1977 (date of incorporation) to December 31, 2000 \$ 94,401

Accumulated amortization (44,214)

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

\$ 50,187





Index to *The Horn Call*

Volume XXXI (November, 2000 – August, 2001)

compiled by Harriet Fierman

Feature Articles

Wekre, Frøydis Ree. "An Interview with Erich Penzel." *THC XXXI/1* (November, 2000): 59-63.

Hansen, Kristen. "Gregorian Chant and Two Pieces by Bozza and Busser." *THC XXXI/1* (November, 2000): 65-68.

Carr, Cynthia. "Music for Oboe, Horn, and Piano Trio." *THC XXXI/2* (February, 2001): 33-40.

Leuba, Christopher. "Interpreting Evaluations." *THC XXXI/2* (February, 2001): 43.

Agrell, Jeffrey. "Bibliography of Reference Materials on Auditioning & Orchestral Excerpts." *THC XXXI/2* (February, 2001): 45-46.

Metzger, Assja. "An Interview with Radek Baborák." *THC XXXI/3* (May, 2001): 41-44.

Bartók, Béla. "Alphorn." *THC XXXI/3* (May, 2001): 47-48.

Kloss, Marilyn. "There is Life after Music School: Three Stories." *THC XXXI/3* (May, 2001): 51-55.

Leloir, Edmond. "A Visit to Pesaro." *THC XXXI/3* (May, 2001): 57-58.

Melton, William. "Greetings from Heaven, or Demonic Noise? A History of the Wagner Tuba, Part 1." *THC XXXI/4* (August, 2001): 49-58.

Clinics

Boerger, Ron. "The Electronic Hornist." *THC XXXI/1* (November, 2000): 73.

Frey, Kevin. "Improvising in Ensemble, Part IVa: Cipher Notation." *THC XXXI/1* (November, 2000): 75-76.

Nesmith, David. "Ease Performance Anxiety Naturally." *THC XXXI/1* (November, 2000): 79-80.

Thompson, Timothy. "No Weak Links." *THC XXXI/2* (February, 2001): 51-52.

Boerger, Ron. "The Electronic Hornist." *THC XXXI/2* (February, 2001): 57.

Frey, Kevin. "Improvising in Ensemble, Part V: The Performance." *THC XXXI/2* (February, 2001): 61-62.

Boerger, Ron. "The Electronic Hornist." *THC XXXI/3* (May, 2001): 63.

Agrell, Jeffrey. "Technique Tips: Quick Study." *THC XXXI/3* (May, 2001): 67-68.

Ericson, John. "Playing the Descant Horn." *THC XXXI/3* (May, 2001): 69-71.

Abernathy, Don. "Musical Enrichment Programs for Public Schools: A Guideline." *THC XXXI/3* (May, 2001): 73-75.

Farkas, Philip. "Brahms' Second Piano Concerto (Revisited)." *THC XXXI/3* (May, 2001): 77.

Agrell, Jeffrey. "Technique Tips: #2 Power Scales." *THC XXXI/4* (August, 2001): 63-64.

Reviews

Scharnberg, William, ed. "Music and Book Reviews." *THC XXXI/1* (November, 2000): 83-87.

Dressler, John, ed. "Recording Reviews." *THC XXVI/1* (November, 2000): 89-94.

Scharnberg, William, ed. "Music Reviews." *THC XXXI/2* (February, 2001): 67-69.

Dressler, John, ed. "Recording Reviews." *THC XXXI/2* (February, 2001): 73-77.

Scharnberg, William, ed. "Book and Music Reviews." *THC XXXI/3* (May, 2001): 81-83.

Dressler, John, ed. "Recording Reviews." *THC XXXI/3* (May, 2001): 85-91.

Scharnberg, William, ed. "Music and Book Reviews." *THC XXXI/4* (August, 2001): 67-71.

Dressler, John, ed. "Recording Reviews." *THC XXXI/4* (August, 2001): 75-81.

IHS Reports and Miscellaneous

Pettit, Heather, ed. "IHS News and Reports." *THC XXXI/1* (November, 2000): 17-26.

"IHS Honorary Membership Award: Gunther Schuller." *THC XXXI/1* (November, 2000): 29.

"2000 Punto Awards: Prof. Li Fu and Dr. Young-Yul Kim." *THC XXXI/1* (November, 2000): 31.

Thompson, Virginia. "2000 Scholarship Awards." *THC XXXI/1* (November, 2000): 33.

Robertson Smith, Karen. "1999 IHS Composition Contest." *THC XXXI/1* (November, 2000): 35-36.

Lewis, Gail. "Ethel Merker Receives IWBC Pioneer Recognition Award." *THC XXXI/1* (November, 2000): 37-39.

Thompson, Virginia. "Lieksan Vaskiviikko! (Lieksa Brass Week)." *THC XXXI/1* (November, 2000): 41-46.

Engle, Emily, Randy Gardner, Nancy Joy, George Napuda, and Heather Pettit. "Beijing 2000." *THC XXXI/1* (November, 2000): 49-56.

Thompson, Virginia. "Minutes of the 2000 IHS General Meeting." *THC XXXI/1* (November, 2000): 97-98.

"IHS 1999 Financial Statements." *THC XXXI/1* (November, 2000): 99-102.

Hatfield, Michael, coord. "2001 IHS Scholarship Programs." *THC XXXI/1* (November, 2000): 105-107.

Fierman, Harriet. "Index to *The Horn Call*, Volume XXX." *THC* XXXI/1 (November, 2000): 111-112.

Melton, William. "Out the Bell: Overlooked 'Horn' Literature." *THC* XXXI/1 (November, 2000): 116.

Pettit, Heather. "IHS News and Reports." *THC* XXXI/2 (February, 2001): 17-28.

Hatfield, Michael, coord. "2001 IHS Scholarship Programs." *THC* XXXI/2 (February, 2001): 81-83.

Snedeker, Jeffrey. "Out the Bell: Horn Cards." *THC* XXXI/2 (February, 2001): 88.

Pettit, Heather. "IHS News and Reports." *THC* XXXI/3 (May, 2001): 17-30.

"2000 Harold Meek Memorial Award: John Ericson." *THC* XXXI/3 (May, 2001): 31

Thompson, Virginia. "A Long-Awaited Horn Concerto from György Ligeti." *THC* XXXI/3 (May, 2001): 32-34.

Faust, Randall E. "In Memoriam: Helen Kotas Hirsch and The Sound of the Horn." *THC* XXXI/3 (May, 2001): 35-37.

Greer, Lowell D. "Eulogy for Helen Kotas Hirsch (1916-2000)." *THC* XXXI/3 (May, 2001): 37-38.

"Out the Bell: Modern Academics?" *THC* XXXI/3 (May, 2001): 96.

Pettit, Heather. "IHS News and Reports." *THC* XXXI/4 (August, 2001): 17-24.

"IHS Honorary Membership Awards 2001: Walter Lawson, Paul Anderson, Willie Ruff." *THC* XXXI/4 (August, 2001): 25-26.

"IHS Punto Award 2001: Eugene Wade." *THC* XXXI/4 (August, 2001): 27.

Hatfield, Michael. "2001 IHS Scholarship Awards Winners." *THC* XXXI/4 (August, 2001): 29.

Scharnberg, William. "A Tribute to Wayne Barrington." *THC* XXXI/4 (August, 2001): 33-35.

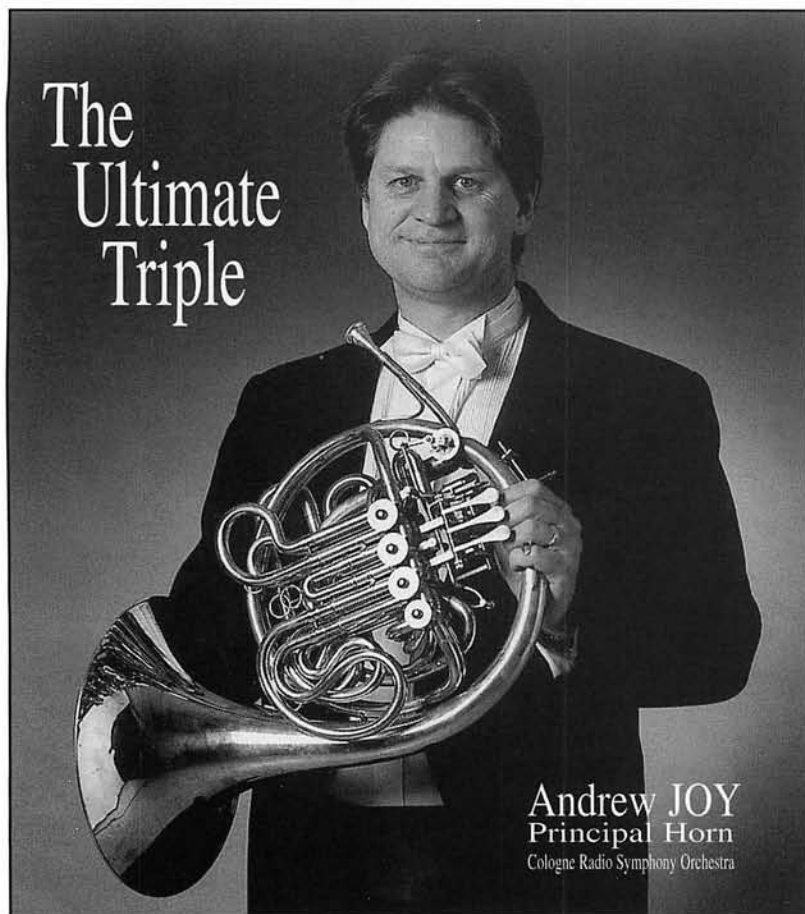
"Postcards from Kalamazoo - IHS 2001." *THC* XXXI/4 (August, 2001): 37-44.

Thelander, Kristin. "IHS Thesis Lending Library Update." *THC* XXXI/4 (August, 2001): 85.

Jones, Carlberg. "Out the Bell: Dennis Brain is on more than just his mind!" *THC* XXXI/4 (August, 2001): 88.



The Ultimate Triple



Andrew JOY
Principal Horn
Cologne Radio Symphony Orchestra

TRADITION -
EXPERIENCE - QUALITY

MASTER
Dieter Otto
SPECIALIST FOR HORN

My instruments are all
personally handcrafted.

Special extras can be
accommodated on request.

D-84494 Neumarkt-St. Veit
Teisinger Berg 15

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

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

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

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

Index of Advertisers

AAIIRR Power Acousticoils	59	M. Jiracek & Sons	44
Gebr Alexander Mainz	Outside Back Cover	Jupiter Band Instruments, Inc	94
American Brass Quintet	6	Kalison SAS di Benicchio & C.	94
Atkinson Brass & Company	64	Last Resort Music Publishing, Inc	102
Baldwin-Wallace College	56	Lawrence University	49
Baltimore Brass Company	59	Lawson Brass Instruments Inc	82
BERP	65	G. Leblanc Corporation	16
Kendall Betts Horn Camp	65	S.W. Lewis Orchestral Horns	Inside Front Cover
Birdalone Music	81	Mamco Musical Accessory	14, 92
Blair School of Music	60	Manhattan School of Music	31, 74
The Boston Conservatory	66	Mannes College of Music	78
Boston Records	57	McCoy's Horn Library	70
Boston University	80	Northwestern University School of Music	62
Brass Arts Unlimited	73	Osmun Brass Instruments	29
Brass Bulletin/Editions BIM	102	Dieter Otto Metallblasinstrumentenbau	114
Brass Journals	8	Paxman Musical Instruments	77
Chestnut Brass	35	QUADRE – The Voice of Four Horns	63
Classified Advertising	92	Rayburn Musical Instrument Co., Inc	12, 32, 70, 91
Clebsch Strap	14	Rocky Mountain Alphorns	30
Cleveland Institute of Music	50	San Francisco Conservatory of Music	86
Conn/UMI USA	13	Engelbert Schmid GmbH	48
Crystal Records, Inc	69	Richard Seraphinoff	81
DEG Music	30	Solid Brass Music Company	87
DePaul University School of Music	36	Tantara Records	14
Emerson Horn Editions	14	TAP Music Sales	65
faustmusic.com	65	TransAtlantic Horn Quartet	101
Ferree's Tools	102	True North Brass	87
Finke Horns	88	TrumCor	Inside Back Cover
The Hartt School	66	University of Cincinnati College-Conservatory of Music	93
Houser Mouthpiece Works	59	University of Memphis Rudi E Scheidt School of Music	59
IHS Back Issues	106	University of Michigan School of Music	101
IHS Manuscript Press	5	University of Minnesota School of Music	85
IHS/Meir Rimom Commissioning Assistance Program	62	US Army	35
IHS Sale Items	69	US Army Field Band	15
IHS Tuckwell Book	6	Chuck Ward Brass Instrument Repair	102
33 rd IHS Symposium CDs	28	Wehr's Music House	87
34 th International Horn Symposium	9, 10, 11	Wind Music, Inc	44, 58
The International Festival-Institute at Round Top	44	WindSong Press	70
International Musical Suppliers, Inc	100	The Woodwind & The Brasswind	60

Advertising Information

Deadlines for advertisements in *The Horn Call* are August 1 (October issue), December 1 (February issue), and March 1 (May issue). For complete information regarding advertisement reservation forms, mechanical requirements, billing, discounts, and circulation, see the IHS website: <www.hornsociety.org/FEATURES/misc/adverts.html>; or contact:

Paul Austin, IHS Advertising Agent

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

Out the Bell...

Holiday Cheer

Lynn Gullickson currently works as a music librarian at Northwestern University. In December 2000, she mounted a Holiday Horns exhibit in the lobby of the music library at NU with her personal collection of various holiday horns such as dinnerware, clothing and accessories, pillows, throws, rugs, etc., including over 100 (from a total collection of over 200) unique horn ornaments. "The origins of the collection began with the acquisition of a single holiday horn pin when I began playing the instrument at age 10," she says, "however, it didn't become a really serious collection until I went to college to study horn with Doug Hill at the University of Wisconsin-Madison. My parents innocently began collecting horn ornaments for me and then the word spread. A majority of the collection is comprised of generous and thoughtful gifts given to me from friends and family over the years, which makes it particularly special to me." The exhibit filled four floor cases and four wall cases. Below are some photos of the exhibit. Happy Holidays!



Ed. Note: "Out the Bell" is intended for readers to share stories, pictures, cartoons, poetry, etc., that explore the lighter side of our instrument and music-making. Those seeking similar "creative outlets" should forward suggestions or submissions to the Editor. Suggestion: keep it to a page—there's only so much we want to come out of the bell, and what does come out is the last thing we remember...





Horn Mutes for the Discerning Professional

TrumCor mutes are carefully hand-crafted with wood and a specially formulated resonant fiber material. They create a muted tone that is vibrant, warm and responsive. These mutes are durable, and the wide selection of sizes ensures a proper fit and excellent intonation. TrumCor mutes produce a beautiful sound, and at the same time preserve the unique timbre of the horn in all registers and at all dynamics.



- Stealth #4 & #5** Simply the best practice mute available, the Stealth is a must for hotel rooms and late night practicing. Pitch and articulation are excellent. The Stealth comes in two sizes, the #5 and the slightly smaller #4.
- #45** While having a shape and feel similar to a "Rittich" style mute, the #45 retains the warm sound associated with a TrumCor mute.
- #44** With a relatively open muted sound, the #44 is capable of tremendous dynamic contrasts. It is exceptionally responsive in all registers.
- #24** Designed and shaped for large bore horns, especially the Conn 8-D, the #24 is in essence an elongated #5.
- Tri-Stop** A remarkably versatile stopping mute that plays well in tune with a great sound, the Tri-Stop comes with three interchangeable bell flares, each uniquely sized to accommodate repertoire, register and volume needs.
- #4 & #5** Patterned after the famous "DePolis" mute, the #5 sounds especially good in the upper register. The #4, made for narrow bore horns, is a slightly smaller version of the #5.

The TrumCor Tri-Stop horn mute is priced at \$100. All other horn mutes are priced at \$90.
Shipping & handling - \$6 within the continental US.

Owners Richard Giangiulio and Greg Hustis invite you to call or write for more information on their full line of trumpet, horn, trombone, euphonium and tuba mutes.
Visit our web site and on-line store at www.trumcor.com

TrumCor • 3456 Mockingbird Lane • Dallas, TX 75205
telephone: 214/521-0634 • fax: 214/521-1174 • e-mail: trumcor@aol.com



since 1782

absolute competence.



model 103

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