

# The Horn Call

*Journal of the*

International Horn Society

Internationalen Horngesellschaft

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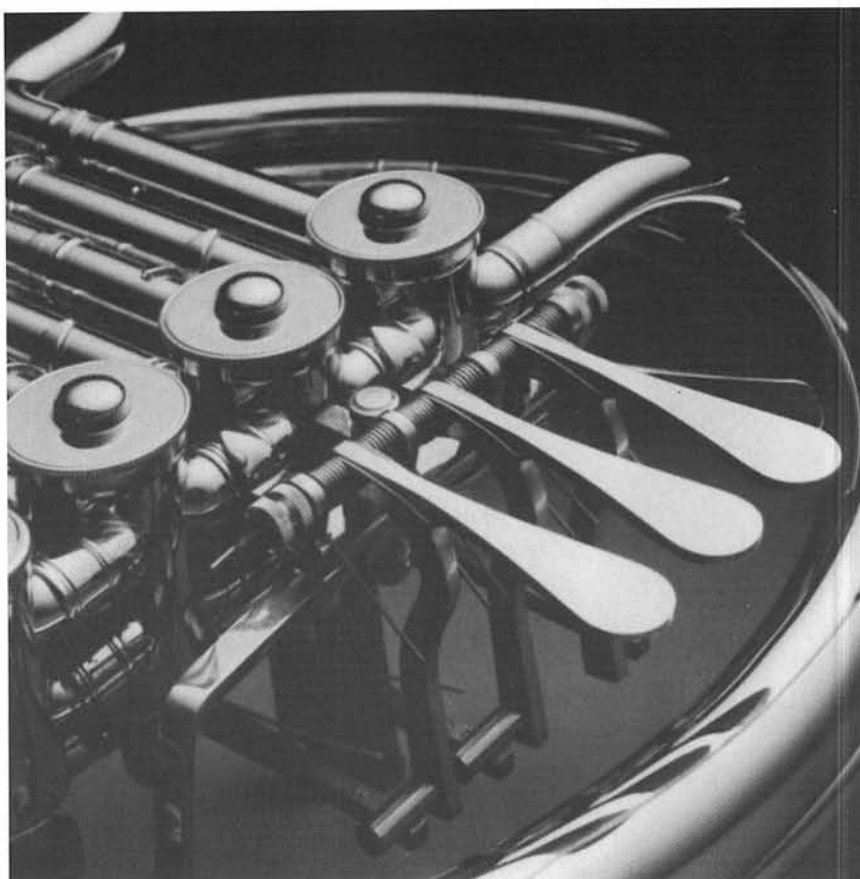
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Volume XXXII, No. 2, February 2002







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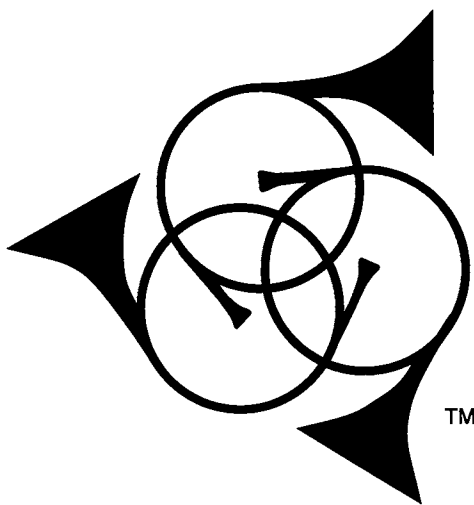
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# *The Horn Call*

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**Volume XXXII, No. 2, February 2002**



Jeffrey L. Snedeker, Editor

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*On the cover: Francis Orval*



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





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## From the Editor



Hello everyone,

Happy 2002! The New Year has brought some significant changes and improvements at <[WWW.HORNSOCIETY.ORG](http://WWW.HORNSOCIETY.ORG)>. Thanks to webmaster Bruce Hembd and our new website Managing Editor John Q. Ericson, our website is more up-to-date and working better than ever. The challenge of creating a symbiotic relationship between our website and printed publications is one that the IHS Advisory Council has been ruminating about for some time, and last fall was our most recent and biggest push to streamline, expand, and energize our web presence. Some things may look like they haven't changed, but I am sure those of you who surf by frequently have noticed a better up-to-date News section and an easier way around the site. We have even made it possible for you to renew your membership and conduct other Society business online. Check out the IHS Online Network—advertise a horn for sale or just let people know what you're up to. Thanks to John and Bruce, working essentially for free, for their hard work in making our site more active and efficient. As we evolve, this will continue to be an increasingly important means of communication among our membership. Stop by and see what's going on, and return frequently to keep up on what is happening between *Horn Calls*!

Stimulated by Ted Honea's interesting series on a system approach to playing and teaching, I'd like to put out a general call for articles on different levels and approaches to the art of teaching. I am aiming for another "Spotlight" issue, perhaps in October or next February. Send ideas, proposals, articles (even rough drafts), or just suggestions for interviews or topics you are curious about to me. When I have enough interesting stuff to work with, we'll go for it.

After our very full November issue, the February *Horn Call* may feel a little lighter to heft, but the range of articles carries the same weight as last time. William Melton continues to dazzle us with his latest installment of his now-award-winning history of the Wagner tuba. We hear quite a bit from Europe, actually, with interviews of Francis Orval and composer Mark-Anthony Turnage, as well as the start of an interesting series on the ascending valve by Michel Garcin-Marrou. The range of subjects for our Clinics is quite appealing, wrapping with an "Exercise from Hades"...

Sound like fun? It was fun to put together. Happy reading!

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 (Finale files may be acceptable, but the Editor should be consulted in every case). Submit graphics and musical examples in hard copy (suitable for scanning) as well as on disc, if possible.

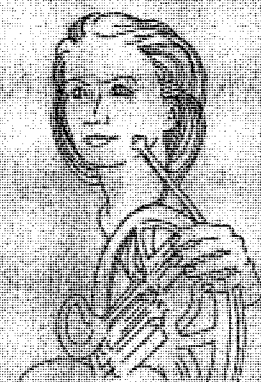
The octave designation system used in *The Horn Call* is the one preferred by *The New Harvard Dictionary of Music*, edited by Don Randel (1986), as follows:





# President's Corner

Virginia Thompson



Dear IHS Members:

If you believe that the IHS is worthwhile educational organization, there are three specific and fairly simple things that you can do **right now** to help to sustain the vitality of the society's activities: vote in the Spring 2002 election of IHS Advisory Council members, recruit new members, and—if you haven't already—contribute to the campaign to create an Endowed Account for the Friendship Project.

## Vote

Last year, the number of members who voted in the election was significantly larger than in previous years, and it would be great to break that record this year. In these times, when the Advisory Council members are making difficult financial decisions, it is important that the general membership elect caring and responsible people who will not only act in the best interests of the society, but who will also feel encouraged and appreciated by its members. If you are a member of a local horn club, please encourage your colleagues to vote. Take a few minutes to discuss the ballot. If you are a teacher, urge your students to vote. We are a small enough society that each and every ballot *does* matter. Please remember that voting in the election of Advisory Council members is a very simple yet important way for each member of whatever age or status to demonstrate support for and interest in the activities and purpose of the IHS.

## Promote IHS Membership

During the last year, we had no significant increase in IHS membership. Although this news was disappointing, I was a little too naïve to find it *disturbing* until I realized that so many horn players are seeking the fellowship of hornists *outside* the IHS through the various Internet discussion groups, and national, regional, and local horn clubs. If you support the efforts of the IHS and participate in any of these groups, please encourage your non-member peers to join us; or, if you are a teacher, please encourage your students to join. Devise a recruiting method that can work well for your group or studio. In November 2000, encouraged by enthusiastic IHS members, the members of the Horn Club of Finland held a vote to join the IHS *en masse*. In 1993, the WVU Horn Club, an official student organization of West Virginia University, was founded with a constitution that limits membership to "hornists who are or who will become members of the International Horn Society." Please remember that group registrations of eight or more submitted simultaneously are eligible for the special "group" membership rate whether or not they are formalized, meet regularly, or have "card-carrying" members, or constitutions, or catchy mottoes!

## Contribute to the Friendship Project Endowed Account

The Friendship Project provides IHS memberships to hornists in countries where economic conditions or currency restrictions make regular membership impossible. Without it, we would have no members from seven of the sixty countries currently represented in the IHS. The campaign to create an endowed account for the Friendship Project has made good progress since the great boost it received at the 33<sup>rd</sup> International Horn Symposium at Western Michigan University in Kalamazoo, but it has further to go in order to be fully endowed. If you believe in this IHS program and have not yet contributed, please consider making a contribution—however modest. Please remember that once we have endowed this account, it will sustain itself and lend significant financial stability to one of the society's most important and expensive initiatives without compromising any other society goals or activities. Contributions of any amount, payable to the "International Horn Society" by US check, by international money order in US funds, or by Visa/Mastercard, may be submitted to IHS Executive Secretary Heidi Vogel. Be sure to indicate that your donation is for the Friendship Project.

Thank you for supporting the IHS by being a member. Please be an active and participating member:

- Vote. Mark your ballot and mail it as soon as you can.
- Promote IHS membership. Share with others why you are an IHS member.
- Help to endow the Friendship Project.

Best wishes for all of your listening and practicing.

CORdially yours,

*Virginia*



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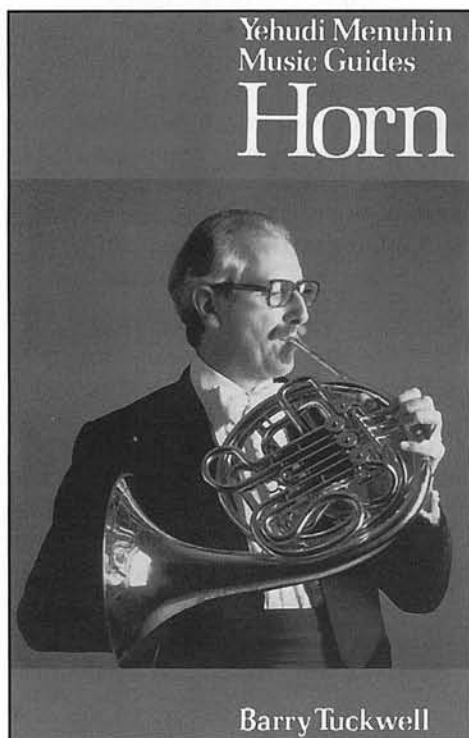
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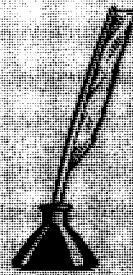
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# Correspondence



Dear Editor,

I have been quietly watching the Ethel Merker, Chicago Symphony controversy from the bleachers and, like many other *Horn Call* readers, have felt the muted acrimony rumbling beneath the surface of those politely sculpted letters to the editor.

I suppose I see things in an entirely naive way, but, to me, any musician who has played assistant principal in an orchestra for a season or more, has played assistant principal in that orchestra, period. Not passing through the modern-day gauntlet of an audition committee does not diminish that achievement or lessen one's true on-the-job status with an orchestra—as I am sure, in the case of the CSO, Frank Brouk or Dick Oldberg could attest.

In New York, at one point (circa 1967), both Ranier DeIntinnis and A. Robert Johnson played principal horn with the Philharmonic (the year James Chambers abruptly stepped down from his post). I do not know what “Dinny’s” or Bob’s contracts said, but I do know that those two shared solo horn duties along with Joe Singer that year, whether sanctioned by a piece of paper or not. Later, Joe was designated principal, Bill Kuyper (and soon afterwards, myself) became the associate, with the whole matter clarifying itself seasons later when Pierre Boulez appointed me solo horn.

What may also not be found written down anywhere is that I helped Joe Singer through his last years as principal (in the same way that Joe helped Jimmy Chambers near the end) so that he could reach his pension safely. There was no fanfare about this, just an understanding between two colleagues of good will. Was I in effect principal horn well before 1974? Yes. Did it say so in a program book anywhere? No. Did Dinny, Bob, and Joe—or Ethel, for that matter—have their day in the sun? Of course they did. Why would anyone want to cast a shadow over this?

If longevity and audition-taking were the only acceptable criteria for legitimacy, then Henry Schmitz could lay claim to being the most valid, longest playing principal horn in New York Philharmonic history (23 years); with Martin Smith, though of shorter duration (5 months), equally well positioned as the most thoroughly auditioned principal player ever known.

You will not find these facts precisely recorded anywhere (unless Mr. Schweikert someday decides to dig a little deeper than the surface of things), but that does not make them any less true.

I am happy for people like Norman Schweikert and Dale Clevenger who have such thoroughly documented pedigrees, who have lasted so long in one symphony orchestra.

Anybody that can withstand the stress, boredom, and treachery of such an existence deserves a big hand. But the elitist viewpoint hammered home by their letters against Ethel Merker’s small sense of “belonging” to the CSO family, I find rather ungracious to say the least.

By the way, apart from having played principal horn in the New York and Los Angeles Philharmonics (without auditioning for either post), I also played principal in the Dallas, Houston, and Milwaukee Symphonies, but I doubt you will find this Christened in the pages of any of their archives. Nevertheless, I was there and played those seasons all the same. And so did Ethel.

Very truly,

John Cerminaro

Principal Horn, Seattle Symphony, 1995-present (uncertified by audition committee; not on tenure track)



Dear Jeffrey:

I was pleased to see the review in the November 2001 issue of *The Horn Call* of Lucien Thévet’s *Récital 1* CD. The reissue of these long-unavailable recordings is due largely to the efforts of Daniel Bourgue, to whom we owe a debt of gratitude. The reviewer pointed out that there was no information given about when the recordings were made, so I am writing to rectify that. Having studied in Paris with M. Thévet from 1963-1967 and having later gotten from him cassette tapes of those out-of-print recordings, I happen to have that information.

The Brahms Horn *Trio* was originally released on a 1950 Decca LP, when Thévet was thirty-six. The Dukas *Villanelle*, the Gallay *Préludes 25 and 30* and the *Grand Caprice no. 10*, the Siegfried Horn Call, and the Bach Grande Fugue and Sicilienne were all from a Pathé-Marconi LP recorded in 1951. The superb horn quartet in the Bach arrangements consisted of Thévet (first), Jean Tournier (second), Georges Barbotou (third), and Xavier Delvarde (fourth). The Poulenc *Élégie*, with Poulenc at the piano, was from a 1958 Véga recording.

It is a shame that the CD doesn’t include Thévet playing Ravel’s *Pavane pour une infante défunte*, a piece he recorded some seven or eight times and in which his shimmering tone floats gloriously above the orchestra. The 1960s version, included in Ravel’s complete works for orchestra by the Paris Conservatory Orchestra under the direction of André Cluytens, is, in my opinion, the one by which all others must





be judged. Thévet's superlative playing is also heard on virtually all the recordings made by the Paris Opéra Orchestra between 1941 and 1974, as well as those made by the Paris Conservatory Orchestra between 1938 and 1967, when he was principal horn with both ensembles. The complete Beethoven symphonies (with the PCO under Carl Schuricht) or Leo Délibes' *La Source* contain many examples of the now-defunct French school of horn playing at its zenith.

Cordially,  
Steve Salemsen  
Madison, Wisconsin



Hello Jeff,

Stewart Rose has written a nice elaborate description of the *Carmen* solo (*The Horn Call* XXXII, no. 1 [November 2001]: 71-72), but it needs some comments.

As the first and second acts have very few exposed notes—not solo passages—and otherwise call for accompaniment and tutti passages only, the lips of the first horn player should be just warmed up at the time of the solo. It is less tiring also, as the third horn doubles the first part quite often, so the first horn does not have to play all the dynamics to the edge. It provides even a lot of opportunities to reduce the dynamic or leave out some measures, as the “ambitious” third plays them anyway. But, if you need to do an extensive warm-up for every performance, hallelujah, you will really be tired halfway through the opera.

The difficulty of the solo, if any, is the fact that it comes immediately after a longer number and a quick page turn. One has to take care to empty the horn of water during the preceding Number 21 and to turn the page a few measures early. And the other difficulty is to find the right expression. But here Stewart Rose has given some imagination with the words sung by Michaela. This might help. One only has to know that the horn gives the introduction to the aria. It is

not the horn that illustrates the aria. It is the horn that starts the aria. The maximum of love should be in the horn tone.

The given dynamic is *p* for the first horn and *pp* for the others. Even increasing the voice a bit, the whole solo must remain intimate, never a show-off.

At the longer phrase, where the second horn continues the downward line of the first horn, it is NOT customary for the first horn to continue the line written for the second horn, but it is wise if the second horn sneaks in one note earlier than written and the first horn sneaks out one note later than written. This would provide the best continuity and is done on most places I know.

I agree fully with Stewart Rose about the end of the aria, where both horns should fade out. If they play relaxed without fear, it should not be any problem to reduce the sound output to disappearing, especially if they do the last note as open notes on the F side. On the B-flat side, it can be more difficult to produce this fine pianissimo WITH quality. It might be wise to alter the second phrase from *ppp* to *pp* and start the last phrase with *ppp* again and fade out.

A last comment should be made to footnote 1: “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 *Götterdämmerung*,” well, this is absolutely incorrect. All greater opera houses from Lisbon to Budapest and Stockholm to Catania where I have played divide the solo horn parts in *Siegfried*, *Götterdämmerung*, *Tristan und Isolde*, and *Die Meistersinger*. The mode of division might differ from section to section.

Prof. Hans Pizka  
Kirchheim, Germany



## IHS Composition Commissioning Opportunities

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

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



# IHS

34th International Horn Symposium

# 2002

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# **34<sup>th</sup> International Horn Symposium**

## **4–11 August 2002**

### **LAHTI, FINLAND**

#### **WELCOME!**

The International Horn Society has awarded the 34<sup>th</sup> IHS Horn Symposium to Finland, the first time this annual event will be held in Scandinavia. Your Host Esa Tapani and The Horn Club of Finland will proudly welcome friends of the horn from all over the world to enjoy Scandinavian nature and hospitality in Lahti.

#### **LAHTI, FINLAND**

Lahti is about a one-hour drive from Helsinki, the capital of Finland. It is easy to get to Lahti. If flying, you will arrive in Helsinki. From the Helsinki airport there is frequent bus service to the centre of Lahti. The Helsinki airport is a busy international airport, which is operated by all major airlines.

#### **CONCERTS**

IHS 2002 is a high-profile chamber music festival with a series of 19 concerts. Special attention will be given to Scandinavian music. The Finnish Radio Symphony orchestra will be featured on August 9. You can find a detailed concert program at our website: <[www.musicfinland.com/brass](http://www.musicfinland.com/brass)>.

#### **TEACHING AND ENSEMBLE PLAYING**

As host country, Finland will endeavour to present leading musicians and composers from all of Scandinavia. We are proud of a long tradition of inter-Scandinavian (Denmark, Finland, Iceland, Norway, and Sweden) horn seminars. Since 1974, these countries have alternately hosted these annual seminars, which have become important meeting-places 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 international gathering of hornists in Lahti 2002. Alongside concerts by top artists, the symposium will endeavour to give students and amateurs eventful experiences as well. One important aspect of our Symposium is clinic teaching. You can reserve personal half-hour lessons with any one of the artists for just 5 Euro. Every day from 9 am to 11 am there will be ten teachers giving four lessons each. It is a unique opportunity for any student to be 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**

**PEDAGOGUE SEMINAR 5-9 AUGUST 2002**

**ORCHESTRAL SEMINAR 5-7 AUGUST 2002**

IHS 2002 offers two special seminars for horn pedagogues and orchestral players. An orchestra course was organized for the first time in 1998 during the Scandinavian workshop. Finnish orchestras covered the costs for their horn players and the course resulted in many highly interesting discussions. All players wanted us to offer this event again. Both courses are planned to be a part of the Symposium, yet offering additional sessions focusing on the special interest of both groups in a highly professional level. Participants for these courses are welcome to attend all events of the 34<sup>th</sup> International Horn Symposium. A part of each day is reserved for intensive sessions exclusively for the course participants.

#### **ACCOMMODATION**

We have selected four hotels for you. 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.

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# INTERNATIONAL HORN SYMPOSIUM 2002

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<b>PARTICIPANT FEES</b> (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
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Lunch buffet at the Sibelius Hall restaurant 5-10 August 2002 (available to all participants)	€40
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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,

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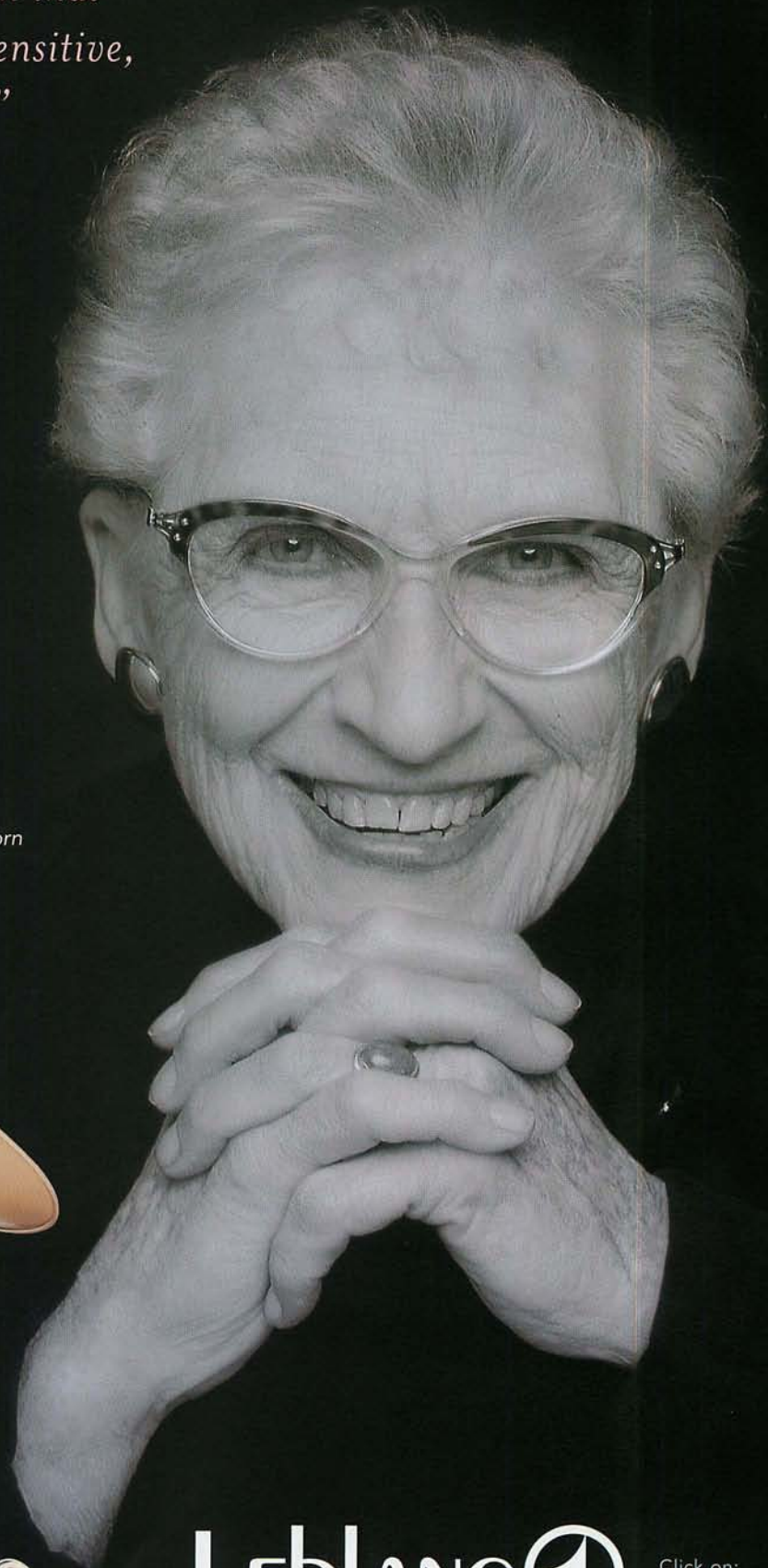
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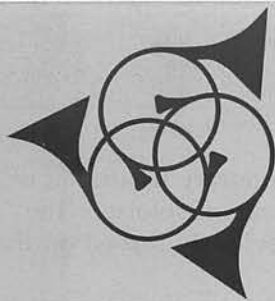
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# IHS News and Reports

Heather Pettit, Editor

## Advisory Council Nominations

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

As you consider the nominees below, please consider the duties and responsibilities of the position. The AC determines (through discussion and vote) the policies and budget allocations for IHS programs such as the Composition Contest, the Meir Rimón Commissioning Assistance Program, the large IHS commissions, scholarships, workshops, archives, and honorary memberships and other awards. AC members work in sub-committees, prepare for the annual meetings by studying the agenda book, and attend the annual meetings, which start immediately before the annual international workshop and continue throughout the entire week. AC members also nominate and vote for the remaining AC members not elected by the IHS members (six of fifteen), the AC officers, and any vacancies in unexpired terms. Lastly, AC members must respond to queries, calls for action, and votes throughout the year between workshops.

The following individuals (listed alphabetically) have been nominated for election to the Advisory Council three-year term of office beginning after the 2002 international workshop and ending after the 2005 international workshop. Ballots have been inserted into this issue of *The Horn Call*. Please return your ballot by April 15, 2002, to Heidi Vogel (they are self-addressed but not stamped). Votes submitted by any other means, including email, will not be accepted.

**Richard Burdick** works virtually full-time as a horn player throughout Northern California, is a prolific writer of music, manager of Trinity Chamber Concerts in Berkeley, and sole proprietor of I Ching Music, <i-ching-music.com>. Mr. Burdick is currently recording the Dauprat duets for horns in different keys on natural horn for his third CD release. The first two CDs contain his own compositions: *I Ching Arpeggios*, op. 99, for solo horn with a background of tuned wind chimes, and *Rebel with a Horn*, eleven movements for horn and piano. Mr. Burdick performs frequently as a soloist, appearing recently in Berkeley, Chico, Davis, Georgetown, Lodi, Napa, Quincy, Sacramento, Sonoma, Stockton, and at St Mary's in San Francisco. He is currently first horn for the Napa and North State Symphonies, and second horn in the Sacramento Philharmonic. Richard performed full-time with the Sacramento Symphony from 1990 until its bankruptcy

in 1996. (Has not previously served on the Advisory Council.)

**Michael Hatfield** is Professor of Music and Chair of the Brass Department at the Indiana University School of Music. Prior to accepting the position at IU, he was Principal Horn of the Cincinnati Symphony for 23 years, a member of the Cincinnati Woodwind Quintet, which included other principal players from the Cincinnati Symphony, and adjunct Professor and Chair of the Brass, Woodwind, and Percussion Division at the College-Conservatory of Music at the University of Cincinnati. In addition, he was co-principal horn of the Aspen Festival Orchestra and on the faculty of the Aspen Music Festival for 17 years, and has acted as Principal Horn of the Santa Fe Opera. As a faculty member of the Grand Teton Festival Orchestral Institute, he also played with the Festival Orchestra. Mr. Hatfield appeared as a soloist at the 1983 and 1985 International Horn Society conferences and has lectured at other national and regional conventions. (Has served one term on the Advisory Council.)

**Shirley Hopkins-Civil** started the horn at 18, having previously been a cellist. After studying at the Royal College of Music in London, she became principal horn for the London Festival Ballet, following in the same position for the Covent Garden Ballet. This led to playing Wagner tuba and horn for the *Ring*, *Elektra*, and more as an extra at the Covent Garden Opera for many years. Shirley had a busy freelance career playing for most London orchestras, studio work, and chamber music performances, often with husband Alan Civil. In 1965, Alan and Shirley were invited by Herbert von Karajan to record the Brandenburg Concerto with the Berlin Philharmonic Orchestra. She has also played much modern repertoire with the BBC Symphony Orchestra. As if this was not enough, she raised five children during these years. She continues to teach and freelance, playing much Wagner tuba repertoire, and recently retired as Chair of the British Horn Society, a position she has held since 1995. (Has not previously served on the Advisory Council.)

**Dr. Jean Martin** is Associate Professor of Music at the University of Georgia. Previously she was a full-time performer in New York City and continues to be an active performer, dividing her time between New York City and The University of Georgia. Dr. Martin is a member of the New York Pops, the Brandenburg Ensemble, and the Atlanta Opera, and substitutes with the Atlanta Symphony and the New York City Ballet. During the summer, she is on the artist faculty of the Brevard Music Center and the Chamber Music Center of the East in Vermont. Dr. Martin is the ensemble excerpt editor for *The Horn Call*, chair of the Brass Repertory Committee of MTNA, and a member of the American Horn Competition Executive Advisory Committee. She hosted the



IHS Symposium in 1999, the Paxman North American Competition in 2000, and the Southeast Horn Workshop in 2001. (Has not previously served on the Advisory Council.)

**William Scharnberg** is a Professor of Music at the University of North Texas, where he joined the faculty in 1983. He performs as principal horn of the Dallas Opera Orchestra, Dallas Bach Society, Fort Worth Early Music Society, Dallas Chamber Orchestra, and Breckenridge Festival Orchestra. He has been a member of the faculty at the University of Oklahoma, Pacific Lutheran University, the Royal Music Academy of Stockholm, and Central Missouri State University. He has performed as principal horn of the Tri-City Symphony (Iowa-Illinois), Tacoma Symphony, Dallas Symphony, Dallas Ballet, and Royal Opera of Stockholm. His recorded performances can be heard on Klavier, Eco-Classic, Crystal, and Centaur labels. He was President of the International Horn Society from 1990 to 1992, and has been a Music Review editor for *The Horn Call* since 1981. He has been a frequent finalist in the *Reader's Digest* and Publisher's Clearinghouse Sweepstakes. (Has served three terms on the Advisory Council.)

**Hugh Seenan** is one of the United Kingdom's most distinguished horn players. At the age of twenty, he joined the Royal Philharmonic Orchestra and three years later was appointed principal horn of the Royal Scottish National Orchestra. In 1984, he joined the London Symphony Orchestra where he was solo horn for thirteen years. He resigned his position in 1997 and is now in great demand as a solo horn player, teacher, and brass consultant. He has been professor of horn at the Guildhall School of Music and Drama in London for the past sixteen years, and has given masterclasses in the USA, Japan, France, Sweden, Norway, and Denmark. In 1999, he was made a Fellow of the Guildhall School of Music and Drama and, in February

2001, he was elected Honorary Chairman of the British Horn Society. Hugh appears as soloist on the *London Horn Sound* CD. (Has not previously served on the Advisory Council.)

**David B. Thompson** has been solo horn of the Barcelona Symphony Orchestra since 1989, and was recently named professor of horn of the new Catalan College of Music. Mr. Thompson is the president of Thompson Edition, Inc., a firm of global reach, specializing in the publication of music for horn and the production of a series of horn cases, mutes, and mouthpieces. He also serves as moderator of the Internet Horn List at Yahoo.com, with well over 800 participants worldwide. Thompson holds MM and BM degrees with high honors as well as a Performer's Certificate from Indiana University. He has won first prizes at several solo competitions, including the American Horn Competition (1994) for which he now serves as an adjudicator and European Representative, and is the author of two pedagogical texts in widespread use: *The Orchestral Audition Repertoire for Horn: Comprehensive and Unabridged* and *Daily Warm-Up and Workout*. (Has not previously served on the Advisory Council.)

## News

The **Swedish Horn Society** announces a new website which includes, for the first time, an English version. A window on the Swedish horn world, it will include concert announcements from Sweden as well as the rest of Scandinavia, news, a marketplace for people interested in purchasing items related to Swedish culture, instrument exchanges and most important, translations of articles from our Society magazine, *Movitz*. The web address is <[www.shs.home.se/](http://www.shs.home.se/)>.

Korean Broadcast Symphony Principal Horn **Seok-Jun Lee** presented a recital in December that included the Förster

## "Million-Dollar Horn" For Sale

Bruce Craig of Washington, DC is currently the proud owner of famed LA studio and orchestral musician Alfred Brain's Alexander double horn (F/B-flat, with an A-stopping valve). Bruce has owned the horn for about twenty years. Reportedly, it was one of three custom-made/modified Lorenzo Sansone model horns by the famed German manufacturer of Mainz, Germany; the others were made for Dennis and Aubrey Brain. It is popularly known as "the million dollar horn" as Alfred was reportedly the first horn player to make a million dollars playing horn in various LA studios/orchestras during the 1930s-1960s.

The time has come for this horn to find a good new home. The horn is in its original condition when owned and played by Brain. Its valves are tight but Brain did have the bell patched. It plays wonderfully, particularly in the high register. The stopping valve facilitates a rich full sound in the low register.

This is an opportunity for someone to not only play a fine horn but a very historic one as well. Bruce would like to sell the horn via sealed bids, with a portion of the proceeds being donated to the International Horn Society. All bids should be received by Bruce at the address below by April 15, 2002. To find out more details about the horn and conditions of sale, contact Bruce at Tel: 202-265-6873, or write to him at: P.O. Box 1000, Harpers Ferry, WV 25425; Email: <[rbcraig84@hotmail.com](mailto:rbcraig84@hotmail.com)>.





Concerto in E-flat, Rheinberger's Sonata in E-flat, op. 178, Davies' *Sea Eagle*, Borodin's Five Pieces from Little Suite, and Schumann's *Adagio und Allegro*.

Possibly the largest section of Vienna horns ever assembled outside of Vienna occurred in Paris, September 30, 2001, for a concert of Mahler's Symphony No. 1 with the Orchestra of the Age of Enlightenment, Roger Norrington conducting (see photo below).



(back l-r) Gavin Edwards, Nicholas Benz, Julian Baker, Robert Evans  
(front l-r) Chris Larkin, Huw Evans, Martin Lawrence, Roger Montgomery

**John Halvorsen, Robin Miller, Brad Barlow, and Darrel Rohar** performed Schumann's *Konzerstück* with the Rainier (WA) Symphony, Dr. Paul Mori conducting, on April 21 and 22, 2001, in Kent and Tukwila, Washington.

**Jacki Sellers** presented a series of solo recitals in late September celebrating her 20<sup>th</sup> season as Principal Horn of the Tucson Symphony Orchestra. The program of Three Songs from *West Side Story*, *Flower Drum Song*, *Caprice* by Planel, Jan Bach's *Four 2-Bit Contraptions*, and the Brahms Horn Trio, op. 40, also featured Angeline Ng, piano, Patricia Watrous, flute, and Michael Grossman, violin.

Professor **Young-Yul Kim** had a busy year in 2001, performing Mozart's Concerto No. 3 with the Masan Philharmonic, the Strauss Concerto No. 1 with the Inchun Philharmonic, Mozart's Concerto No. 4 with the Seoul National University Sinfonietta, Mozart's *Sinfonia Concertante* with the Kyunggi Pops, and finally, Mozart's Concerto No. 4 with the Seoul Academy Ensemble.

*Mozart and the Horn* by **Hans Pizka** will be released on CD-ROM. Out of print in book form, the new version has been revised and enlarged and will contain new facts, facsimiles, MIDI. Purchase before April 1, 2002, for 66.66 EURO; after April 1 for 99.99 EURO. For details, contact <hans@pizka.de>.

**MIRRORIMAGE**, the horn duo of **Michelle Stebleton** and **Lisa O. Bontrager**, performed the Haydn Double Concerto with the Pennsylvania Centre Chamber Orchestra in September 2001. The duo has a February concert tour that includes performances at southeastern US universities, and will be joining forces with the Liège Quartet for several events in Europe this May. MIRRORIMAGE has also commissioned Paul Basler to write a piece for two horns and piano.

*Solo Etudes for Horn* by David Uber is now available for \$8.00 from Lowell Shaw at The Hornists' Nest, Box 253, Buffalo NY 14226-0253, or by Email: <lowell.shaw@worldnet.att.net>.

The Daejun (Korea) Philharmonic hosted **William Purvis** in performances of Mozart's Concerto No. 4 and Strauss' Concerto No. 1 this past November. William also held a masterclass at Seoul National University during his trip to the Far East.

**Mark Atkinson** has new email and website addresses. Write to Mark at <salesa102@earthlink.net> or browse his website at <www.atkinsonhorns.com>.

*Evolution of a Symphony Musician* by **Joseph Mourek** is now available from Publish America <www.publishamerica.com>. Follow Joe from his earliest days studying horn with Frank Kril to his professional achievements in sections with Bruno Jaenicke, Louis Defrasne, Phil Farkas, and Dale Clevenger.

**QUADRE**, the California-based horn quartet, kicked off their current season in December with a gala opening concert entitled *Home for the Holidays*. The concert included many American holiday favorites, as well as some new arrangements by QUADRE members and a world premiere by composer Michael Kallstrom. This February, the quartet is paying a month-long visit to the southern US, including concerts in South Carolina, Georgia, and Alabama. The quartet is particularly looking forward to visiting the University of Georgia for a concert sponsored by Jean Martin and the UGA horn studio. For more information about QUADRE's events, check out their website at <www.quadrepoint.com>.

The Boston Symphony accompanied principal horn **James Sommerville** in the American premiere of the Ligeti Hamburg Concerto in January 2002.

**Thomas Tritle** and the **University of Northern Iowa Horns** presented an unusual program in November. In addition to their instrumental performances, the horn players were accompanied on several waltzes by dancers from the International Dance Theatre, Kathleen Kerr, director.

The horn studio at the University of Tennessee hosted **Randy Gardner**, horn professor at the Cincinnati College-Conservatory of Music, on December 4, 2001. He presented a masterclass featuring UT horn students, coached the UT Symphony Orchestra horn section, and conducted the UT Horn Ensemble in a reading rehearsal.

**Catherine Roche-Wallace**, horn (University of Louisiana), and David Walton, percussion (McNeese State University), presented the first in a series of recitals for horn and percussion, December 1 at the University of Louisiana. Works included *Hornvibes* by Reynolds, *The Call of Borromir* by McCarthy, and Mark Schultz' *Dragons in the Sky*. The second recital at McNeese in January added Christina Wilkes-Walton, percussion, in Luedeke's *Fancies and Interludes III* and





Catherine Roche-Wallace and David Walton

*Atlantide* by Matral. The trio will present excerpts of all of these works at a lecture for the 2002 Texas Music Educators' Conference in San Antonio. Catherine also performed *Dragons in the Sky* November 19, 2001, as part of the University of Louisiana Faculty Chamber Series.

**William Ver-Meulen** filled in at the last minute for the ailing Christoph

Eschenbach at a Houston Symphony Chamber Players concert December 10 with Schumann's *Adagio und Allegro*. He also has several upcoming recitals on February 19 and 27 at Rice University and March 28 with the Shreveport Symphony. His **Rice Horn Crew** will perform in a recital March 19 at Rice as well.

**The Crown Jewel.** Horn players throughout the world will surely be delighted to hear that Dennis Brain's Alexander single B-flat horn is on its way to what surely must be an ideal home. The Royal Academy of Music in London is paying an undisclosed sum for this historic instrument that, in recent years, has been stored at the home of Dennis' widow, Yvonne Brain.

The horn will be on permanent display as part of the Academy's York Gate Collection where it joins another important horn, that of Adolf Borsdorf, the first professor of horn there and arguably the "father" of British horn playing. "This is the right place for the instrument," RAM principal Professor Curtis Price told *The HORN Magazine*. "We will treat it as a crown jewel."

The collection, which was opened on October 21 this year, is regarded as a living museum and consists of instruments that are both playable and played. It is hoped that the Dennis Brain horn on occasionally be used in special concerts where it is likely to be played by such as the holders

of the Dennis and Aubrey Brain chairs, Academy professors Richard Watkins and Michael Thompson.

**American Horn Quartet News.** The AHQ has just completed its most exotic tour yet. Beginning in the Far East, the tour started on November 19 in Japan where the ensemble played to audiences in Izumo, Hiroshima, Tatsuno, Takatsuki, Okayama, Tokyo, Fukuoka, and Yonago. In Takatsuki (near Osaka), the AHQ played to a sold-out house of 1800 listeners, and in Tokyo the concert was recorded for television broadcast by NHK. While in Tokyo the Quartet attended a concert given by the Japan Alexander Horn Ensemble—a worthy group to perform the exciting world premiere of Kerry Turner's latest horn octet, *The Ghosts of Dublin*.

From Japan, the group flew to Guam for a one-week stay on that beautiful Pacific Island. Christmas is a very big holiday on Guam and the AHQ performed, along with other local groups, in an outdoor Christmas concert in Tamuning. At the end of the concert, Santa Claus showed up riding one of the local cattle, a Carabao. Later during the week the group held demonstrations of chamber music performance and the Art of the Horn Quartet at many of the local middle and high schools on the island. The quartet was busy this winter as well. Near the end of January the group was in Mulhouse and Dijon, France, for performances of Schumann's *Konzertstück* and some masterclasses and teaching. Later in February they are off to Texas for chamber music concerts and clinics from Denton to the Gulf Coast.

Kerry Turner will be busy composing this winter as well. There have been many requests for him to write more for horn quartet, and this time the work will be aimed at advanced high school and early college students. Those hornists wishing to play the exciting style that Kerry is known for, but would like a work that is perhaps not as technically challenging as some of his other quartets, will find this new work is just for them. Keep an eye on their website, <[www.hornquartet.com](http://www.hornquartet.com)>, for publishing details, information about upcoming engagements and pictures from their latest tour. Also available is their latest CD, a collaboration between Kerry, the AHQ, the Saturday Brass Quintet of New York, and members of the Luxembourg Philharmonic of which Mr. Turner is a member. CDs can only be ordered over the Internet at <[www.musiciansshowcase.com/](http://www.musiciansshowcase.com/)> or for purchase at all AHQ concerts.

## 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, Emmanuel Beneche, Anne Denhof, Lynn DeYoung, Christian Haumesser, Robert Heiney, Rachel Lint, Didac Monjo, Gavin Davis Reed, Stuart Womble.**





## Upcoming Events

(listed chronologically)

For more information about these and other events, consult the IHS Web News at [www.hornsociety.org/NEWS/index.html](http://www.hornsociety.org/NEWS/index.html)

### Arizona Intra-State Retreat

Karen McGale Fiehler hosts the fifth quasi-annual A.I.R. Horns (Arizona Intra-State Retreat for Horns) February 8-10, 2002, at Camp Tontozona near Payson, Arizona. Events include masterclasses by guest artists, breathing and relaxation techniques, horn choir readings, mock auditions and solo competitions, exhibits, and the infamous horn trivia game. Guest artists include Jeff Nelsen (Canadian Brass), Dr. John Q. Ericson (Arizona State University), Sam Pilafian (tuba, Arizona State University), Dr. Laura Barron (flute, yoga, and relaxation, Northern Arizona University), the Flagstaff Symphony horn section, Moosewood Hornists' Requisites, and Cedar Music of Flagstaff. \$75 covers room, food, and tuition. Contact Karen McGale Fiehler of Northern Arizona University at Email: <KMcf@nau.edu> or Tel: 928-523-3755.

### 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. Featured guest artists, 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 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, E-mail: <atwell@uwosh.edu>. A website is available at <www.uwosh.edu/music/hornworkshop/>.

### Winter in Moscow

From February 25-March 2, Moscow will be the site of a winter horn workshop. The program includes daily masterclasses with Professor Anatoliy Dyomin of the Tchaikovsky Moscow State Conservatory and his assistants, concerts/meetings with his pupils, and open discussions.

Maestro Dyomin will also speak about the history of the Russian horn school and outstanding Russian horn players. In addition, every participant can take part in a special cultural program, including a visit to the state musical museum, a bus tour of Moscow, and a chamber or symphony concert. Cost is \$700, with discounts for groups of five or more, and includes double accommodation, three meals a day, bus transportation, English interpreter services, and the cultural program. Further inquiries should be made to Winter Horn Conference, 121351 Russian Federation, Moscow, ul. Kuntcevskaya 4-1, kom. 26, Center MAESTRO or Email: <maestro@mccinet.ru>.

### 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 masterclasses. For more information, contact Karen Robertson Smith <smithkr@appstate.edu> or look for the Southeast Horn Workshop website <www.southeasthornworkshop.org>.

### Fifth Northeast Horn Workshop

The 2002 Northeast Horn Workshop will be held March 15-17 at The Boston Conservatory. Artists will include the BSO horn section (discussing and demonstrating the Ligeti Hamburg Concerto), Gus Sebring (working with John Williams in the Boston Pops), William Caballero (Principal Horn of the Pittsburgh Symphony), Eric Ruske (Boston University), Sören Hermansson (University of Michigan), Laura Klock (UMass Amherst), Janine Gaboury-Sly (Michigan State University), John Boden (Portland Symphony, UNH), Jean Rife (MIT, NEC), and Tom Varner (jazz). Groups will include Boston Horns, Boston Conservatory Wind Quintet, Top Brass, and UNH Horn Choir. Scheduled events will include solo competitions and mock auditions (register early), guided warm-ups, massed choir, college choirs, health (yoga and discussion of performance injuries), masterclasses, exhibits, flea market, informal chats with old-timers, jazz at the pub, and, of course, recitals. The hosts are David Ohanian and Marilyn Bone Kloss. 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 dué* 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>.

### **Columbus (OH) Horn Day**

The Columbus Horn Group is pleased to announce their second Horn Day, Saturday, April 6, 2002, in Columbus, Ohio. The day includes a masterclass with Eric Ruske and an evening performance of the Strauss Second Horn Concerto by Mr. Ruske and the Columbus Symphony Orchestra. Regional artist lectures, performances, and a massed horn choir will round out the day. All activities will take place at the historical Ohio Theater in downtown Columbus. Contact Jed Hacker at <jhchg@aol.com> or Tel: 614-818-0476 for further information.

### **The Western Illinois Horn Festival**

The Western Illinois Horn Institute and the Illinois Arts Council will present the Western Illinois Horn Festival on the campus of Western Illinois University, April 7, 2002. The featured guest artist for the event is the winner of the Professional Division of the 2001 American Horn Competition, Andrew J. Pelletier. For information on the Western Illinois Horn Festival and opportunities to perform in a masterclass with Mr. Pelletier, contact Dr. Randall Faust, 126A Browne Music Hall, Western Illinois University, Macomb, IL 61455, Tel: 309-298-1300, Email: <mfref1@wiu.edu>.

### **TransAtlantic Horn Seminar**

The TransAtlantic Horn Quartet (Michael Thompson, David Ohanian, Richard Watkins, and Skip Snead) announces the TAHQ Summer Seminar 2002. Held on the campus of Mercer University in Macon, Georgia, from June 2-8, participants 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 is \$500. For more information, contact: Skip Snead, Box 870366, Tuscaloosa, AL 35487-0366; Tel: 205-348-4542; Email: <ssnead@bama.ua.edu>, or visit the website: <www.music.ua.edu/TAHQ>.

### **IU Natural Horn Workshop**

Richard Seraphinoff hosts a natural horn workshop June 10-15, 2002, on the Indiana University campus in Bloomington, Indiana. This workshop is open to professionals, students, teachers, and advanced amateurs interested in the natural horn. Cost is \$400. Contact <www.music.indiana.edu/som/special\_programs/>, Email: <musicsp@indiana.edu> or Tel: 812-856-6025.

### **Michael Thompson Horn Course**

Morningside College in Sioux City, Iowa, will host its third annual, week-long horn course June 11-16, 2002, with Michael Thompson, horn soloist and former principal horn of the Philharmonia Orchestra of London. Enrollment is open to serious students of the horn from advanced high

school through adult. Participants will study solo and orchestral literature as well as join in ensemble work; ensemble reading will include selections from the *London Horn Sound* recording. Format is centered around two three-hour sessions each day; mornings start with group warm-ups and solo coaching, while afternoons are devoted to ensemble preparation. Participants are encouraged to bring ensemble music they would like to play, and an accompanist will be on staff to assist with solo work. Two concerts are planned for the end of the course, one consisting of solos and ensembles prepared during the week, and a second with the Sioux City Municipal Band. The cost of this one-week course is \$375 and enrollment will be limited to 16 participants. Housing can be arranged in the dorms at Morningside College for \$75 and meals will be extra. To secure your place, send a \$150 deposit to Marilyn Clifford, Morningside College Music Dept., 1501 Morningside Ave., Sioux City, IA 51106. Make your check payable to Morningside College and note "Michael Thompson Horn Course" on your check. For more information, call Michael Berger, adjunct horn instructor at Morningside College, Tel: 712-239-2667 or Email: <Mike@fanfaretravel.com>.

### **Eighth Annual Kendall Betts Horn Camp**

The eighth annual Kendall Betts Horn Camp will be held June 15-30, 2002, at Camp Ogontz in Lyman, New Hampshire. Again, Kendall is planning a unique seminar and retreat for hornists of all ages (minimum age 15), abilities, and accomplishments to study, perform, and have fun in the beautiful White Mountains under the guidance of a world-class faculty to include (in addition to Mr. Betts): James Decker, Lowell Greer, Martin Hackleman, Michael Hatfield, Sören Hermansson, David Krehbiel, Abby Mayer, Ethel Merker, Ellen Dinwiddie Smith, and others to be announced. 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 aged 15-24. For further program details, application, and scholarship information, please visit the KBHC website at <www.horncamp.org> or contact Anna Betts, KBHC Coordinator, 4011 Roanoke Circle, Golden Valley, MN 55422-5313, Tel: 763-377-6095, Fax: 763-377-9706, E-mail: <HORNCAMP@aol.com>.

### **Chamber Music at Bowdoin**

A new chamber music program will be offered from June 22 to August 3, 2002, on the Bowdoin College campus in beautiful Brunswick, Maine. Two full fellowships are available for hornists. Contact the Bowdoin Summer Music Festival, 6300 College Station, Bowdoin College, Brunswick, ME 04011, Tel: 207-373-1444, Fax: 207-373-1441, Email: <peter@summermusic.org> or visit <www.summermusic.org> for further information.





## Tanglewood Horn Opportunities

The Tanglewood Institute is located in the beautiful Berkshire Hills of western Massachusetts in the town of Lenox. There are three opportunities for high school horn players at the Institute:

*Horn Workshop*, June 23-July 6: Led by Eric Ruske, this two-week program focuses on repertoire and technique for the horn.

*Wind Ensemble*, July 7-August 3: A four-week program conducted by Frank Battisti, students participate in large ensemble and brass/wind quintet each day.

*Orchestra*, July 7-August 18: A six-week program conducted by David Hoose, students participate in large ensemble and brass/wind quintet. Students receive passes that allow them to attend all events of the Boston Symphony Orchestra.

Cost: \$1800-\$4400. Mailing Address: Boston University Tanglewood Institute, 855 Commonwealth Avenue, Boston, MA 02215, Tel: 617-353-3386, Email: <tanglewd@bu.edu>, Website: <www.bu.edu/tanglewood>.

## College Audition Preparation at IU

College Audition Preparation is a workshop for high school (grades 10-12) brass and woodwind players who are planning to apply for entrance to college music programs. This year, the workshop will be hosted by M. Dee Stewart from July 20-25 at Indiana University, Bloomington. Tuition is \$600, room and board is \$225 (total \$825). Contact <www.music.indiana.edu/som/special\_programs/>, E-mail: <musicsp@indiana.edu>, Tel: 812-856-6025.

## 18<sup>th</sup> Annual Early Brass Festival

The 18<sup>th</sup> Annual Historic Brass Society Early Brass Festival will be July 26-28, 2002, at the University of Connecticut, Storrs, CT. Details are available at <www.historicbrass.org>.

## Maestro – The Russian Sound

This July and August, the Russian National Reserve "Valdai" will host an International Summer Conservatoire. Professor Anatoliy Dyomin of the P. I. Tchaikowsky Moscow State Conservatory will share his insights in a program of intense study and sight-seeing. Please write to <maestro@mccinet.ru> for further information.

## The Barry Tuckwell Institute

Are you yearning to move to the next step in your career or on a plateau, wanting to move ahead? Do you need a mentor to help with your teaching or playing? Do you want to renew the joy and passion you felt when you first started

to play? If so, you will want to attend the first Barry Tuckwell Institute August 1-5, 2002, on the campus of Columbus State University in Columbus, Georgia, an intensive five-day event of concentrated learning and playing for professional horn players, advanced amateurs, college instructors, and graduate students.

The distinguished faculty will include: Frank Lloyd who will teach you to play with incredible agility; Jean Rife who will help you play more efficiently and comfortably; Mary Bisson who will lead you in preparation for a full professional career; Vincent Barbee who will share his experiences about the life of a freelancer; Barry Tuckwell who will act as a mentor, drawing on his life as an orchestral player, chamber music player, teacher, soloist, and conductor.

Every participant will have time with each member of the faculty in a small, intensive format. The daily schedule will include meetings, seminars, ensemble playing, unscheduled time for practice and rehearsals, and daily recitals featuring faculty and participants. The fee for participants, which includes all instruction, rehearsal time with the accompanist, and meals, is \$800 before June 1 and \$850 thereafter. For more information, contact Dr. Kristen Hansen, Schwob School of Music, Columbus State University, Tel: 706-649-7271 or Email: <hansen\_kristen@colstate.edu>.

## Finland 2002

The 34<sup>th</sup> Annual International Horn Symposium is August 4-11, 2002, in Lahti, Finland. Check the ad in this issue or consult <www.musicfinland.com/brass> for up-to-date information.

## Western US Horn Symposium

The University of Nevada, Las Vegas (UNLV) is the site of the Western US Horn Symposium, October 24-27, 2002. Host Bill Bernatis, Professor of Horn at UNLV, has promised a program to include recitals, masterclasses, a student concerto competition, mock orchestral auditions, lectures, demonstrations, a massed horn choir, and exhibitors. One of the recitals will feature the world premiere of a horn octet commissioned from Eric Ewazen; Mr. Ewazen will be present during the full workshop as artist-in-residence. Noted horn professionals and educators, to be announced later, will participate in the recitals, lectures, and demonstrations. For more information, contact Bill Bernatis, E-mail: <bernatis@ccmail.nevada.edu> or Tel: 702-895-3713. A website, coming soon, will be available at <www.unlv.edu/faculty/unlvhorns>.

## 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.



## Reports

### Tom Varner and the Eleventh Annual UWSP Horn Choir Festival reported by Patrick Miles

The University of Wisconsin-Stevens Point recently hosted a two-day residency by jazz hornist, Tom Varner. Tom was kept busy while at UWSP conducting a masterclass with UWSP horn and jazz students, performing with the UWSP faculty jazz quintet, leading a masterclass for high school students at the Eleventh Annual UWSP Horn Choir Festival, and premiering a piece that he composed for the festival.

Tom's visit at UWSP began with a masterclass on Friday, November 30. He spent the first half of the class listening to UWSP students Liz Detjen, Theresa Janke, Dan Emerson, Brenda Luchsinger, Greg Guy, and Matthew Hellenbrand perform. Tom commented that this was the first time he had ever given a masterclass on 19<sup>th</sup>-century literature. One would certainly not have known that from his excellent tips on interpretation, breath control and sound production. Following the horn students, a jazz combo of UWSP students (Gus Sandberg, sax; Marlin McKay, trumpet; Ben Haynor, guitar; Dave Story, bass; Mike Avery, drums) played *Witch Hunt* by Wayne Shorter, and Tom explored improvisational ideas with them, providing insight on what to listen for in the members' solos.

The highlight of the event came on Friday night. Tom's flexibility and command of the horn, his ideas while improvising, and his compositional skills are stellar. All of those traits were in evidence as Tom performed with the UWSP Faculty Jazz Quintet (Bob Kase, trumpet; Dave Hastings, tenor sax; Mathew Buchman, piano; Ryan Korb, bass; John Babbitt as a last minute sub on bass, and a brief appearance by me on one tune. Thank goodness all my notes were written out!). The concert consisted entirely of Tom's

tunes, and his playing demonstrated some of the finest jazz playing around.

Saturday, December 1 was the Eleventh Annual UWSP Horn Choir Festival, with over seventy middle and high school horns in attendance. The day began with a rehearsal of the ninety-member massed choir followed by my masterclass on the basics of posture, right hand position, use of the air stream, and embouchure development. Tom then led a masterclass with the students about improvisation. Working with a student rhythm section from UWSP, using standards and blues, Tom discussed how he got started on improvising, and then worked with a volunteer from the horn festival, Dorea Ruggles, a senior at Marshfield Senior High School. Many of us might be leery of trying this in front of other hornists, but Dorea was very comfortable and did a fantastic job.



Tom Varner and Dorea Ruggles

The festival closed with the Eau Claire North High School Horn Ensemble, led by ECNHS band director and fellow hornist, Karyn Quandt, the UWSP Horn Choir, and the massed festival choir who premiered Tom's *Horn Festival Fantasy*, a piece that asked the hornists to improvise over

## Eastman Wind Ensemble 50th Anniversary Celebration

The Eastman Wind Ensemble, America's leading wind ensemble and pioneering force in the symphonic wind band movement, celebrated the 50<sup>th</sup> anniversary of its founding February 6-9, 2002, with an international conference on wind music, a gala concert, and a multi-CD set of new recordings. The conference, titled "Focusing on the Future, Discovering our Heritage," brought together more than 200 wind music advocates and specialists, as well as the three conductors who have led the Ensemble to international prominence during its 50 years: Donald Hunsberger, Frederick Fennell, and A. Clyde Roller. Highlights of the conference included premieres of new works, performances by well-known alumni and guests, workshops, presentations and panel discussions related to the history and evolution of wind repertoire. Gail Williams was a guest soloist, performing the Dana Wilson *Concerto*. More information about the event can be found at <[www.rochester.edu/Eastman/EWE](http://www.rochester.edu/Eastman/EWE)>.



Eastman Wind Ensemble Horn Section (photo by Gelfand-Piper)





several different ideas as directed by the conductor. Tom took whatever ideas were happening in the choir and improvised a solo line over it. It was a great introduction to improvisation for many of the students in attendance.

### Tod Bowermaster visits Illinois State University reported by Joe Neisler

assisted by Christopher B. Render and Scott Silder

On November 11, 2001, Tod Bowermaster, 1999 American Horn Competition Winner and Third Horn of the St. Louis Symphony, presented a recital and masterclass at Illinois State University. Mr. Bowermaster performed *Villanelle* by Dukas, Mozart's Concerto No. 4, Strauss' *Andante*, and *Concertino* by Larsson. The masterclass began shortly after a reception provided by Delta Omicron.

Masterclass performers were: Jennifer Herron (3<sup>rd</sup> mvmt., Glère Concerto), Tom 'Kit' Weber (Franck Symphony in D minor excerpts, and *Melodia*, a new solo piece by Brazilian composer Osvaldo Lacerda), Christopher B. Render (Franz Strauss *Nocturno*), Kyle Tigges (from United Township High School, *Morceau de Concert* by Saint-Saëns), and David Bostik (excerpts from Brahms Symphony No. 1). Mr. Bowermaster had a number of invaluable comments related to dynamics, buzzing, preparation, relaxation, listening, musical line, lip trills, breath support, and provided wonderful examples for how each might improve.



Tod Bowermaster coaches graduate student, Christopher B. Render during a masterclass held at Illinois State University, November 11, 2001.

The Studio and Mr. Bowermaster finished the day with pizza at Tobin's, a favorite stop for all ISU guest artists. Visit the horn studio website at [www.arts.ilstu.edu/music/studio/horn/](http://www.arts.ilstu.edu/music/studio/horn/).

### Graduate Assistantships

The University of Oklahoma School of Music offers teaching assistantships for orchestral instruments with graduate degrees in DMA in Performance, PhD in Music

Education, Master's in Performance, and Master of Music Education. Application deadline is March 1, 2002. Please provide description of related experience in areas of application. Application materials and audition requirements may be obtained by writing directly to: Dr. Meryl Mantione, Associate Director and Coordinator of Graduate Studies, School of Music, University of Oklahoma, Norman, OK 73019, or Dr. Eldon Matlick, Professor of Horn, School of Music, University of Oklahoma, Norman, OK 73019.

The School of Music at **The University of Arizona** is currently accepting applications for a Graduate Assistant in Horn. The position includes performing and teaching in an all-graduate student wind quintet. This quintet is in residence at a local public school, and duties include preparation and presentation of various lessons in conjunction with this residency. Please send letters of inquiry to: Dr. Keith M. Johnson, Professor of Horn, School of Music, The University of Arizona, Tucson, AZ 85721, Email: <kmj@u.arizona.edu>, Tel: 520-621-1492 (studio), or 520-742-1912 (home). The University of Arizona horn studio also has a website for perspective students at <[www.pimafitz.com/horn/index.shtml](http://www.pimafitz.com/horn/index.shtml)>.

**Western Michigan University** (Johnny Pherigo, horn professor) announces a Graduate Assistantship opening in horn for the 2002-2003 academic year. Duties include performing in the Graduate Brass Quintet and assisting in the horn studio; other duties will be based upon qualifications and interests. Interested hornists should contact Dr. Johnny Pherigo at 616-387-4692 or <[pherigo@wmich.edu](mailto:pherigo@wmich.edu)>. Additional information about the graduate program at Western Michigan University is available at <[www.wmich.edu/music](http://www.wmich.edu/music)>.

**The University of North Carolina, Greensboro** has graduate fellowships/assistantships available for candidates pursuing a master's or doctoral degree. Fellowship applicants must be fully admitted by February 22; assistantship applicants must apply and audition by March 1. Master's audition dates are February 9 and March 23 while DMA auditions are scheduled by appointment. For more information, contact Mr. Jack Masarie, Professor of Horn, UNCG School of Music, P.O. Box 26167, Greensboro, NC 27042-6167, Tel: 336-334-5230, Email: <[hornhaus@uncg.edu](mailto:hornhaus@uncg.edu)>.

**The University of New Mexico** is offering graduate fellowships, teaching assistantships, and tuition waivers

for students interested in pursuing a master's degree. Contact Karl Hinterbichler, Graduate Coordinator, Department of Music, University of New Mexico, Albuquerque, NM 87131, Tel: 505-277-4331 or Email: <[khtbn@unm.edu](mailto:khtbn@unm.edu)>.

## News Deadline

The next deadline for news  
submissions is March 10, 2002.

Send items directly to  
Heather Pettit.





## 2001 Harold Meek Memorial Award

# "Greetings from Heaven, or Demonic Noise? A History of the Wagner Tuba"

by William Melton

The Editorial Advisory Board of International Horn Society Publications has selected William Melton's article, "Greetings from Heaven, or Demonic Noise? A History of the Wagner Tuba (Part 1)" to receive the 2001 Harold Meek Memorial Award for volume year XXXI (2000-2001). This is the second time in the Meek Award's short history that Mr. Melton has received this honor. The article selected is the first in a series currently running in *The Horn Call*, appearing in the August 2001 issue (vol. XXXI, no. 4). This honor was created by the IHS Advisory Council in the summer of 1999, and is named in memory of the first editor of IHS publications, Harold Meek, whose seriousness for the job laid a firm foundation for the journal's successful existence. The criteria for selection includes the following considerations:

A Featured Article appearing in *The Horn Call* that includes

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

Born in Philadelphia in 1954, and brought up in Los Angeles, William Melton studied horn with Ron Wise, and then with Sinclair Lott at UCLA. After graduate studies in music history, he decided to play horn professionally. Since 1982, he has been a member of the Sinfonie Orchester Aachen, an historic German orchestra that celebrates its 150<sup>th</sup> anniversary this year, and counts Wüllner, Busch, Karajan, and Sawallisch among former chief conductors. This ensemble and Melton's participation in the quartet "Die Aachener Hornisten" occupy his performing life. The quartet has performed in Australia, the Middle and Far East, has recorded with West German Radio, and been televised prime-time on Germany's Channel 1 / ARD. A live DVD recording from the 1200-year-old Aachen Cathedral is scheduled for April of this year. Melton commutes to work daily from an ancient farmhouse in east Belgium, where he lives with his wife Lynn (a mezzo-soprano at the Aachen Opera), daughters Olivia, Hillary, and Gillian, and their black cat Loki (who, with Melton, watches NFL football games with great interest, if only to nibble at the cheese on the nachos). A Macintosh in the fieldstone-walled, oak-beamed library is the center of the Melton research and publishing empire, from whence issue horn quartet arrangements, articles for CD liner notes, and the odd book (Melton is interested in any criticism of his work, and can be conveniently reached at: <william.melton@skynet.be>). And yes, he does play the Wagner tuba, his most delectable memory being a month of *Elektra* performances in Antwerp with Eva Marton in the title role.

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

Jeffrey L. Snedeker  
Editor, IHS Publications



William Melton, left, with Die Aachener Hornisten



# Four-Horned Fandango

## An Interview with Mark-Anthony Turnage

by Christopher Larkin

**M**ark-Anthony Turnage is one of the brightest stars in the British compositional firmament. His teachers were Oliver Knussen, Hans Werner Henze, and, of special interest to horn players, Gunther Schuller. He has composed four operas: *Greek*, *The Silver Tassie*, *The Country of the Blind* and *Twice through the Heart*. His other works include *Three Screaming Popes*, *Your Rockaby*, *Night Dances*, *Dispelling the Fears*, *Blood on the Floor*, *Silent Cities*, *About Time*, and *Another Set To*. All of his works get instant plaudits, they are performed again and again, they get broadcast, and they get recorded. Like Dvorak, they are great fun to play for the orchestral musician and they excite audiences in a way that "contemporary music" has not done in years. The news that my own orchestra was to premiere a reworked version of his recent music for four horns and orchestra, *Four-horned Fandango*, was very welcome. This piece is probably the first major work for horn quartet and orchestra since Schumann. On tour in South America, over a few *caipirinhas*, I posed Mark a few questions.

**CL:** With the exception of two or three unexceptional 19<sup>th</sup>-century works modeled on the Schumann *Konzertstück*, no major composer has composed a work for four horns and orchestra since Carlos Chavez made a concerto version of his 1930 *Sonata for Four Horns* back in 1938. A London music critic recently said (of a period instrument performance of the Haydn "Hornsignal" symphony) that he could conceive of no more soul-stirring sound in music than four horns "going for it." We shan't find any horn-players that would disagree, but could you say what led you to consider the genre and was it the hunting or the romantic connotations of the horn's nature that most attracted you?

**M-AT:** I've loved the Schumann *Konzertstück* since I was a kid and I suppose always thought that it was a great sound. It never occurred to me that I would write a piece for this combination, but when Sir Simon Rattle and the City of Birmingham Symphony Orchestra wanted a piece for the Centenary of EMI, I thought that it could be quite a novel idea. I have

always loved the sound of four horns together, and I suppose that the Tippett *Sonata* was in the back of my mind—also the horn writing in his Fourth Symphony—and it just led from there. The CBSO horns were very friendly and encouraged me to take the plunge. Initially, I decided that the orchestra would be strings alone, but I started adding percussion, and then harp and piano, to brighten up the texture. Both of the aspects of the horn that you mentioned interested me (I write a lot of fanfares!) so a lyrical piece (with a few outbursts!) materialized.

**CL:** I believe that you composed the piece whilst you were Composer-in-Residence in Birmingham? When was the first performance and did you find that you had to rethink the work afterwards?

**M-AT:** The EMI concert was in early 1997, actually three years after my Residency had finished, with the CBSO horn section led by Claire Briggs. I knew that they had to play *Belshazzar's Feast* in the second half so I consciously tried not to emulate Schumann's First Horn part. The trouble is that it was all too low and consequently very dark and sombre. The low horn parts got lost in the lower strings. There was a huge battery of percussion plus a keyboard with sampler. I thought that the horns would dominate the string textures easily but I was wrong, and the first performance was a bit subdued. I withdrew it and it probably would have stayed unperformed if, when I accepted the post of Associate Composer with the BBC Symphony Orchestra, Tim Brown and

the rest of your section (Mike Murray, Andy Antcliff, Chris Larkin) hadn't encouraged me to fix it. I see some of my pieces as being sick and in need of major surgery.

I re-wrote most of it, giving all four horns a higher tessitura and thinning out textures. I also got rid of three of the percussion and the sampler, letting the horns speak more. I had a load of *glissandi* in the first version

which, Tim Brown pointed out, sound weak in the horn's high register, especially when made between small intervals such as a second or minor third. All of this had kept the *Fandango* section from sounding light and dance-like. It was great



On tour in São Paulo, April 20, 2001  
(l-r) Chris Larkin, Mark-Anthony Turnage, Sir Andrew Davis, Tim Brown,  
Mike Murray, Andy Antcliff (photo by Tony Catterick)



hearing you guys running the piece. It really developed on tour in Brazil and Argentina, particularly the Rio de Janeiro concert where I sat very close to the horns at the front of the hall and felt that the speeds and character were spot on.

**CL:** The BBCSO has done both your other works for solo wind and orchestra: *Your Rockaby* with Martin Robertson playing soprano saxophone and, at the beginning of this current season, *Another Set To* with Christian Lindberg. I found both works very exciting, in their syncopation and jazz-influenced riffs. They put both instruments back in front of the paying public with a great big "getta load of this!" *Four-horned Fandango* is perhaps less "in your face" music, more on the contemplative side, although it has its boisterous moments. Would you say it mirrors the horn's dreamier side and is there perhaps something of Colin Matthews' persona reflected in the piece? (Composer Colin Matthews, is the work's dedicatee.)

**M-AT:** I think that I feel more comfortable writing for Brass or Winds—they feel closer to me than the Strings—and I know that I have to work much harder at writing string music. *Fandango* is certainly less extroverted than *Another Set To*, but I still think that there is a little jazz lurking in the background. It is a 50<sup>th</sup> birthday piece for Colin and maybe his darker side is worked into it.

**CL:** Brief description for readers: the work opens with horn calls from each of the soloists in succession in a section marked *Murky*. The tempo here is around Crotchet = 76. Then comes a more intricate contrapuntal part. There follows a section marked *Strange and Subdued* where we make four aggressive gestures and then we build into the *Fandango* itself, by now moving at march tempo (although, of course, in *fandango* time of 3/4). This has a great spiky rhythm with two pairs of horns bouncing off each other. The speed of the music is fastest (at Crotchet = 132) in the section marked *Forceful* and then, after a bell-like part that, for me at least, has the feel of the final, demonic, *Wilde Jägd* hunting chorus in *Der Freischütz*, the music moves into a threatening mood, marked *Murky and Sinister* (great writing for the two low horns). On the last page, all four horns are muted, in a section marked *Light and Eerie*. This has magical colours and indeed, for me, links with the magic of *L'enfant et les Sortilèges*.

Now, I know, asking composers where their ideas come from is about as sensible (and as polite) as asking Michel Roux where he got the inspiration for his best dishes from but...

**M-AT:** I don't mind the comparisons! I didn't realize the Weber, though I was very taken with the *Freischütz* overture when I was small. I love Ravel but I also hear Tippett, probably the *Midsummer Marriage* which I adore. Composers don't mind comparisons as long as they are composers that they like: now if you had said it sounded like Liszt, Reger, Orff, or even Rodrigo then I might not have been so happy!

The first broadcast of the new *Four-horned Fandango* was on July 17, 2001. This was of the Buenos Aires concert. Hornists worldwide may like to know that the European

premiere will take place at the Barbican Hall, London on March 28, 2002. This interview first appeared in *The HORN Magazine* 9, no. 1 (August 2001): 27-28.



Mark-Anthony Turnage



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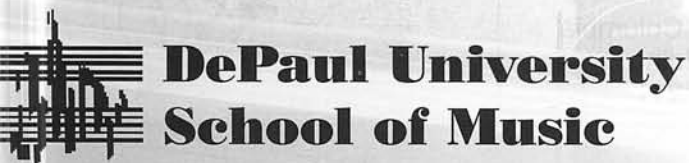
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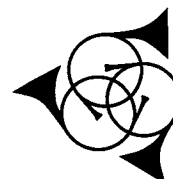
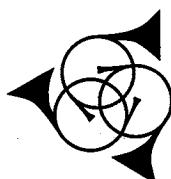
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# A Legacy of Elegance

## An Interview with Francis Orval

by Thomas Tritle

**N**oted Belgian hornist Francis Orval recently completed a "farewell" tour, stating that the activities on tour would constitute his final public performances. An internationally renowned soloist and recording artist, Francis is currently Professor of Horn at the Musikhochschule in Trossingen, Germany. Born in Liège, Belgium, he became an American citizen in 1987, during a seven-year stay in the US. Before moving to America in 1983, he had 20 years experience as principal horn with major orchestras in Belgium and Luxemburg and also served as a professor at the music conservatories in Liège and Luxemburg. Other administrative positions included co-director of the Grétry Music Academy in Liège, Artistic Music Director for the Académie Internationale d'Été de Wallonie, and founder/organizer of two international horn competitions in 1977 and 1981. In America, he served as a university professor at several institutions. He has been an adjudicator for several competitions and a member of the International Horn Society's Advisory Council. In 1987, Orval received First Prize at the Louise D. McMahon International Music Competition in Lawton, Oklahoma. The following interview with Professor Orval took place September 20, 2000, and explores his career and thoughts concerning teaching and performance.



the University of Texas—El Paso, the University of Delaware, and at the University of the Arts in Philadelphia. For the last ten years, I've taught horn at the Musik Hochschule in Trössingen, Germany. It's a good situation—I have only high level students, and I can choose who becomes part of my horn class. There is only the teaching, and no other academic duties [TT: With that alone, you're already ahead of most horn pros in the

US]. I have also been freer to do performances than if I were a professor in the US. However, I really do miss the atmosphere and general life in the States—that's why I chose to become an American citizen. If I had to do it all over again, I probably would have stayed in the US. In fact, I have an American connection from birth. I was born on September 8, 1944, the very day that American soldiers freed my hometown from the Germans. I still live in Liège when not teaching or traveling.

**TT:** What equipment are you using?

**FO:** For about twenty years now, I have been performing on an Alexander F/B-flat with an ascending third valve. It's a Model 200, in gold and red brass. I like the major characteristic of the instrument—a round, melodic sound, which is, after all, the major characteristic we want to bring out on the horn. I use a Stork 4 1/2 mouthpiece, my own model, with a standard rim—a good balance between cup and bore. The rim is not too flat and offers good comfort for the lips because the side of the rim is not too sharp. [TT note: This mouthpiece is actually only one of a set of five sold by Stork Custom Mouthpieces (USA) as the Francis Orval Series. In addition to the five basic cup models, alternate rims are available, and each is available in European or American shanks.]

**TT:** A number of years ago, I heard you give a talk on the ascending valve horn at one of the workshops, at Indiana University, I believe. Everything made sense, and we all said, "Maybe we should look into this!" Do you still recommend the ascending third valve?

**FO:** The ascending valve offers some of the advantages of the descant horn without its disadvantages. At present, however, there are no students in my horn class who use the ascending valve. I do not recommend the ascending horn to those who are looking for playing positions, but this is to avoid potential problems with their potential employers (or their horn sections) who may not wish to hire someone with an unusual instrument.

**TT:** Would you recommend that the average employed professional take a look at ascending valve horns?

**FO:** Certainly.

**TT:** Francis, is this really a farewell tour?

**FO:** Yes, it is. I'm 56 now, and I've decided to stop after 40 years of public performance. This includes, in addition to solo performances, sixteen years as orchestral first horn in Belgium. I'm experiencing no playing problems, but I'd like to finish while I'm still in good playing shape, so I have not accepted any performance engagements after December 31, 2001. I've gotten a lot of advice from Philip Farkas. His best may have been, "It's better to quit ten months too early than ten minutes too late." I will still play for my horn studio, however, as it's best to use playing examples when teaching.

**TT:** Tell us about your tour.

**FO:** I was two weeks in Columbia, performing in Cali and Bogota. Then, in the US, I played at the Universities of Michigan, Indiana, Illinois, Western Michigan, Iowa, Penn State, and Northern Iowa. I also played, as I have every three or four years for some time, at the high school in Mendota, Illinois, the hometown of my late wife (and hornist) Ruby Miller, who died about six years ago. I perform there as a fundraiser for a music scholarship in her name. We have raised enough to give a scholarship every year to a student intending to major in music.

**TT:** Can you review your teaching career?

**FO:** I taught in the US for eight years: in Nashville, at



**TT:** Who is using the instrument these days?

**FO:** At the present moment there are very few. It was quite popular around 1965-1970 in France, Belgium, and the Netherlands. I think that at one time Dennis Brain may have used an ascending valve horn. Changes came mainly from Germany and Paris. The Parisian hornists played beautifully and elegantly, and the style mandated a rather small sound. It was gradually felt that a larger instrument was needed for composers such as Mahler, and the French began to associate a small sound with the ascending valve horn. [American hornist and Conn 8D player] Myron Bloom's period of performance in France influenced the French sound in a way that was a setback for the ascending valve. In France now, some use a little vibrato, but I believe they are very cautious in its use, perhaps because of their prior reputation for excessive vibrato. In Germany, the style was that of full sound with no vibrato. Herman Baumann, around 1965-1966, I believe, began to influence the German solo sound towards a brighter, lighter, more elegant timbre, with occasional vibrato. Now even in New York, I see the style changing a bit, with vibrato employed at times.

Actually, the ascending valve instrument, with sufficient bore and bell flare, can manage any music, be it Mahler, Strauss, or whomever. It does not affect any quality of sound, and one should not associate the use of vibrato with this horn, *per se*. For that matter, look at the wonderful, elegant playing of Peter Damm or Vitaly Buyanovsky, who play with vibrato, but without ascending valve horns. The French Selmer Company no longer makes an ascending third valve, but I believe that in addition to Alexander, Paxman and Schmid also have manufactured an ascending third valve instrument.

**TT:** To many of us in the US, your tone production is considered the epitome of the light and refined "French" sound. Can you expand on where you got your concept of sound?

**FO:** I am not French, and never had a lesson with a Frenchman, but I did study under Pluvinaige, who was solo horn in the Belgian Radio and Television Orchestra, and his style was definitely French. He was known for the purity of his articulations and slurs, and for maintaining an elegant sound without pushing.

**TT:** How about his use and teaching of vibrato?

**FO:** Pluvinaige didn't teach vibrato, but he used it. I myself use a different vibrato now, and use it less. I would consider vibrato an important accessory to our playing, for instance in the Tchaikowsky Fifth solo. But SINGING is more important—vibrato should be used as an accessory to make the horn sing, and not as an end in itself. In this solo, it perhaps is best used only for certain notes, but not throughout the whole solo. I do not teach vibrato in class. I can help with some techniques, but teaching vibrato to me is dangerous, and can lead to throat problems. First, I try to let the students decide what they want in this regard. I try to concentrate on teaching a free, singing tone—the vibrato is almost more psychological, and is perhaps initiated by the vocal cords. In my opinion, vibrato should come naturally, "internally," and should not be made artificially, by the lips or other methods; an artificial vibrato is worse than none, and is often used as a

camouflage. Only finally, the last "massage" of the lips on the mouthpiece is the last polish of the vibrato. You can help with the lips, but not too much. Interestingly, the use of vibrato with the natural horn helps compensate for the stuffiness of the closed sounds. I've observed many fine players employ vibrato in this situation. Also, working with trills is connected with vibrato. A trill, after all, is in a sense an extra-large and fast vibrato. If you reduce the trill, it becomes a vibrato.

**TT:** Speaking of that, do you consider, as many do, the Czech sound (with a light vibrato) to be the closest approximation of the true Classical era horn sound?

**FO:** There is really no way to tell for sure, so I really have no opinion.

**TT:** Do you do any equipment change for the high register?

**FO:** For going up to the top register, just when I need it (perhaps once or twice a year), I'll go to a cup that is a little shallower and has a smaller bore. I keep the same rim, though.

**TT:** What do you recommend for beginners?

**FO:** I started on a single F, and I still recommend starting on one for a minimum of two years. Ideally, when the student gets a double, he will keep the concept of sound gained at the beginning. The average beginner in Belgium starts on a single F.

**TT:** Who have been some of the performers on horn who have most inspired you?

**FO:** Philip Farkas, on the Reiner recordings of the Strauss tone poems. Also, Hermann Baumann, particularly for his interpretation of the Weber *Concertino*. But I think that some inspiration must also come from yourself, as you build your own musical personality. Looking at today's young players, I am impressed with Radek Baborák. In terms of recordings, when I was growing up (1953-1960), all we had were the recordings of Dennis Brain. There was no International Horn Society, no workshops, and little of today's communication. Now, there are almost too many recordings, which can be dangerous. Young players can be pulled in many directions—first they want to sound like Peter Damm, then like Baumann, then like Tuckwell.

**TT:** Tell us a little about studying horn with you in the Hochschule—what is the program like?

**FO:** The age of the students runs from nineteen to twenty-seven. There are diplomas, but not university degrees. Students study pedagogy, methods, and orchestra playing, which can be combined into five-year diploma courses. There is also a more advanced concert diploma. Those who qualify for it may study for up to five years absolutely free, but it is very hard program to get into. These students are generally already working professionals.

**TT:** What are your favorite teaching materials?

**FO:** First of all, I dislike Kopprasch and never use it, play it, or teach it.

**TT:** My students will love to hear this! Now they'll all say, "Francis Orval doesn't use Kopprasch, why should we?"

**FO:** I use all of the books of Georges Barboteu, especially the *Lectures-Exercises*. I go through these systematically, in order. I use all of Gallaay and Books 3, 4, and 5 of Maxime-



Alphonse choosing selectively, not going through the books one etude after the other, but following the development of each student. A very important resource, which I use systematically with each hornist, is the Bach cello suites, in my own transcription. In the suites, I concentrate on quality of sound, musicality, breathing, and interpretation, and technique in the middle and low range.

**TT:** Are these published?

**FO:** Yes, by Marc Reift. For additional contemporary etudes, I work with Reynolds, Chaynes, Bitsch, and Falk's atonal etudes. In terms of excerpt books, I like Chambers, Pottag, and Ricordi, with perhaps the best being Mel Bay's *Anthology of French Horn Music* (ed. Moore and Ettore), because of the explanations. And of course, I require constant listening to recordings.

**TT:** So there isn't a European excerpt publication that you all use that we here in the US don't know anything about?

**FO:** No. Of course, I also use my own file of complete parts from my orchestral days.

**TT:** How about Mozart concerto editions?

**FO:** I use the Reift editions, which are based on my own recordings, not to have students just follow me, but to help those who may need ideas. I suggest that students "pick what they want," and then develop their own ideas.

**TT:** Are the piano reductions of reduced difficulty?

**FO:** No, they are essentially the standard reductions.

**TT:** Do you have some suggestions for our readers in terms of practice?

**FO:** Be sure always to keep the muscles fresh and relaxed. To accomplish this, try to condense and economize your practicing time, and keep some reserve in the muscles. It is really hard for teachers to get this point across. Try to place more emphasis on mental practice, and less on physical. As an example of combining these, I suggest working on flexibility exercises using the natural harmonics; then add a trill when you arrive at the top, and at the end finish with some of the lowest harmonics, where you can check pitch (with a tuner, if you have one). This gives you work in several areas. In general, try to use actual orchestral or solo writing to work on technical passages—for instance, for low flexibility, try *Don Quixote*, Variation VII. Try Mussorgsky's *Pictures for double-tonguing*, or Ravel's *Alborado del Gracioso* for triple. Use works such as the *Fidelio* Overture or *Til Eulenspiegel* for articulation study. Another example for flexibility and large intervals would be the Bach Prelude in G from the cello suites. Try to use solos more than etudes. After all, anything from Mozart concertos to Bozza's *En Forêt* is also good exercise.

**TT:** Any last words?

**FO:** We as teachers must try to protect the future of the students. For me, that future is their professional life. For instance, around the age of 24 or 25, a student may have a chance to enter an orchestra. If they do get in, they will also have their own private life—a spouse, perhaps one or more children, and they have to deal with getting up in the morning, attending to family matters, and then travelling to the morning orchestral rehearsal, and so forth. Do you think they have time to do an hour's morning practice first? Of course not.

Afterwards, there may be time spent in teaching and socializing. How does one combine all of this with a spouse, children, phone calls, and everything? As students, hornists have built up strong habits of long practice periods. There is a great danger to young professionals, who cannot continue playing 4-5 hours a day, and who then suffer from a good deal of psychological guilt about not being able to continue this practice.

Many years ago, I attended a great masterclass by tubist Harvey Phillips, where among other things he illustrated how much interruption there is in the average student's practice hour—the mouthpiece is on the lips less than 50% of the time. To utilize efficiently this increasingly precious time, I suggest practicing without the constant stops, with concentrated attention. Know in advance what you want to improve. If you practice 45 minutes non-stop with concentration, you will be fortunate if you have the stamina for any more playing later in the day. It's important to get this across to students: practice with your head and the physical stuff will come automatically. I'm NOT telling you to practice less. I'm saying to condense your practice intelligently. Give yourself time to live and protect the rest of your life and your professional future.

And finally, may I encourage hornists to be free—if you are playing well, play what you want, as you want. Don't change habits or ideas simply because of what some teacher says or does. Be your own musical personality, and depend on yourself—don't follow automatically the actions or opinions of others. And further, don't hold your own or other's opinions as eternally definitive. Thus, humility and capability to change become one of the best characteristics we can have in our lives.

*Francis Orval has recently released a new solo compact disc Masterpieces for Horn and Piano, with Jean-Claude Vanden Eynden, piano (Fibonacci Productions, Brussels, Belgium, FIBO 004). The CD includes Sonate, op. 17, by Beethoven; Adagio und Allegro, op. 70, by Schumann; Andante, op. posth., by R. Strauss; Parable VIII for solo horn, op. 120, by Persichetti; Nocturno, op. 35, no. 10, by Glière; Villanelle by Dukas; Laudatio for horn alone, by Krol; Thrène by Lysight; Libre-Free-Frei for horn alone by Orval; and En Forêt, op. 40, by Bozza. Another recording featuring his transcriptions of the Bach cello suites is planned for release in 2002. Among his numerous recordings are Brahms' Trio with the late A. Grumiaux, violin, and G. Sebok, piano (Philips); Haydn's Concerto for Two Horns (Decca); Belgian Contemporary Music (Polydor-Deutsche Gramophon); Schumann's Konzertstück, Saint-Saëns' Morceau de Concert, Weber's Concertino, etc. (VOX/Turnabout); and the Mozart Horn Concerti (CD Marcophon). On natural horn, he has recorded the Berwald and Beethoven septets with the Uppsala Chamber Soloists (Sweden) and several works with La Petite Bande, directed by Sigiswald Kuijken (Belgium).*

*Dr. Thomas Tritle has taught horn at the University of Northern Iowa since 1980. He also directs the UNI Horn Choir, is in residence with the Northwind Quintet, and plays principal horn with the Waterloo/Cedar Falls Symphony Orchestra.*





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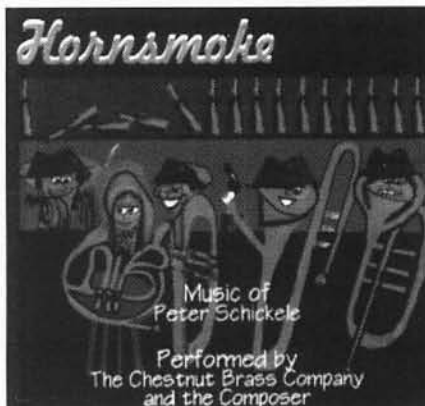
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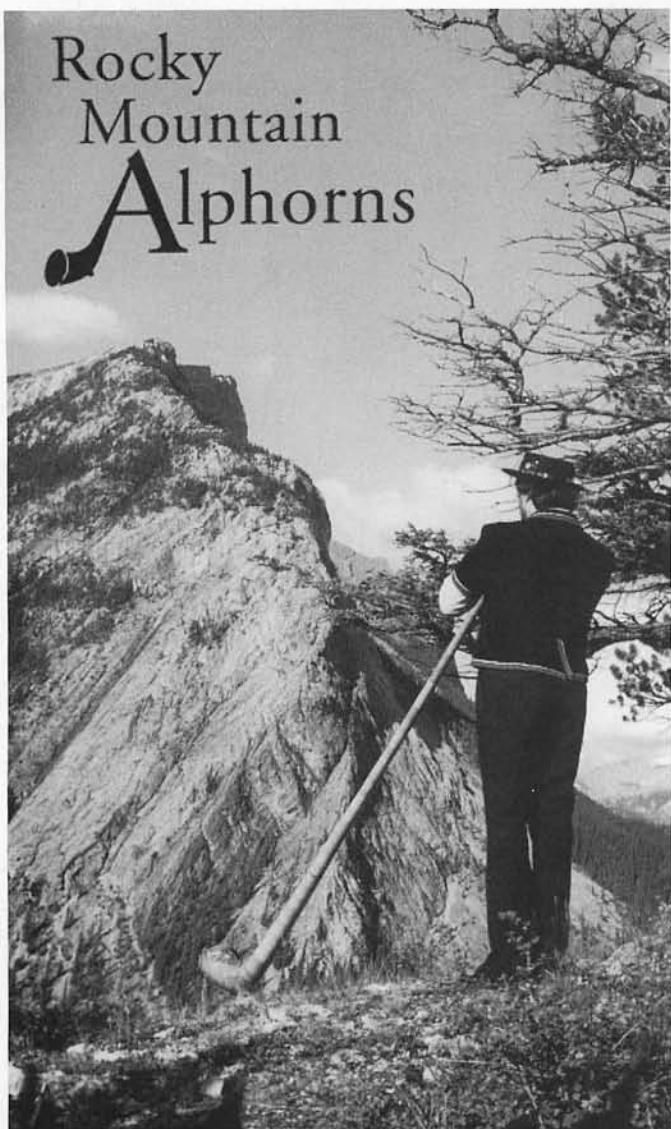
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# The Ascending Valve System in France: A Technical and Historical Approach

by Michel Garcin-Marrou

## Part 1: From the Beginning to the Double Horn

*This article originally appeared in La Revue du Corniste 73 (1997): 20-27, as the first in a three-part series devoted to this subject. My hope is that we will reprint the entire series over the next few issues. Ed.*

"In France, the system of the ascending third piston was adopted before the close of the last century and has become more or less standard, even on double piston horns, the instruments of choice of most horn players in French orchestras. Currently, the ascending system is still in use but some horn players have recently adopted the Anglo-Saxon system."<sup>1</sup>

Closely associated with the image of the French school shaped by horn players throughout the world, the ascending valve system has evolved in France over the past thirty years from a supremacy that was virtually uncontested to a presence that is now far more limited, so much so that young French players, even those who have heard of it, do not always know what it is. It is especially for these players that I have drawn up this historical and technical article in order to strengthen both the knowledge and the understanding of our own instrumental heritage. This article makes no claim whatever to completeness, but the goals have been to collect original documents if possible, to verify and confirm other findings, and to bring to light certain details which have up to the present remained unanalyzed and which might well offer the possibility of novel perspectives.

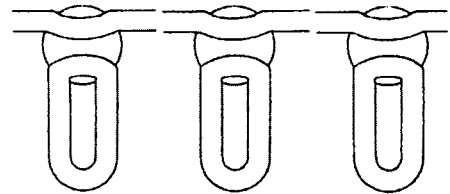
### Descending/Ascending Valves

An examination of the technical configuration of the ascending valve implies likewise an examination of its "alter-ego," the descending valve, each functioning in a manner precisely contrary to the other. In order to simplify our discussion, whether referring to the Stölzel piston valve, the Perinet piston, the Anglo-Saxon rotor, the Viennese double piston, or to any other system (Berlin piston, etc...) whose construction differs in its technical characteristics, the generic function of each valve mechanism, whatever its specific configuration, is that of an "interrupter," permitting the connecting or disconnecting of an additional length of tubing, a "robinet" which allows or prevents the flow of air to pass into an additional portion of the tubing.

To summarize, by depressing a descending valve, one increases the total length of the tube, thus descending to a lower tone, whereas by depressing an ascending valve, one shortens the total length of the tube, thus ascending to a higher

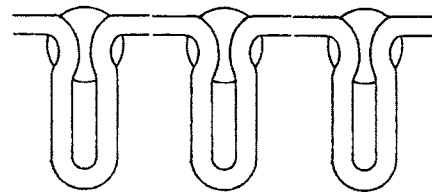
tone. When playing "open" notes, the flow of air in a "descending horn" crosses the three valves in succession, traveling through none of the three additional valve slides and passing through only the basic tubing, precisely as in a natural horn. For an instrument with a changeable key (our 19<sup>th</sup>-century predecessors made no distinction between a "key" and a "crook"), the key of the instrument is therefore determined by the crook: The F (fa) crook = Horn in the key of F.

#### Example 1: Open Valves on a "Descending" Horn



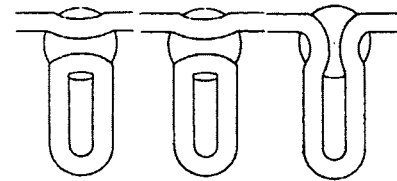
Since they are in the same "circuit," depressing one or several valves increases the general length of the tube, thus lowering the pitch of the fundamental and the key of the horn (thus, length = key).

#### Example 2: "Descending" Horn, All Valves Depressed



With the ascending system (in virtually every case involving the third valve, farthest from the mouthpiece, as the ascending one), the function is exactly the opposite: when this valve is NOT pressed down, the additional tubing attached to it IS engaged, while the first two valves maintain their normal descending function.

#### Example 3: "Ascending" Horn, Open

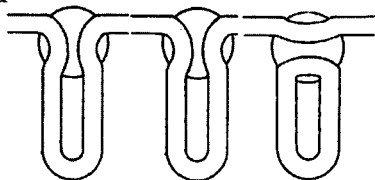


The principal "open" tubing therefore permanently includes the length of tubing attached to the third valve, which corresponds to a whole step; the inevitable result, if nothing is done to compensate for this "added" length, will be the lowering of the key of the horn by one step, so an F crook



will give us a horn in E-flat. For the horn to remain in the same key and, for the sake of convenience, for the fingering to remain identical in both systems, it is necessary to compensate for the "added" length of the third valve slide. Thus, a shorter G crook is used in place of the F crook in order to place the horn in the key of F. On instruments with changeable crooks, this poses no problem; on later instruments with a fixed mouthpipe, this shortening is taken into account as the instrument is built. The horn in F, called the three-valve "ascending" horn, is therefore made of two descending pistons and a third ascending one.

**Example 4: "Ascending" Horn: All Valves Depressed**





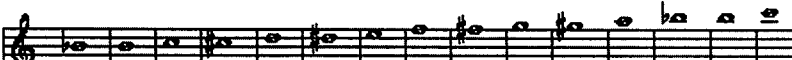
## The Usefulness of an Ascending System on the F horn

In short, one can conclude without fear of error that the positive and original contribution of the ascending system is, through the use of the third valve, to have at one's disposition a horn in G and thus reach the higher notes of the horn's range with greater facility. Those who have played a little natural horn or a single F horn know well the difference in response between an F crook and a G crook, and how very much preferable it is to play a high g" on a G horn than a high a" on an F instrument. This is a rather important detail when one considers the time when this system was put into practice and the added playing security in the medium and high registers that it brought to horn players of that age.

## Consequences for the respective ranges of the two systems

The descending three-valve horn in F and its various fingering combinations produce the natural keys of F, E, E-flat, D, D-flat, low C, and low B. With an ascending third valve, it is possible to obtain the keys of G, G-flat, F, E, E-flat, and D. This list of keys alone shows how, at least for a time, both systems could be used simultaneously in the orchestra: the ascending horn for the high register, first and third horn; the descending horn for the low register, second and fourth horn. (In a future installment, it will be shown how the appearance of the double horn upset this division of roles.) Another obvious consequence is that since the function of one third valve is the opposite of the other, different fingerings result, alone or in combination with the two others. Thus, new fingerings must be introduced.

## Comparative Fingering Chart for Ascending and Descending Systems (Horn in F)

																
Ascendant																
Descendant																
A	D															
A	D	0	23	12	1	2	0	23	3	2	0	1	2	0	23	3
		0	23	12	1	2	0	12	1	2	0	1	2	0	23	12
A	D															
A	D	1	2	0	23	3	23	3	23	2	0	23	3	1	2	0
		1	2	0	(12)	(0)	(2)	(0)	(1)							
A	D	1	2	0	12	0	2	0	1	2	0	23	12	1	2	0
		1	2	0	12	0	2	0	1	2	0	23	12	1	2	0

## Earlier Systems

As seen above, the ascending and descending systems differ only with regard to the third valve. The function of the first two valves is identical in each system, the first valve lowering the horn by a whole step, the second valve by a half step. This technical particularity is a direct result of the historical evolution of the construction of the instrument since it was precisely with both valve systems that the history of the "Chromatic Horn" began. To understand the role of the ascending system, it is necessary therefore to examine briefly the evolution of the earlier systems.

Beginning in the last years of the 18<sup>th</sup> century, all research carried out by instrumentalists and instrument makers consisted of attempts to change the pitch while avoiding the dismantling of the instrument (i.e., the key or the crook). As a corollary, they also attempted to make the instrument fully chromatic and therefore more efficient in modulations where the natural horn tends to become weak because of its use of numerous stopped tones.

Encouraged by developing mechanical technology, the product of the first Industrial Revolution, research and patents registered were extremely varied. Contrary to a belief still widespread in France, piston valve systems were first attempted in Germany (*Berliner Pümpen*, Berlin pistons, Stölzel pistons) and in Austria (Viennese double pistons or *Wiener Pümpen*), while rotary valves were attempted in France (Meifred-Halary, Sax, etc.).

Though Blümel and Stölzel registered a ten-year patent for a "square piston" in 1818, there were a number of other horn players and instrument makers in Europe who attempted to perfect the earliest models, by improving the impermeability of the parts, moderating the taper of the tube, eliminating the bends, and also testing new systems. Blümel, with the square piston, and Stölzel, with the tu-

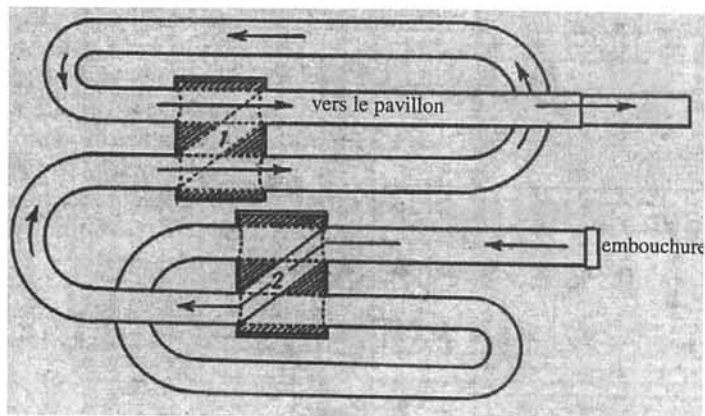


bular system, explored two different paths simultaneously even though the patent was registered together.

In 1824, in Glossop, England, a farmer from Derbyshire registered an invention under the name of the "Transverse Spring Slide," which owed nothing whatever to the earlier discoveries made on the continent. This system combined three innovations: the *double piston*, later recognized as the Viennese piston; the *independent piston*, used later by Adolphe Sax in the 1850s for his six-piston horn; and the *ascending system*, which raises the pitch instead of lowering it, used later by Jules Halary in 1849 for his ascending three-valve horn as well as by Sax for his six-valve horn. But the system was not adopted and no original model has survived.<sup>2</sup>

In France, advocates of the natural horn were engaged in developing a very sophisticated playing technique that led to chromaticism extending over the majority of the range. Their efforts undoubtedly delayed the adoption of mechanical systems and, thanks above all to the most eminent amongst them, J. F. Gallay, had influence that has endured up to the present day.

No valve system seems to have been used in France before 1826, and the two-valve system was the first one adopted. In that year, Spontini, engaged at that time at the court of Prussia, sent to Paris a three-piston Stölzel trumpet. Dauverné, trumpet soloist at the Opéra and later Professor at the Conservatoire, found the instrument inadequate in terms of both quality of sound and precision. Soon after, Dauprat, with the Opéra orchestra and also Professor at the Conservatoire, obtained a horn with two square pistons made by Schuster from Karlsruhe. This horn was very heavy and similarly lacking in tone quality and, above all, intonation. It also lacked a means for crooking and, since it was made in F, its mechanism could only be played in the keys of E, E-flat, and D. Dauprat, although he did not adopt this instrument, did anticipate later developments.



*Schuster System with Two Square Valves*<sup>3</sup>

Along with his monumental and unparalleled *Méthode* for natural horn, Dauprat composed a sketch of a Treatise for Valved Horn but did not publish it, preferring instead to leave room for the publication of the Method for Chromatic or Piston Horn by his student and friend, J. Meifred (also a

member of the Opéra Orchestra and appointed Professor of Chromatic Horn at the Conservatoire in 1833) whose research and experiments he would always admire.

### On the essential role played in France by J. Meifred (1791-1867)

Joseph Émile Meifred, a student of Dauprat, seems to have been the pivotal figure around whom research on valves gravitated.

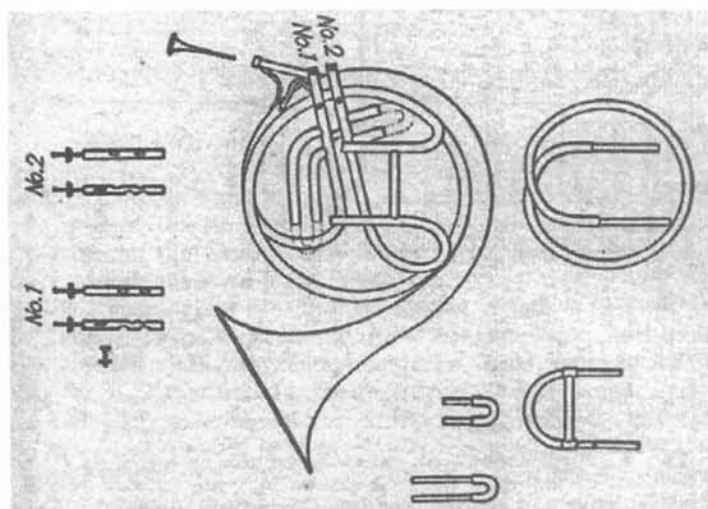


The author of *Méthode pour le Cor Chromatique ou à Pistons* (1841, for the two-piston horn; reprinted in 1849, with an appendix for the three-piston horn with ascending third valve by Halary), he also wrote "On the Range, on the Use, and on the Resources of the Horn in general and of its Crooks in particular" (1829) as well as "Essay on the construction of Brass musical instruments in general and of the Horn in particular," which is a study of the development of valves (1851). A major figure in the history of the horn in France, it appears rather strange that his name could be so largely forgotten by following generations, and it seems appropriate to restore him to the important historical place that he should have always occupied.

"...Monsieur Meifred, student of Monsieur Dauprat, approved enthusiastically of Monsieur Stölzel's idea, and since he was rather well informed in both mathematics and mechanics, he felt that if he could apply the principle of the chromatic horn to the ordinary horn, he would perform an immense service to art and to composers. In 1826, he had Monsieur Labbaye construct a horn "à tous tons"—in all keys [fully chromatic]—but one in which the imagined tubes could be lengthened or shortened as one wished [i.e., adjustable tuning slides for each valve]. By this means, he modified the temperament and adjusted the tuning of every note.

This invention was a total success and Monsieur Meifred obtained a silver medal in 1827 at the Exhibition of the Products of National Industry awarded by a jury which included Messieurs Dauprat and Baillot..."<sup>4</sup>

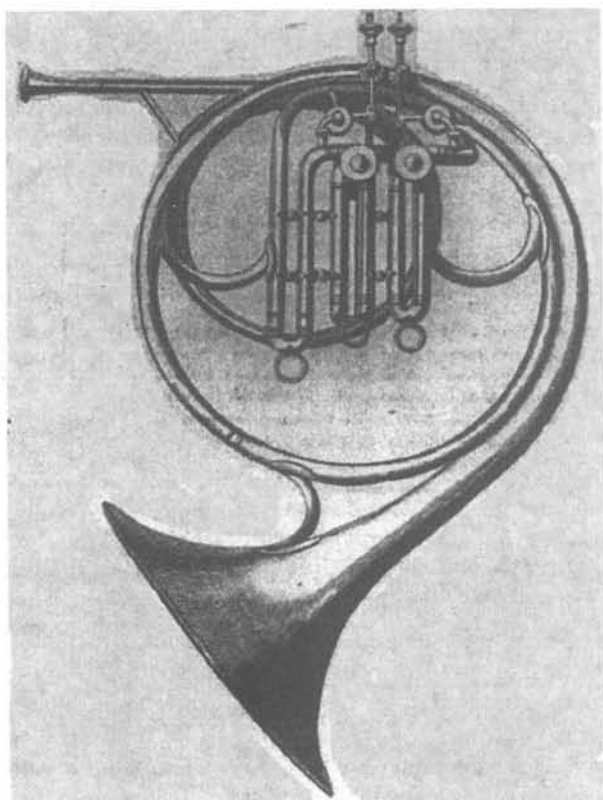




*Horn by Meifred-Labbaye<sup>5</sup>*

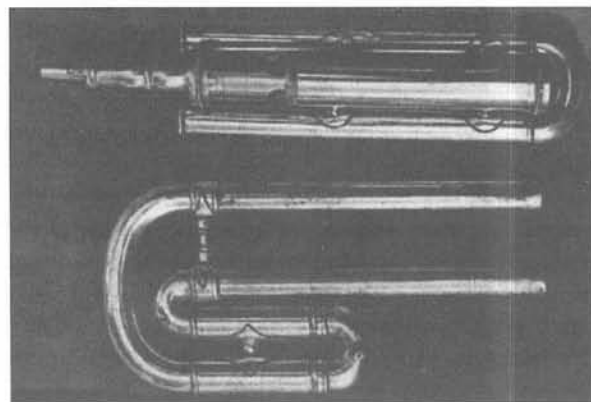
A few years later, having abandoned the Stölzel piston system, Meifred had another instrument made, once again with two pistons.

"...Monsieur Antoine Halary, a skilled artisan, was able to appreciate fully the value of Monsieur Meifred's new system and he added to the positioning of the tubes the design and grace which had been earlier lacking. Furthermore, it is in accordance with this system invented by Monsieur Meifred that Piston Cornets, Trumpets and Trombones have been made in France...."<sup>6</sup>



*Meifred-Halary Horn*

At the same time, the instrument maker François Perinet (who earlier had worked with Raoux) completed work in 1839 on the piston valve that would henceforth bear his name. With a diameter between the Stölzel piston and the Berlin piston, its air passages were much less restricted, providing for a greater performing facility as well as a much improved sound. This Perinet Piston would be even further refined by the instrument makers Besson, Courtois, and Millereau.



*Perinet Piston and Interchangeable Descending Slide*

Meanwhile, Meifred continued to pursue his own research. With a Parisian mechanic named Deshays, he secured a patent for a system called "valvules" in 1834. This rather ingenious conception was built with internal wedge-plates redirecting the air flow appropriately:

"...the mechanical system applied to the Horn will be truly effective only when we will have discovered the means of avoiding the interruption of the air flow which is caused by the angles located within its path. An accomplished Mechanic, (M. Deshays) has already resolved the problem in the most ingenious manner; but the expense necessitated by his system leaves us little hope that it can ever be exploited commercially..."<sup>7</sup>

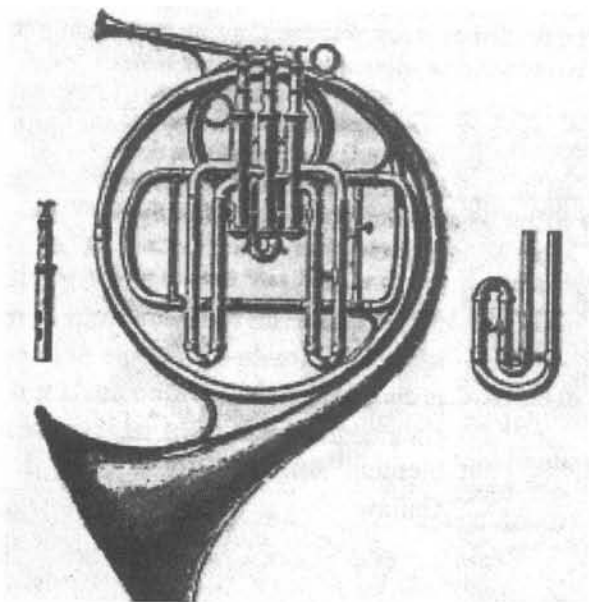
Though, in fact, this method was too costly to put into practice, Meifred, once again with Halary, who was moreover his former student, tried yet another system. This last one was completed in 1849, a three-piston horn in F with an ascending third valve, a system which he had previously chosen to set aside.



*Halary Ascending Horn of 1849*

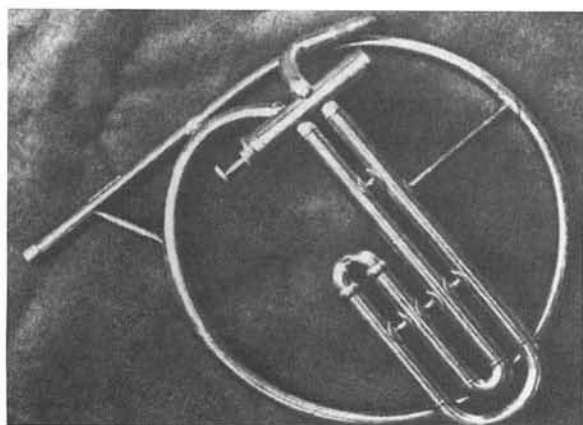


In the meantime, other instrument makers, Besson, for example, had set out to find their own solutions to the problem. The structural model of the "ascending horn" had by this time become established and every French maker, in more or less short order, offered an ordinary horn (descending horn) and an ascending horn in his catalogue. The two systems were sometimes combined into a single instrument on the condition that it utilized interchangeable crooks. To move from one system to another, one needed only to change the third valve piston (the air passages were reversed), the corresponding valve slide, and the crook (i.e., replace the F crook with a G crook for the ascending horn).



*Couesnon Ascending/Descending Horn in F*

Another system that made it possible to obtain notes that were missing in the lower range on the ascending horn was also sometimes used: a G crook equipped with a horizontal or rotating valve which added more tubing, most often lowering the horn one and a half steps. But this system appears to have been less dependable and was only a temporary solution.



*Crook with Piston Valve<sup>8</sup>*

As indicated above in the first part of this article, while the descending horn in F can produce the entire usable range, the ascending horn in F, while sacrificing lower tones (low D-flat, C, and B), had an added advantage in the high range. The two systems could therefore co-exist harmoniously within the orchestra (even if, among composers, certain obscurities remain!):

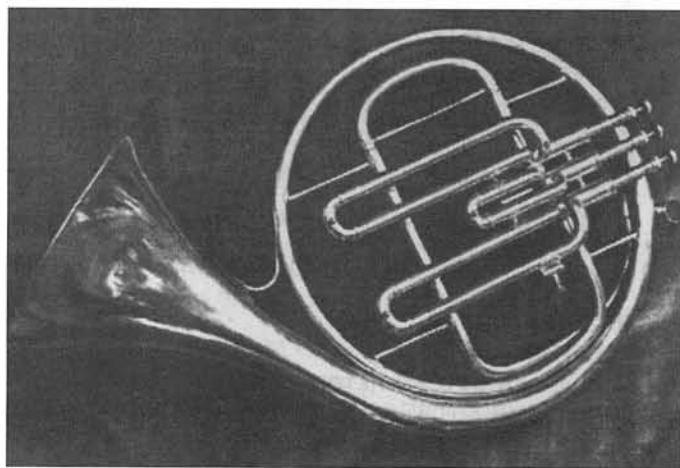
"...Given that we ordinarily have four Horns in the orchestra, we must not forget that the principal chairs play ascending horns, the seconds, descending; consequently, the upper register will always be reserved for the first and the third horn, the lower for the second and the fourth." (Sic! What happens in those countries where the first horns also play the descending system!)

...Because we have two kinds of horn players, instrument makers now construct two kinds of Horns, some ascending, others descending, a modification in the use of the third piston is sufficient to raise or lower both types with ease.

Note: the third piston raises by a tone the entire natural scale of ascending horns and lowers by a tone (!) the scale of the second horns. (re-sic!)<sup>9</sup>

"...It is remarkable that despite its indisputable advantages for the first and third horns, the third ascending piston hardly appears to be known outside of France."<sup>10</sup>

The "French system" then became fixed in its (provisionally) definitive construction; the use of three Perinet pistons in both co-existing systems, descending horn and ascending. In both versions, one instrument would become the archetype of the "French horn," the famous Raoux-Millereau. It adopted the design of the "model" (dimensions) of the Raoux natural horn of the final period (that of Gallay), manufactured for a while with an entirely convertible mechanism (called the "Sauterelle" or "Grasshopper" system) which made it possible to transform it into a natural horn, and then finally with a fixed mechanism.



*Raoux-Millereau*

Nonetheless, other experiments would then be conducted (the Chaussier system, for example), and the history



of the horn would be once again marked by a decisive change: the advent of the double horn. We will examine this development in a future installment.

## Notes

- <sup>1</sup> Robin Gregory, *The Horn* (London: Faber and Faber, 1961), 32.
- <sup>2</sup> cf. Reginald Morley-Pegge, *The French Horn*, (London: Benn, 1973), 35, 37-38.
- <sup>3</sup> Photo from Herbert Heyde, *Das Ventilblasinstrumente* (Leipzig, 1987), 154.
- <sup>4</sup> J. É. Meifred, *Méthode*, "Académie Royale des Beaux Arts, Report submitted to the Institut de France (Introduction)" (Paris: Richault, 1841), i.
- <sup>5</sup> *Revue Musicale* 2 (1827-1828): opposite p. 159.
- <sup>6</sup> Meifred, *Méthode*, i.
- <sup>7</sup> *Ibid.*, 80.
- <sup>8</sup> Photo Raoux Millereau.
- <sup>9</sup> C. M. Widor, *Technique de l'Orchestre moderne*, (Paris: Lemoine, 1904).
- <sup>10</sup> Émile Lambert, *Méthode, Notice Historique sur le cor d'harmonie*, (Paris: Lemoine, 1922), 1.

Michel Garcin-Marrou began his studies in Grenoble and later went to Paris to attend the Conservatoire Supérieur. In 1963, he was awarded first prize for horn and chamber music, and in 1965, he took first prize at the International Music Competition in Geneva. He has been a member of the orchestra of L'Opéra Comique, and is currently Principal Horn with the Orchestre de Paris. Michel is also a leading expert in natural horn playing and teaching, appearing with most of the leading period ensembles, including the Amsterdam Baroque Orchestra, Academy of Ancient Music, and the London Classical Players. Michel is Professor at the Conservatoire Supérieur de Lyon. Thanks to Herbert Josephs, Professor Emeritus of French, Michigan State University, East Lansing, Michigan, for help with the English translation.



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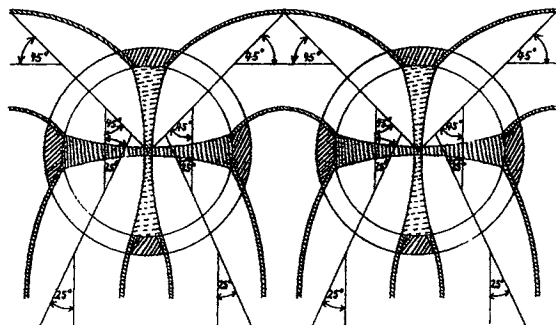
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# A System Approach to Playing and Teaching (Part 2)

by Sion M. Honea

The first installment of this article, which appeared in our last issue (pp. 45-48), concluded in this way: "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 this second and final installment, I will examine applications of system theory to more advanced concepts: attack and accuracy, slurring, the high range, and the development of confidence.

## Attack and Accuracy

The roots of this section stretch back to my earliest years of study and one long hot summer after the eighth grade when I decided to improve my accuracy. I flipped through method books that offered help, read the material and began work on the exercises but very soon succumbed to frustration. What I desperately wanted was, as I could only formulate it now, a method that would address how to improve my accuracy as the result of specific steps or components. The literature, I felt at that young age, offered little more than the circular reasoning of "improve your accuracy by practicing to be more accurate." Stated in system terms, accuracy is an output, and the improvement of an output is solely the result of an improvement of inputs.

The inputs to accuracy that I find most crucial are air support, embouchure, coordination of tongue and air, and ear.<sup>1</sup> For the present purpose, I will omit discussion of ear training as well as of other input factors in order to concentrate on the first three. I also assume for this discussion that the player has acquired a basic control of proper breathing, embouchure formation, mouthpiece pressure, fingerings, etc.<sup>2</sup> The factor of expectations is also very important but receives attention below in a separate section. In my own practice and in helping students who have reached a moderately advanced level, I find that these three factors are those that most frequently must be consciously understood and controlled. But, the system that produces accuracy is more complex than one requiring only one unchanging combination of inputs, for the mixture of input factors changes slightly through the range of the horn. Again, system theory allows for such an alteration of output as the result of altered inputs.

Experience indicates that these three factors vary slightly as to their optimum combination. In a sense, all three of these factors are equally important, but one becomes a kind of "first among equals" corresponding to a given area of the range. The correlation of these factors with the range as I have experienced it is: the low range demands special emphasis on coordination of air stream and tongue, the middle range demands careful formation of the embouchure, and the high range demands particular attention to air support.<sup>3</sup> The careful adjustment of the admixture of these critical factors produces the optimum results in any given part of the range.

Far more important than the specific observation about inputs is the issue that improvement in accuracy can be treated methodically as a result of improvement in several contributing factors and that improvement in one input factor will result in some degree of improvement in accuracy overall. Thus, the student may study and improve each factor in isolation through specially designed exercises, as well as all simultaneously.

It may well be that these conclusions about accuracy are peculiar to my own playing, but it is a significant and valuable contribution of the system approach that it can accommodate such personal idiosyncrasies. With this approach in mind, the teacher can analyze a student's needs and find or devise specific exercises that will improve each. Once again, this process helps to remove playing the horn one step further from a mystery to that of a technique acquirable through intelligent application and practice.

## Slurring

Good slurs are the result of the optimal coordination of several factors, with three predominating: air support and control, embouchure control, and tongue and jaw motion. This, of course, assumes adequate previous training in basic factors such as embouchure and ear; and again, I omit more mechanical considerations such as equipment and fingering combinations.

From the instant that a pitch is initiated, the player must monitor support in order to maintain constant "air pressure," for the loss of air in playing results in a decrease in the pressure of the air stream that causes the aperture to vibrate. In slurring to a higher pitch, there is a need to use additional support both because of this constant decrease in air supply and because additional pressure is required to increase the velocity of the air through the aperture in order to produce the higher pitch. The situation is similar for downward slurs, for, as the aperture opens to produce the lower pitch, the air stream slows and the pressure drops, allowing the descent to go out of control unless support is maintained to control



it. The study of a variety of types of long tones supports this necessary control, and a wealth of study material for its application to simple slurs exists. The teacher can easily (and may prefer to) produce specific ones.<sup>4</sup>

A clean slur, one without hesitation or a residue of intermediate partials, is the result of accuracy in the alteration of the embouchure and its coordination with the air. Accuracy in control of the embouchure is greatly increased by slur exercises on the partials of single fingerings, such as are familiar to all brass teachers and are found in a variety of sources.<sup>5</sup> The student can also develop a rapid and accurate alteration of the embouchure through tongued exercises. Reynolds describes an excellent exercise whereby detached and tongued pitches are gradually united into a smooth clean slur.<sup>6</sup>

The student will almost always utilize the tongue and jaw naturally and unconsciously. Usually I only need to call attention to these factors at a later stage and for the sake of pedagogical completeness. As the pitch ascends, the tongue rises forward in the mouth into the position that linguists call that of a front vowel, such as in "keep," and for low pitches descends to that of a back vowel, such as in "hot." The slight opening and closing motion of the jaw assists in this process, but is also related to control of the aperture. I usually encounter only two problems in this area with students. They either close the jaw too much, producing a pinched tone, or forget to open the jaw and move the tongue back for lower pitches. It is usually only very young players who exhibit this. Harmonic slurs on the range of fingerings are excellent practice for learning to coordinate tongue, jaw, and embouchure.

The final factor is the coordination of all the other factors for optimum results. Practice in concentration and holding all in simultaneous mental play is the key. Regular practice on the constituent factors in isolation will gradually render some more nearly automatic. I find, both in my students' and in my own playing, that air control is the factor most likely to require constant monitoring and most likely to result in flaws. With practice, students even in the second or third year of study can begin to play clean slurs of a perfect fifth or more and receive considerable gratification and sense of achievement thereby.

I emphasize that none of the expositions offered here in example is complete as to the entire range of input factors. Instead, I have selected those that I have found to be most prominent and necessary in my own playing and in teaching others. My observation is naturally subject to error, but an individual's idiosyncratic needs may also affect the result. The method of analysis that the system approach offers does, however, greatly facilitate the adjustment or identification of additional inputs as the need arises.

For example, one day in the first hour of practice as I worked on slurs, with a somewhat fatigued lip resulting from the exertions of the preceding day, I noticed that I had developed a "hitch" in slurring octaves. Mentally I ran through the input factors and concluded that the problem arose from poor coordination between embouchure change and air stream. This

stimulated further observation and analysis that revealed the problem to be slightly excess pressure on the top lip that impeded its smooth and rapid transition. When I relieved this excess pressure the problem immediately vanished.

Many if not most professionals would instinctively solve the problem, though I have known those who would not and would thoughtlessly dismiss to an "off-day" a problem easily solved. Young players, however, will not, but will become frustrated by this "mysterious" problem apparently beyond control and so will lose a minute amount of self-confidence and morale. As I have said before, the ability of the system approach to provide a means of analysis and solution of problems is a major benefit in developing a player's intellectual powers and in increasing self-confidence and morale.

### High Range

The high range perhaps possesses more "mystique" in the mind of the player than any other aspect of playing, and just as undeservedly as any other. It is very common to meet players even in high school who have already written themselves off as without ability in the high range, while equally without having studied it in a methodical and proper way. Probably in no other aspect of playing do inappropriate and negative expectations play a more harmful role. Unfortunately, this situation is sometimes exacerbated by directors who possess too little knowledge of the instrument and set unreasonable expectations for young players, thereby damaging their confidence when they fail to achieve them.<sup>7</sup> Development of the high range takes time as the player's embouchure and ability matures. It is difficult in an age of immediate gratification to induce young players to think in periods of development even as long as a semester or a school year much less longer, but focusing on the basic factors can bring steady and satisfying progress as the player finds by the end of a semester that he or she can play with confidence a perceptible increment higher than a few weeks earlier.

I find that the main factors for attention in studying the high range are strength of embouchure, air support, mouthpiece angle and pressure, and finally motion of tongue. I use as the foundation for study in the high range a simple progressive slur exercise that gradually works the student wider and higher through the range, sometimes supplemented with others directed toward more specific needs.

It is important first to set the proper mouthpiece placement, scrupulously avoiding excess pressure on the upper lip and any dropping of the mouthpiece lower on the embouchure, both of which result in clamping the lip between the mouthpiece and teeth and pinching out the notes. The student's attention can be focused on this through regular practice before a mirror and by a simple low pressure exercise, such as that in Philip Farkas' book.<sup>8</sup> The necessary movement of the embouchure in relaxing and tightening the muscles must also be explained and demonstrated. Most but not all players will grasp this readily. For those who do not, the factor may be isolated and the teacher can readily find or devise simple exercises to practice and facilitate this movement.



As an added precaution, I have the student practice my own exercise without the use of the left little finger in the hook. I carefully explain the dynamics of the embouchure, i.e., that strength of the embouchure's muscles is necessary for a successful and open high range and that excess pressure prevents the development of this strength. I rigorously and intolerantly monitor this factor during lessons. We all know that additional pressure is used when ascending higher in the range, but I mention this very little or not at all, for I find that students are all too eager to rely on an increase in pressure.

Success in the high range depends both on possessing a sufficiently strong embouchure and in learning how to develop powerful air support to aid it. Proper air support is what enables the player to ascend higher in the range with a more open aperture, thus avoiding the unpleasant pinched sound. This I explain and emphasize repeatedly in lessons. There are many excellent exercises for developing air support. I find the most effective to be a simple long-tone exercise on a static pitch during which the student must gradually increase the dynamic level from pianissimo to fortissimo. This exercise must be appreciably scaled down for younger players. Practicing loud dynamics in the middle range also helps strengthen the embouchure, but younger players must always be cautioned against excess zeal, for such work fatigues the embouchure much more rapidly than they imagine.

Only rarely must I say anything to the player about the use of the tongue in coordination with the embouchure so as to decrease the size of the oral cavity and so increase air speed when ascending and the reverse in descending. Most players do this instinctively, but on occasion I discover they do not. On these occasions, I demonstrate the tongue motion through whistling a glissando up and down and have them work on incorporating this motion. Otherwise, I mention it to them only for the sake of completion. It does not seem to become an important factor until the top of the staff and then most students readily grasp and incorporate it.

Another factor involved is coordination, learning to coordinate all the other distinct factors in an optimal manner. Some students will over-emphasize air support and achieve a harsh overblown sound as they ascend. Others will over-emphasize the embouchure and produce the characteristic pinching. A few will neglect the tongue, and all of us too readily fall back on excess pressure. Once students have grasped each of the component factors, they must learn to coordinate them effectively through concentration and slow practice.

Success in the high range has a disproportionate effect on the morale and confidence of the player. No doubt this is because of the prestige of the "first" horn who plays the high parts, because the horn tends to play high in its range, and because it is the skill most in demand with directors. Some students progress more slowly in the high range, as I myself did; and it is important to maintain their morale and to provide other areas for satisfying progress. The teacher can often obviate some negative feelings and gain the time necessary for development by giving the student a "special challenge" such as transposition, rapid tonguing, reading bass

clef, rapid technique, etc. Progress in other areas will go far to sustain the student's need for achievement and raised expectations, maintaining high morale in what might otherwise be a very trying experience.

## Expectations and Confidence

In the early stages of my thinking on this subject, I noticed in Verne Reynolds' book several references to the player's "expectations." This catalyzed for me the significance of my thoughts on playing as a system and the possibility and potential of formulating a consistent system-based approach.<sup>9</sup> The point that struck me so forcibly was the similarity of Reynolds' understanding of expectations to that of Ralph Stogdill in his classic work on group behavior, already cited.<sup>10</sup> Expectation, our psychological attitude, is a vital factor in successful performance that can be methodically created and enhanced.

I frequently encounter students with a similar problem as I assist them in developing a stronger high register. I observe that the impediment to their progress is a mental one rather than the result of any technical and physical factors. Yet, these students insist that the problem is physical, that they simply do not have a high range and cannot play effectively above g". In these cases, I find a suitable opportunity, misdirect their attention with some other ostensible purpose, and lead them through some exercises without music so that they pay little attention to what precisely they are playing. Without explaining, I direct them to concentrate on the proper input factors and casually lead them up to b-flat", b", or even c". I then ask if they know what pitch they just played and almost always discover that they do not. When I inform them, their response is universal, "that can't be right, I can't play that high." I demonstrate what pitch they just played and then ask them to play it again, knowing what they are doing and concentrating on all the same factors. On rare occasions they succeed and the block is eliminated, but too often they fail, for their negative expectations have prevailed. The question then arises of how to break negative expectations and to build positive ones, thus gaining that all-important feeling of confidence. Negative expectations are diminished and positive ones generated and reinforced by means of an intelligible progressive process that gradually develops in the student an understanding and control over the factors involved.

It is in this formation of positive expectations that the system approach proves uniquely valuable. Most students founder on the frustration of not understanding how to go about developing a particular technical skill, which I have remarked above was often my own experience. The system approach carefully schools the student in understanding that the various technical skills of playing are all composed of constituent factors, that these factors can be studied and improved independently in large degree, and that improvement in any one will result in some degree of improvement in the ultimate goal, the desired technical skill. This gives the student first and most importantly a definable task to work on, for, referring to the literature on management, most



endeavors fail for lack of a clear goal.<sup>11</sup> Analysis of one large goal into several smaller goals also enables the student to make and perceive regular progress more easily, producing a gratifying sense of achievement. This increasing sense of competence and achievement has a cumulative effect as expectations in performance rise and reinforce further, higher levels of expectation. If the student reaches a temporary plateau in one factor, as so often happens, progress can continue in or emphasis can be shifted to other factors where progress is possible.

Ultimately, all the factors attain that level where the specific technical skill suddenly coalesces and the student receives the tremendously gratifying sense of achievement, not as a sudden unintelligible leap but as the culmination of an intelligible process. This sense of accomplishment provides the highest boost yet to positive expectations, and can and usually will carry over into other areas of development. The "mystical" approach to playing can offer little to the player except the development of a philosophy of stoic resolve in the face of adversity while eking out imperceptible progress.<sup>12</sup>

The issue of developing positive expectations in young players, of building their confidence, is the main reason that prompted me to attempt to formulate the system approach more fully and communicate it to others. As a teacher of young students, I find their frustrations with the instrument conducive to a gradual erosion of their confidence and their playing, and that on some occasions negative experiences have even exerted an adverse impact on the student's personal self-confidence. Young students are required to struggle with a difficult instrument, making slow progress on it while their friends outpace them, and, I am very sorry to say, often receive little or no understanding from their music directors.<sup>13</sup> The resolution of complex techniques into simpler constituent skills for concentrated study and improvement gives all players a way to persevere for long periods of time and even to receive a gratifying sense of accomplishment while doing so.

### Summary and Conclusions

As promised at the outset, I do not believe I have presented any new gimmick or novel contrivance, and much of what I have said is familiar. The contribution of the system approach arises from its being a rigorous and thorough application of analysis to the phenomena of playing and teaching the horn. As such, the system approach constitutes a consistent method that can be applied to any aspect of playing at any level in order to achieve consistent results. Apart from progress in playing, this new method develops several beneficial secondary results. First, it involves the early student and player immediately in developing the vital intellectual skills of analysis, reflection, and self-criticism. Second, it provides a "construct" to facilitate and increase the player's concentration toward the achievement and control of the various skills.

The third beneficial result relates to expectations and morale and deserves special emphasis. The system approach

provides students with a means of studying individual skills by providing clear and manageable goals whereby they make steady progress. This produces the satisfaction of regular achievement, raises expectations of future success, and so generates higher morale and self-confidence. It also helps move the study of the horn out of the realm of mystique and into what the student can comprehend and so consciously improve.

This enhancement of morale has the greatest potential not only for encouraging and aiding players to further progress but also for retaining many of those students who traditionally fall by the wayside, who, like seed scattered upon stony ground, find no nourishment and give up. The ability of the system approach to incorporate morale, the mental dimension of playing, as an inherent result of the system is quite an important potential, for it renders the development of self-confidence a technique itself. Though I have often read of the necessary development of the player's self-confidence, I am unaware of any other method that incorporates the production of self-confidence as an integral and progressive result such as does the system approach.<sup>14</sup> Once again, the system approach demystifies another dimension of playing.

I believe the system approach is eminently capable of producing a thorough method, embracing both the traditional progressive studies with supplemental exercises on specific factor techniques such as I have discussed. It would, however, differ from traditional methods in requiring both a far greater degree of cooperative interaction between the teacher and student as well as intellectual participation by the student. I should re-emphasize here at the end that this approach is not an exercise in applying abstract theory to actual conditions, but resulted from the observation of my own playing and study, my own approach to and experience in teaching, and specific ideas implicit in the writings of others. This does not mean that the system approach guarantees success in and of itself, not so long as the individual player remains the most intensely variable and unpredictable factor of all. I can assert from observation, however, that the more mentally mature and intelligent the student and the more consistently the method is maintained, the better and more consistent the results.

In closing, I would like to raise one issue that is possibly controversial; I know it will be with some musician friends of mine, though not necessarily horn players. One of my deliberate objectives is to demystify the study and playing of the horn. This may disaffect some who wish to retain what they perceive as the "mystique" of the horn, a kind of "Gnostic revelation" imparted only to the righteous initiate. I emphatically do not. I wish to make learning to play the horn more accessible and more successful with greater certainty of reproducible success and greater personal satisfaction for more players. It does not threaten the ineffability of the art of music or the intangible gift of genius to provide the rest of us with a reliable procedure to improve our performance in the service of our beloved art.



## Notes

<sup>1</sup> One might well object that an obvious critical factor is the instrument itself. About this I can do nothing. I assume the "ideal" horn, certainly a chimera if ever there was one!

<sup>2</sup> Clearly from the number of exceptions, the number of variable input factors is quite large. Over a century ago, F. W. Taylor discovered there were no fewer than thirteen critical variables involved in simply drilling a hole in a metal plate. Frederick Winslow Taylor, *The Principles of Scientific Management* (New York: Harper Brothers, 1919). Playing the horn is an immensely complicated endeavor, which speaks to the even more immense capacity of the human brain that can achieve it. As a linguist said of language acquisition, so of the horn—it is well that we learn early while we are still too stupid to realize how hard it is!

<sup>3</sup> I base this on my own playing and on the evidence of my students, and, of course, cannot assert that it is universal.

<sup>4</sup> I use some that I have devised and also make considerable use of those in the first section on long tones in Max Schlossberg, *Daily Drills and Technical Studies for Trumpet* (New York: M. Baron, 1965).

<sup>5</sup> Philip Farkas, *The Art of French Horn Playing* (Evanston: Summy-Birchard, 1956), 33-37; Reynolds, *The Horn Handbook* (Portland: Amadeus Press, 1997), 22-24; Schlossberg, *Daily Drills*, 18ff.

<sup>6</sup> Reynolds, *The Horn Handbook*, 41.

<sup>7</sup> It is not uncommon for inexperienced or uninformed directors to choose music that far exceeds the maturity level of the young player. The worst example I have heard of is that of an eighth-grade student who brought me a piece the director selected for the spring concert, requiring the horns repeatedly to ascend to c<sup>7</sup>! Other directors apparently simply do not understand the principles of brass instruments. How is a young student to respond to a director who says, "just push the right button and blow and the note will come out"?

<sup>8</sup> Farkas, *Art of French Horn*, 66.

<sup>9</sup> Reynolds, *The Horn Handbook*, especially 29.

<sup>10</sup> Stodgill, *Individual Behavior and Group Achievement*, 59ff. The issue is very complex and Stodgill's discussion, though brilliant, is initially almost unreadable as a result of the field's idiosyncratic jargon. Nonetheless, anyone who will see it through will be amply rewarded.

<sup>11</sup> I once worked with a person who could never seem to get any task done. Everything seemed to overwhelm her. In talking with her, I gradually realized that this condition was because she was unable to see a task as composed of a series of smaller tasks, each of which led up to completion of the ultimate task. At the time this was strange to me, but, after over twenty years of supervising others' work, I have come to see that it is fairly common. It is worth observing that a student trained in the methodical procedure of the system approach should also improve in performing tasks elsewhere in life.

<sup>12</sup> The lip trill presents an excellent example of the "mystical" approach to playing. I cannot claim universal knowledge of the literature, but virtually every description of the technique of the lip trill that I have read or heard has run something like, "lip trills are very difficult, but keep practicing and, even though you seem to make no progress, one day you will suddenly break into a trill." I have applied the system approach to this technique but do not discuss it here. By now the reader will be able to analyze the technique independently and outline his or her own method.

<sup>13</sup> I have often sat and listened to beginning students, children as young as eleven and twelve, almost tearfully tell me about how the director "got mad at me today because I couldn't hit the notes."

I have even heard of directors throwing batons, pencils, and erasers at the young hornists.

<sup>14</sup> For support that I do not overstate this "mechanistic" aspect of the production of morale and self-confidence, I can but once again refer the reader to the classic study and massive research of Ralph Stogdill.

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# Greetings from Heaven, or Demoniac Noise?

## A History of the Wagner Tuba

by William Melton

### Part 3: Trials and Transpositions

*On the evening of September 22, 1869, Wagner sat embittered in his Swiss villa Tribschen while Das Rheingold was premiered in Munich against his will. His relations with King Ludwig II had been severely strained. Despite the setbacks, Wagner's powers of recovery were astonishing—less than two weeks after the Rheingold premiere he was already back at work, sketching the beginning of Götterdämmerung. Meanwhile, the quartet of tenor and bass tubas that Wagner had first envisioned fifteen years before still did not exist.*

Nine months after the debut of *Das Rheingold* Wagner endured the Munich premiere of *Die Walküre* on June 26, 1870, again from afar. He insisted that his followers also stay away from what he termed the “*Walküre* obscenity...Should this performance be lent a seal of approval by your presence? A public protest and denunciation by all of my friends would be more fitting.”<sup>1</sup> His still uncooperative ill-will meant that the Munich hornists had no other option but to play the tuba parts on existing bugle horns.<sup>2</sup> Though the exact instruments used remain unknown,<sup>3</sup> the individuals who played them emerge more clearly. Wilhelm Pötzsch left his signature on the first B-flat tuba part, and his section probably consisted of Josef Mühlbauer, Josef Mayer, and an extra player by the name of Böhm.<sup>4</sup> Their performance would have been more polished than that of the year before. Conductor Franz Wüllner used his ample time to schedule twenty-four rehearsals with full orchestra, and the ersatz tuba quartet had an additional twenty-six sectional rehearsals.<sup>5</sup> *Die Walküre* was played a second time on June 29, then three times in July in tandem with *Das Rheingold*. Many of Europe's leading musicians converged on the Bavarian capitol, including Franz Liszt, Camille Saint-Saëns, Joseph Joachim, and Johannes Brahms.

For Wagner, the tubas were just one unfinished detail among many, but he was putting his tangled affairs in order. On August 25, 1870, Wagner and Cosima Liszt von Bülow were married at 8:00 am in the Protestant Church in Lucerne, with Hans Richter serving as a witness.<sup>6</sup> Wagner was also focusing on a grandiose design; the acquisition of a theater in which he could stage his works as he wished. After reading a Brockhaus Lexicon article about the excellent Margravia Theater in the Franconian town of Bayreuth, the Wagners traveled there in April 1871 to investigate. They were taken with the town, though the theater proved unsuitable. A new structure was envisioned, one built for the dimensions of the *Ring*. Bayreuth had the great advantage of being on the northern edge of Ludwig II's realm, far from Munich and interference. Such independence from royal coffers created a financial void, however, which loyal friends

worked to fill. A network of Wagner Societies was initiated by Mannheim instrument merchant Emil Heckel, and Liszt pupil Carl Tausig was appointed to lead the Bayreuth Patrons subscriptions. In November 1871, Bayreuth banker Friedrich Feustel, acting as chairman of the town council, offered to donate a building site of Wagner's choosing, and on May 22, 1872, the foundation was laid for the future *Festspielhaus*. To commemorate the event, Wagner conducted a hand-picked orchestra in Beethoven's Ninth Symphony at the Margravia Theater (eight hornists from Vienna and Weimar doubled the horn parts).<sup>7</sup> Wagner optimistically proposed to have the first festival in 1873. The vast amount of work still to be done defeated this plan, and the *Ring* was eventually postponed.

Though the little tubas did not yet exist in physical form, Wagner was coming to grips with them on paper. As early as May 1870, Hans Richter, visiting his mother in Vienna, received a letter from Wagner. It contained what amounts to the first written evidence of Richter's considerable influence on the development of the Wagner tuba. The composer questioned, “Can you do some work for me? If you have time (and do not just sing all day), I will send you the score of *Rheingold*, so you can mark and arrange the extra brass instruments in it, just as you did in Munich. Or are changes unnecessary? I want to get on to the engraving stage.”<sup>8</sup> He continued this thread two months later: “Several days ago I sent you the score of *Rheingold*, which Schott would very much like to engrave at once. Unfortunately, I must ask that you exert your usual friendly diligence with a vengeance, in order to quickly finish the necessary work on the score. After you have arranged the instruments in question in *Rheingold*, then the following scores can certainly be arranged by another capable musician according to that template, and you will never have to be bothered with it again.”<sup>9</sup>

That Wagner needed assistance to complete the massive *Ring* scores was evident. As things stood, the scores he delivered to publisher Franz Schott were full of corrections, second thoughts, and errors. He wrote Schott about the *Rheingold* score in September 1871:

On the appended page I have noted everything regarding the changes. Please be so good as to give it to the foreman of your engravers to compare with the score, so he can judge whether the given directions are sufficient to make the changes as he does the engraving, or whether it will be necessary to prepare an additional, exact copy of the transpositions.<sup>10</sup>

Schott replied tartly, “The changes in the score are very disagreeable for the engravers. It was necessary to prepare a new copy of the transcriptions in order to aid them, and this



has already been begun."<sup>11</sup> Eleven pages of four-part tuba incipits from *Das Rheingold* done by an unknown copyist in autumn of 1871 were the result (this template for transposition is now housed in the Schott Archive).<sup>12</sup>

Wagner had employed copyists before, among them Wendelin Weißheimer, Carl Tausig, Peter Cornelius—even, for a short time, Johannes Brahms.<sup>13</sup> But the gigantic scale of the *Ring* demanded a veritable stable of full-time copyists. This came into being in autumn of 1872, and its regular members included Anton Seidl, Herman Zumppe, Joseph Rubinstein, and Demetrius Lalas.<sup>14</sup> Together they would be known as the Nibelungen Chancellery. The twenty-two-year-old Zumppe sent his impressions to his fiancée in the autumn of 1872:

Wagner gave me a friendly welcome and introduced me to his wife and to Franz Liszt, who happened to be present. The next day he gave a musical soirée, to which I was invited (together with three colleagues). We ate, drank, toasted, smoked, and laughed. Wagner would not stop telling bad jokes.

He visits us in our Nibelung Chancellery daily to talk with us. Amount of work: large. Apartment: small.<sup>15</sup>

Wagner visits us almost every day and usually takes us out for Bavarian beer. He likes to talk, and talks a lot. Always humorous. Every week he holds a soirée...he is now taking us through *Walküre*. Each of us play an act while he sings and indicates tempi. So we have become his pupils.<sup>16</sup>

Wagner worked his charges hard, Zumppe writing on February 26, 1873, "Making all the hurried corrections to Wagner's *Rheingold*, which is now to be printed, has made me very tired."<sup>17</sup> The composer frequently sent urgent notes: "Please—if at all possible!—by tonight or latest tomorrow morning at 9 o'clock I need a copy of the most recent score sheet. Otherwise all is lost! R. W."<sup>18</sup> Yet demands were not the only things he sent: "Those members of the Nibelungen Chancellery who are not yet too spoiled are advised to smoke these cigars. Connoisseurs may be excused. R. Wagner."<sup>19</sup>



Hans Richter (center) surrounded by Nibelungen Chancellery members: (clockwise, from left) Herman Zumppe, Demetrius Lalas, Karl Runckwitz (an assistant architect), and Anton Seidl [Nationalarchiv der Richard-Wagner-Stiftung, Richard-Wagner-Gedenkstätte, Bayreuth: N 2638]

Schott's printed score of *Das Rheingold* was published on March 20, 1873. The preface carries Wagner's official introduction of the new quartet of tubas:

8 Horns, 4 of which alternate on the 4 tubas described as follows, that is: 2 tenor tubas in B-flat, which correspond in register to the horns in F and are thus to be played by the first players of the third and fourth pairs of horns, and two bass tubas in F, which correspond in register to the low horns in B-flat and thus would be most efficaciously played by the second players of the aforementioned pairs.<sup>20</sup>

Beginning with the preface of *Die Walküre*, however, the printed scores of the *Ring* carried Wagner's second thought:

In this score, and in those that follow, the tenor tubas are written in E-flat and the bass tubas in B-flat [basso], as the composer considered this notation more comfortable, especially for reading; however, in copying out the orchestral parts, the keys of B-flat and F indicated in the text must be retained because of the nature of the instruments, and thus the music must be transposed in these keys.<sup>21</sup>

Here began what would become a knotty theme, one that would bequeath difficulties to generations of hornists—transpositions in writing for Wagner tuba.<sup>22</sup>

"As with *Rheingold*, in the *Walküre* score Wagner initially intended to move the tuba transpositions from E-flat and B-flat into B-flat and F," wrote the editors of the *Wagner-Werk-Verzeichnis*. "He then had a change of heart, and the printed tuba lines were given exactly as they were notated in the autograph manuscript."<sup>23</sup> But Wagner's "change of heart" created a confusion that was never properly resolved, and quite a number of distinguished musicians have openly questioned Wagner's about-face. The Belgian François Gevaert, usually authoritative on the subject of orchestration, wrote, "To be honest, I am baffled to explain why this preferred notational method should be easier than others."<sup>24</sup> Even Richard Strauss, for all his profound regard for Wagner, confessed that "the reasoning behind this procedure is simply incomprehensible."<sup>25</sup> Academicians such as Peter Nitsche sought answers in analysis of the scores:

Wagner sacrificed the best practical notation, carefully chosen just a few years previously, to an exact depiction of the tessitura. Hereby Wagner fundamentally changed the meaning of transposed notation...The importance of the new notation is much more profound than a simple easing of sight-reading; it affects the composition itself. When Wagner made the notation a reflection the actual tuba sound, he moved the tuba section into a more grateful tessitura than they had enjoyed in *Rheingold*.<sup>26</sup>

Edgar Istel favored a more human explanation, that of simple indecision: "The Master was not yet certain as to the employment and transposition of the new instruments...Multiple corrections and clef changes are evidence that these corrections were made continually."<sup>27</sup> The actual reasons behind Wagner's change of heart were multiple and complex, and an investigation of them sheds light



on a small corner of the composer's thought: his habits and preferences, doubts and...mistakes (though he had ample help from copyists and engravers with the latter). It is hard not to sympathize; one of the last details in the huge *Ring* puzzle was not yet in place, and Wagner needed to ensure that it would function however things turned out. Writing for a nonexistent instrument can be a treacherous business.

From the first orchestral sketches of *Das Rheingold* made in 1854, through various arrangements of excerpts for concert use, and most importantly in the fair copy (second version) of the score which remained authoritative through the Munich premiere in 1869, Wagner had consistently notated the tenor tubas in E-flat and the basses in B-flat basso.<sup>28</sup> Both the first manuscript score of *Die Walküre* of 1856<sup>29</sup> and that used for the Munich premiere in 1870<sup>30</sup> also notated the tubas in E-flat and B-flat. The initial reason behind the key selection was to cater to the band instruments that first played the parts (and the limitations of their players). In 1862, Wagner wrote Wendelin Weißheimer about transcribing the instrumental parts for performance of two fragments of *Das Rheingold*: "The bass clarinet should be notated in treble clef: the unhappy clarinetists have complained that they are confused by bass clef (I think that the bass tubas [in B-flat basso] will also have to be notated in this way, because the military musicians do not know any differently)." <sup>31</sup> After former hornist Hans Richter "marked and arranged" the *Rheingold* parts at Wagner's request, the tenor tubas were written in B-flat alto and basses in F loco (with "new" bass clef notation).<sup>32</sup> But Richter's preference for B-flat and F only prevailed as long as he was physically present. When he left Wagner to become Kapellmeister at the Budapest Opera in August 1871,<sup>33</sup> Wagner's comfort with the E-flat/B-flat notation regained the upper hand. Wagner had, after all, used it consistently for a period of sixteen years. The notation now looked to him like the pitches sounded, with the right weight. It stayed.

The extreme care Wagner lavished on his ink manuscript scores suggests that it was Wagner's own visual aesthetic as master musical calligrapher (what Otto Strobel called his "miraculous fair copy in ink")<sup>34</sup> that compelled him to notate the parts this way. This goes considerably beyond avoiding excess ledger lines by keeping the parts generally well in their staves. Edgar Istel referred to "the pedantic regard for an almost mechanically perfect production of a flawless, erasure-free manuscript score."<sup>35</sup> Wagner himself had written Franz Liszt:

Mme. Wesendonck has presented me with a golden pen—of indestructible writing power—which has turned me into a calligraphic pedant. The scores will be my most consummate masterpieces of calligraphy! One cannot escape one's fate! In

this time, Meyerbeer admired nothing more in my scores than the tidy notation. This act of admiration has now become a curse: I must produce tidy scores, as long as I live on this earth!<sup>36</sup>

So Wagner was torn between a number of goals, both practical and aesthetic: successful short-term notation for band instrumentalists, the best notation for the hornists that would play the as yet nonexistent instrument (giving credence to the advice of his young friend Hans Richter), and his own fastidious compulsion to create orchestral scores of impeccable tidiness.

While preparing *Die Walküre* for press, Schott was only too aware that the composer was undecided about tuba keys: score proofs came back from Mainz complete, apart from the gaping blank staves next to the printed tuba designations. "Now I perceive to my greatest displeasure," Wagner complained to Franz Schott in April 1873, "that the tubas etc. in particular were not included at all in the engravings and will have to be written in here after the fact."<sup>37</sup> But, though reliable with instruments that they knew, the members of the Nibelungen Chancellery were uniformly confused when it came to the new tubas. Seidl initially wrote Richter proudly: "I have given them the string parts to copy. I transpose the tubas...the fifth horn plays the first tenor tuba, the seventh horn the second tenor tuba, the sixth horn the first bass tuba, the eighth horn the second bass tuba, because the fifth and seventh horns are high horn players and the sixth and eighth low horn players. Is that right?"<sup>38</sup> Seidl next wrote that his job was in danger because "he had got himself into a fearful muddle when transposing the bass tuba parts,"<sup>39</sup> and Wagner requested Richter's presence in Bayreuth, as "unfortunate incidents have occurred of late with regard to young Seidl."<sup>40</sup> Three surviving documents, at least two of which are in Seidl's hand, notate tenor tuba in B-flat and bass tuba in F, including a surviving complete manuscript score.<sup>41</sup> Wagner took Seidl's attempt and obliterated the tuba lines with red pencil.



Sehr gemessen und bestimmt.

Contrab. Tuba.

(etwas lebhaft.)

Vcll. p.

Br. p.

CB. P.

(Sie geht häufig zur Thüre und öffnet.) (HUNDING, gewaffnet mit Schild und Speer, tritt ein, und hält unter der Thüre, als er Siegmund gewahrt.)

*Die Walküre*, Act 1, Scene 2, Hunding's Entry: Anton Seidl's attempt to notate tubas in B-flat and F (top four staves) is excised in red pencil [Richard-Wagner-Museum, Haus Wahnfried, Bayreuth: Hs 122 IIIb, page 20, detail]





Next page of above, tuba quartet in top two staves [Richard-Wagner-Museum, Haus Wahnfried, Bayreuth: Hs 122 IIIb, page 21, detail]

Seidl was not the only copyist to feel under strain. "Here we have had truly terribly agitating work," Herman Zumpe wrote on September 22, 1873. "*Die Walküre* is being engraved and I have been responsible for all of the really ghastly corrections. It had to be done quickly and yet every detail must be exactly right; I am responsible if any errors show up in the printed version that is sent all over the world."<sup>42</sup> As his hirelings floundered, Wagner reached a decision. To Schott he wrote:

The proofs of Act 1 of *Walküre* (which were unfortunately long neglected because of the slovenliness of my musical gentlemen) are again causing terrible distress. It may be in this case that the not particularly reliable manuscript was again partially at fault...

I write so hastily at present, because I have just now decided to retract my last instructions to leave the 2 tenor and 2 bass tubas in the transpositions I had sent to you earlier. I now see that this last direction cannot have caused any useless drudgery, because the transposition manuscript is still here, and so could not have been used by your engravers. In order to lighten their labors from here on, I instruct your engravers to do the following:

- the 2 tenor and bass tubas should in future be realized exactly as originally in the handwritten score, that is:
- the 2 tenor tubas in E-flat,
- the 2 bass tubas in B-flat.<sup>43</sup>

Then, in February 1874, Wagner wrote directly to Schott's copyists, who were unsure of which of his multiple instructions they should obey:

I accompany the return of the corrected proofs of Act 2 of the score of *Walküre* with the following remarks for the engravers and proofreaders included—

In general, I must ask your pardon for the state of the submitted manuscript; I realize that it is very faulty and was carelessly written (especially in the first half)...

I was very surprised to find that in the first scene of Act 2 the tenor and bass tubas were written (in contrast to every other section) in the wrong keys: B-flat and F instead of E-flat and B-flat.

This nuisance duly pointed out, it is left to the engravers to re-engage this section, this time just as it was in the original manuscript.

In this connection, I am anxious to hear that still other misunderstandings persist in Act 1. I have recently given Herr Schott precise instructions to arrange the 4 tubas (2 tenor and 2 bass tubas) according to the original manuscript.<sup>44</sup>

On May 8, 1874, Franz Schott died, leaving his company in a confusion that was compounded by the death of his widow Betty less than a year later. His brother declined to take over the firm, as did the next two candidates in line, a nephew and a second cousin. This meant that Wagner's correspondent at Schott in the critical period prior to the publishing of *Die Walküre* and *Siegfried* was the firm's head clerk, Adam Mazière.<sup>45</sup> Schott printed the score to *Die Walküre* on September 10, 1874. Hans Richter's fair copy of the score of *Siegfried* that was used by the Nibelungen Chancellery went off to the publisher peppered with "corrections pasted over parts of the tubas, bass trombone, and contrabass tuba (because of transpositions),"<sup>46</sup> and was published December 30, 1875. Then, due to the disinterest of the other legatees, Doctor of Law Ludwig Strecker of Darmstadt found himself suddenly propelled to the head of the international firm. Resentment from co-workers at an outsider meant that Strecker invested valuable time in gathering the reins of power, and was not able to call on Wagner until January 17, 1876. Wagner, who had been expecting "a grumbling, ancient lawyer,"<sup>47</sup> was strolling in his Wahnfried garden with a cigar and two Newfoundlands when he was greeted, and astonished, by the newcomer: Strecker was only twenty-two years old. But the young man was also a discerning amateur musician and a passionate Wagnerian, and apparently passed the composer's scrutiny. He took over correspondence with



Wagner beginning March 26, 1876, and the *Götterdämmerung* score was printed, on deadline, on June 28 of that year. Afterwards, Strecker managed a major coup in securing Wagner's next and last work, *Parsifal*, for Schott.

Like *Walküre*, the *Siegfried* score employed E-flat/B-flat basso notation for the tubas (with a short but notable excursion into C-basso for second bass tuba).<sup>48</sup> *Götterdämmerung* presented yet another departure. The Prelude notated tenors in B-flat basso and basses in F basso (exclusively treble clef), but Acts 1-3 returned to tenors in E-flat and basses in B-flat basso. Generations of afflicted hornists-tubists have questioned the logic behind this inconsistency, and conflicting suggestions have been advanced to explain it. Peter Nitsche theorized that the different transpositions were part of a conscious plan:

Though this influence worked subconsciously during the actual composition process, it is not unthinkable that the composer also used the notation consciously to reflect differences in character of timbre. This method apparently prompted Wagner to select a third transposition in the Prelude to *Götterdämmerung*, 'On Valkyrie Rock.' This is initially somewhat confusing because it looks very like the notation in *Rheingold*, though nonetheless different, and further, the foreword to the printed edition specifies E-flat/B-flat notation. Here the tubas are in B-flat basso and F basso, written in soprano clef throughout; their notation accords with cornet notation, as employed for tenor horn, for example. Translated into score terms, this transposition method causes a further downward shift in the tessitura...the entire tuba section is now down approximately a fourth, removed to a darker range. Wagner undoubtedly wanted to give the nocturnal scene (marked 'from the depths of the background the gleam of a fire shines') a musical characterization: tubas in the low register, C-flat major, pianissimo...<sup>49</sup>

Wagner scholar Robert Bailey gave short shrift to such deep meaning in a pithy explanation:

Wagner changed to notation in E flat and B flat at the time when *Walküre* was about to be engraved 'for the sake of ease of score-reading.' But *Rheingold* had been engraved with the Wagner tubas in B flat and F. The engravers did their duty nicely for *Walküre* and *Siegfried*, but when they started in with *Götterdämmerung*, they forgot that they were supposed to transpose the Wagner tuba parts to E flat and B flat and got through the whole Prologue before Wagner caught the 'mistake.'<sup>50</sup>

In the event, Wagner's waffling had the result that his directions about the orchestral parts were not taken seriously. To save time and avoid costly risks during a transitional period, Schott printed the tuba parts in E-flat and B-flat as they appeared in the score (ignoring Wagner's afterthought about individual parts in B-flat and F), and separately rather than integrated into the respective horn parts. The players were left to puzzle out the varying transpositions and to juggle the extra parts (horns 6 and 7 typically exchanging seats—making the configuration 5/7/6/8—to avoid the nonsensical B-flat/F/B-flat/F seating in the tubas). A solution from the very beginning was for the player to write out the parts in the key of choice, and this method still prevails in many

opera houses.<sup>51</sup> Some of these homemade parts, such as those used in the Viennese *Ring* premieres, were still in use a century later.<sup>52</sup>

The library of printed repertory for Wagner tuba was growing. However, in the year 1873, conditions still looked particularly ill-starred for the development of the actual instruments themselves. In short, "The continuation of the Bayreuth saga had become a banal struggle for money."<sup>53</sup> Wagner had not sent a completed manuscript score of *Siegfried* to the King for fear of having it performed in Munich. Though the piano-vocal score was already in print, Wagner persisted in the bald fiction that the orchestral score was still unfinished. The King sensed otherwise, and funding dried up completely. Despite laudable efforts by the Wagner Patrons and Wagner Societies (though the loyal Carl Tausig had since died of typhus at the age of twenty-nine), and despite benefit concerts given by Wagner (which drained energies needed for composition), monies spent had wildly outrun monies contributed, and, in summer 1873, ongoing construction on the *Festpielhaus* had come to a standstill. Festival sponsors were informed of the financial crisis in an August circular. Friedrich Nietzsche drafted an "Appeal to the German Nation" that eloquently argued Wagner's case. Almost four thousand copies were mailed, and eighty-one German theaters were asked to give benefit performances for Bayreuth. Not one theater cooperated, and the sole reaction to the "Appeal" was a trickle of Thalers from university students in Göttingen. Wagner had long toyed with the idea of moving the festival to where the money was: Berlin or Vienna, or even London or Chicago.<sup>54</sup> The timing was highly inauspicious; the German Empire had endured an economic blow in 1873 that had closed many banks, and the resultant deflation (called by some the 19<sup>th</sup> century's "Great" or "Long Depression") would prevail for the next twenty-three years. At the beginning of January 1874, King Ludwig II, through his minister Lorenz von Dülflipp, again flatly refused to donate the funds needed to complete the theater. In desperation, Wagner wrote to Wilhelm I, a letter that never reached the Kaiser. Cosima Wagner wrote on January 5, 1874: "R[ichard] had a bad night again, and I am utterly afraid to be together with him; both talking about the business and not talking about it depress him; I watch him while he absolutely breaks down, and I can do nothing!"<sup>55</sup> At four o'clock the next morning, the insomniac composer made "the decision to call off the performances completely."<sup>56</sup> With a despondency that was jarringly out of character, Wagner told Emil Heckel: "I want to board up the open sides of the festival theater until we have considered what to do with it. At very least the owls will not be able to nest inside."<sup>57</sup>

*To be continued...*

## Notes

<sup>1</sup>Letter from Richard Wagner to Hans Richter, May 24, 1870, in Richard Wagner, *Briefe an Hans Richter*, ed. Ludwig Karpath (Ber-



lin, Vienna & Leipzig, 1924), 62. Curiosity was too powerful a lure, and many of Wagner's friends would attend one or another of the Munich *Rheingold* and *Walküre* performances prior to 1876. A complete listing of the latter is given in Detta and Michael Petzet, *Die Richard Wagner-Bühne König Ludwigs II*, volume 8 of *Studien zur Kunst des 19. Jahrhunderts* (Munich, 1970), 212.

<sup>2</sup>A B-flat band instrument was undoubtedly used for the tenor tuba parts, as the surviving E-flat tenor parts contain many passages which have been transposed in pencil into B-flat. There is also internal evidence that four-valved instruments may have been used. Letter from Hans Pizka, March 20, 2001. As in *Rheingold* the year before, the particular bugle horns employed may have included alto horns (available in C and B-flat), tenor horns, *Barytons* (both last available in B-flat and F), or Cornons. These last were to be found in Bavarian regimental bands, and the Bavarian instrument makers Johann Baptist Riefler and Ferdinand Stegmaier both produced their own Cornon variants. Erich Tremmel, "Blasinstrumentenbau im 19. Jahrhundert in Südbayern" (Diss., Augsburg, 1991/Augsburg, 1993), 207.

Unlike the preponderance of the literature, which holds that the *Rheingold* premiere of 1869 was the debut of the first true Wagner tubas, Roger Bragard and Ferdinand J. De Hen cited 1870 in *Les instruments de musique dans l'art et l'histoire* (Rhode-St-Genève, 1967), 214. Bragard and De Hen did share one common attribute with those who favored 1869—they gave no evidence for their assumption. Despite oft-repeated claims, it is important not to lose sight of what is most salient: Wagner was still very much opposed to the performances in 1869 and 1870, his lieutenant Hans Richter wrote public denunciations of the Munich productions, and neither was disposed to lend his expertise to an instrument maker at the time. They would do so later, however.

<sup>3</sup>No likely instruments of this vintage are to be found in the Munich theater storehouse at Ingolstadt, or at Bayreuth. Letter from Hans Pizka, January 30, 2001.

<sup>4</sup>Once again, Franz Strauss played first horn because the titular principal hornist, Franz Sendelbeck, was on leave prior to his official retirement. Letter from Hans Pizka, March 20, 2001. Strauss' section included Carl Ernesti, Johann Fastlinger, and an unnamed additional player, who like Herr Böhm was probably a member of one of three local regimental bands that regularly provided stage musicians for the Munich opera. Tremmel, *Blasinstrumentenbau im 19. Jahrhundert in Südbayern*, 206.

<sup>5</sup>Letter from Hans Pizka, March 20, 2001.

<sup>6</sup>Cosima's marriage to Hans von Bülow had been legally dissolved July 18, 1870. The second witnessing at the wedding was the journalist, democrat, and pioneering feminist Malwida von Meysenbug. Franz Liszt read of the marriage a week later in the newspapers, and his alienation from his daughter intensified with her conversion to Protestantism later that year.

Despite his growing conducting duties, Richter remained close to the Wagners personally through the early 1870s. The morning of Christmas Day 1870 brought the Triebtschen staircase debut of the *Siegfried Idyll*. Richter's versatility was here at its most remarkable: he had recruited the musicians in Zurich, secretly rehearsed them, and at the performance was stationed halfway down the staircase where he played both the thirteen-bar trumpet solo plus the seven bars written for second viola, in addition to serving as Wagner's assistant conductor. Cosima Wagner, the surprised recipient of the serenade (it was her thirty-third birthday), was overwhelmed and in tears, and did not fail to devote a line in her diary to "Dear Richter's trumpet (he blew the Siegfried theme superbly)." Diary entry for December 25, 1870, in Cosima Wagner, *Die Tagebücher*, vol. 1 (Munich, 1976), 330.

<sup>7</sup>The section was comprised of hornists Reimund Drescher, Wilhelm Kleinecke senior and junior, and Josef Scheu, all from Vienna, and Carl Kiel, Franz Petzold, Ernst Schmidt, and Julius Wießler of Weimar. Alfred Sous, *Das Bayreuther Festspielorchester. Geschichte und Gegenwart* (Hof/Saale, 1988), 167. Violins included the virtuoso August Wilhelmj, Munich's Ludwig Abel, and future star conductor Arthur Nikisch, and the later Munich conductor Franz Fischer was among the celli. Filling in for missing musicians at the dress rehearsal, Hans Richter played both second trumpet and bass drum. His diary makes no mention of playing in the concert itself. Christopher Fifield, *True Artist and True Friend. A Biography of Hans Richter* (Oxford, 1993), 59. This is a recurring theme, Anna Brodsky remembering:

"...in whatever difficulties the orchestra might be placed by the absence of some member, Richter promptly came to the rescue. Once...he performed on three instruments at once. Besides his horn, he played the cymbals, which he fastened to his knees, and the triangle. He hung the latter on the music stand and struck it whenever he could free his right hand from the horn." Ibid., 172.

<sup>8</sup>Letter from Richard Wagner to Hans Richter, May 24, 1870, in Richard Wagner, *Briefe an Hans Richter*, 62-63.

<sup>9</sup>Letter from Richard Wagner to Hans Richter, July 29, 1871, in Ibid., 83.

<sup>10</sup>Richard Wagner to Franz Schott, September 17, 1871, in *Richard Wagners Briefwechsel mit B. Schott's Söhne*, ed. Wilhelm Altmann (Mainz, 1911), 139.

<sup>11</sup>Letter from Franz Schott to Richard Wagner, September 25, 1871, in Ibid., 140-141.

<sup>12</sup>WWV 86A Musik VIc, in John Deathridge, Martin Geck, and Egon Voss, *Wagner Werk-Verzeichnis* (Mainz, 1986), 355. This manuscript was previously assumed to have been written by Wagner himself to help in rehearsing the instruments. A similar document for *Die Walküre* (WWV 86B Musik Vib. Ibid., 368) was prepared in 1873, but is now lost. The decision for E-flat/B-flat configuration having been made, no more templates were made for the following two operas.

<sup>13</sup>These were all employed to create orchestra parts for a Vienna concert in 1863 of excerpts from *Das Rheingold*, *Die Walküre*, and *Die Meistersinger*. Of the unexpected fourth copyist, Wagner wrote: "Then Tausig sent Brahms to me, whom he recommended as a 'very good fellow,' and though already quite well-known himself, was willing to take over some of their work; he was duly given an excerpt from *Meistersinger*. Brahms' behavior was truly modest and good-natured; but he showed so little liveliness that he often went unnoticed in our gatherings." Richard Wagner, *Mein Leben*, vol. 2 (Munich, 1911), 831. This was the sole mention of Brahms in the entire autobiography. Until his death, Brahms prized *Die Meistersinger* as Wagner's greatest work.

<sup>14</sup>Two early helpers, a Herr Eichel (a trumpeter and bassoonist from Leipzig) and Emmerich Kastner (of Vienna) were dismissed within a few months of being engaged. Fifield, 60-61, and Cosima Wagner, *Die Tagebücher* vol. 1, 1086. Herman Zumpe (1850-1903) was a Saxon who had studied in Leipzig. He would later take conducting posts in Stuttgart, Schwerin, and Munich, and guested as far afield as London, Madrid, Odessa, and St. Petersburg. Zumpe was also known as a composer of opera and operetta. Joseph Rubinstein (1847-1884) was a Russian Jew who would prove invaluable to Wagner as "court pianist" and as arranger of the latter's works for piano. Rubinstein's loyalty was extreme—he took his own life the year after Wagner's death. Demetrius Lalas (or Lallas) was



a Macedonian who later became director of the Athens Conservatory. The Hungarian Anton Seidl (1850-1898) emerged as leader of the Chancellery. After study in Leipzig, he became Hans Richter's assistant and pupil in Budapest. In Richter's company, Seidl was present for the laying of the cornerstone of the *Festspielhaus* in Bayreuth in 1872, and would live and work in Wagner's orbit for the following six years. The distinguished conducting career that Seidl enjoyed after leaving Bayreuth will be documented in future installments of this series. In 1876, Felix Mottl, Franz Fischer, Georg Riemenschneider, and Hermann Zimmer would reinforce the Chancellery.

<sup>15</sup>Letter from Herman Zumpe to his fiancée, October 22, 1872, in *Herman Zumpe. Persönliche Erinnerungen nebst Mitteilungen aus seinen Tagebuchblättern und Briefen*, ed. Ernst von Possart (Munich, 1905), 28-29.

<sup>16</sup>Letter from Herman Zumpe to his fiancée, November 3, 1872, in *Ibid.*, 29.

<sup>17</sup>Letter from Herman Zumpe to his fiancée, February 26, 1873, in *Ibid.*, 32.

<sup>18</sup>Undated note from Richard Wagner to the Nibelungen Chancellery, in *Ibid.*, 31.

<sup>19</sup>*Ibid.*

<sup>20</sup>Richard Wagner, *Das Rheingold*, orchestral score (Mainz, 1873), preface.

<sup>21</sup>Richard Wagner, *Die Walküre*, orchestral score (Mainz, 1874), preface (footnote). This is repeated verbatim in prefaces to the orchestral scores *Siegfried* (Mainz, 1875) and *Götterdämmerung* (Mainz, 1876). The English translation appended to the Dover editions of the two latter operas reads misleadingly "...the tenor tubas are notated in E-flat and the bass tubas in B-flat because the composer considered this more convenient, particularly for the players to read" (my italics). This mis-translation makes nonsense of the rest of the note, which goes on to explain that the individual tuba parts should be copied out in the B-flat and F transpositions noted in the text of the preface. The original phrase reads "...weil den Tonsetzer diese Schreibart, namentlich zum Lesen bequemer dünkte," which is clearly a reference to Wagner's own preference in reading the score.

<sup>22</sup>Robert Pinson Bobo counted seven different combinations of transpositions and clefs that a bass tubist would need to decipher in order to play the *Ring* and Bruckner's latter three symphonies. "Scoring for the Wagner Tuben by Richard Wagner, Anton Bruckner, and Richard Strauss" (DMA Thesis, Miami, 1971), 12.

<sup>23</sup>*Wagner-Werk-Verzeichnis*, 419.

<sup>24</sup>François Auguste Gevaert, *Nouveau traité d'instrumentation* (Paris & Brussels, 1885), 298.

<sup>25</sup>Hector Berlioz, *Instrumentationslehre*, enlarged and edited by Richard Strauss (Frankfurt, 1905), 54.

<sup>26</sup>Peter Nitsche, "Transponierte Notation bei Wagner. Zum Verhältnis von Notation und Instrument," *Richard Wagner. Werk und Wirkung*, ed. Carl Dahlhaus (Regensburg, 1971), 234-236.

<sup>27</sup>Edgar Istel, "Wie Wagner am 'Ring' arbeitete," *Die Musik* 10, no. 20 (July 1910): 74.

<sup>28</sup>Otto Strobel, "Die Originalpartitur von Richard Wagners *Rheingold*," *Bayreuther Festspielführer* 1928: 54. The original is lost, but various pages of the score were preserved in facsimile. Deathridge, Geck, and Voss, *Wagner-Werk-Verzeichnis*, 357. Facsimile pages from of each score are printed with parts one and two of this series. *The Horn Call* XXXI, no. 4 (August 2001) and XXXII, no. 1 (November 2001).

<sup>29</sup>Nationalarchiv der Richard-Wagner-Stiftung, Bayreuth: A III b 1.

<sup>30</sup>Bayerische Staatsbibliothek, München: St. th. 890.

<sup>31</sup>Letter from Richard Wagner to Wendelin Weißheimer, Octo-

ber 12, 1862, in Wendelin Weißheimer, *Erlebnisse mit Richard Wagner, Franz Liszt und vielen anderen Zeitgenossen nebst deren Briefen* (Stuttgart & Leipzig, 1898), 180.

<sup>32</sup>So though Wagner had first envisioned the instruments, it would be Hans Richter who decreed the keys in which they would be built. Richter, whose opinion about the Wagner tuba notation is not on record, was known to be supportive of Wagner's choices of keys for the horns. Richard Heuberger recalled a meeting where Richter and Johannes Brahms compared notes on Wagner (the latter very critical): "Then all sorts of things concerning horns were discussed, including their treatment by Richard Wagner. Richter defended Wagner's custom of writing for horns in the most disparate transpositions, never staying in one key for long." Richard Heuberger, *Erinnerungen an Johannes Brahms* (Tutzing, 1976), 22.

<sup>33</sup>Richter was Kapellmeister at the Budapest Opera from 1871-1875. He also performed chamber music with his musicians, playing violin, viola, piano, and at least in one instance, horn (Brahms' *Trio* on November 24, 1871). Fifield, 55. On Wagner's birthday on May 22, 1873, Richter was heavily involved in Budapest, though Cosima Wagner wrote him: "I do so wish your horn were here!" Max Eger, *Hans Richter. Bayreuth, Wien, London und zurück* (Bayreuth, 1989), 6.

<sup>34</sup>Strobel, "Die Kompositionsskizzen zum *Ring des Nibelungen*," *Bayreuther Festpielführer*, 1930: 116.

<sup>35</sup>Istel, "Wie Wagner am *Ring* arbeitete," 69. Engelbert Humperdinck, Wagner's chief copyist for *Parsifal*, left a detailed memoir about Wagner's musical calligraphy:

From the Master's hand I received the first sheets of manuscript, lovely thirty-staved Parisian score paper, thickly strewn with lilac-colored notes. Anyone who has seen an original Wagner score knows how gracefully, with what flair and accuracy (almost as if engraved), the rows of notes are arranged. There are no abbreviations, though that is the common practice. Nothing is left out, not instrumental cues, clefs, indications of mood, or keys...not even the smallest detail is omitted. One would think that this intricate penmanship must be very time-consuming. However, few days went by without several sheets of music-paper—freshly written with the ink still wet—winding their way from Wahnfried to Angermann's in that familiar portfolio. Wagner devoted only a little time each day to the labor of making the full score, but try as I might, I could never keep up.

Soon I found what I thought was the answer to this puzzle, and it lay in Wagner's sketchbook, which I was allowed to see from time to time. This was a sort of miniature score and contained in a nutshell the complete skeleton of the work, divided into two, three, or more systems whose edges were covered with mysterious symbols and numbers only understandable to the initiated. These applied not just to details of orchestration, but also the arrangement of the score. The Master would calculate the required number of pages in advance and mark in every single barline before he set about writing down a passage of music that was already fully thought-out in his head.

Engelbert Humperdinck, *Parsifal-Skizzen: persönliche Erinnerungen an Richard Wagner und die erste Aufführung des Bühnenweihfestspiels* (Siegburg, 1947), 7-8.

<sup>36</sup>Letter from Richard Wagner to Franz Liszt, middle June 1854, in Erich Kloss and Hans Weber, *Richard Wagner über den Ring des Nibelungen* (Leipzig, 1913), 53.

<sup>37</sup>Letter from Richard Wagner to Franz Schott, April 16, 1873, in *Richard Wagners Briefwechsel mit B. Schott's Söhne*, 162.





<sup>38</sup> Fifield, 61.

<sup>39</sup> Ibid., 62.

<sup>40</sup> Letter from Richard Wagner to Hans Richter, December 16, 1872, in Richard Wagner, *Briefe an Hans Richter*, 104.

<sup>41</sup> Richard-Wagner-Gedenkstätte der Stadt Bayreuth: Hs 122 III b (WWV 86B Musik VId). B-flat and F are the keys used in fragments and WWV 86B Musik VIc (Hs 120/AA) and Vd. See Deathridge, Geck, and Voss, *Wagner-Werk-Verzeichnis*, 368.

<sup>42</sup> Letter from Herman Zumpe to his fiancée, September 22, 1873, in Ibid., 35-36. On the "Tristan" piano that the young musicians often used to double-check the parts they were writing, Zumpe counted "100 ink spots (from use for instrumentation)." Undated "Notizen," in Ibid., 166.

<sup>43</sup> Letter from Richard Wagner to Franz Schott, September 17, 1873, in *Richard Wagners Briefwechsel mit B. Schott's Söhne*, 162-163. This explanation did little to resolve the confusion. In the Schott *Walküre* score, the bass tubas at Hunding's entry (Act 1, Scene 2) are written in bass clef (old notation), B-flat basso (effectively B-flat alto). For the repeat of the motif twenty bars later in the same register, they are written in treble clef, B-flat basso.

A month after the above letter was written, Cosima Wagner noted: "R[ichard] works and says jestingly that he would like to score everything for horns." Cosima Wagner, diary entry for October 3, 1873, in Cosima Wagner, *Die Tagebücher*, vol. 1, 734. If this was an expression of frustration at the difficulties in composing for the tubas, it was softened by a humorous play on words. The "er möchte alles für Hörner aufsetzen" of the original includes an untranslatable second meaning—"einem die Hörner aufsetzen" is colloquial German for "to cuckold." Interestingly, the published English translation (Cosima Wagner, *Diaries*, vol. 1, transl. Geoffrey Skelton [New York, 1977/78], 682) fails to note the cuckolding inference, while the published French version ("Richard dit en plaisantant qu'il voudrait mettre des cornes à tout le monde," in Cosima Wagner, *Journal*, transl. Michel-François Demet, vol. 2 [Paris, 1977], 138) notes only the cuckolding, and neglects the literal meaning entirely. The picture of a sixty-year-old in indifferent health boasting of his ambitious plan "to cuckold the entire population" to his wife of three years dramatizes one of the very real dangers of translations—the reader sometimes learns more about the translator than the subject.

<sup>44</sup> Letter from Richard Wagner to B. Schott's Söhne, February 19, 1874, in *Richard Wagners Briefwechsel mit B. Schott's Söhne*, 173-174.

<sup>45</sup> Ludwig Strecker, *Richard Wagner als Verlagsgefährte. Eine Darstellung mit Briefen und Dokumenten* (Mainz, 1951), 261.

<sup>46</sup> Deathridge, Geck, and Voss, *Wagner-Werk-Verzeichnis*, 383: WWV 86C Musik VIIa.

<sup>47</sup> Strecker, 277.

<sup>48</sup> During the final bars of Siegfried's Call, "one normal bass tuba (in C)" enters, doubling the contrabass tuba at an octave above, portraying Fafner, a "huge, lizard-like, serpentine dragon." The passage continues for fifty-one bars before the remaining three Wagner tubas enter (two tenors in E-flat and first bass in B-flat), now a ligature binding them to the bass tuba in C (but excluding the contrabass tuba). After "Sehr mässig," the next quartet entrance is back in its normal guise of two tenors in E-flat and two basses in B-flat (basso, old-style bass clef). As this part is written into the individual second bass tuba part, it is clear that it is to be played on that instrument. Wagner may have yearned for the weight of a true small tuba (tenor horn or euphonium) to double the bass tuba at the octave (the extra punch given by the cup mouthpiece and much larger bore and bell is quite tangible; Richard Strauss would also come to prefer euphonium for such doubling), but such an extra-

gance for only 51 bars was too much to ask. The wording and key survive in the score like a half-erased wish.

Wagner's ambivalence with transpositions affected all his new brass instruments, not merely the tenor and bass tubas. A letter to Franz Liszt ("You wicked friend! Give me at very least some idea how you are doing, and whether you can forgive me for worrying about you!") dated May 30, 1857, features a twelve-bar musical incipit featuring Fafner as soloist ("I rest and I possess: let me sleep!" he yawns). The murky accompaniment includes celli, timpani, contrabasses (notated "C Bass."), and contrabass tubas ("C Bass-Tuben") that are written in the key of E-flat. *Franz Liszt—Richard Wagner. Briefwechsel*, ed. Hanjo Kesting (Frankfurt, 1988), 518-520.

<sup>49</sup> Peter Nitsche, "Transponierte Notation bei Wagner. Zum Verhältnis von Notation und Instrument," *Richard Wagner. Werk und Wirkung*, ed. Carl Dahlhaus, (Regensburg, 1971), 234-236. In the second part of the prelude, marked "day brightly dawns, hiding the faraway glow of the fire," the tubists revert to playing horn.

<sup>50</sup> Personal communication from Robert Bailey to J. Merrill Knapp, cited in J. Merrill Knapp, "The Instrumentation Draft of Wagner's *Das Rheingold*," *Journal of the American Musicological Society* 30, no. 2 (1977): 283, footnote.

<sup>51</sup> Diethard Riehm, "Aufführungspraktische Probleme bei Blasinstrumenten des Ring-Orchesters," *Sequenzen. Frau Prof. Dr. Maria Elisabeth Brockhoff zum 2. 4. 1982 gewidmet von Freunden und Kollegen*, ed. Georg Berkemeier and Isolde Maria Weineck, volume 17 of *Beiträge zur westfälischen Musikgeschichte* (Münster, 1982), 289.

<sup>52</sup> Roland Horvath, "Geschichte und Entwicklung der Wiener Blärschule," *Klang und Komponist. Ein Symposium der Wiener Philharmoniker. Kongressbericht*, ed. Otto Biba and Wolfgang Schuster (Tutzing, 1992), 291.

<sup>53</sup> Strecker, *Richard Wagner als Verlagsgefährte. Eine Darstellung mit Briefen und Dokumenten*, 219.

<sup>54</sup> Interest and support for Wagner's plan was demonstrated in faraway places: the Viceroy of Egypt sent 500 pounds sterling (reckoned at 154,540 Guilders and 48 Kreuzer) in that otherwise lean year. Karl Heckel, *Die Bühnenfestspiele in Bayreuth. Authentischer Beitrag zur Geschichte ihrer Entstehung und Entwicklung* (Leipzig, 1891), 32.

<sup>55</sup> Cosima Wagner's diary entry, January 5, 1874, in Cosima Wagner, *Die Tagebücher*, vol. 1, 776.

<sup>56</sup> Cosima Wagner's diary entry, January 6, 1874, in Ibid.

<sup>57</sup> Karl Heckel, 38.

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# The Creative Hornist Horn Design 101

by Jeffrey Agrell, series editor

*The following article is a blatant promotion to encourage submissions to the 2002 Corno Pazzo Contest—yes, it is a real contest. For more information, write to the author or consult the IHS website ([www.hornsociety.org/NEWS/workshops\\_competitions/Corno\\_Pazzo\\_2002.html](http://www.hornsociety.org/NEWS/workshops_competitions/Corno_Pazzo_2002.html)). Ed.*

A very few, very famous folks have been able to work with horn makers to realize their dream horn. You and I are not one of them. But the Corno Pazzo Contest now gives you the chance to put your bold imagination to work and have a go at inventing the instrument of your dreams. Who knows? You just might come up with something that will change the course of horn history. At the very least, you will learn what goes into making an instrument and perhaps make your next purchase of a horn a more informed one. In any case, to help you get started, here is some information on the basics of horn design, how horns got to where they are today. It will then be your mission to imagine the horn of tomorrow.

## A very Brief History of the Instrument

The existence of the horn is due to the ur-creative and world's first hornist, probably a woman who had a leftover ram's horn and decided to figure out what it might be good for. Somehow she got the crazy idea to buzz her lips through a hole in the side or end, and lo, an amazing sound was the result, which she discovered was a good way to call hubby home from mastodon hunting and possibly entertain the clan on those long cold nights in the cave. This short, one- or two-note instrument was used for signaling in various forms by various peoples through the ages: the Jewish shofar (still in use), the Scandinavian lur, the Etruscan cornu, the Roman buccina, the Celtic carnyx.

Sometime during the Middle Ages in Europe, the modern horn was born. The tubing was lengthened—another creative hornist's idea—and shaped into a loop, and was now capable of more notes. Beginning in the 1600s, composers began using this instrument in musical productions, first only for its hunting associations. Lully observed its use in Italian opera and began using it in his own works written for the court of Louis XIV. Count von Spörck liked what he saw during a visit to Versailles and imported this instrument (the hoop-like *parforcehorn*) to Bohemia and later to Vienna, where around 1700 the Leichnamschneider brothers—creative horn makers—built a new kind of horn (the *Waldhorn*) with a smaller coils, and a larger bore and bell throat. The more mellow tone made the instrument capable of being musically integrated into the orchestra; the addition of a tuning slide and crooks to change keys completed the transition. Hampl's development of handhorn technique in mid-century gave the horn a new way to be held (down and back-

wards instead of pointing up), which led to the Golden Age of horn as a solo instrument (ca. 1750-1820).

The disparity of tone in handstopping inspired the search for other solutions to making the horn chromatic. Early experiments included woodwind type keys, Clagget's "double" horn (two sides a half step apart), the omnitonic horn (various designs; the first used a moveable slide to select attached crooks). A two-valve horn was invented by Blühmel and Stölzel ca. 1818; a third valve was added by others not long thereafter. The earliest valves were piston valves; a usable rotary valve was created by Reidl in 1832 in Vienna.

The switch from handhorn to valve horn took many decades, as makers refined the valve system and players learned to use it. The key of the horn gradually settled on F as standard—high enough to have more widely-spaced harmonics, low enough to have the characteristic rich tone. But as Romantic-era composers made increasing demands, players found the F horn too risky in the upper register and many started using higher horns, notably the B-flat alto horn. But the B-flat horn also had disadvantages in tone, intonation, and incomplete range.

The solution—combining the two—was realized by Eduard Kruspe in 1898, who designed and built the first F/B-flat double horn, where the player could easily and instantly switch between the two instruments using a thumb change valve. In 1900, C. F. Schmidt also came up with a double horn, but using a piston thumb valve. The double horn became the standard instrument for the horn world ever since. Other types of horns have also seen increasing use, such as the double descant (B-flat/high F) and the triple horn (F/B-flat/high F or E-flat).

The first part of the 20<sup>th</sup> century saw the industrialization of horn making in America with great advancements in quality and consistency. Late in the century, however, custom horn-making came back as a result of quality lapses in two of the major companies. Conn was purchased in 1969 by the publisher Macmillan, which moved production to Abilene, Texas, to cut costs. Unfortunately, many felt the quality of the instruments made there also suffered and was not restored until the company became part of United Musical Instruments in 1985 and moved to Eastlake, Ohio. Holton, expanding production due to the demand for its Farkas models, had quality problems with valve construction in the mid-1970s. This set the stage for the rise of custom horn makers who were able to consistently turn out artist-quality horns made to order. The big companies have since come back, and buyers today have a wide range of high quality instruments from which to choose.

## Approaches to Horn Design

Brian McLaughlin, whose thesis "American Horn Mak-





ing in the 20<sup>th</sup> Century” (University of Iowa, 1998) supplied the lion’s share of the background information for this article, suggests five approaches to horn design:

1. Copy an existing horn known to be good. Arthur Berv had Conn copy his Kruspe. The result was the 8D. The disadvantage in mere duplication is that it retains faults as well as benefits of the design.
2. Assemble a horn using other makers’ parts. Some custom makers make their horns this way. The advantage is that you can select from the best parts available internationally. The disadvantage is that you are dependent on the suppliers for availability and specifications.
3. Enlist the help of a star. Holton had Farkas, Tuckwell, and Merker design models for them. Disadvantage: the needs of the individual player may not be those of the famous soloist.
4. Reinvent the horn. Lorenzo Sansone and Mark Veneklasen are examples of this. Sansone’s five-valve B-flat horn had some appeal and a version is still being made by Karl Hill. Veneklasen’s remarkable modular aluminum instrument proved to be good acoustically but impractical in other ways.
5. Improve or refine an existing concept. Walter Lawson is known for experiments with various aspects of the horn; each of his new models features the successes of these experiments.

I might add that you simply think about what you want your horn to be able to do as a first step in deciding what features your horn should have and how it should look. Needs are the mother(s) of invention.

## The Design Smorgåsbord

To help you build your horn, below is information on the elements of the horn as it is made today. You are free—nay, advised—to invent your own ideas and add them to those listed. The discussion below will concentrate on double horns, but your Corno Pazzo horn may be single, double, double descant, triple, or anything else you can come up with.

### Wrap

The shape of most double horns made in America today fall into one of two basic styles:

The *Kruspe* wrap, with the change valve nearest the player and not in line with the other valves. This is commonly associated with nickel-silver, large-bell-throat instruments, typified by the Conn 8D.

The *Geyer/Knopf* wrap, with all the valves in a row and with the change valve on the far side. These horns are typically made of yellow brass.

Some companies and custom makers specialize in one or the other; many currently offer models in both styles. The goal of some makers, especially of the Geyer wrap, is to make

the curves of the tubing as smooth as possible, avoiding sharp bends.

### Metal

Brass is an alloy containing varying amounts of copper (55%-90%) and zinc (10%-45%). The properties of brass vary with the proportion of copper and zinc and with the addition of small amounts of other elements, such as aluminum, lead, tin, or nickel:

*Yellow brass* is 70% copper, 30% zinc. The most commonly used metal in horns.

*Red* (a.k.a. *gold* or *rose*) *brass* is 85-90% copper, 10-15% zinc. Softer than yellow brass, it is thought to have a warmer, rounder sound.

*Nickel silver* is 67% copper, 18% nickel, 15% zinc. This may vary among makers. Paxman, for example, uses 63% copper, 27% nickel, and 10% zinc. Nickel silver’s popularity is principally American; there is much less interest in it in Europe and elsewhere. Nickel silver is a very hard alloy and quite resistant to corrosion. It is often mistakenly thought to produce a dark sound, but, according to McLaughlin, “acoustical tests show that the size of the bell throat determines more than the relative color,” i.e., the dark sound of a Conn 8D is due to the large bell throat not the nickel silver, which actually has the brightest tone of the brass alloys.

*Ambronze* is 84% copper, 2% tin, 14% zinc. Softer than red brass.

*Nickel bronze* is 89% copper, 2% tin, 9% zinc. Walter Lawson uses two new alloys in his horns, ambronze and nickel-bronze (bells only).

*Sterling silver*. 92.5% silver + copper. Offered by Englebert Schmid.

Experimental materials: Mark Veneklasen experimented in 1973 with anodized aluminum for its lightness. Carbon fiber material (such as is used for the Stealth bomber fuselage) has been used in making tuba bells. There are also a number of other brass alloys besides those listed above.

### Bell

It is important not to confuse bore size (diameter across the valve section) with bell throat size. Models as the Conn 8D with extra large bell throats are sometimes improperly referred to as large bore. Below are some options for the bell:

*Metal*. As discussed above.

*Fixed or detachable*. Some makers do not believe in detachable bells. Most feel the cut makes no difference. The principal advantage of a detachable bell is portability.

*Bell flare size*: medium, large, extra-large. Some makers such as E. Schmid offer interchangeable detachable bells of three different bell flare sizes, so it is possible, for example, to use the same horn body but





switch from a middle-sized red-brass bell to an extra-large nickel-silver bell flare very quickly.

*Spun or hammered.* Spun bells are pressed from a disk of metal. They can be made much faster than hammered bells and have a more uniform thickness. In general, hand-hammered bells are thinner towards the edge and can be made thinner than spun bells.

*Thickness.* Thicker metal cuts down response. The notorious bad example is the Conn 8D which was made with much thicker bells during the Abilene years.

## Bore size

Bore sizes of most instruments today range from .468" to .472". (compared to ca. .440" for early 19<sup>th</sup>-century horns). A larger bore favors the F side of the horn; a smaller bore favors the B-flat side. Walter Lawson came up with a dual bore horn in 1988 that featured different bore sizes for the valve slides (where bore size is measured) of the F and B-flat sides of his horns. Paxman followed suit in 1994 offering dual bore instruments.

## Leadpipe

*Taper.* A few basic points (gleaned from Walter Lawson):

1. An uneven taper can cause certain harmonics to be out of tune.
2. A long, slow taper will give more dynamic range than one with a fast taper, but the slow taper may focus the notes too much in the high register, making it difficult to play.
3. A leadpipe with a larger volume content will widen the slots of the harmonics so that the horn will slur easily but be less efficient and lack a center in the sound. Response will be faster, but the sound may be harsh.
4. A fast taper makes it easier to play in the upper register; a slow taper is better for the low register.

*Material.* Red brass or nickel silver is favored for resistance to corrosion.

*Bore size.* The diameter of the smallest point of leadpipes on modern horns ranges from .288" to .304".

*Fixed/detachable.* Kalison offers a detachable leadpipe. Mark Veneklasen's horn offered completely independent leadpipes for each side of the horn.

## Valves

*Rotary valves* are standard. The Schmidt (C. F., not to be confused with E. Schmid) model uses a piston valve for the change valve. The Vienna horn is entirely different story...

*Tapered valves* are now standard. They actually fit tighter as they wear.

*Direction of valve rotation.* Deflection of the air column is determined by the direction of the air flow and the direction of rotary valve rotation. For 100% deflection (as opposed to interruption), the air must travel in the same direction in both sides of the horn and valves must rotate in the same direction. George

McCracken, former chief designer for King and now a custom horn maker, was a pioneer of this concept. Long-time designer for Paxman Robert Merewether also used a layout where the air flows the same direction on both sides of the instrument.

*Material.* Bronze—Holton; phosphor bronze—Yamaha; titanium (to combine strength and low weight)—Paxman; polymer carbon with a stainless steel shaft (no corrosion, light weight, little wear)—Finke.

*Weight.* An important consideration, especially for triple horns. Weight can be reduced by reducing the diameter of the valves, using lighter materials, thinner walls, and/or using hollow rotors. E. Schmid, for example, has been very successful at reducing weight in this way, so that his triple horn weighs less than most double horns.

*Stopping valve (A/+).* Depressing this valve lowers the pitch of the B-flat horn enough so that handstopping can be done on the B-flat side and without transposing. Very popular in European horns; almost unknown in North America except on double descant horns where they are a necessity.

Some makers offer a *reversible change valve* (e.g., so that you have a choice whether the instrument is standing in F or B-flat.

*Valve/valve lever linkage* can be either string or ball and socket (material: metal or plastic); string is now braided nylon.

Neoprene is standard for valve "corks."

## Other Elements

*Tuning slides.* Ideal is a main tuning slide and a separate tuning slide for each side of the horn.

*Fingerhook.* A few makers offer adjustable finger hooks. For some hands, a hand rest is preferable to a finger hook.

*Lacquer/plating.* Some custom makers do not lacquer their horns because of the eventual problem of the pitting of the metal from sweat under the lacquer. Some makers offer silver plating.

*Braces.* Some makers use fewer braces, feeling that braces affect response negatively.

*Water keys.* Farkas was the first to include them in a horn model. Your ideal horn might have more than standard horns to make life easier.

*Composite horns.* This means combining parts of several different horns to create your own favorite. Many players do this by switching leadpipes. Some do more, outfitting instruments with "foreign" leadpipes, various branches, and bells.

Not every feature of every horn on the market has been included here, but this should serve as a basis to jumpstart your imagination. One reminder: besides imagining new horns or horn features, you may also create new designs for other kinds of horn equipment: mouthpieces, mutes, and cases. Good luck!

*The Corno Pazzo Contest this year is looking for original ideas in the design of horns and equipment for horn. For all the details, write Jeffrey Agrell, Voxman Music Building, School of Music, University of Iowa, Iowa City, Iowa, 52242, USA; Email: jeffrey-agrell@uiowa.edu.*

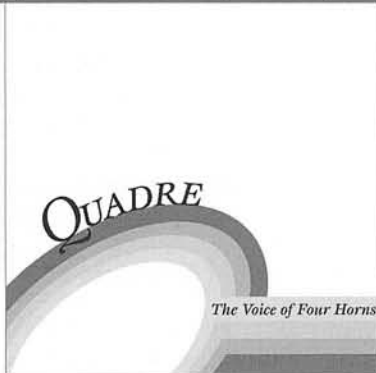






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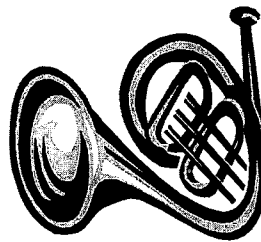
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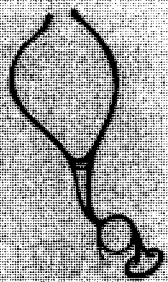
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# Past/Presents: Revisiting the Recorded Improvisation Julius Watkins and *Linda Delia*

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 article, certain contextual considerations are re-presented 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.<sup>1</sup>*

Julius Watkins recorded the composition *Linda Delia* on three occasions: August 8, 1954, with the Julius Watkins Sextet; December 12, 1956, with Les Jazz Modes; and with Pete Rugolo and His Orchestra in 1955 under the title *Honorama*.<sup>2</sup> Below are transcriptions of Julius Watkins' solos from the 1954 and 1956 sessions. Presenting the transcriptions in parallel reveals how Watkins used similar approaches to his solos on *Linda Delia*, even two years apart! The similarities suggest that each Watkins solo in *Linda Delia* is integral to the development of the composition and not a separate entity within the piece. The result is a cohesive composition using improvisation to explore melodic possibilities. This similarity of material between the solos is hardly a lack of invention, but is instead a purposeful invention intended to provide cohesiveness to his composition.

Our conditioning often leads us to think of composition as prepared and improvisation as spontaneous. In reality, some improvisations are thoroughly spontaneous while others are thoroughly prepared. It is this gray area that is worth exploring and we should consider the notions of spontaneous composition and prepared improvisation.

Different contexts require different solutions. Is the intention when improvising a solo to provide quantity or quality? Playing a gig for hours, night after night, quantity sometimes becomes an issue, so we must develop strategies for this situation. But what are the strategies for quality? Should the improvised solo be a structure that will stand alone outside of the playing context, or should a solo expand, develop, and transform the composition in performance?

**Your Decision:** *When you solo on a traditional jazz standard, are you exploring the harmonic progression, or are you merely following the form? In other words, are you playing the piece or is the piece playing you? What preparations have you made to take you beyond "making the changes" and into unifying the solo with the composition?*

These two solos of Watkins offer insight into strategies for constructing and developing unified solos.

**Julius Watkins Sextet** Blue Note 95749. *Linda Delia* composed by George Butcher. Recorded: New Jersey August 8, 1954. Performers: Julius Watkins (horn), Frank Foster (tenor sax), Perry Lopez (guitar), George Butcher (piano), Oscar Pettiford (bass), Kenny Clarke (drums).

**Rouse/Watkins: Les Jazz Modes (The Rare Dawn Sessions)**, Biograph BCD 134-135. *Linda Delia* composed by Julius Watkins. Recorded: New York December 4, 1956. Performers: Julius Watkins (horn), Charlie Rouse (tenor sax), Gildo Mahones (piano), Martin Rivera (bass), Ron Jefferson (drums), Chano Pozo (conga-bongo)

## The piece

*Linda Delia* is a medium tempo Latin-style in D minor. The harmonic structure is as follows:

*A section:* i | i | bVII | bVII | bVI | bVI | V7 | V7 | i | i |  
iv | iv | V7 | V7 | i | i |

*B section:* iv | iv | i | i | V7b9 | V7b9 | i | i | iv | iv | i | i |  
bVI | bVI | V+7 | V+7 |

An eight-bar introduction opens the piece. The first 16-bar melody played by the horn is smooth and lyrical, forming the A section. The contrasting B melody, also 16 bars, is lively and bouncy. A short tag finishes each performance.

## The arrangement

The musical arrangement on both recordings is essentially the same. Differences to listen for are in: the introduction (1954: snare and bass establish a Bolero/Rumba feel; 1956: ride cymbal as a samba feel); the order of the solos (1954—guitar, horn, sax, abbreviated piano, abbreviated drums; 1956—sax, piano, horn); and the manner in which the guitar is written into the background lines in the A and B sections of the 1954 version. The tempos of the two versions vary widely (1954: 143 bpm; 1956: 182 bpm). The 32-bar form (AB) is retained throughout each version. Each solo begins at the B section, a iv chord, and continues for 32 bars through the A section. Listen in the 1954 version for how the piano and drum solos are abbreviated to the B section only, bringing in the A section horn melody an extra time.





The horn solos

Linda Delia

Julius Watkins

Horn in F

1954

1956

brassy

B1

Dm

Am

5

E7b9

Am

9

Dm

Am

B2

w/T sax

13

F

brassy

E7#5

brassy

3

17

Am

G

A1

21

F

E7

25

Am

Dm

A2

29

E7

Am

3





**Style:** running even eighth notes ("Latin style") combined with lyricism (1954: mm. 5-12; 1956: mm. 15-24), chord outlining (1954: mm. 2, 5-6, 18-20, 28; 1956: mm. 8-9, 28), and scalar passages (1954: mm. 6-8, 16, 25-27; 1956: mm. 5-6, 15-16) form broad sweeping contours; even dynamic range throughout; soloist plays with the rhythm section—they groove together.

**Range:** 2 octaves: e' – d'''.

**Melodic inflection:** the velvety quality of the horn tone is contrasted with the stopped horn passages (1954: mm. 1, 10-11; 1956: mm. 1, 19-24) and brassy edge (1954: mm. 14-15). Watkins flips through the g# in m. 6, glisses down to f to begin m. 13 and shakes the a in m. 28. Lower chromatic lead-in to the tones e' and a' forms the basis of a motive.

**Phrasing:** compare the 1954 and 1956 versions noting the structural similarities at mm. 1-3, 9-10, 14, 15-16, 27-29, and

## Another View...

*Vincent Chancey studied with Julius Watkins during the last years of his life. Vincent recorded Linda Delia on his CD, Next Mode, 40 years after the original. He shares his insights into these solos and jazz horn playing.*

I know, having spent time with Julius, that he had a personal love for the horn. In earlier parts of his career, he couldn't get work so he played trumpet as well as horn. In most bands, he only played trumpet. This is very important in his approach to the horn. He was able to apply the reckless abandon of jazz trumpet playing to the horn. I know this because this is what I did, too, not knowing about Julius at the time. In college, when I became interested in playing jazz, I picked up the trumpet and found it a lot easier to play in the jazz vernacular. When I switched back to horn, it wasn't at all the same. I felt that I had suddenly hit a brick wall. Everything was different; the feel for the instrument, that feeling all horn players know, of trying to tame a wild horse. Julius was able to transfer his knowledge of trumpet to the horn effortlessly, it seems to me. One must remember that the B-flat side of the horn is exactly one octave below the trumpet. The fingering system is the same as the F horn a fourth below. Theoretically everything should be the same. Some fingerings on the B-flat side have changed because of our reference to the F side of the instrument. For instance, the g# and a' are played second valve and open respectively; also one octave above. These are the natural fingerings in the B-flat harmonic series. Just these two note examples can free up a lot of fingering complications, as later cited in Julius' solo transcription.

**m. 1** In the 1954 version, the pick-up to the first bar is stopped, opening on bar 1. I think this is done on the B-flat side to accommodate the following bar.

**m. 1** In the 1956 version, Julius was definitely on the B-flat side of the horn here. The effect is one I often use, too: half-stopped, actually hitting the B, opening the hand into the C. This is sort of like a violin player tuning by sliding into the desired note, centering when the pitch is correct. The technique of employing the hand is one that I think is the main distinguishing areas of jazz horn playing. *No other instrument can do this.* A trombone can make the slide, but it can't alter the timbre while sliding.

**m. 5** (1954 version) This sixteenth-note passage is actually quite easy when employing the second valve as the alternate fingering for the g#s. If the figure is played on the B-flat side, the g# becomes second valve throughout, then closing the first valve on the A, completely open on the F, going back to second valve for the e, g#, and b in the following measure.

**m. 6** (1954 version) All these little turns like this are usually done with the lip.

**mm. 11-12** (1954 version) Once again, you have here what I choose to call "Hand Jive." This is done with variations of the hand, creating that unique sound that Julius mastered.

**mm. 13-16** (1954 version) These four measures start with a gliss down into the F, with the breath pushing as the line ascends, almost in an over-blowing fashion, causing the horn to take on a sizzle or brassy effect. For some reason, the term back-pressure keeps coming to mind when trying to describe this effect.

**mm. 19-24** Julius had the most incredible range of any horn player I've ever known. The first time we met, he asked to see my horn. I was playing an Alexander 103 at the time. He picked up my horn and astoundingly played a high G above high C. The horn has never played that note since. (1956 version) The effect he achieves in this version starts on a high D moving down to a B natural lip trill pulling back on the air. Most people would have to really push a lot of air to maintain that B while moving up to a C over the course of several bars. Julius pulls back on the air pressure to control this whole phrase so he can continue to trill over the entire six bars. The feeling it conveys over these bars with one breath, the trill, and the movement creates this vocal-like sound. Juli-i: I always used to refer to him in the plural.

You may contact Vincent Chancey at <vincent@vincentchancey.com>. His solo CDs *Welcome Mr. Chancey* and *Next Mode* (DIW-914) are available from on-line distributors or [www.vincentchancey.com](http://www.vincentchancey.com).





## Past/Presents: Julius Watkins and *Linda Delia*

30-32. Beginning in m. 17 (A section) of both versions, Watkins plays longer ideas, developing an extended melody for eight bars. In m. 25, he does the same with a contrasting idea, setting up the ending on  $\sharp f$  each time (the 13<sup>th</sup> of A minor).

**Pacing:** note how Watkins prepares his high notes musically and technique-wise. Compare the approach to  $b''$  in mm. 5-6 and 15. Musically, the lead-in to the  $g''$ - $f''$  figure in m. 14 is quite different in the two versions and the  $g''$ - $f''$  figure itself is varied. In the 1954 version, he starts on  $a''$  and works his way gradually higher through mm. 17-19 to the  $d'''$  in m. 20. In mm. 26-29, the length of the lead-up to  $a''$  is extended in the 1956 version and he rhythmically varies the  $e''$  in m. 29.

Another aspect of phrasing is Watkins' development of a particular idea: a four-note cell consisting of the pitches B, C, G $\sharp$ , and A that occurs in three places:

1. (1956) m. 4 the cell is played in eighth notes, beginning on the second half of the first beat;
2. (1954) mm. 11-12 the same figure begins on beat 2 and is played in augmentation over two measures;
3. (1956) the four-note cell is extended over nine measures beginning with  $b''$  on beat two of m. 19, reaching  $c'''$  in m. 21, to  $g\sharp''$  in m. 23, and after telegraphing  $a''$  during the next four measures, arrives at the  $a''$  on beat 4 in m. 27.

## Conclusion

We cannot know whether this four-note cell development was prepared or pre-planned by Watkins, or if it is a product of spontaneous inspiration. The truth probably lies somewhere in between. Regardless, its presence does attest to his abilities as an improviser and is a good example of forming larger structures during improvisation. Julius Watkins' performance on his composition *Linda Delia* clearly leads us to consider that improvisation and composition are, of essence, the same process.

## Notes

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

<sup>2</sup> Julius Watkins Sextet, Blue Note 95749; Rouse/Watkins: *Les Jazz Modes (The Rare Dawn Sessions)*, Biograph BCD 134-135; *Rugolomania/New Sounds* (Pete Rugolo and His Orchestra), Collectables COL 6092/SONY (A-30915).

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



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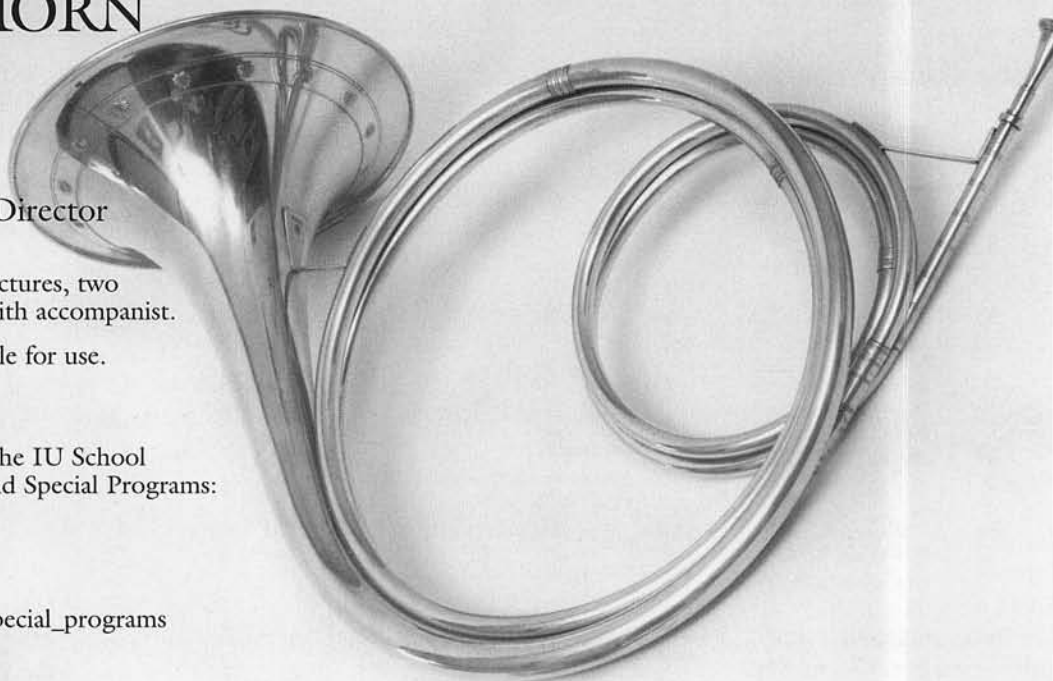
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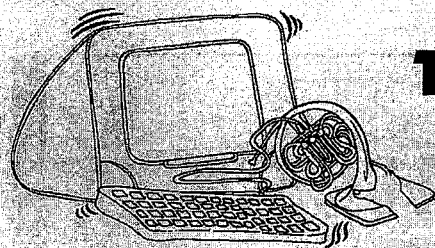
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# The Electronic Hornist: The Promise —and the Peril—of Buying Online

by Ron Boerger

While perhaps this article would have been more suitable *before* the holidays (oops!), it's still a good idea to look at some of the benefits and drawbacks the Internet brings to musicians who are looking to buy equipment, music, and the like. As with most of the subject matter presented in these columns, this information is aimed primarily at people who have never used (or considered using) the Internet for purchases.

## The Good

Let's face it: before the Internet came around, you had a limited set of options for buying things. If you were lucky enough to be near a music retailer or publisher, you could visit in person. You could also order from a catalog (but don't they get obsolete fast, and where did I leave it?), or call to see if someone had what you were looking for (now, let's see, what city was Joe's Classique Music Emporium located in again?). Obviously those weren't your only resources (the old-style "networking," talking with your contacts, also has its place), but the majority of the time you would do one of these things. If you physically visited a location and they had what you wanted, great. Otherwise you ended up waiting some ill-defined period of time for your order to arrive and hoped that you got what you ordered. Now there are literally hundreds of places willing to sell you something, perhaps even thousands. As price information is fairly public, you will often find cheaper prices online. If you order from a business out-of-state, you'll usually find that there's no state tax collected, a substantial savings in itself. The problem now becomes figuring out exactly where to buy something... which brings up one of the main drawbacks of the Internet.

## The Bad

Unless you've dealt with someone in the past, you have no assurance that they're legitimate. How do you know that someone's not just going to take your money and run with it? Fortunately, just about anyone you knew in the "old days" as a supplier now has a website, so you can be pretty sure that if "Joe's" gave you good service in the past, they still will. Since most credit cards have built-in protection against invalid charges and/or outright Internet fraud (check with your credit provider to be sure), using a card rather than cash (always a no-no) or checks is a good idea. ; Of course, some places may only take checks or money orders. This *can* be a danger sign, because it's hard to get your money back with these forms of payment should a problem occur. Online auctions (such as those at eBay) are often "money order only," so exercise special caution there. PayPal and similar services offer the seller very easy access to credit card transactions, with a very low fee, so if you notice that a seller has sold a lot of stuff and still doesn't take credit, that can be a red flag.

It may also be that the seller wants all of their money, so also check the feedback that most auctions offer. Anyone who has more than an exceedingly small number of complaints should be passed over—and especially if you notice that the seller also badmouths nearly every buyer that had a problem with a transaction. This leads to...

## The Ugly

That's right, just as in real life, there are people out there who will try to take advantage of you. This can be something as "simple" as trying to oversell a product to outright theft of information such as credit card numbers. Whenever you are buying something that calls for personal information such as a credit card number to be entered online, you should be *positive* that you are providing this information on a "secure" site. How do you tell if a site is secure? One way is in the URL displayed in your browser's window; if it begins with "https:" rather than the usual "http:" your data should be secure. Another way is to look for a small "lock" icon at the bottom right part of your browser. If the lock is "closed" rather than "open," the data that is transmitted when you submit the page is made "secure" by encrypting it. Encryption can be broken with some difficulty, but there are so many unencrypted transmissions that people trolling for this sort of data will almost invariably use what's easy to come by. Secure transactions are *especially* important for cable modem users. Unlike dial-up, DSL, and ISDN users, you are SHARING a logical network segment with any number of other users in your neighborhood. ANYONE can "sniff" (browse) ANY of the traffic on that segment. Odds are that at some point, someone will. Firewalls, which keep people away from your home equipment, don't do a thing about unencrypted data. If you are a cable modem user, not only should you take special caution to ensure sensitive data is encrypted, but you should also not use tools such as FTP and Telnet, which transmit user id and password information in the clear. Programs such as "putty" use encrypted protocols to get around this problem; I'll put more information about these on the EH web (<boerger.org/eh>). There are also ways to send email that is decipherable only by the recipient, but that discussion is unfortunately beyond the scope of this column

## Conclusion

The Internet has a lot to offer the potential buyer, but *caveat emptor* applies even more on the 'net than in more traditional buying. You can find a lot of great deals out there, but if you're not careful, you can also become a casualty. Being aware of the risks—and the ways to avoid most of them—is your best protection when buying electronically.





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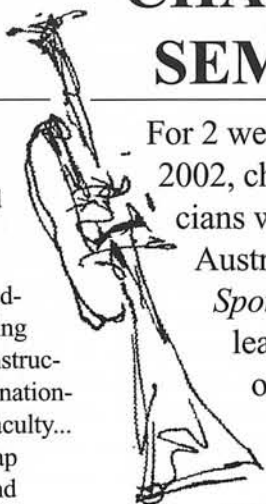
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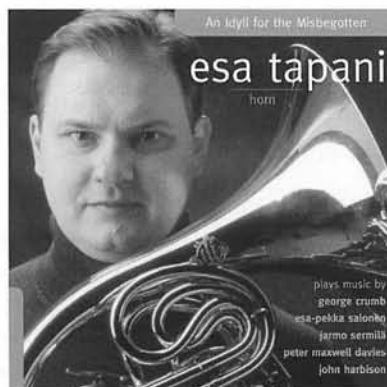
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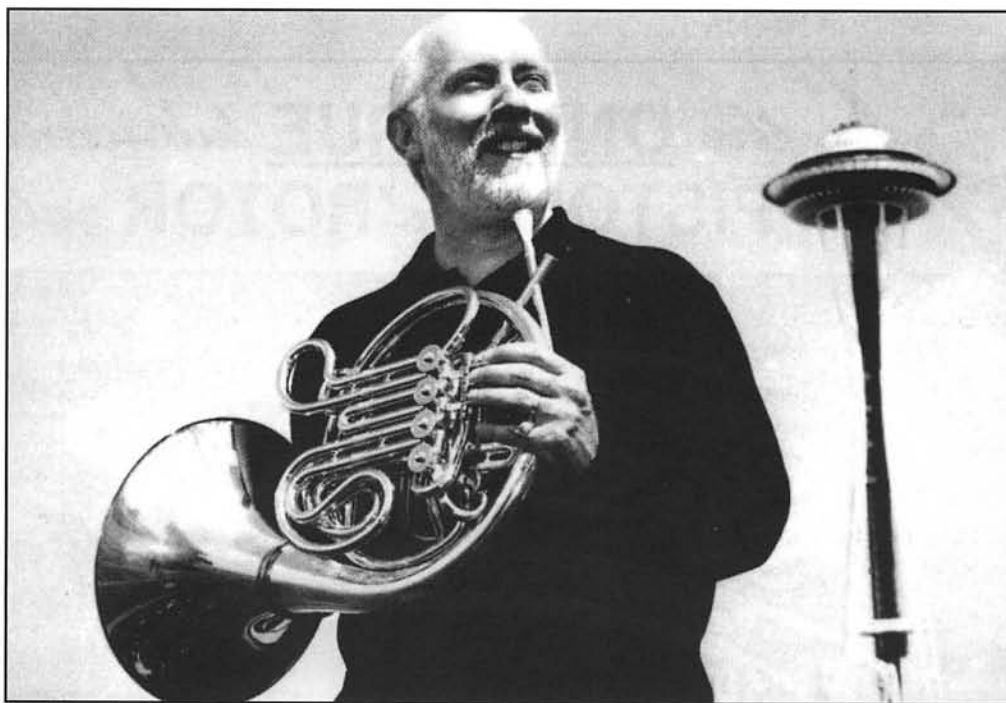
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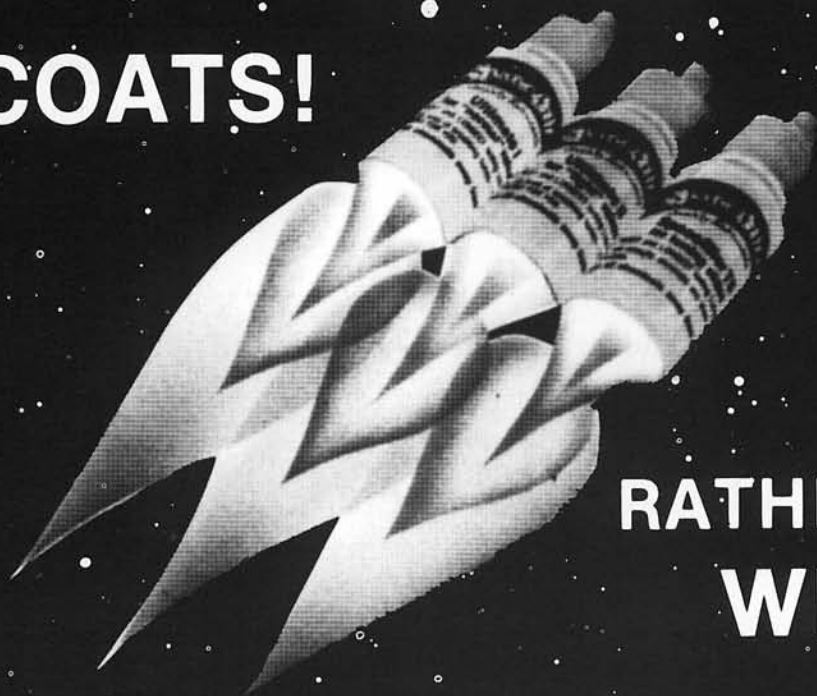
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# The Exercise From Hades

by David Kaslow

The challenging exercise below brings together several elements of music making. It asks us simultaneously to convey several ever-changing elements of music, including frequency and pitch, dynamic level, timbre, tempo, meter, and clef. This ability is pertinent to the realities of modern-day horn playing, in which freelance players must be adept at frequently changing their "hats," so that they may play most effectively in varying horn sections and in many styles, i.e., Broadway musical, symphony orchestra, commercial, and jazz. Likewise, symphony players may be required to play in many styles within a season, a performance, or a single composition.

Fortunately, as pianist Glenn Gould averred—and *demonstrated* in his piano performances and his unique radio programs for the Canadian Broadcasting Corporation—we are capable of simultaneously comprehending and conveying much more information, both musical and non-musical, than we usually assume. To me, the most plausible explanation of this capability is that musical information is simply a form of thought, and that thoughts travel through our nervous system at the speed of light. Indeed, it is not farfetched to

perceive the act of blowing through a horn as a form of *thinking* through a horn.

If necessary, the challenges in this exercise—which has been described by one of my students as "The Exercise from Hades"—at first can be lessened by omitting or moderating one or several of its factors, such as by restricting the note range, or by ignoring the varying dynamic levels. On the other hand, the challenges can be enhanced, for example, by adding levels of dynamics, enlarging the note range, adding transpositions, or adding a timbre midway between dark and bright. Regarding the latter, "dark" and "bright" here refer to extremes of timbres, as compared to our usual, everyday timbre. Few players' everyday timbre is so dark or bright that it cannot be made darker or brighter.

Many factors of music, such as frequency and pitch, dynamic level, timbre, tempo, and meter, could, of course, be addressed in great detail, and indeed, I have done so in my books, as have many other players and teachers. Nevertheless, following are a few brief thoughts that straightforwardly apply to the terrors of the exercise.

Consistent ♩ = 60      (B) = bright timbre      (D) = dark timbre





## The Exercise From Hades

**Frequency and Pitch:** In approaching the exercise, remember that "frequency" refers to the objective and measurable number of vibrations per second, whereas "pitch" refers to a subjective perception of a sound. In playing the exercise, consider the unrelated notes *as unrelated*—that is, unattached to a key center, and tune them in equal temperament, as on a piano. In other words, this exercise asks us to concentrate on frequencies, rather than on pitches. It therefore is helpful to compare each note to a fixed pitch, such as a tuning fork or an electronic tuner.

**Dynamic Level:** To convey composers' and our intentions as fully as possible, it is essential that we have at our command more than the three more-or-less "standard" dynamic levels of soft, medium, and loud. It is unlikely that we *ever* express ourselves on only three levels. In the exercise, be sure that each of the six dynamic levels between *pp* and *ff* remains consistent throughout the exercise, irrespective of the frequency, timbre, duration, and beat/rhythmic placement of the note to which it applies.

**Timbre:** A combination of right hand adjustments and alternate fingerings usually provides a sufficient arsenal to produce whatever timbres we desire. As remarked about dynamic levels above, make sure that every note marked "D" (dark timbre) matches exactly every other note marked "D", and, of course, the same standard should be applied to "B" (bright timbre).

**Tempo:** Throughout the exercise, maintain a constant metronome marking of quarter note = 60.

**Meter:** Be careful to place accents within each measure correctly, according to the accented or unaccented beats within the meter of the specific bar.

**Clef:** The exercise is intended to help hornists become equally facile at reading the treble and bass clefs.

Years ago, I devised this exercise to fulfill my desire to express both composers' notation and my musical ideas as completely as possible. I urge readers to alter the exercise according to their strengths and weaknesses, so that they may fulfill *their* similar desires.

David Kaslow, Horn Professor Emeritus at the University of Denver's Lamont School of Music, is author of *Living Dangerously with the Horn: Thoughts on Life and Art* (1996) and *With Aspirations High: Discussions and Exercises for Musicians* (to be released early in 2002). Before joining the faculty at Denver University, he enjoyed an eighteen-year career as a professional horn player, performing with ensembles such as the Brooklyn Philharmonic, the Little Orchestra Society, the Central City Opera orchestra, the Manhattan Woodwind Quintet, the National Symphony Orchestra, the Aspen Chamber Symphony, and the National Ballet of Canada. He graduated from the Manhattan School of Music, where he studied with Richard Moore. Although he no longer plays professionally, Kaslow continues to maintain a large horn and chamber music studio, presents masterclasses at universities around the country, and is active nationally as a clinician.



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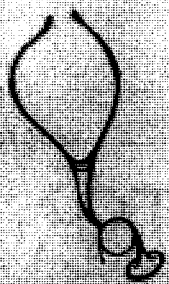
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## Technique Tips

# The Stepping Stone Approach

by Jeffrey Agrell, series editor

Imagine that the door to your house was suddenly six feet off the ground. You have to get in, there is no way around it. You're in a hurry, so you run at the door full tilt and take a flying leap, trying to make it through in a single bound. Chances are good that result would be a juicy splat against the side of the house and the fracturing of something important. But you are determined. You are not one to give up easily. You think, I can do this. I will keep jumping at the door until I make it through.

As they say about winning an argument with an umpire, there are two chances that you would succeed in finally leaping through the door: slim and none. Ouch, you say, picking yourself up after the fifteenth try and noting that your leaps are now worse than when you began. There must be a better way.

There is: how much easier would it be to vault through the opening if you put down a concrete block first so that you don't have so far to leap? Or two? Or six? Or twenty-seven? No-brainer answer: it would be a lot easier. If you took the time to lay down enough of these "stepping stones," you could literally walk effortlessly through the door at last.

How often do we look at a new solo, etude, or excerpt and fling ourselves at it, expecting, or at least hoping to clear the difficulties in a single bound? We see the goal dangling tantalizingly before us: there they are, all the right notes, printed right there. The ideal tempo marking. The dynamics. The articulations and expressive markings. How easy it is to *write* a leap up to high C!

We need some musical stepping stones to help us attain our goals as effortlessly as concrete blocks would help us reach an elevated door. Here is the stepping stone theory in a nutshell: *Whatever the difficulty of the piece, begin from a place that is easy and comfortable. Advance toward the goal in small, easily accomplished steps.* This recalls Barry Tuckwell's dictum: "Horn playing is easy. If it is not easy for you, you're doing something wrong." Here are some "concrete" suggestions for stepping stones:

1. In your first acquaintance with the piece, play through it and isolate the problem areas. These small chunks can be considered a series of micro-etudes, so to speak. They may be as brief measure or less, even two notes. Master them one at a time. Don't play the whole piece until the micro-etudes are all perfected.
2. The first problem to solve is always rhythm. Work out and become completely familiar with the rhythms of each chunk (without the horn at first). Tip for help with *really* difficult rhythms, such as are found in contemporary music: enter the notes into a computer MIDI sequencer

or notation program and have the program play them back. The great New York Philharmonic trombonist Joe Alessi said that this was how he learned an extremely difficult modern concerto.

3. To help almost every parameter, call on the "Tempo Police": use a metronome to enforce slow tempos, starting slow enough that you can tap or play the rhythms and/or notes without hesitation. Amass great quantities of perfect repetitions. Then move the tempo up one notch and repeat. Gradually and effortlessly you will advance the metronome toward the final tempo goal. Intersperse mental practice (finger along as you think through it) with instrument practice. Speed will occur naturally and easily as the continued perfect repetitions reinforce the same neural pathways. Practice is like digging a trench to help water flow—every repetition is like scooping out some earth. If the scoop always occurs in the same place, the water will only be able to flow down that one deep trench. If there are shallow scraped grooves all over the place, well, you will never know where the water is going to flow and the result will be a mess.
4. If fingering is the problem (awkward combinations, sharp keys, etc.), isolate (reduce size of area of focus), slow down, repeat (and repeat) in a relaxed and controlled manner.
5. If "hearing" the pitch is the problem (e.g., in atonal music), ditto #4.
6. If range is the problem, transpose down to a range that is comfortable. Gradually reduce the size of the transposition until you reach the original.
7. If endurance (which is often related to range) is the problem, transposing might be one answer; you could also build stepping stones by starting with a segment of a comfortable length and gradually increasing the length of the segment. Or, you could split the work up into do-able sections and rest between each; gradually decrease the amount of rest. Example: the horn solo from *A Midsummer Night's Dream*. You could play it first in horn in B-flat basso. This is a kinder setting concerning endurance, but you can still master intervals, expression, dynamics, accuracy. When you can play the whole solo perfectly several times through, start again in horn in C. Continue to the original key of E and then go one better and do it in F. Or: play it in the original E only, but practice phrase length (or smaller) segments punctuated with rest until each is very solid. Progressively increase the size of the segments until the solo is whole and solid.





## Technique Tips: The Stepping Stone Approach

8. If a leap is the problem, reduce the size of the leap; gradually extend the leap until it reaches the original—and then go one step beyond if practical. Example: if you're having trouble with the c"-c'" slur in Adagio and Allegro, start with a c"-d" slur. Easy, you say. Great. Then c"-e-flat". Continue with patience, repetition, and rest until you reach your goal. Variation: practice the octave leap, but start an octave lower: c'-c'. Then d-flat"-d-flat". And so on.

In general, the approach is the same for every kind of problem: work the individual problem chunks, then combine them, playing ever larger and larger sections, "knitting" segments together until the entire piece is "seamless."

Remember that TV commercial where a person "morphs" (metamorphoses smoothly) into a tiger before your very eyes? Construct a variation that you can do easily and well, and use stepping stones (micro-etudes, metronome, transposition, etc.) to gradually morph your efforts into the final product. It may take time and practice to learn to come up with the right stepping stones at the right time, but after a while it will become second nature. Just remember not to start with the tiger.

Jeffrey Agrell teaches horn at the University of Iowa. He likes a good story. Send yours to him at [jeffrey-agrell@uiowa.edu](mailto:jeffrey-agrell@uiowa.edu).



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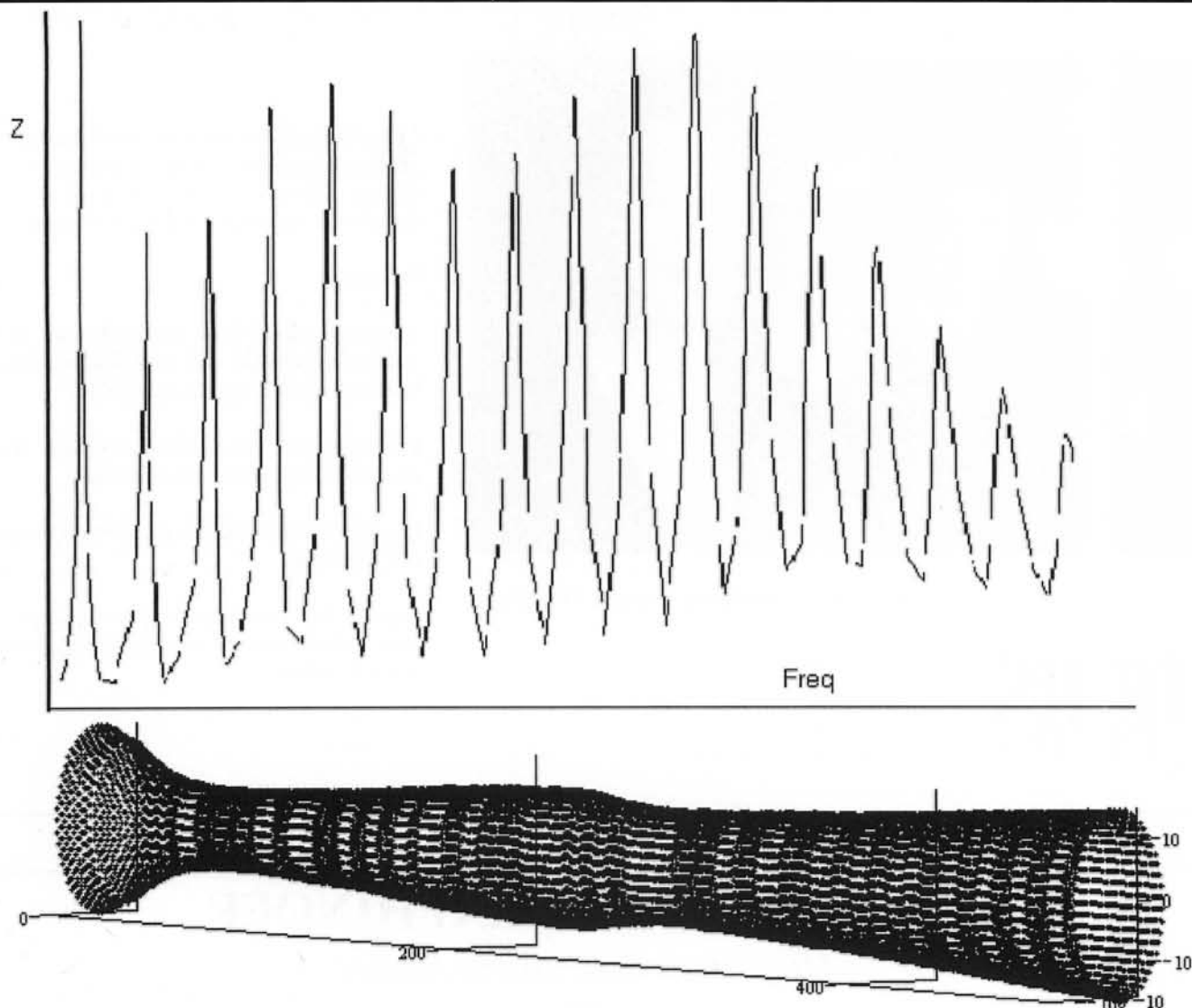
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# Music and Book Reviews

William Schamberg, editor

**Rondo für Naturhorn und Orchester in Es-Dur by Uri Rom.** Edition mf, Mittelseestr. 44, D-63065, Offenbach, 2000.

Although the title of this work suggests that Uri Rom was a classical composer, he was born in 1969 in Tel Aviv and currently lives in Berlin where he teaches conducting at the High School of the Arts. In addition, he is employed at various opera houses throughout Germany as a pianist and director. While this 6/8 rondo was composed for performance on handhorn in E-flat, it must have been with an exceptional hornist in mind, or at least one with a strong high range. There are a dozen written c''s but the lowest pitch is the last one on middle c'. The soloist is confronted with only a few unidiomatic but playable passages in the solo's four pages. The composer included a separate cadenza, although the level of performer that will likely take on this piece would presumably not require such assistance. This five-minute piece is quite lively with a bonus: traces of humor! Although is it difficult for a contemporary composer to compete on the same musical playing field with composers from the Classical era, the cleverness of this rondo goes a long way towards such a comparison. It is recommended as a rather difficult, unique companion to the handhorn literature of the 18<sup>th</sup> century. W. S.

**Cor Accords pour Cor en Fa et Piano by Jérôme Naulas.** Éditions Combres, 24 boulevard Poissonnière, 75009 Paris, via Theodore Presser, 588 North Gulph Road, King of Prussia, PA 19406-2800, 2000.

This edition is one of a series of works under the banner *Collection D'Œuvres pour Cor*. In the preface to the series, Marcel Bitsch states that "most of the composers represented in this collection are not only talented musicians but also Conservatoire directors or teachers." He goes on to say that the works were partially designed as teaching tools.

This tonal/modal solo begins with an extensive, accompanied horn recitative spanning the range of c# to f#. It is primarily declamatory in style but with fine contour. The second section, marked Valse Lent, begins dreamily but becomes more animated to the point where flexibility and technique are taxed. After a brief transition, an Allegro moderato section ensues. Although the range of this section is modest at the top end (to g''), it descends to a low A and the quick juxtaposition of various subdivisions and scale patterns are challenging. A two-line declamatory cadenza follows, after which the horn begins slowly, gradually accelerating to a quick passage full of scales. This section finally runs out of steam and the slow-to-fast process begins again, this time resulting in a rollicking 12/8 with latin hemiola in the piano and one written b-flat'' for the horn player.

In summary, *Cor Accords* is a multi-sectioned work laid out to build toward a climax at the end, without a substantial slow section. There is a great deal of stylistic variance between sections, and the range is somewhat modest, spanning low A to b-flat''. Although there are a few measures of rest on each of the six pages, they tend to appear three or

four measures at a time with no further rest for the remainder of the page. There are no lyrical melodies: the melodic material is derived primarily from traditional and synthetic scale fragments and arpeggios. From a technical standpoint, this is a challenging new solo for the more advanced player (grade 5 of 6 grades), but there is not enough musical substance, in this reviewer's opinion, to warrant regular performance. The piano part is such that the advanced pianist required would benefit from having hands that can reach a ninth comfortably. W. S.

**Duetto pour Cor en Fa et Percussion by Pierre-Yves Level.** Éditions Combres, 24 boulevard Poissonnière, 75009 Paris, via Theodore Presser, 588 North Gulph Road, King of Prussia, PA 19406-2800, 1999.

Here is another work in the above series from the Paris Conservatoire. The percussionist is asked to perform on two suspended cymbals, snare drum, three tom-toms, and marimba. There is a section in the middle of the work which calls for either marimba or vibraphone in the event the performer wishes to cart another instrument to the performance for its timbre.

After a brief, quiet aleatoric opening, the horn and marimba execute a quick, almost sarcastic dance full of mixed meter and syncopation. Another brief aleatoric section, this time including stopped horn, introduces another fast section, now for horn, snare, and tom-toms. Here popular rhythms dominate the style and there are more mixed meters, including 2/4 + 1/8 (5/8 in most books). The duet softens and slows, ending with another cadenza, this time in unison rhythm between the horn and marimba, ending on a minor seventh.

The horn part only spans written g to g#'' but requires excellent rhythmic accuracy and clear articulation to match the percussion. This is a duet that could be performed by an advanced high school or freshman/sophomore college hornist for rhythm training. There are no complex ensemble problems and the duet is so brief (about three minutes) that logic suggests it should be grouped with some other work(s) to make hauling out the percussion instruments worth the effort. W. S.

**3 Petites Suites pour 2 Cors by Pascal Proust.** Éditions Combres, 24 boulevard Poissonnière, 75009 Paris, via Theodore Presser, 588 North Gulph Road, King of Prussia, PA 19406-2800, 2000. \$11.95.

Here are three two-page horn duets for younger hornists (grade 2 of 6 levels). The first duet is based on a theme of Mozart, the second from Schumann, and the third from Grieg. In each case, the melody is performed by the first horn with harmony in the second, followed by at least two variations. Although the duets are very well written for younger players and the variety of styles and tempi among the variations is an attribute, there are volumes of easy duets on the market for far less cost per duet. W. S.



**Meyenmusik: Variationen über ein Breslau Mailed für vier Hörner in F** by Christian Ridil. Edition mf, Mittelsestr. 44, D-63065, Offenbach, 2000.

According to the preface, *Meyenmusik* was written in 1994, and was premiered in May 1995 at Schloss Raesfeld by the Northwest German Horn Quartet. It is based on a "may-song" from Breslau dating from the 16<sup>th</sup> century, titled *Mein Herz hat sich gesellet*. The quartet is published only in score form, with twenty pages to each part. One would assume that this would cause several bad page turns but, in fact, there are only two that would be impossible. Others either end a variation or the voices are staggered enough throughout the last measure(s) that turning can occur at different times and players can glance at a neighbor's part before or after a turn. For advanced performers who could handle this difficult composition, performing from the score might make rehearsals more efficient.

The quartet begins with an eleven-measure fanfare followed by a nicely harmonized version of the theme. If one were to simply perform the theme, it lies naturally in B-flat major, but the composer underscores the melody with unique colorful chords that imply a tonic of G minor. There are nine variations in an extensive variety of styles, many with mixed meters, all challenging to a professional level quartet. Although the range might appear wide when listing the span of B-flat in the fourth to c<sup>'''</sup> in the first, the tessitura of the parts hovers in and around the treble clef. This is a very fine new quartet with dramatic flair and diversity. W. S.

**Jazz Cafe, Volume One, for horn and piano, edited by Thomas Bacon.** Southern Music Company, San Antonio, TX 78209, 2000. \$15.

This edition snuck right past me and into our music library before I knew it was published! Here are nine moderately difficult to very difficult jazz solos for horn and piano. There are two composed by editor Thomas Bacon: *Listen Up!* and *Lorna Doin'*; two by Vincent Chancey: *L. M.* and *New York Nights*; two by Tom Varner: *Big George Blues* and *Hemoglobin*; two by John Clark: *Miradita* and *Sandy*, and one by Richard Todd: *Quiet Time*. A foreward introduces the composers who are hornists known for their jazz connection, and each solo includes a brief written introduction. Chord symbols are provided for improvisatory choruses but written out "improvisations" are included for the less adventuresome. With the exception of the final solo by Richard Todd, all of the chord progressions are notated in F. Mr. Todd makes a case for the fact that fake books are not published in F so a hornist should be able to function in concert pitch.

There is a wide variety of styles among the nine solos and all but two are previously recorded by the respective composer, providing valuable interpretive input. That this publication is labeled Volume One indicates there are more to come. This is a wonderful collection of jazz solos by leading jazz hornists of today. For the advanced hornist looking for new and exciting material in this genre, this collection is a "must own." Way cool! W. S.

**Music for Two French Horns, Volume I.** Last Resort Music, Inc., 2001. <[www.lastresortmusic.com](http://www.lastresortmusic.com)>. \$15.

This collection contains seventeen duets in jazz to classi-

cal genres composed by Los Angeles area musicians. There are seven composers who contributed to this project, five of whom have brief bios at the beginning of the publication. The Table of Contents lists the page numbers of the solos by composer, then title, neither of which are the order found in the edition. The first solo, *Till, Meet Monk* by Brad Warnaar takes Herr Eulenspiegel on a merry jazz romp. *Moving Parts* by Daniel Kelley is somewhat mechanical but in the realm of jazz style. James Thatcher's *Adagio* resembles an easier Verne Reynolds or Gunther Schuller etude for two horns. Steve Holtman's *Samba de Gecko* is another up-beat dance. *The Subject was Roses* by Warnaar is a ballad à la Henry Mancini. Paul Klintworth's *Rented Tuxedo* is clever swing duet. *Da Blues* by Steve Holtman is fairly complicated but a lot of fun. Daniel Kelley's *Infatuation* is a serious three-page contrapuntal duet. *Jass Waltss* by Holtman is a good old-fashioned jazz waltz that should make Lowell Shaw's heart flutter. Warnaar's *N-3-4-2* (in three for two) is another clever jazz waltz. *Chasin' It* is a technically difficult rondo *alla caccia* by Daniel Kelley; it is neither high nor low but rhythmically tricky for both hornists. Thatcher's *Scherzo* is clever with considerable mixed meter; again, one is reminded of the intervallic vocabulary of Reynolds and Schuller. Holtman's *Funk Junk* is a rock-style duet that is sure to be a lot of fun for the performers. *Wheat Field* by Kelley is a free-style, polyphonic, lyrical duet with a great amount of voice crossing. Jeff Driscoll's *Nonnahs the Goddess* is a brief fanfare. Holtman's *Cuckoo Kinda Crazy* is a fairly straightforward swing duet that is as close to a duple-meter *Frippery* as one will find in this collection. The final *Fanfare and Soliloquy* by Lea DeLinkley is very clever: the first horn plays six serious fanfare-like lines and is finally joined by the second horn on the last note! This collection of duets is both musically superb and technically challenging; it is arguably the finest new publication of its kind! W. S.

**The London Horn Sound Scores and Parts.** Calarecords, 2000. <[www.calarecords.com](http://www.calarecords.com)>. £30-£40 each.

Those who were at the Kalamazoo Horn Symposium were treated to live performances of the works heard on the *London Horn Sound* recording, complete with traveling conductor Geoffrey Simon. These fabulous arrangements for eight to sixteen hornists are available from Calarecords at the website listed above. Due to copyright laws, the scores and parts can only be ordered from the United Kingdom either on-line or by post. The only arrangement on the recording that is not available at the website is "Here's That Rainy Day."

This "review" is to report that the scores and parts have been excellently prepared, as one would expect for the rather high price tag: £30-£40 each. If you are a member or conductor of a large, generally expert horn ensemble, these arrangements should be on your "must purchase" list. If you can involve members of a jazz rhythm section, three arrangements call for that support. With four Wagner tuben, two arrangements can be sonically enhanced, and if you have access to eight tuben, there are another two scores that include parts for them. None of the works I ordered call for tuben so I cannot speak to the notation used other than to predict that it will be logical and easy to read. Support the world economy: buy these! W. S.







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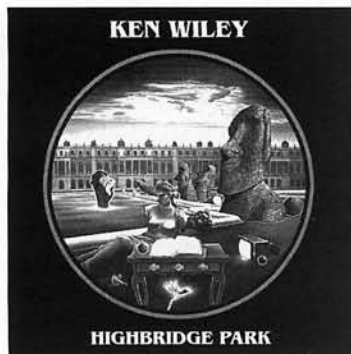
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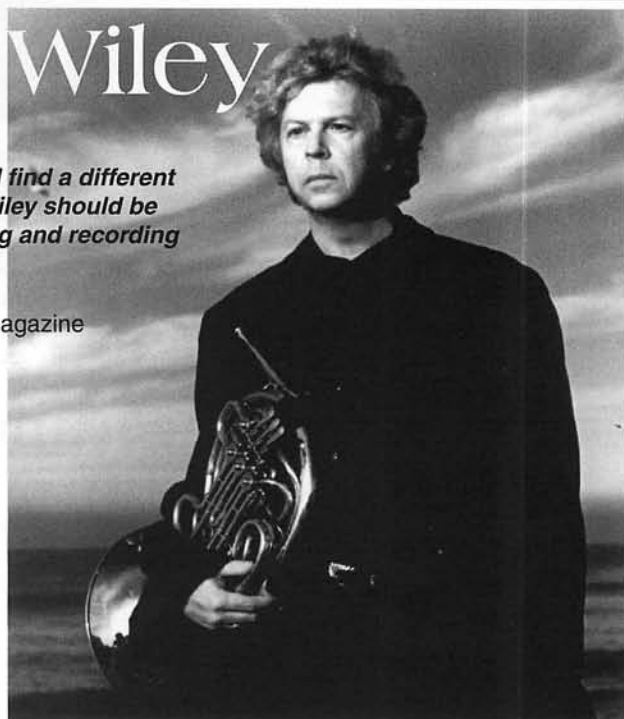




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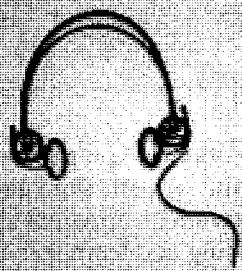
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RANDY C. GARDNER was appointed to the faculty of the Cincinnati Conservatory of Music in 1996, following more than 20 years as second hornist of the Philadelphia Orchestra. Before beginning his performance career in the Miami (Florida) Philharmonic, Mr. Gardner earned his bachelor's degree from Indiana University. He has made master class appearances throughout the U.S., in Hong Kong, and in South Korea; has been a performer and lecturer at several workshops of the International Horn Society; and is a member of the IHS Advisory Council.





# Recording Reviews

John Dressler and Calvin Smith

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

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**Deep Remembering.** Gail Williams, horn, with Mary Ann Covert, piano. Summit Records DCD-298. Timing 66:34. Recorded at WFMT Studios, Chicago, July, 1997.

Contents: Beethoven: *Sonata*, op. 17

Koetsier: *Romanza*; *Scherzo Brillante*

Bentzon: *Sonata*

Damase: *Berceuse*, op. 19

Bitsch: *Variations sur une chanson française*

Dana Wilson: *Deep Remembering*

To my knowledge it has been several years since I've seen a new recording of the Beethoven. A welcome addition to its recorded résumé is contained in Gail Williams' recent album. Superb horn playing notwithstanding, I would be remiss if I did not recognize the expert collaborative keyboard work of Mary Ann Covert. Anyone who has ever performed this work realizes how integral the piano is to the piece. I often think Beethoven wanted to shine as much as his soloist, Punto, at that premiere. The nuances by Ms. Covert add a special aura to the work. I particularly enjoyed the slower opening of the development section (in minor). A nice peppy tempo of the Rondo certainly gets the adrenaline pumping while not running too quickly through the melodic design. It is a joy to hear

the two Koetsier pieces; this may well be only the first or second recording of them both. The Amsterdam-born composer has a fine brass quintet out which receives a fair amount of performance, but these two pearls need much more public presentation. Coming in about four minutes each, they make fine relief to recitals of longer more complex works. Tonally late Romantic and with a small role for stopped, muted, and two high Cs, these character pieces exemplify finesse of a special kind. Again, brilliant playing by both artists. The Bentzon *Sonata* is a work new to me. It is a 15-minute work cast in three movements. This 20<sup>th</sup>-century Danish composer might be described as neo-romantic. The work's palate resembles Gordon Jacob's tonal writing and features sonata form, minuet, and rondo within its structure. A persistently triadic work, it also incorporates passages of modality and chromaticism with cross-rhythms and changing meters. This is another work which needs more concert-hall exposure. The work was completed in 1947 and is one of 600 pieces by this prolific self-taught composer. He died in 2000 after a successful career on the faculty of the Royal Danish Conservatory of Music. The Damase, with its reflective mood, slow tempo, and thoroughly lyric design, is balanced by the *Variations* of Bitsch; two more five- to seven-minute character pieces that need to be heard by more people. Harmonically they feature easy-to-grasp early 20<sup>th</sup>-century French triadic structures. The final piece by Wilson, a two-movement poetry-inspired work, stands as the most technically progressive on the disc. Sections of disjunct intervals are balanced with more scalar ones. The piece is a synthesis of cultural musical relationships that are rooted in Indian scales, African pitch bending, and European chords. The title suggests entry into the collective unconscious and the many facets therein. The contemporary techniques employed are juxtaposed with ones of ancient centuries in a totally convincing manner. The work was commissioned by and dedicated to Gail Williams and Mary Ann Covert: the team who delivered the premiere in Japan. *John Dressler*

**Masterpieces for Horn and Piano.** Francis Orval, horn, with Jean-Claude Vanden Eynden, piano Fibonacci Production FIBO-004. Timing 72:07. Recorded at Royal Conservatory, Brussels. December, 2000.

Contents: Beethoven: *Sonata*, op. 17

Schumann: *Adagio and Allegro*, op. 70

Strauss: *Andante*, op. posth.

Persichetti: *Parable VIII*

Glière: *Nocturne*, op. 35, no. 10

Dukas: *Villanelle*

Krol: *Laudatio*

Lysight: *Thrène*

Orval: *Libre-Free-Frei*

Bozza: *En Foret*, op. 40

Just as soon as I completed a study of Gail Williams' disc,



what arrives on my desk but another recording of the Beethoven Sonata? I enjoyed making a few comparisons between the two recordings side by side. Mr. Orval's seems to be a bit more Romanticized with particularly lush readings of the outer movements stretching more at cadences with a more rhapsodic interpretation in general. And while perhaps it unfair to treat two "apples and oranges" performances by two well-known artists, it affords especially younger students to hear two different yet solidly valid performances of the same work. The title of Orval's disc is most appropriate. Accompanying the Beethoven are some of the most familiar staples of our repertoire under one cover. It would make a superb first disc for the new hornist as well as a companion to join other recordings currently available of the same works. The delicacy with which Orval executes particularly the *Adagio* section of Schumann's work is well worth the price of the disc alone. He brings out the warmth sometimes only heard when a cellist performs the work. Bravo. Such a simple piece the Strauss *Andante* is, but what intensity is needed for it to be convincing! Thanks, Francis, for a jewel of an interpretation. I remember Michael Hatfield's words to me during a lesson that the most difficult music-making venue is that of the unaccompanied repertoire. And so it is that another salute is due Mr. Orval here. The Persichetti, Krol, and Orval pieces are superbly rendered. Very devilish in their monophonic aura, the phrases are turned just right. Similar to the Saint-Saëns *Romance* is the Glière *Nocturne* heard here: both of simple and tender design, both remarkable works that demand so much of both artists. The listener is not disappointed in either case. New to me on this disc is the work by Lysight. It is intense, dark, and a bit haunting in its opening; a lighter, insistent and high-register dominated section follows with a quick return to a more lyric mid-range section utilizing stopped horn at either end. Tonally probably the most pointillistic work on this disc, it is a refreshing work with many challenges, not the least of which are the pianissimo high C's. This generous disc also gives us two significant French works of this century, neither of which should be missed by any hornist: the works of Dukas and Bozza. A wonderful interpretation is given both by Orval and Vanden Eynden. *J. D.*

**From Schubert to Strauss with French Horn.** Adam Friedrich, horn, with Ingrid Kertesi, soprano, Katalin Halmai, mezzo-soprano, and Sandor Falvai, piano. Hungaroton Classic, HCD-31585. Timing 62:16. Recorded at Hungaroton Classic studios, December 9-10, 1994 and May 10-12 and October 3-6, 1995.

Contents: Schubert: *Auf dem Strom*

Schumann: *Adagio and Allegro*, op. 70

J. Strauss: *Dolci Pianti*

Lachner: *Frauenliebe- und Leben*

F. Strauss: *Nocturne*, op. 7

F. Strauss: *Theme and Variations*, op. 13

Reinecke: *Nocturne*, op. 112

Frehse: *Serenade*

R. Strauss: *Alphorn*

R. Strauss: *Andante*, op. posth.

The musicianship and artistry exhibited on the CD is world-class. Adam Friedrich presents these works in the most

impressive way with emotional expression and melodic fluency. He sings out on the smooth fluid lines, and moves through the active passages with apparent total ease. Everyone can enjoy this recording and learn something about the art of making music. Friedrich's performance is surely a prime example of how good these pieces can be. The CD cover pictures a horn that is also shown being held by Mr. Friedrich on the back of the liner notes. It appears to be a B-flat/F alto compensating horn. At first I wondered if this was the he used on the recording, and how it would sound on this program of Romantic works. After listening, I am quite sure that this is the horn he used. Friedrich plays with a light clear sound and with a touch of vibrato at times. His sound is not what I would call bright, but some articulations and tone colors are what I would expect from this style horn. As a personal preference, I would like to hear more fullness and richness in the horn tone on a program of works from this musical period, but when they are performed as masterfully as these, personal tone preferences take a back seat. The program of works is a feast for a fan of the Romantic horn. The "classics" such as *Auf dem Strom* and *Adagio und Allegro*, through the "standards" of our repertoire by Franz and Richard Strauss, to the lesser-known gems by Johann Strauss and Albin Frehse, plus all the rest of the CD's program make this fine recording one that you will want in your collection. *Calvin Smith*

**Paradigms.** Larry Williams, horn, with Daniel Lau, piano; Kyle Engler, mezzo-soprano. Self-produced CD. Timing 67:38. Produced by Audio masters, Inc., 2001.

Contents: Mozart: *Concerto No. 3*, K. 447

Bach: *Suite No. 2*, arr. (unaccompanied cello)

Schubert: *Auf dem Strom*

Strauss: *Concerto No. 1*, op. 11

Handel: *Va tacito e nascosto*, from Giulio Cesare

As the title of the disc indicates, the repertoire on it represents differing models of lyric horn playing. A classic Mozart concerto opens this album; listen for some new ornaments, cadenza ideas, and rhythmic license. Bach's unaccompanied cello suites expand a hornist's register and musical colors, and No. 2 is an excellent choice to highlight the timbre and range of the horn. All six movements demand the highest level of artistry of the soloist in bringing off nuance and meaning of the melodic lines—a very skillful performance here by Mr. Williams. All three performers here carefully sculpt Schubert's legendary *lied* for soprano, horn, and piano. It requires a great deal of endurance for the hornist. Even with its periods of rest, the notes of longer duration can take a toll on the sensitivity of line, but not so in this performance. The first concerto of Richard Strauss, another measure of a hornist's musicianship, is presented with fine bravura and forward style. I particularly enjoyed several nuances and cadential rhythmic stretching I've not heard in other performances. I had wished this work had been triple banded on this disc as it would make spotting the second and third movements later a much easier task. Nonetheless, the lyric flavor in the A section of the slow movement is very rewarding to the listener. It was also pleasant to hear the third movement at a bit more relaxed pace,



having ample time to enjoy both the lyric lines and the jaunty more rhythmic section. The first statement of the theme in the coda, played quite slowly here, followed by its repetition at a quicker tempo, was another nuance not often heard by this listener. The disc concludes with "the original" version of "I See a Huntsman"; you may be familiar with its arrangement in Mason Jones's *Solos for the Horn Player* collection published by G. Schirmer. The original aria has a horn obbligato and is set in F major that takes the horn up to high C near the end. The only disconcerting element to my ear is the solo is done with a soprano where the aria is intended for Caesar, a bass-baritone. Copies of the recording are now available at <www.lyricbrass.com>. J. D.



**Aubrey Brain.** Aubrey Brain, horn, with Adolf Busch, violin, and Rudolf Serkin, piano. Testament Records SBT-1001. Timing 65:00. Recorded at Abbey Road Studios, London, November 13, 1933.

Contents: Brahms: *Trio*, op. 40

Testament Records out of the United Kingdom has been reassembling some major performances of the past. One that reached me recently is the stunningly beautiful rendition of Brahms' Horn *Trio* with Aubrey Brain. Originally recorded in 1933, this mono analog performance was skillfully transferred from 78s by Keith Hardwick. Perhaps the greatest exponent of the German classical tradition and real successor to Joachim, violinist Adolf Busch leads an incredible reading of this monumental work. Aubrey, Dennis' father, used exclusively an 1865 Labbaye instrument of the French narrow bore design that effected a euphonium-like quality. A review of the 1933 Wigmore Hall recital performance by these three artists noted: "Mr. Busch and his friends declared themselves the most fervent believers (of Brahms' music)...Mr. Brain's horn part had never a flaw, and the delicacy with which his instrument entered into the ensemble was wonderful." Also on the disc is a 1937 recording with Reginald Kell and the Busch Quartet performing Brahms' Clarinet Quintet. J. D.

**The London Baroque Ensemble.** Dennis Brain, Neill Sanders, Ian Bears, horns, with the London Baroque Ensemble directed by Karl Haas. Testament Records SBT-1180. Timing 65:53. Recorded at Abbey Road Studios, London, January 3-4 and June 23, 1952.

Contents: Mozart: *Serenade No. 11 in E-flat*, K. 375

Mozart: *Serenade No. 12 in C minor*, K. 388

Dvorak: *Serenade in D minor*, op. 44

It is a special treat to hear music of this quality played this expertly. Those familiar with these Mozart and Dvorak *Serenades* know what fine music is here. For those of you who have yet to experience these gems, do so soon, either through listening to them or, if the opportunity presents itself, through performance. The performances on this disc are first-class in every way. Upon seeing the names of the horn players, we all will expect the best, and I know that the performers on every other instrument are of the same virtuoso caliber. I have heard Dennis Brain recordings for many years, and it is wonderful

to have so much of his playing now available on CD. This compact disc has been digitally remastered and the sound is extraordinary—very clean, with presence and warmth. The balance is excellent. I have heard his solo recordings, various small chamber pieces, and some orchestral recordings, but this is the first time that I have heard Brain in chamber ensembles of this size. These serenades do not let him stand out in the way his solo recordings do, but they display another side of his abilities. He and the other hornists perform with excellent ensemble skills. They blend and enhance the other players when that is their role, and they have moments to shine, and shine they do. This is such a good recording that it will be best served by my leaving you with these words. This is great music played by outstanding musicians who were recorded, produced, and remastered exceptionally well. C. S.

**Mozart & Beethoven.** Dennis Brain, horn, with the Philharmonia Wind Quartet and Walter Gieseking, piano; Philharmonia orchestra with Herbert von Karajan conducting. Testament Records SBT-1091. Timing 79:40. Recorded at Abbey Road Studios, London, April 15-16, 1955 (Mozart *Quintet* and Beethoven), and November 17-18, 1953 (*Sinfonia Concertante*).

Contents: Mozart: *Quintet*, K. 452

Mozart: *Sinfonia Concertante*, K. 297b

Beethoven: *Quintet*, op. 16

Here is a gem of a recording that every horn player is likely to want in his or her collection. This CD contains three of the finest ensemble works ever written for horn. Many even consider them the three best. Does the *Sinfonia Concertante* have any competition among works for solo winds and orchestra? Beethoven's *Quintet* is a masterpiece that pales only when it is compared directly to Mozart's. These two quintets are exquisite chamber music. Although numerous similarities exist between the quintets, each still has abundant individuality, creativity, and beauty. I have always enjoyed performing and hearing these three works. This recording is a marvelous opportunity to hear another performance of Dennis Brain. The other musicians who have joined him equal his artistry. Their performances are subdued and give the impression that this music simply flows from them. The busiest technical passages seem effortless. The lyric passages are all beautifully shaped with clear flowing melodic lines. Other recordings and interpretations could differ from these, but it isn't likely that they could surpass the level of these superb performances. The recording quality is excellent, especially considering that the recordings were made over forty-five years ago. Its historical significance makes this a very valuable recording. A recorded program that includes these three masterpieces is even more valuable. C. S.



**Dakota Wind Quintet.** Nathan Pawelek, horn. Timing 69:46. Recorded at North American Baptist Seminary, Sioux Falls, South Dakota, January, 2000.

Contents: Hindemith: *Kleine Kammermusik*, op. 24, no. 2

Pawelek: *Laukahi Suite Quintet*



Ewazen: *Quintet for Wind Instruments—Roaring Creek*  
 Reicha: *Quintet, op. 99, no. 2*

The members of the Dakota Wind Quintet are principal players of the South Dakota Symphony. They have recently brought out their first recording that contains a nice balance of “old” and “new” repertoire. Copies of the disc are available by sending an email request to the symphony office at <heidisehr@sdsymphony.org>. In particular, it is wonderful to have a new recording of the Hindemith. It is a staple of early 20<sup>th</sup>-century literature that needs more performances. It is rhythmically and melodically attractive and is a great first-hearing piece for audiences. I thoroughly enjoyed the spirited tempo of the finale in this reading. A few scuffed notes can be detected under the microscope, but this actually adds to the joy of live music: something that discs often lack due to the wonders of technology. Tonal balance, intonation, articulation styles, and phrasing are quite nicely done in this performance, no small task.

In 1996, Pawelek visited Hawaii and wrote a composition inspired by the multi-cultural facets there. The *Laukahi Suite* is cast in three movements of rather similar tempi but with differing internal dimensions. The first movement features a pentatonic melody in the oboe accompanied by a jaunty rhythm in the bassoon and horn: something akin to a passage in Ibert's *Trois pièces brèves*. The second movement describes a stroll on the beach with a lover at night, with a second section depicting dawn and the tips of crashing waves. The finale illustrates a footrace. Several rhythmic ostinato figures appear; the oboe on one note plays the opening one in perhaps nervous anxiety of runners on their mark. It is a delightful work for audiences and players alike. In the winter of 1993-1994, the Borealis Wind Quintet commissioned and premiered Ewazen's *Roaring Fork*, a three-movement pictorial representation of sites in the Colorado river valley of the same name. The first section features fast flowing melodic material as the river winds through lush surroundings; the second contains pensive lines for horn and oboe evoking the serenity of a glacial lake ringed by high peaks and surrounded by delicate and fragile trees. The music alternates between gentle and expansive natures; the third heralds exhilaration, grandeur, and excitement at the mountain summit, which holds a 360-degree view of mountain ranges, streams, and green valleys. This is a finely wrought work of impressions of Nature, all expertly interpreted by the DWQ. The disc concludes with a rarely-heard Reicha quintet. A particularly intense and dramatic work cast in F minor, it features many stunning, deep-hued melodic lines along with technically challenging scalar passages for contrast. Perhaps my favorite movement is the third movement Scherzo with playful romps for all. This is a most pleasing disc with two musical chestnuts and two new adventures for woodwind quintet to explore. J. D.

**Druschetzky Harmoniemusik.** Budapest Wind Ensemble, Miklos Nagy and Laszlo Gal, horns. Hungaroton Classic HCD-31618. Timing, 68:19. Recorded at the Hungaroton Classic studios, June 19-24, 1995.

Contents: compositions of Georg Druschetzky: *Adagio and Allegro; Partita in B-flat; Partita in E-flat (VI); Variations in B-flat; Two Rondos; Hungarian March; The March of General Gudonis French Division; French Tattoo; Partita in C (Berdlesgarn).*

The *Harmoniemusik* ensemble was one that flourished greatly from the mid-1700s until nearly the mid-1800s. I was privileged to review a CD in early 2000 by the Albert Schweitzer Octet, which contained, exclusively, wind ensemble music of Joseph Myslivecek. Now I have the pleasure of hearing and writing about another CD, which features the music of another single composer, Georg Druschetzky. He was born in western Bohemia in 1745, and his obituary appeared in a newspaper in 1819. Little else of his life is documented, but it is known that he was a member of various military regimental bands, and that he served as Kapellmeister to Archduke Joseph Palatine of Hungary. As a result of numerous commissions, he produced symphonies, chamber music, operas, and liturgical music. This recording of the Budapest Wind Ensemble is an exceptional display of virtuoso performance. The ensemble, technical precision and flair, dynamic range, balance, intonation, musical style, and overall vitality make this recording a performance to be enjoyed greatly and to use as an example of goals to attain. The individual performers all have many moments to rise up and show their considerable skills. Due to the nature of the music, the oboes and clarinets get the most of these moments with the bassoons showing off but to great effect. The two hornists, Nagy and Gal, have somewhat fewer flashy moments, but the two of them add tremendously to the final product with their excellent intonation, balance, and blending skills. When those virtuoso horn moments do appear, they prove themselves to be exceptionally capable. All of Druschetzky's music presented here is interesting and pleasant. However, for all except the most ardent *Harmoniemusik* fans, this will be a CD that you will usually want to listen to while doing something else. It is perfect for incidental background listening. This is not a negative comment about the music or the recording. It is simply that some music needs careful, attentive listening, and some is actually better when it just drifts over you. I plan to listen to this disc often. C. S.



**Renaissance Faire.** St. Louis Brass Quintet, Tom Bacon, horn. Summit Records DCD-284. Timing 63:08. Recorded at Auer Hall, Indiana University, Bloomington, June 19 and 20, 2000. Contents: Praetorius: *Dance Suite No. 2 from Terpsichore.*

Banchieri: *Canzon, La Organistina Bella*

Verdelot: *Pur troppo, donna*

Cimello: *Ogn' Hor Diro*

Anonymous: *L'amor donna chio*

Farina: *Moriro cor mio*

Merulo: *Canzon 23*

Lesbio: *Arçillos Manços*

Francisco de Santiago: *Tirale Flechas*



Anonymous: *Variations on Greensleeves*

Dalza: *Saltarello*

Isaac: *Three Trios*

Attendant: *Dances from the Pariser Tanzbuch*

This thoroughly entertaining disc of Renaissance dances for brass quintet arrived a little while ago. It is enhanced with characteristic parts for percussion, especially tambour, triangle, and tambourine. Allan Dean, currently professor at Yale University, is responsible for these fresh and historically accurate editions. Music from Germany, Italy, Spain, England, and France is represented here: a wonderful eclectic mix of styles and tempi from the introspective to the bawdy. Outstanding and inspirational performances from these world-class artists abound. About half of the composers on this disc are known to some degree; the others may well be recorded here for the first time. Investigate this disc for a new appreciation of 16<sup>th</sup>-century polyphony at its finest. *J. D.*

**Puppet Dances.** Rekkenze Brass, **Debra Luttrell, horn.** Fono2000 FCD-20022. Timing 57:45. Recorded in Theater Hof, Germany, July 27-29, 1999.

Contents: Giovanni Battista Buonamente: *Sonata*

Vivaldi: *Sonata*

Handel: *Water Music Suite*

J.S. Bach: *Prelude, S. 596*

Mussorgsky: *Three Piano Pieces*

Shostakovich: *Puppet Dances*

Raye/Prince/Norris: *Boogie Woogie Bugle Boy*

Ellington/Norris: *The Duke of Ellington (Medley)*

Man and Kander: *Tribute to Frank Sinatra*

Traditional: *Amazing Grace*

This latest disc by the Rekkenze Brass contains a wonderfully eclectic mix of musical sounds, harmonies, and contexts. From the familiar stately Renaissance music of Buonamente (a contemporary of the Gabriellis) to Baroque dances of Vivaldi and Handel, this brass quintet demonstrates an excellent understanding of balance, shading, and intonation to both the most agile and the most sensitive of passages. These performances are never over-powering yet full-bodied. The *Bourée* from this Handel suite, sometimes subtitled *Solemn Processional*, is excellent material for weddings, and the two hornpipes might work nicely for recessionals, for that matter. The A minor organ chorale prelude is quite convincing as re-scored here for quintet; it is a quality example of contrapuntal writing showcasing each instrument at some point in the work. Another fine instrumental showcase is the set of three piano pieces by Mussorgsky; I hope that these are published, as every quintet ought to explore them for the color and contrast contained therein. The Shostakovich dance movement set is an excellent group of miniatures extracted from his ballet music. Those familiar with the 1989 Chandos (8730) recording of the three ballet suites (Scottish National Orchestra/Järvi) will recognize some of these seven movements in "new clothes." The liner notes tell us that the quintet version presented here was constructed with permission from Verlag Sikorski; I hope an officially sanctioned edition for quintet will appear in print as these work so well. The remainder of the disc is, as they

say, "Now for something completely different." Ms. Luttrell, hornist with the group, displays her fine vocal prowess on *Boogie Woogie Bugle Boy*; the Ellington medley is an additional contribution to musical images from the 1940s, and the Sinatra tribute (*In the Wee Small Hours of the Morning*, plus *New York, New York*) adds yet another crowd-pleaser to any concert or recital. The disc ends with *Amazing Grace*. The hallmark arrangements on display here by Peter Knudsvig, trumpeter with the quintet, capture the sparkle and command of each of the instruments in the group. Check out this disc for some terrific listening. *J. D.*

**Russian Carnival.** Burning River Brass, **David Brockett and Bruce Hudson, horns.** Dorian xCD-90293. Timing 61:07. Recorded at Troy Savings Bank Music Hall, Troy, New York, June, 2000.


Contents: Prokofiev: *Scythian Suite (movt. 2)*

Anthony DiLorenzo: *A Little Russian Circus*

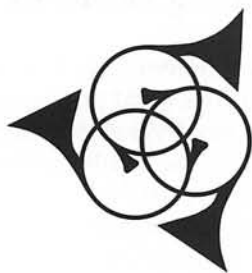
Prokofiev: "March" from *The Love of Three Oranges*

Mussorgsky/Allen: *Pictures at an Exhibition*

Shostakovich/Allen: *Concertino in A minor, op. 94*

There is a certain drive, a rhythmic pulse combined with a juxtaposition of soothing lyricism and rollicking scherzo figuration in music of the late 19<sup>th</sup>-/early 20<sup>th</sup>-century Russians such as Mussorgsky, Rimsky-Korsakov, Prokofiev, and Shostakovich. The Burning River Brass has gripped the reins of orchestral warhorses on their new disc. One of their percussionists has transcribed the second movement of Prokofiev's *Scythian Suite*; and the arrangement of the *Love of Three Oranges*' "March" is superb. Michael Allen's version of *Pictures* is stunning, as is the performance from each section of the ensemble. In particular, the two hornists showcase their fine resonance and intonation in the "Samuel Goldenberg" section; their articulation is remarkable in "The Marketplace"; their delicate and perfectly matched *pp* playing in the upper register in "Con mortuis" is terrific. The disc concludes with Allen's arrangement of Shostakovich's two-piano *Concertino* of 1954. Yes, it does begin with a rather reflective and sad theme, but it quickly breaks into an agile and forward-moving line somewhat reminiscent of the *Festive Overture*. I must say that, although he's not Russian, DiLorenzo has come up with what will pass quite admirably as "Russian" music with his *A Little Russian Circus*, a suite of four movements marvelously recalling a 19<sup>th</sup>-century outdoor Russian fair with its myriad of farmers, craftsmen, merchants, women, and children milling about, enjoying a respite from serfdom. Its descriptive titles are wonderfully set musically: "Tent of Terror," "Nikolai the Magnificent," "The Clown," "Rings of Fire." Members of Burning River Brass have appeared with the Cleveland Orchestra, Boston Symphony Orchestra, Philadelphia Orchestra, and the Pittsburgh Symphony Orchestra. They can be heard on movie soundtracks, commercial recordings, television, and radio. BRB has performed throughout the United States, including concerts in Ohio, Indiana, West Virginia, Pennsylvania, and Florida. Grab this disc to enjoy a superb blend, refined sound, sparkling technique, and exceptional musicianship: an ensemble on fire. *J. D.* 





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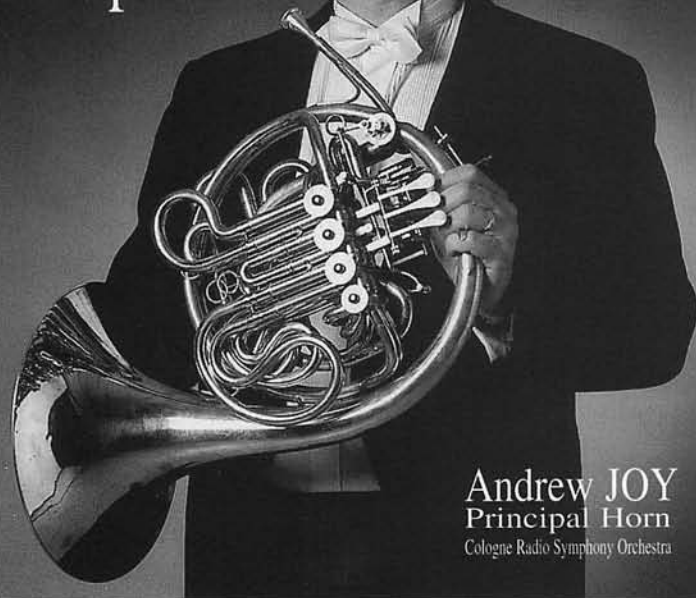
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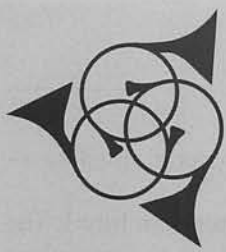
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# 2002 IHS Scholarship Programs

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/NEWS/announcements/tuckwell\\_scholarship.html](http://www.hornsociety.org/NEWS/announcements/tuckwell_scholarship.html)>.

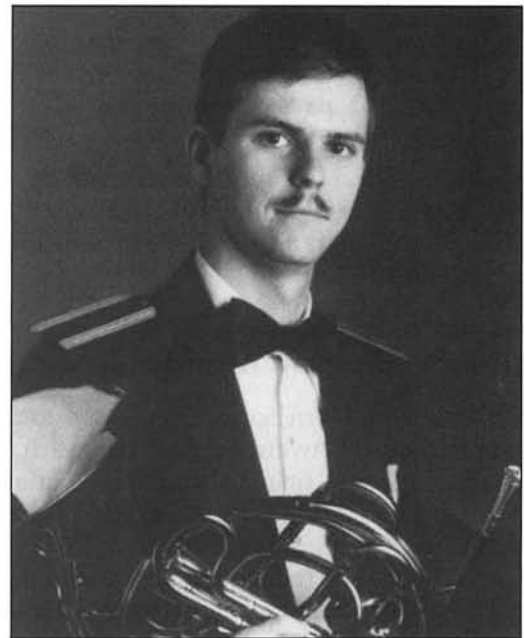
## IHS Workshop Scholarships

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 34<sup>th</sup> International Horn Symposium, August 4-11, 2002, 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 Symposium artist in the form of a private lesson and/or masterclass, give a solo performance at the Symposium, and receive an autographed copy of Werner Pelinka's *Concerto for Jon*. The International Horn Society reserves the right to cancel the competition or





withhold one or more awards if, in the opinion of the judges, conditions warrant such action.

Each applicant will be asked to prepare three short essays and supply three copies of a tape recording including at least two contrasting works that represent a range of the applicant's performing abilities. The English language must be used for all written information accompanying the application. The judges for this year's competition are Kimberly A. Reese (chair), John Wates, and Ab Koster. Students who have studied with any of the judges listed above in the last five years are not eligible for this scholarship. Application forms may be obtained online at <[www.hornsociety.org/EXTRA/Hawkins\\_Description.htm](http://www.hornsociety.org/EXTRA/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 34<sup>th</sup> International Horn Society 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 2002 IHS Symposium. Current registration will be checked at the Symposium.

#### 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*, 1<sup>st</sup> & 3<sup>rd</sup> 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, 4<sup>th</sup> 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, 8<sup>th</sup> 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 34<sup>th</sup> 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 1<sup>st</sup> & 2<sup>nd</sup> mvts **OR** 2<sup>nd</sup> & 3<sup>rd</sup> mvts)

4. All application materials are to be mailed to the following address:

Milan Yancich  
9185 SW 90<sup>th</sup> Street  
Ocala, FL 34481

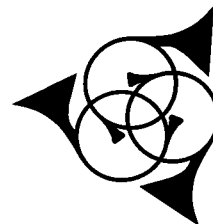
5. All applications for the 2002 Farkas Performance Awards must be received by Milan Yancich no later than **June 1, 2002**. The finalists will be informed of their selection for the Symposium recital no later than July 1, 2002. Any applications received after the listed deadline or not fulfilling the 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 International 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 Symposium. All prize money will be presented to the winners during the week of the 2002 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.





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# Out the Bell...

IHS member Glenn Kelly of Wenatchee, Washington, attended the Northwest Horn Society Workshop hosted by Ellen Campbell at the University of Oregon last March. Like many horn players before, he found it impossible to resist visiting The French Horn (1591 Willamette, in Eugene), an establishment that features "plenty of good things." Glenn took these pictures and sent them to encourage more people to enjoy its offerings. *Bon Appétit!*



*Ed. Note: "Out the Bell" is intended for readers to share stories, pictures, cartoons, poetry, etc., that explore the lighter side of our instrument and music-making. Those seeking similar "creative outlets" should forward suggestions or submissions to the Editor. Suggestion: keep it to a page—there's only so much we want to come out of the bell, and what does come out is the last thing we remember...*







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model 103

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