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Das Horn

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Collection directed by
Sammlung herausgegeben von
Edmond Leloir

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Sonate für vier Hörner

I

Paul Hindemith
(1952)

Fugato
Sehr langsam
Very slow (♩ = 45)

Horn 1
Horn 2

Horn 3

Horn 4

Collection Leloir

Frédéric
rnoy

T

148

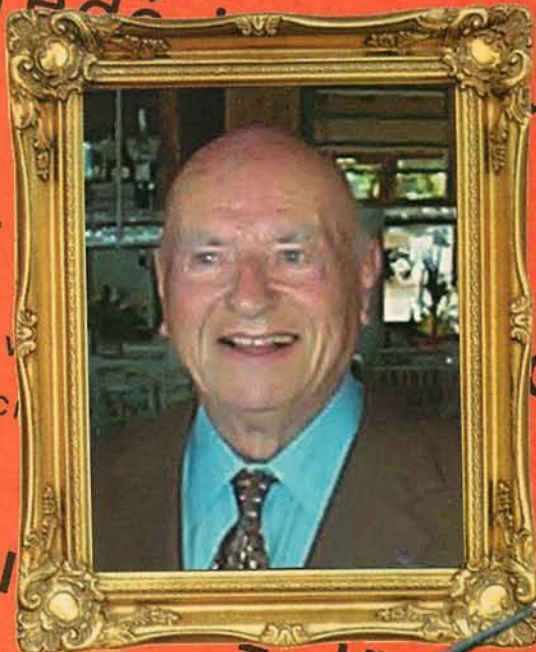
148

TRI

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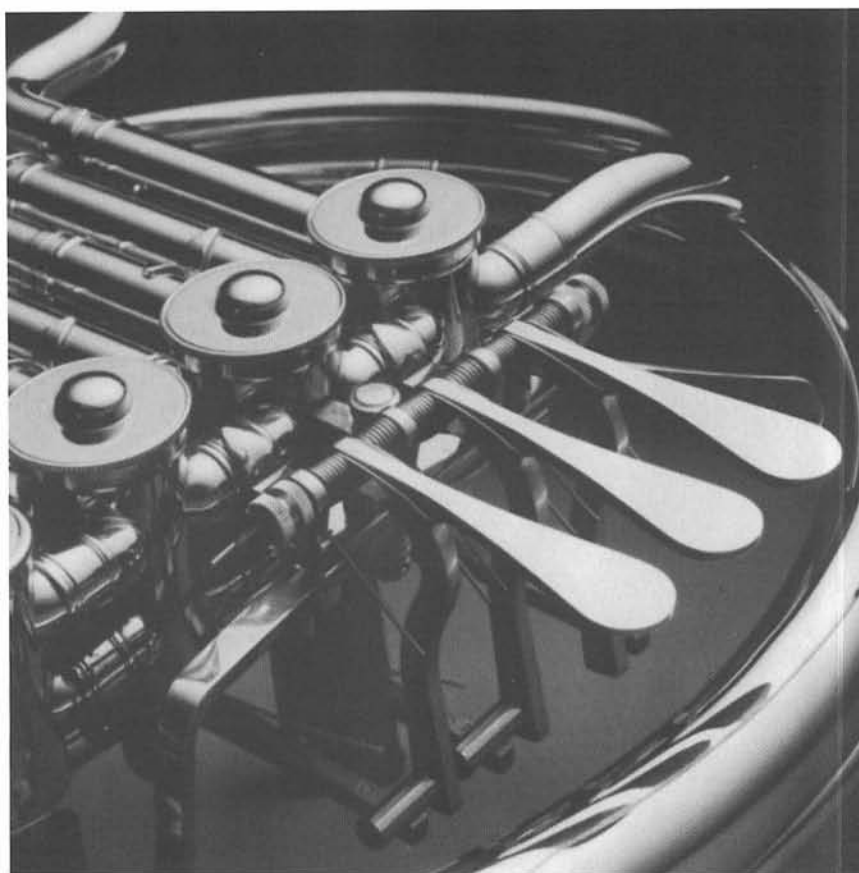


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May 2002



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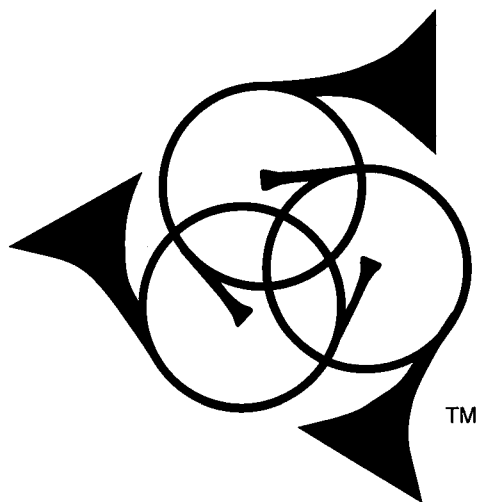
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The Horn Call

Journal of the International Horn Society

Volume XXXII, No. 3, May 2002



Jeffrey L. Snedeker, Editor

ISSN 0046-7928

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Printed by Record Printing & Design
Ellensburg, Washington, USA

On the cover: Photos and memorabilia of IHS Honorary Member Edmond Leloir,
who is interviewed in this month's issue.

The Horn Call

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From the Editor



Hello everyone,

We are trying something a little different in this issue, something we have been threatening to do for some time. Finally, we are "putting our money where our mouths" are, and trying to be a little more "international." The IHS Advisory Council is constantly looking for ways our society can do more for hornists whose primary language is not English. A few years ago, I offered to publish deserving articles originally in another language as long as we had an English version to go with it. I don't know how multi-lingual journals like *Brass Bulletin* do it (not just in terms of the translation logistics but the space accommodation as well), but we decided that two languages would have to be enough. We have finally received an article that lets us try this idea on for size and see what kind of response we get. Nancy Jordan Fako and Daniel Bourgue collaborated on an interview with IHS Honorary Member Edmond Leloir, and we have French and English versions side by side. So now all that is left is for you to respond. We can never get enough mail, email, phone calls, etc. to give us input, constructive criticism, even just evidence that people notice things. So, see what you think and let us know!

Elsewhere, Bill Melton finally gets us to "Fruition" with regard to the Wagner tuba, its invention, and uses in the *Ring*. This very satisfying series will continue for a few more installments. We also get better acquainted with one of the most-often-heard horn players in the world, Jim Thatcher from Hollywood, and receive some interesting bits and pieces on "clams," "playing" your horn, up-tempo improvising (using John Clark's approach to *Airegin* as an example), music on your computer, borrowing from low brass resources, and a very creative solution to a troublesome issue—mouthpiece plating. News and reviews round out our Spring offering, with some lighter "odds and ends" to send you on your way to summer (at least up here in the Northern Hemisphere—in the South, I hope they will warm you up a bit, if you need it!). I hope to see you in Finland!

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.

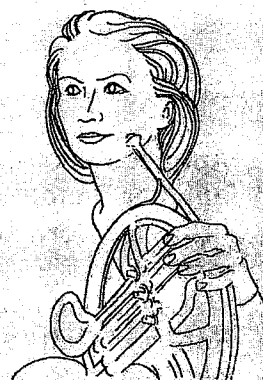
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The octave designation system used in *The Horn Call* is the one preferred by *The New Harvard Dictionary of Music*, edited by Don Randel (1986), as follows:



President's Corner

Virginia Thompson



Dear IHS Members,

I am hoping to see a record number of you at our 34th International Horn Symposium in Lahti, Finland. IHS Vice President Esa Tapani and the Horn Club of Finland are planning a wonderful program of international artists and teachers for this first-ever IHS international workshop in Scandinavia. This workshop will include special seminars in pedagogy and orchestral playing, featuring a therapist and a physiotherapist as well as artist-teachers. One of the most unique features of the workshop is the opportunity for participants to schedule private lessons with an amazing number of the artists who will be in attendance. Please don't miss this great opportunity to enjoy the hospitality and natural beauty of Finland while contributing to the vitality of the IHS through your participation. Be sure to take advantage of the early registration discount (paid by May 31), because your early commitment will assist the hosts in dealing with many of the final preparations.

I am pleased to announce, on behalf of the Advisory Council, that the 35th IHS International Symposium in 2003 will be held at Indiana University June 2-7, 2003, hosted by Richard Seraphinoff, Michael Hatfield, and Myron Bloom. Many of you have fond memories of three earlier horn workshops at IU in 1984, 1980, and 1972 with Philip Farkas, so this will be an exciting opportunity for you to revisit this workshop venue with a whole new generation of IHS members. The IU Horn Department's philosophy for the 2003 workshop includes "concerts in chronological order representing the various periods of literature for the horn from the earliest to the most contemporary, possibly including newly commissioned works on the final concert."

Since this is my last "President's Corner," I'd like to take this opportunity to acknowledge and thank all of the people who have made the IHS what it is today. I am especially grateful to everyone who has assisted and supported me with massive contributions of time and energy devoted to research, writing, consultation, advice, communications, and kind encouragement; but I also want to thank the past IHS officers, Advisory Councils, and other active members who have made so many significant contributions that have not always been evident to the general membership and have, therefore, often been taken for granted. It is truly astounding to realize the magnitude and variety of the efforts that go into creating, defining, and maintaining an organization of this size, diversity, and mission. Finally, I'd like to acknowledge all of the generations of teachers who have brought us all to where we are today. As members of a society founded to promote communication among horn players, every one of us must be responsible for making the effort to learn from our fellow members, but it is the generations of teachers who have assumed so much of this responsibility by devoting their careers to the sharing of information and ideas. So many people have given the IHS whatever strengths it has today, and it will take so many more to keep it vital in the years ahead.

Lastly, although great progress has been made toward establishing an endowed account for the Friendship Project, this goal has not yet been met. Please consider that your one-time contribution to this campaign could at least postpone further increases in membership dues by helping to stabilize the society's budget. Because of the strength of the dollar in the world market, it is very important for us to minimize or delay such increases as much as possible in order to be as international as we can be. Many thanks again to all those who have already contributed to this cause.

Best wishes for all of your listening and practicing.

CORdially Yours,

Virginia

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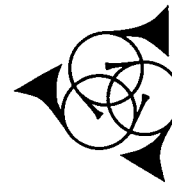
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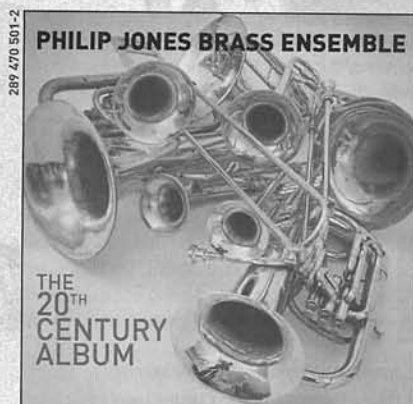
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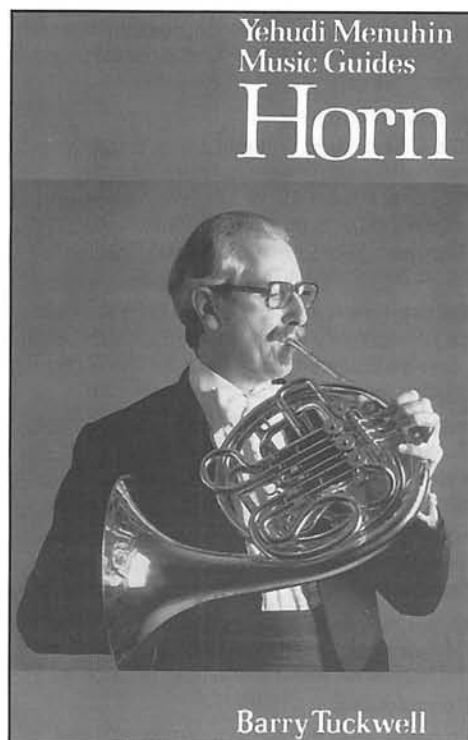


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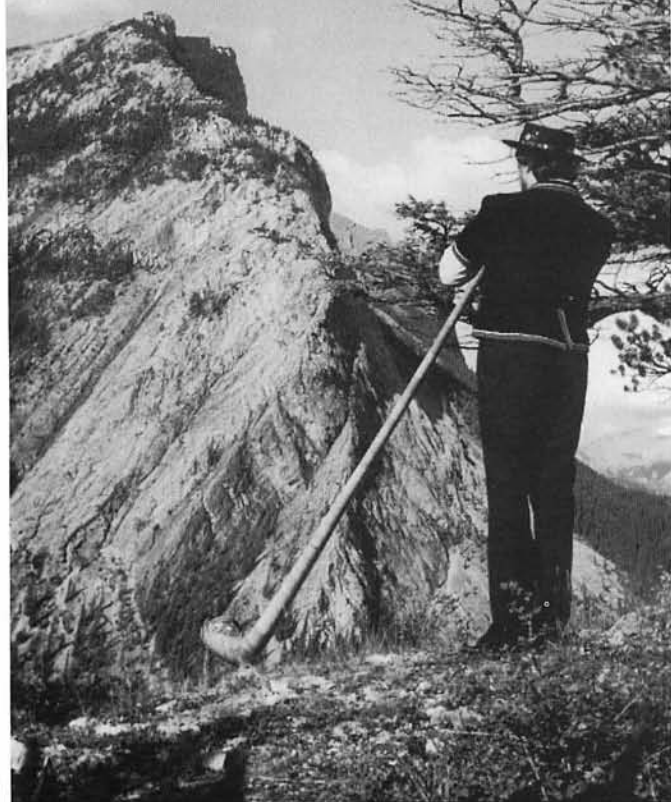
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34th International Horn Symposium

4–11 August 2002

LAHTI, FINLAND

WELCOME!

The International Horn Society has awarded the 34th 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>.

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!

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

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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

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

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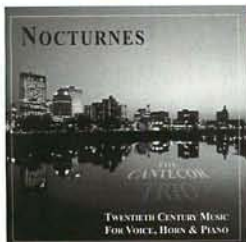
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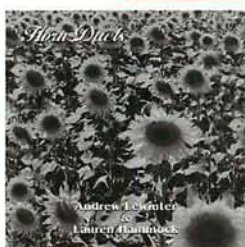
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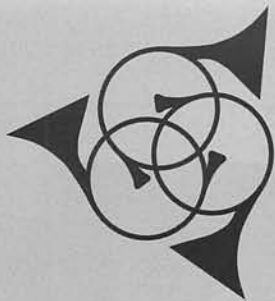
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IHS News and Reports

Heather Pettit, Editor

News

The University of Iowa School of Music is pleased to announce the appointment of **Jeffrey Agrell** as Assistant Professor of Horn after a brief tenure as Visiting Professor of Horn beginning in 2000 and a 25-year career with the Lucerne Symphony Orchestra. **Kristin Thelander**, now Director of the UI School of Music, will continue to teach a limited number of graduate students upon request. A Teaching Assistantship in Horn is available, beginning in Fall 2002. Interested graduate students should contact Professor Agrell as soon as possible at Email: jeffrey-agrell@uiowa.edu.

Catherine Roche-Wallace, horn instructor at the University of Louisiana and Dave Walton, percussion instructor at McNeese State University, presented a survey of Modern Works for Horn and Percussion at the 2002 Texas Music Educators Convention. Selections performed included *The Call of Boromir* by Daniel McCarthy, *Monody* by Jarmo Sermilla, and *Dragons in the Sky* by Mark Schultz.

The Czech Republic will be a busy place for the remainder of 2002. Andrew Downes' *Concerto for Four Horns and Orchestra* received its world premiere in March at the Prague Rudolfinum Hall. This work, dedicated to the Czech Philharmonic Orchestra, was performed by soloists **Radek Baborák**, **Ondřej Vrabec**, **Stanislav Suchánek**, and **Zdeněk Divoky**, the horns of the CPO, and conductor Vladimír Válek. Later this year, June 21-23, will be the 20th anniversary of HORN celebrations at Zehusice, the birthplace of J. V. Stich (Punto). The festival, organized annually by the Czech Stich-Punto Society *Hornforum*, features artists from home and

abroad, in addition to members of the Order of St. Hubert in the Czech Republic.

Douglas Hill, professor at the University of Wisconsin-Madison, presented a masterclass for horn students at the Cincinnati College Conservatory of Music on March 5. In addition to the masterclass, he also presented classes based on his new book, *Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance*, one for all brass students and another for the school at large. Hill was also interviewed by the "University of the Air," for Wisconsin Public Radio on February 10 about the compositions recorded on his double CD, *Thoughtful Wanderings: Compositions by Douglas Hill*.

Joe Neisler, horn professor at Illinois State University, performed in the *Rite of Spring* on March 2 and 3, and then left with the university woodwind quintet for a tour to Austria and Hungary March 6-18.

Manuel Revert, principal hornist of the Orquesta de Asturias in Spain, and **Radovan Vlatkovic** performed Antonio Vivaldi's *Concerto for Two Horns in F Major*, RV 538, op.47 no.1, with the Orquesta de Asturias on May 2 in The New Theatre of Felguera. On May 3 in the Auditorium Prince Felipe, in Oviedo, Spain, Vlatkovic also performed the Britten *Serenade* with tenor Alain Damas and conductor Maximiano Valdes.

Trio Arundel (Cynthia Carr, horn, Timothy Clinch, oboe, Julie Nishimura, piano) premiered *red sky at night* for oboe, horn, and piano by Jennifer M. Barker on February 17 in Newark, Delaware. Dr. Barker is Assistant Professor of Music at the University of Delaware, and the piece was com-

"MEDICAL PROBLEMS OF HORN PLAYERS"

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Physicians who are serious horn (or other brass) players and/or who see musicians as patients are invited to submit abstracts of papers for presentation at the 35th IHS workshop, June 2-7, 2003, at Indiana University, Bloomington. Although a wide range of topics is possible, authors are encouraged to discuss problems specific to Horn players and how the problems were solved. The authors of the accepted abstracts will be asked to prepare a Poster Presentation which will be available to the attendees throughout the Symposium. From the Posters, selected papers will be presented as Platform Presentations. The Symposium will close with a Question-and-Answer Session. For additional information, contact the Symposium Chair:

Glenn V. Dalrymple, M.D., FACR
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Omaha, NE 68144-1879
Tel: 402-330-4442
Email: gdalrymple@tconl.com

missioned with a Meir Rimón Commissioning Assistance Grant from the International Horn Society.

Brad Gemeinhardt presented a recital and horn masterclass at the University of Delaware on March 1 and 2. Mr. Gemeinhardt is an active freelance player in New York City who performs with Orpheus and in the orchestra for the new Broadway production *Thoroughly Modern Millie*.

On February 28, **Randall Faust** presented a recital of American horn music at Western Illinois University. Featured composers were Samuel Adler, Eugene Weigel, Randall Faust, and Mark Schultz.

IHS and Arkansas Horn Club member **Krista Spainhour** was presented with two awards at the Arkansas School Band and Orchestra Association All-State Conference in February: Phi Beta Mu Outstanding Young Band Director at the state level, and the American School Band Directors Association (ASBDA) Outstanding Young Junior High Band Director at the state level. She has also been nominated for the regional and national level ASBDA award. Krista teaches at Bryant Jr. High School.

David Kaslow now has two books in publication. Joining *Living Dangerously with the Horn* is *With Aspirations High: Discussions and Exercises for Musicians*. Both books are available at <www.birdalone.com>.

Mary Burroughs, professor of horn at East Carolina University performed a recital October 11, 2001, that included Jacquelyn Sellars' *Spiritual Settings for horn, soprano, and piano*, Michel Leclerc's *5 Pièces*, Eric Ewazen's *Sonata, En Forêt* by Eugène Bozza, and Jan Koetsier's *Romanza*.

Richard Chenoweth had a busy start to 2002. He performed Strauss' Second Horn Concerto and the Musgrave *Music for Horn and Piano* in recital on February 1 and played the Mozart *Concert Rondo* with the Dayton Philharmonic on February 13. He also recorded Steven Winteregg's *Visions and Revelations* with the Czech Radio Orchestra, which is now available on the MMC label.

Dwayne Dugger, third horn of the Cincinnati Symphony Orchestra presented a masterclass at the University of Dayton on February 14.

The Las Cruces Symphony Orchestra played host to a performance by **Gail Williams** of the Weber *Concertino* and the Schumann *Konzertstück*. Ms. Williams was joined by Nancy Joy, Celeste Shearer, and Mary Mendez for the Schumann.

The **University of Central Arkansas Horn Studio**, **Brent Shires**, horn instructor, traveled 30 hours to participate in the Midwest Horn Workshop at UW-Oshkosh, February 22-24. Three students competed, and the UCA Horn Ensemble performed Eric Ewazen's new *Legend of the Sleeping Bear* (the Lake Michigan "west" shore premiere). The group of nine also stopped to hear the Chicago Symphony Orchestra in concert.

In addition, sixteen hornists from around Arkansas gathered in Little Rock on December 15 for the annual "Hornaments"; first, an early concert at University Mall, followed by a 3 pm performance at AR Cares, a clinic run by University of Arkansas for Medical Sciences. The **Arkansas Horn Club** helped organize the event, while Brent Shires directed.



Arkansas Hornaments 2001

Finally, Brent and his wife had their second child, Rachel Hope, born on November 23, 2001. Only two weeks earlier, they were all spared injury when involved in a collision with a deer. The family was returning from Brent's ASO performance of Mahler's Fifth Symphony when he landed an 8-pointer without trying. Only the deer and car sustained major injuries; the horn is insured!

Appleton, Wisconsin, resident **Don Krause** spun the idea of the popular Tuba Christmas events into his own local "Horn Christmas" performance. More than 50 horn players descended on the Avenue Mall and serenaded shoppers with an hour of holiday music.



Horn Christmas in Appleton

Anyone interested in the music of John Williams might want to look into his new CD, *American Journey*, with selections performed by the Utah Symphony and Mormon Tabernacle Choir, the Boston Symphony, and the "Recording Arts Orchestra of Los Angeles," John's regular studio orchestra featuring studio whiz **Jim Thatcher**. This orchestra will also perform the score from the movie *E.T.* with the film at a "kick-off" performance for its reissue. In May, Jim also plans to record the Brahms Trio and a trio he composed.



University of North Texas horn professor **William Scharnberg** performed a recital in March that featured three trios for horn, soprano, and piano. Two, *Huntsman*, *What Quarry* and *The Buck in the Snow*, were composed by Simon Sargon, while the third was Berlioz' *Le jeune patre breton*.

At a March 9 concert of the San Francisco Choral Artists, **Robert Ward**, acting principal horn of the San Francisco Symphony, joined other Bay Area composers in concert when his new work, *The Song of the Sea*, was premiered. Written for solo horn and chorus, it is based on a poem by Longfellow.

Dale Clevenger and his cohorts of the Chicago Symphony (Larry Combs, clarinet, Alex Klein, oboe, David McGill, bassoon, and Daniel Barenboim, piano) have come home "with the gold" once again with their Grammy Award-winning recording of the Strauss Wind Concertos. Dale performed the Strauss Concerto No. 1.

The Russian ensemble M-Horn, features performers on both horn and alphorn, instruments provided by **Arkady Schilkloper**. Check out their website at <www.m-horn.narod.ru>.

This semester was an active one for hornists in Las Vegas when the University of Nevada, Las Vegas (**Bill Bernatis**, horn professor) hosted two residencies. The first, on February 12-13, by **Roger Kaza**, associate principal with the Houston Symphony, combined a masterclass and a formal recital; the recital included the Beethoven *Sonata*, Jacob *Concerto*, and an enjoyable and workable transcription of Manuel de Falla's suite *Populaire Espagnole*. The second event featured Dr. **Brian Kilp**, horn professor at Indiana State University. Professor Kilp, who was at UNLV March 1-4, presented a lecture on how to decide what to practice, and demonstrated the IVASI system to area horn players and students. In addition, he performed in chamber groups and served as soloist in a gala recital for the benefit of the Endangered Instrument Project. This project provides instruments on loan and free lessons to at-risk Nevada middle school students, with potential for playing the horn or double reeds. The benefit recital opened with the *Hornplayers Retreat and Pumping Song* by Stanhope, performed by the **High Desert Horns** (a community group of professional, student, and avocational players). Professor Kilp then joined Dr. Janis McKay, bassoon, for Verne Reynolds' arrangement of Brahms' *Hornsongs* (Vol. 3), then teamed with Bill Bernatis for the *Fanfare, Aria, and Echo* by Daniel Pinkham for two horns and timpani. The program closed with Prof. Kilp premiering an excellent new solo work by Sue Dellinger, *Rhapsody for horn and piano*, and then join-

ing the other artists to perform the *Divertimento in F*, K. 253, by Mozart.

Jeffrey Agrell, horn professor at the University of Iowa School of Music, and Evan Mazunik, piano, presented an unusual recital, *Really New Music for Horn and Piano* at the UI Museum of Art, November 30, 2001. The concert arose from the question: "What would happen if two players who were also composers did their composing on the spot in concert?" Every selection on the concert included some element of improvisation and was recently composed; the oldest piece, *Night Sonata*, was just 11 months old and the newest piece, *Divertimento for Horn, Piano, and Audience*, was entirely improvised on the spot from audience suggestions. The concluding work, *September Elegy* for natural horn in E-flat and piano, was performed again January 26 at the 9/11 Infinite Respect Conference at UI, and February 23 at the Midwest Horn Workshop in Oshkosh, Wisconsin; the composition was recently named a winner in the Beyond 9/11 in Iowa Arts Project. To provide others the opportunity to become acquainted with this new kind of improvisation, Agrell and Mazunik plan to present this workshop so more musicians can learn and practice improvisational approaches to technical study, rhythmic study, and emotional self-expression, along with group exercises, sound painting, and introduction to composition and jazz improv. Contact: Jeffrey Agrell, 2400 N. Ridge Dr., Coralville, IA 52241; E-mail: jeffrey-agrell@uiowa.edu, Tel: 319-335-1648 (wk); 319-338-7733 (hm).

American Horn Quartet News: The American Horn Quartet completed a successful week-long tour of Texas this past February. The first stop on the tour, hosted by William Scharnberg at the University of North Texas in Denton, was followed by an afternoon masterclass and ensemble coaching organized by Jeffery Powers at Baylor University in Waco, and an evening recital in Kerrville, sponsored by the Kerrville Performing Arts Society. The University of Texas in Austin and Patrick Hughes invited the AHQ to perform on their concert series for the first time, as did Texas A & M in Kingsville, where they were hosted by Jennifer Sholtis. The quartet gratefully thanks these universities, organizations, and horn professors for their support. **Karl Pituch**, solo horn of the Detroit Symphony Orchestra and a welcome addition to various AHQ projects over the years, participated in this Texas tour. Keep up-to-date with the latest about upcoming concerts and masterclasses at the AHQ website: <www.hornquartet.com>.

On January 28, 2002, acCORd (Kathryn Krubsack,

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, Gary Bailey, Emmanuel Beneche, Lynn Deyoung, Bob Edwards, Christian Haumesser, Susan Hess, Erik Kofoed, Markku Kolehmainen, Didac Monjo, Gavin Davis Reed, Margo Reinwein, Hyun-seok Shin.**

Krystof Pipal, and Richard Tremarello) presented a recital that included *Six Trios*, op. 82, by Reicha, *Concerto No. 3* by Mozart (transcribed for three horns by Keith Campbell), and four *Tripperies* by Lowell Shaw at North Shore Presbyterian Church in Shorewood, Wisconsin. acCORd is a "variable" horn ensemble, performing with no set number of members, but preparing for performances based on member availability.

News from Eastman: The Eastman School of Music hosted a December 2001 residency by **David Cripps**, former solo horn of the London Symphony Orchestra and the Halle Orchestra. Mr. Cripps presented two masterclasses, two orchestra wind reading sessions, lectured students in the Arts Leadership program, coached chamber ensembles, and conducted the Eastman Horn Choir in its holiday concert broadcast live on the local NPR affiliate. The senior horn class found itself in a serendipitous opportunity as it was involved in the New York City premiere of Ligeti's "Hamburg" concerto. Soloist **Matt Marks** "played brilliantly," according to the reviewer in the *Financial Times*, and was ably assisted by his classmates **Elizabeth Porter**, **Caia LaCour**, **Kate Sheeran**, and **Mark Houghton** who played natural horns in the orchestra. Paul Griffiths wrote in the *New York Times* that "there were lots of wonderful moments, especially those involving murky glistening harmonies from the four natural horns in the orchestra plus the soloist." The concert was presented by the Eastman-founded new music ensemble Alarm Will Sound, conducted by Alan Pierson, at the Miller Theater of Columbia University on March 8, 2002. In other news, the Horn Choir continues its preparations to participate in performances at the Finland symposium in August, and the studio was pleased to welcome **Dr. William Capps** for a teaching/coaching residency during the week of March 25.

Berlioz Historical Brass, an advocacy group for early 19th Century brass instruments and music, has formed. Designed to present everything from lectures to concerts, the group is not a fixed ensemble but a coalition of individuals with a wide range of expertise who can work individually or in ensembles. Musicians include: **Lowell Greer and Jeffrey Snedeker**, horns; Ralph Dudgeon, keyed bugle, trumpet; Craig Kridel, bass horn and founder; Jay Krush, ophicleide; Ben Peck, trombone, buccini; Doug Yeo, serpent, ophicleide. Email: BerliozHistBrass@mindspring.com or visit <http://home.mindspring.com/~berliozhistbrass/> for more information.

In Memoriam

Norwegian composer **Sigurd Berge**, 72 (1929-2002) died at the end of January, 2002. Berge became world famous for his work for solo horn, *Hornlokk* (1972). He also wrote a horn trio in four short movements, and recently completed another work for horn solo which, after some revision, was called *Hornsolo 2000*. For children's choir, jazz piano, and horn/alphorn, he wrote *Illuxit*, and for alphorn solo he composed *Alpehornlåt*; other works including horn were wind quintets and a horn quartet. On a commission from

the Norwegian Hornclub, he composed some beautiful arrangements of Norwegian folk tunes for three and four horns.

David Allen, charter member of the IHS and fixture in the horn scene in Boston, Massachusetts, passed away on December 10, 2000. He was 72. A native of Medford, he played trumpet in the US Army orchestra in Europe in the late 1940s, and then, upon honorable discharge, attended Brown University where he majored in English Literature. He also studied at the Marlboro School of Music in Vermont and the New England Conservatory, including horn lessons with Willem Valkenier. He joined the Florida Symphony Orchestra in 1957 as first horn, and performed and toured with the Boston Symphony under Munch, Steinberg, Leinsdorf, and Osawa. He was a member of the Boston Pops Esplanade Orchestra under both Fiedler and Williams, and was also a member of the Boston Brass Ensemble. Among his most memorable experiences were playing in a wide range of musical theater productions, including pre-Broadway productions of *Camelot* and *The Sound of Music*, where he witnessed Rodgers and Hammerstein rewriting the music and lyrics for "Edelweiss." Donations in memory of Mr. Allen may be made to the Tilton School Development Office, c/o The David Bremner Allen Memorial Scholarship Fund, 30 School Street, Tilton, NH 03276 USA (summarized from a report in the *Medford Press*, December 14, 2000).

Reports

Maryland Symphony Horn Day

The Maryland Symphony Orchestra and the Symphony Music Center of Hagerstown Community College presented *Horn Day*, January 19, 2002, in conjunction with the Symphony's MasterWorks concert. *Horn Day*, a seminar for horn students, teachers, and enthusiasts, started at 10 am at the Maryland Theatre with a clinic by principal horn Joseph Lovinsky; freelance playing was the topic of a later panel discussion involving the Symphony's horn section. Following lunch, participants visited Lawson Horns in Boonsboro, Maryland. All horn participants were encouraged to bring their horns to participate in the massed horn choir, conducted by Maryland Symphony Orchestra's Director of Operations, Elaine Braun.





The massed choir performed the prelude to Saturday evening's Symphony concert. The evening concert, conducted by Elizabeth Schulze, opened with Richard Rodney Bennett's *Celebration*, commissioned by the Maryland Symphony for its 10th Anniversary under founding music director/conductor, Barry Tuckwell, and included the Schumann *Konzertstück* with Joseph Lovinsky, James Vaughn, Amy Roberts, and Barbara Showalter, and Strauss' *Don Quixote*.

2002 Midwest Horn Workshop

reported by Bruce Atwell

The 2002 Midwest Horn Workshop was held February 22-24 at the University of Wisconsin-Oshkosh. Featured artists the TransAtlantic Horn Quartet (Richard Watkins, Michael Thompson, Skip Snead, and David Ohanian) and natural hornist Richard Seraphinoff headlined a busy weekend of events. Thursday, the TAHQ arrived, rehearsed for 3 1/2 hours, and then played a two-hour recital on the University's Chamber Arts Series! Friday night, Richard Seraphinoff presented a natural horn recital featuring works by Gallay and Krufft and conducted a natural horn masterclass, working with Andrew Karre (Lawrence University) and Meghan Langley (University of Central Arkansas). Rick's playing was outstanding, as usual.

On Saturday, participants were treated to clinics and workshops from Rick Seiter on horn repair, Tom Greer discussing mouthpiece design, Jeffrey Agrell coaching improvisation, Janine Gaboury-Sly helping avoid performance injuries, and Richard Tremorello on playing in Broadway shows. All four members of TAHQ also gave individual masterclasses and judged the finals of the various competitions. Saturday afternoon, regional artists from around the Midwest turned in first-rate performances at the Regional Artist recital.

The TAHQ concert Saturday night was amazing; flawless, brilliant technique and incredible musical breadth were displayed by all four members. The highlights of the evening were performances of the Tippet and Hindemith quartets, as well as a world premiere of a quartet by Michael Kallstrom entitled *Headbanger*.

Competition winners were Lin Foulk (solo competition), Joanna Grace (low horn), Chris Shaffer (high horn), and the Four Hornsmen (Gerald Wood, Miriam Wood, Tony Licata, and Stuart de Haro), who won the horn quartet competition with a rousing performance of the last movement of the Gallay quartet. Sunday morning, college horn ensembles from Bowling Green State University, University of Central Arkansas, University of Minnesota, UW Eau Claire, and Ohio University, as well as a high school honors horn quartet performed. They were followed by a massed horn choir, conducted by Patrick Miles from UW Stevens Point, closing out the evening. The weather in Oshkosh was unseasonably warm and everyone had a great time; the workshop host was extremely grateful for the tireless efforts of UW-Oshkosh students during the entire weekend. Rosemary Williams of Bowling Green State

University has already volunteered to host next year's Midwest Horn Workshop.

Fourth International Glottertal Horn Days

reported by Alfred Winski

For four days in June, the German town of Glottertal again served as host to the International Glottertaler Horn Days. Sixty hornists from all over the world came together in the Black Forest to make music and learn more about horn playing with guest instructors Peter Arnold, Hermann Baumann, and director and sponsor, Stephan Rinklin. University students, amateurs, and beginners participated in masterclasses with Mr. Baumann and Prof. Arnold, showcasing their accomplishments at a concert on Saturday night. Hornist and instrument builder Johannes Radeke from Musikhaus Gillhaus in Freiburg presented a seminar on horn care and repair that culminated in one battered horn put back in working order by the Horn Days participants, using the tools and techniques of a specialist. However, the highlight of the event was without doubt the world premiere of *Suite (Concerto Grosso)* for horn orchestra by Rolf Schweizer. In one and a half days, Prof. Rinklin prepared the horn ensemble and soloists to perform all five movements. At the concert, the horn players and audience experienced a special treat as the composer discussed his work with them.

In addition, the opening concert was held in St. Blasius Church in Glottertal and featured horn soloists from the Palatina Horn ensemble and the Youth Orchestra of Baden-Baden. That program included Telemann's *Concerto in D major* for three horns performed by Prof. Arnold, Fabienne Arnold, and Stephan Rinklin, several movements from Handel's *Water Music*, with Laurance Mahady and Philip Ahner, horns, Mozart's *Rondo* featuring Prof. Arnold, and Handel's *Concerto in F major* for horn and strings with Mr. Baumann. A later event found the Horn Days participants guests of the town of Gegenbach in the Kinzig Valley, where they performed famous selections from classical repertoire, as well as some original compositions for horns.



The Palatina Horn Ensemble, Peter Arnold, and the Glottertaler Horn Orchestra



Upcoming Events

(listed chronologically)

Glottertäler Horndays

From May 14-June 2, 2002, the 5th International Glottertäler Horndays will take place in the beautiful Black Forest village of Glottertal in Germany. Coaches will again be Stephan Rinklin and Prof. Peter Arnold with special guests Prof. Rolf Schweizer, organ, and Prof. Hermann Baumann, who will also perform in the opening concert. Baumann and Arnold will present masterclasses, Rinklin will tutor amateurs, and Arnold will conduct an embouchure clinic. Participants will have opportunities to participate in a concert for horn and organ and play in chamber music concerts, perform with piano accompaniment provided by Hatem Nadim, and much more. For more information, contact the Touristik and Marketing Service, Föhrentalstr. 14, 79286 Glottertal, Germany, Tel: 0049 7684 1435; Fax: 0049 7684 1370.

Hornswoggle 21

Elliott Higgins will sponsor Hornswoggle 21 at Hummingbird Music Camp, May 24-26, 2002. The featured guest artist will be Andrew Pelletier with assistance from regional artists Eldon Matlick, Steve Durnin, John Petring, Greg Evans, Steve Gross, and Nancy Joy. Cost for registration, food, and lodging is \$85. For more information regarding Hornswoggle and Hummingbird Music Camp, contact Elliott Higgins at Email: Ehig@aol.com or Tel: 505-266-1611.

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; E-mail: ssnead@bama.ua.edu, or visit <www.music.ua.edu/TAHQ>.

Natural Horn Workshop

Richard Seraphinoff hosts a natural horn workshop June 10-15, 2002, on the Indiana University campus in Bloomington. 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>, E-mail: 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 participant concerts are planned for the end of the course: one, a concert of solos and ensembles, 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 Department, 1501 Morningside Avenue, 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, Soren 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 of ages 15-24. For further program details, application and scholarship information, please visit the KBHC web site 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-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.

College Audition Preparation

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, 2002, 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.

International Festival-Santa Fiora in Musica 2002

Santa Fiora in Musica, Luca Benucci, Artistic Director, will take place from July 21-September 5, 2002. Located in central Italy, Santa Fiora is a wonderful medieval village. This year, the third year of the Festival, features concerts, music courses, and masterclasses presented by renowned artists including members of the Berliner Philharmonic, Chicago Symphony, Radio France, Teatro alla Scala, Maggio Musicale Fiorentino, Munich Staatsoper, Bayerisch Radio Orchester, and Covent Garden. Horn courses will be taught by Dale Clevenger (Chicago Symphony Orchestra) and Luca Benucci (Maggio Musicale Fiorentino); masterclasses are open to all at 500 Euros. The special European Union courses will be reserved for European citizen winners of auditions; winners will be hosted by the organization. For further information, contact the festival at <www.santafiorainmusica.com>.

The 6th Pitten International Music Festival

Horn players of all ages are welcome to join singers and pianists in the idyllic ancient village of Pitten, Lower Austria, for eighteen days of music-making, culture, and fellowship. Festival participants perform in historic venues throughout the village and the surrounding areas. Horn players, under the supervision of Alan Parshley, will perform solo literature, play in small ensembles, and participate in the festival orchestra as needed. Day trips to Vienna and other area locales, swimming in the magnificent municipal pool, hiking in the mountains, and post-concert celebrations at the Pension Manhalter, which just celebrated its 250th anniversary, are all part of daily life. Dates are July 25-August 12, 2002, and cost is \$1950. Scholarship assistance is available, and special consideration will be given to men who can also sing in the festival choir. For further information, please contact: Alan Parshley, Associate Director, The Pitten Festival, P.O. Box 3135, Burlington, VT 05401, Tel: 802-655-2768 or Email: maestrodicorno@aol.com.

18th Annual Early Brass Festival

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

Atlantic Brass Quintet International Seminar

The Atlantic Brass Quintet is accepting applications for its summer International Brass Quintet Seminar. The workshop, held July 28-August 10 at the State University of New York at Buffalo, is open to individual brass players or complete quintets. Tuition is \$850 and room/board is \$225 per person. The application deadline was March 15 but interested parties may want to check current availability at <www.atlanticbrassquintet.com/seminar.html> or Email: Seth Orgel at sorgel1@lsu.edu.

Summer in Rome

Spend July in Rome with the Rome Festival Orchestra. The orchestra will perform four or five symphony concerts, a fully-staged opera, and a fully-staged ballet. Interested musicians can also pursue chamber ensemble opportunities. For audition and other information, call 908-233-7214 or visit <www.geocities.com/romefestival>.

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. Tchaikovsky Moscow State Conservatory will share his insights in a program of intense study and sightseeing. 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

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.

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 the preparation for a full professional career; Vincent Barbee, who will share his experiences about life as a freelancer; Barry Tuckwell, who will act as a mentor, drawing on his life as an orchestral player, chamber musician, teacher, soloist, and conductor; and Tomoko Kanamaru who will be one of the resident pianists.

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 34th Annual International Horn Symposium is August 4-11, 2002 in Lahti, Finland. Check www.musicfinland.com/brass for up-to-date information or see pages 9-11 in this issue.

Czech HornClass

The 11th HornClass International Interpretation Course will take place in Nové Strasceč, August 17-25, 2002. Guest artists include Ab Koster, Zdenek Tylsar, Lisa Ford, Bohdan Sebestík, Sibylle Mahni, and the Czech Philharmonic Horn Octet. Organized by members of Horn Trio Prague (Jindrich Petrás, Jiri Havlík, and Zdenek Divoky), HornClass focuses on individual instruction, chamber music for horns, the study of orchestral excerpts, and natural horn lessons. Musicians of all ages and levels of performing ability are welcome to the course. The course is presented in Czech and English. Email: zdenek.divoky@aol.com for further information.



HornClass 2001

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.

2003 Northwest Horn Workshop

The next Northwest Horn Society Workshop will be held at Central Washington University, January 31-February 2 (Friday-Sunday), 2003. The featured guest(s) will be the American Horn Quartet, who will perform a full recital and a second performance with either the CWU Orchestra or Wind Ensemble TBA. Members of the AHQ will also give presentations and participate as judges for competitions. Among many different activities, this workshop will feature solo and quartet competitions, each at three levels (pre-college, college level, adult), regional artist performances, and other special events. There is also a composition contest in the works such that the winning piece will be premiered at the workshop. For more information as details are formalized, contact Jeff Snedeker at Email: snedeker@cwu.edu or Tel: 509-963-1226.

IHS 2003

The Advisory Council of the International Horn Society is pleased to announce that the 35th IHS conference will be held June 2-7, 2003, on the Indiana University campus in Bloomington.

Graduate Assistantships

PLEASE NOTE: Graduate Assistant deadlines may have passed by the time you receive this issue. Please contact the school for further information.

Graduate assistantships and tuition waivers are available for hornists at **Illinois State University**. Graduate assistants receive an annual stipend plus a full waiver of tuition. As a renewable graduate assistantship, this is a two-year appointment worth more than \$26,000. Additional playing opportunities may exist in the Peoria Symphony Orchestra and Opera Illinois. Contact the School of Music for applications: 309-438-7633. For an online application, visit: www.arts.ilstu.edu/music. Applicants may send audition tapes/CDs, winning candidates may be required to audition in person. Application deadline was March 1, 2002, but applications will be accepted until qualified candidates are



identified. Contact Joe W. Neisler, Professor of Horn, Tel: 309-438-5063, Email: jneisler@ilstu.edu for further information.

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 a graduate student wind quintet in residence at a local public school. Benefits include waivers of the in-state registration fees and the out-of-state tuition fees, a combined total dollar amount this year of \$10,350. Additionally, a Graduate Assistant stipend will be paid. 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).

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 are based upon qualifications and interests. The award, which is renewable for a second year, is up to \$10,619 plus up to \$3,075 in out-of-state tuition scholarships. Interested hornists should contact Dr. Johnny

Pherigo at Tel: 616-387-4692 or Email: pherigo@wmich.edu. Additional information about the graduate program at Western Michigan University is available at <www.wmich.edu/music>.

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.

Job Openings

The Czech Philharmonic Orchestra will hold auditions for the position of solo horn on October 25, 2002, in CPO Hall, Prague-Rudolfinum. Required works for the audition include Mozart's Concerto No. 2, K. 417, the Strauss Concerto No. 1, op. 11, and Schumann's *Adagio und Allegro*, op. 70, along with orchestral works. Contact the Czech Philharmonic Orchestra at PO Box 202-"Konkurz", Alsovo Nabr. 12, CZ-110 01 Praha, Tel: +420-2-24-893-269, Fax: +420-2-24-893-243, or Email: b.antony@cfmail.cz.

IHS SALE ITEMS

IHS Sweat Shirts (M-L-XL-XXL)	\$30.00
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Computer Crash

News Editor Heather Pettit's computer crashed at the beginning of work on this issue. If you submitted a news item and do not see it here, please resend it for the *October Horn Call*.

News Deadline

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

Send items directly to Heather Pettit at <HEPhorn1@aol.com>.

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FESTIVAL INTERNATIONAL DE COR DE VIRE

International Horn Festival, Vire, France

by Daniel Bourgue and Nancy Jordan Fako

Vire est une petite ville de Normandie. Située sur la rivière du même nom, elle compte environ 15.000 habitants. Ancienne bourgade gauloise, la ville se développa à partir du 18^{ème} siècle autour d'un château dont il subsiste quelques vestiges. Située tout près des plages du débarquement de la fin de la Seconde Guerre Mondiale (Utah, Omaha, Gold, Juno, et Sword beaches) la ville fut entièrement détruite par les bombardements de 1944. Outre deux salles de spectacles, théâtre et salle des fêtes, Vire abrite une école de musique et une harmonie, toutes deux très actives. Son professeur de cor, Michel Coquart, y a réalisé, les 18, 19 et 20 janvier dernier, un festival international de cor d'une grande qualité.

L'ouverture du festival se déroula le vendredi après-midi dans la grande salle du conservatoire. Après l'audition de diverses pièces par l'Ensemble de Cors de Normandie dirigé par Michel Coquart, le sous-préfet de Normandie et le maire de Vire prononcèrent quelques mots de bienvenue et inaugurèrent l'exposition. Celle se rassemblait d'une part la collection d'instruments anciens de Daniel Bourgue (environ 25 instruments: conques marines, shofar hébreux, trompe de chasse, cors d'harmonie avec tous leurs tons de rechange, cors chromatiques à 2 et à 3 pistons, cors viennois, cors modernes, et plusieurs cors des Alpes), et d'autre part une exposition de tableaux ayant pour thème le cor, réalisée par Mlle Laure Dufay. Conjointement à cette exposition était organisé un concours de dessin sur le thème du cor. Il connut un grand succès auprès de tous les élèves des écoles de Vire. Les lauréats se virent remettre des CD offerts par les solistes participant à cette manifestation. Les Classes de Maître, animées par Daniel Bourgue, François Cagnon, Francis Orval, et Grégory Cass connurent un franc succès et furent suivies par un auditoire attentif constitué de parents d'élèves, d'enseignants et de mélomanes.

Deux conférences étaient au programme de ce festival. La première était animée par Nancy Jordan Fako, ex-corniste de l'Orchestre Symphonique de Chicago et actuelle secrétaire/trésorière de l'Association Internationale des Cornistes (l'I.H.S.). Secondée par Francis Orval et Daniel Bourgue, elle développa avec enthousiasme l'histoire de l'I.H.S., sa structure et son mode de fonctionnement, et son grand rayonnement international. Cette association amicale regroupe en effet en son sein plus de 3500 cornistes professionnels et amateurs issus de presque tous les pays du monde. Elle publie une revue trimestrielle (*The Horn Call*) et organise chaque année, alternativement en Europe, en Asie et en Amérique, un grand colloque international. A l'issue de sa conférence, plusieurs cornistes présents concrétisèrent leur adhésion à l'I.H.S.

La seconde conférence était animée par Daniel Bourgue dont les publications sur le cor font autorité dans le monde musical, et Antonio Roméra, tromboniste espagnol spécialisé

dans la fabrication des embouchures. Roméra présenta une série de diapositives retraçant l'histoire et la fabrication des embouchures, et Daniel Bourgue s'attacha à expliquer les principes acoustiques qui régissent la production du son, depuis la vibration des lèvres jusqu'au pavillon de l'instrument.

Naturellement les concerts occupèrent une place importante dans ce festival. Ils rassemblèrent environ 500 personnes pour chacun d'entre eux. Le Quatuor de Cors de Paris, l'Ensemble de Cors de Normandie (Vire, Argentan, Lisieux, Mamers, Sées), l'Ensemble de Cors des Professeurs de Normandie et un ensemble de cors des Alpes donnèrent plusieurs auditions dans différents endroits de la ville: Ecole de Musique, Eglise Notre-Dame de Vire, Centre Hospitalier, Salle des Fêtes le Vaudeville, et Théâtre le Préau.

Vire is a small town in Normandy. Situated on the river of the same name, it has a population of about 15,000. An ancient village founded in Gallic times, the modern town emerged in the 18th century around a castle, the vestiges of which still exist. Situated near the Normandy beaches (Utah, Omaha, Gold, Juneau, Sword), the town was entirely destroyed during the 1944 bombardments. In addition to two concert halls, Vire boasts a school of music and a municipal band, both very active. Michel Coquart, professor of horn, hosted a very successful international horn festival January 18-20, 2002.

The opening of the festival took place Friday afternoon in the recital hall of the school of music. After the performance of a number of works by the Ensemble de Cors de Normandie directed by Michel Coquart, the sub-prefect of Normandy and the mayor of Vire welcomed the artists and the public, and opened the exhibits, which included a collection of instruments belonging to Daniel Bourgue (about 25: conch shells, a shofar, a hunting horn, natural horns with crooks, horns with two and three valves, a Vienna horn, modern horns, and several alphorns), and drawings with the horn as the theme by artist Laure Dufay. In addition to this exhibit there were many drawings by local elementary school students, submitted for a competition, the winners of which were awarded CDs by the visiting artists. Masterclasses presented by Daniel Bourgue, François Cagnon, Gregory Cass, and Francis Orval were warmly received by a large audience of students and music lovers.

Two lectures were presented. The first was by Nancy Jordan Fako, former member of the Chicago Symphony Orchestra and presently Secretary/Treasurer of the International Horn Society. Along with Daniel Bourgue and Francis Orval, she spoke of the history and the activities of the worldwide organization of over 3500 professional and amateur horn players, its publication, *The Horn Call*, and the annual workshops held throughout the world. At the conclusion of

the lecture, a number of people joined the Society.

The second lecture was presented by Daniel Bourgue, the author of numerous authoritative publications on the horn, and Antonio Romera, Spanish trombonist and mouthpiece maker. Romera showed a series of slides tracing the history of mouthpieces, and Bourgue explained the acoustical principles of sound production from the vibration of the lips through the instrument to the bell of the horn.

Le grand concert, 19 janvier

Première partie

G.Fauré: *Romance sans paroles*

A.Glazounov: *Chant du Ménestrel*

G.R.Vallée: *Fantaisie impromptue*

Daniel Bourgue, cor, Yoshiko Otsu, piano

J.M.Defaye: *Alpha*

Xavier Faure, cor, Yoshiko Otsu, piano

C.Czerny: *Fantaisie sur des thèmes de Schubert*

Daniel Catalanotti, cor, Yoshiko Otsu, piano

J.S.Bach: *Prélude*

Ensemble de Cors de Normandie, Direction Michel Coquart

Deuxième partie avec l'Orchestre Symphonique de Vire, Direction Francis Orval

R. Schoelink: *Concerto pour cor et orchestre*

Jean-Pierre Dassonville, cor

H.Tomasi: *Concerto pour cor et orchestre*

Grégory Cass, cor

R.Schumann: *Concertstück pour 4 cors et orchestre*

François Cagnon, Michel Coquart, Jean-Pierre Saint-Dizier, Xavier Faure, cors

Le concert final du dimanche, 20 janvier

Première partie

O. Messiaen: *Appel interstellaire pour cor seul*

Francis Orval, cor

N. von Krufft: *Sonate pour cor et piano*

Michel Coquart, cor, Yoshiko Otsu, piano

P. Hindemith: *Sonate pour cor et piano*

Jean-Pierre Saint-Dizier, cor, Yoshiko Otsu, piano

C. M. von Weber: *Der Freischütz fantaisie*

Ensemble de Cors des Professeurs de Normandie

Deuxième partie avec l'Orchestre d'harmonie,

Direction Thierry Delecourt

M. Ravel: *Pavane pour une infante défunte*

Pierre Remondière et Delphine Delecourt, cors

M. Gable: *Echo de la Sorbonne pour cor des Alpes et orchestre d'harmonie*

François Cagnon, cor des Alpes

F. Hübner: *Concerto pour 4 cors et orchestre*

Daniel Catalanotti, Daniel Bourgue, Jean-Pierre Dassonville, Nancy Jordan Fako, cors

Pour conclure, tous les cornistes présents jouèrent sous la direction de Michel Coquart

P. Proust: *Dix Pour Cent*

Un grand BRAVO et un grand MERCI à tous les organisateurs et animateurs de ce festival: à la municipalité de Vire, à l'Harmonie municipale, à l'Orchestre symphonique, à Thierry Delecourt directeur du conservatoire, à Michel Coquart directeur artistique, et à tous les artistes, connus ou anonymes, qui ont fait de ces trois journées une grande fête internationale de l'amitié autour du cor.

Naturally, concerts were an important part of the festival. Each attracted an audience of 500. The Quatuor de Cors de Paris, the Ensemble de Cors de Normandie (Vire, Argentan, Lisieux, Mamers, Sées), the Ensemble de Cors des Professeurs de Normandie, and an ensemble of alphorns presented many concerts throughout the town: the school of music, the church of Notre-Dame of Vire, the Centre Hospitalier, the concert hall Le Vaudville, and the theater Le Preau.



Daniel Bourgue and Yoshiko Otsu



Francis Orval, Nancy Jordan Fako, Jean-Pierre Dassonville (principal horn, opera de la Monnaie Brussels), host Michel Coquart, Antoine Dassonville (also a horn player!)

A hearty BRAVO and a big THANK YOU to all those responsible for the festival: the town of Vire, the municipal band, the symphony orchestra, director of the school of music Thierry Delecourt, artistic director Michel Coquart, and to all the horn players who helped to make these three days a wonderful international festival of friendship and the horn.

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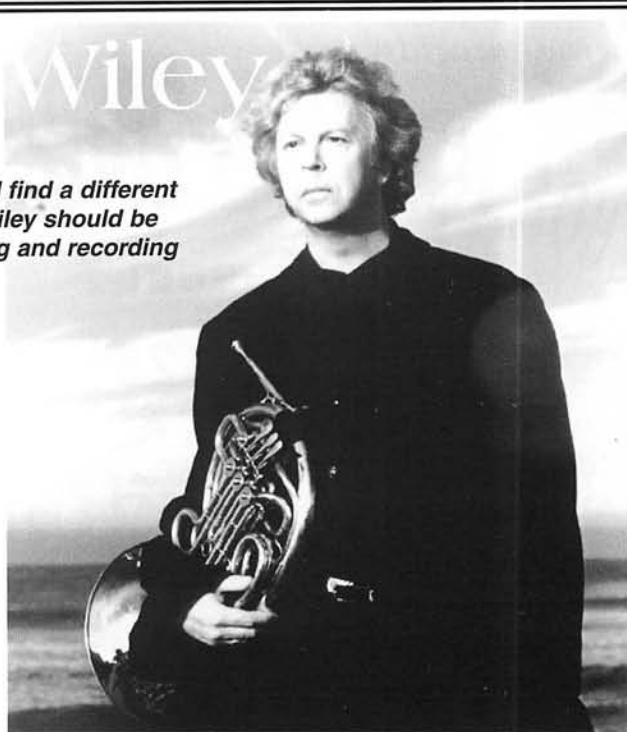


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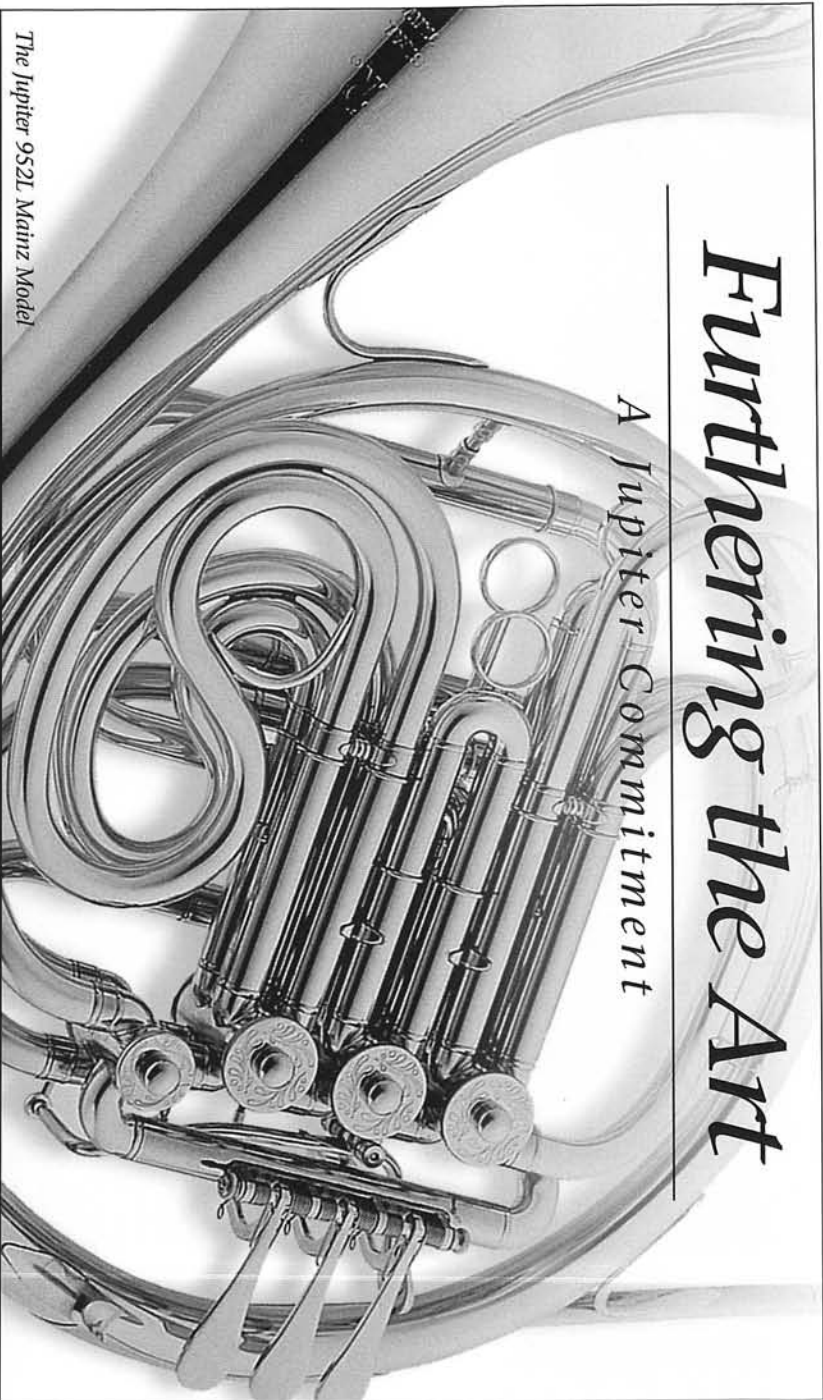
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A Conversation with Edmond Leloir

by Nancy Jordan Fako and Daniel Bourgue

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

This interview took place on the shore of Lake Geneva, September 18, 2001. Since the questions for the interview were the result of collaboration between Nancy and Daniel, N/D has been used to identify their questions (except in one case where Daniel (DB) responded).

Mardi, 18 septembre 2001, sur les bords du lac Léman.

Nancy/Daniel: Edmond Leloir, es-tu Belge, Suisse, ou les deux?

Edmond Leloir: Je possède un passeport suisse uniquement depuis fort longtemps.

N/D: Mais n'es-tu pas Belge d'origine?

EL: Les Leloir sont originaires du nord de la France. Ma famille habitait à six kilomètres de la Belgique. C'est pourquoi on trouve des Leloirs à Lille et dans toute sa région. Dans le département du Pas-de-Calais, il existe une rue du professeur Leloir (un de mes ancêtres). Certains ont émigré à Paris, Bruxelles ou Genève, d'autres en Haute-Savoie ou au Canada.

N/D: Parle-nous de tes études musicales.

EL: Mon frère et mon père jouaient du cor. Cela explique que, tout jeune, je me suis passionné pour cet instrument. Mon premier professeur fut mon père dès l'âge de huit ans. Par la suite, j'ai étudié à Bruxelles avec Hubert Dubois qui jouait au théâtre Royal de la Monnaie. Quand j'ai eu 12 ans, j'ai été reçu à l'examen d'admission au conservatoire Royal de Bruxelles. Mon professeur de cor était Théo Mahy. À l'âge de 16 ans, j'avais obtenu six premiers prix.

N/D: Les programmes des examens étaient-ils difficiles?

EL: Oh oui! Et très copieux. Pour mon premier prix de cor j'ai dû jouer successivement: la sonate de Beethoven sur un cor simple sans pistons, puis avec un cor chromatique (en fa à 3 pistons), le Morceau de concert de Saint-Saëns, le premier concerto de R. Strauss, la Villanelle de P. Dukas et la Pièce en ré de H. Busser. Cela me valut d'être remarqué par le maître de chapelle de la cour de Belgique qui n'était autre que le grand violoniste Eugène Ysaye, et d'être présenté à sa majesté la reine Elisabeth.



Nancy/Daniel: Edmond Leloir, are you a Belgian citizen, a Swiss citizen, or both?

Edmond Leloir: I have used a Swiss passport exclusively for a very long time.

N/D: But are you originally Belgian?

EL: The Leloir family is originally from northern France, six kilometers from Belgium. For this reason one can find Leloirs in Lille and the surrounding area. In the Pas-de-Calais department, there is a Rue du professeur Leloir, named for one of my ancestors. Leloirs emigrated to Paris, Brussels, and Geneva, as well as to the Haute-Savoie department and to Canada.

N/D: Tell us about your musical studies.

EL: My brother and my father played the horn, which explains my early fascination with the instrument. My first teacher was my father, from the age of eight. Then I studied in Brussels with Hubert Dubois who played at the Théâtre Royal de la Monnaie. When I was 12 years old, I passed the admissions exam at the Conservatoire Royal in Brussels and studied there with Théo Mahy. By the age of 16, I had received six first prizes.

N/D: Were the examinations difficult?

EL: Definitely yes, and there were many of them. For

my first prize in horn I had to play: the Beethoven *Sonata* on a natural horn without valves, then with a valved horn (in F with three valves), the *Morceau de Concert* by Saint-Saëns, the first concerto of Richard Strauss, Paul Dukas' *Villanelle*, and the *Pièce in D* by Henri Busser. During the course of this competition, the great violinist and music director of the Belgian court, Eugène Ysaye, took note of my playing, and I was presented to Her Majesty Queen Elisabeth.

N/D: When did you begin playing in orchestras?



N/D: Et ensuite, quand as-tu commencé à jouer dans un orchestre?

EL: J'ai tout de suite été engagé dans le grand orchestre du Kursal d'Ostende. Le cor solo de cet orchestre était Maurice van de Bockstaele. Par la suite, ce grand corniste devint cor solo de l'orchestre symphonique de Paris puis de celui de Monte-Carlo avant de finir sa carrière comme professeur de cor au conservatoire de Gand où il perpétua la tradition reçue des cornistes français Mengal et Duvernoy. Monsieur van de Bockstaele a toujours été un modèle pour moi.

N/D: Et ensuite? Comment es-tu arrivé à Genève?

EL: Ce fut un long chemin par quantité d'orchestres: Anvers, Liège, Bruxelles, Monte-Carlo (dirigé alors par Paul Paray), puis la Suisse: Winterthur, Zurich, Berne et enfin Genève. J'étais venu à Genève passer les épreuves du premier concours international de cor. Je gagnai le premier prix et je fus remarqué par le grand chef d'orchestre Ernest Ansermet. Il m'engagea aussitôt comme cor solo de l'Orchestre de la Suisse Romande. A la suite du concours, il réalisa l'orchestration de l'*Adagio* et *Allégo* de Schumann.

N/D: Edmond, as-tu joué également en soliste?

EL: Oui, beaucoup. Je me suis produit régulièrement dans toute l'Europe: Suisse, Autriche, Italie, Belgique, Portugal, France et Allemagne. J'ai donné en Suisse la première audition de la *Sérénade* de Britten, des deux sonates et le concerto pour cor et violon de E. Smyth. J'ai joué le concerto de P. Hindemith à Rome et à Lisbonne. À Lisbonne j'ai joué également le concerto pour 4 cors de Schumann avec les solistes des principaux orchestres de la ville. Dans toute l'Europe j'ai fait connaître les oeuvres de Charles Koechlin: sa sonate, ses pièces pour deux et quatre cors, et son *Poème* pour cor et orchestre.

N/D: Quel instrument jouais-tu?

EL: Pendant de nombreuses années je n'ai joué que le cor en fa. C'était un cor à pistons français Raoux-Millereau. J'ai d'abord joué un instrument avec le troisième piston ascendant. Ensuite j'ai joué le même modèle avec le troisième piston descendant dont j'aimais beaucoup le son. J'ai commencé à jouer du cor à cylindres en fa/sib en 1934. Avec ce cor il était plus facile qu'avec les pistons d'avoir une bonne position de la main dans le pavillon. Cette bonne position était un héritage du cor simple et des écoles de Duvernoy ou Gallay. Pendant la guerre, à l'orchestre de Monte-Carlo, j'avais connu un chef allemand qui dirigeait aussi à l'Opéra de Paris. C'était Hans Rosbaud. Comme j'étais le seul corniste de l'orchestre à jouer un cor allemand, il disait: "Leloir est sûr. C'est parce qu'il joue un cor allemand". J'ai joué le cor Lehman tchèque, puis le cor Alexander en sib/1a, en cherchant un compromis entre le son du cor français et celui du cor allemand.

N/D: Tu as eu le privilège de rencontrer de grands compositeurs qui étaient aussi chefs d'orchestre comme Richard Strauss, Paul Hindemith et Igor Stravinsky. Peux-tu nous en parler?

EL: J'avais 14 ou 15 ans quand j'ai joué pour la première fois sous la direction de R. Strauss. C'est la première fois qu'il venait diriger à Bruxelles après la guerre de 1940. Il nous a

EL: Immediately after winning my first prize in horn, I was engaged by the orchestra of the Kursal d'Ostende. The principal horn of this orchestra was Maurice van de Bockstaele. This great horn player later became principal horn with the Orchestre Symphonique de Paris, then with the orchestra of Monte-Carlo, finishing his career as professor of horn at the Conservatoire de Gand [Ghent, Belgium] where he continued the French tradition of Mengal and Duvernoy. Monsieur van de Bockstaele has always been a role model for me.

N/D: How did it happen that you arrived in Geneva?

EL: It was a long journey by way of many orchestras: Anvers, Liège, Brussels, Monte-Carlo (directed at that time by Paul Paray), then in Switzerland: Winterthur, Zurich, Berne, and finally Geneva. I had come to Geneva for the first international horn competition. I won the first prize and was noticed by the great conductor Ernest Ansermet. He hired me immediately as principal horn of the Orchestra de la Suisse Romande. After the competition, he orchestrated the Schumann *Adagio* and *Allegro*.

N/D: Edmond, have you also performed as soloist?

EL: Yes, many times. I have performed regularly throughout Europe: in Switzerland, Austria, Italy, Belgium, Portugal, France, and Germany. I played the Swiss premiere of the Britten *Serenade*, as well as the premieres of the two sonatas and the concerto for horn and violin by Ethel Smyth. I performed the Hindemith concerto in Rome and Lisbon. Also in Lisbon, I played the Schumann concerto for four horns with soloists from the major orchestras of that city. Throughout Europe I introduced the works of Charles Koechlin: his *Sonata*, his pieces for two and four horns, and his *Poème* for horn and orchestra.

N/D: What instrument did you play?

EL: For many years I played only a horn in F, a French piston valve instrument by Raoux-Millereau. At first I played a horn with an ascending third valve, then later on the same model with a descending third valve, a horn whose sound I really liked. I began to play a rotary valve instrument in F/B-flat in 1934. With this horn it was easier to have a good right hand position in the bell than with a piston valve instrument. This right hand position was a heritage derived from the natural horn and the schools of Duvernoy and Gallay. While I was with the orchestra of Monte-Carlo during the war, I met Hans Rosbaud, a German conductor who also directed the orchestra of the Paris Opera. Because I was the only horn player in the orchestra who played a German instrument, he said, "Leloir is solid. That's because he plays a German horn." I played a Czech horn by Lehman, as well as an Alexander in B-flat/A, always searching for a compromise between the French and German sounds.

N/D: You had the privilege of meeting great composers who were also conductors, such as Richard Strauss, Paul Hindemith, and Igor Stravinsky. Can you tell us about them?

EL: I was 14 or 15 years old when I first played under Richard Strauss. It was the first time that he conducted in Brussels after the war. He said to us, "Gentlemen, all the music I have written is playable, however conductors al-

dit: "Messieurs, tout ce que j'ai écrit est jouable, mais les chefs d'orchestres dirigent tout beaucoup trop vite". Au programme de ce concert figuraient uniquement quelques-unes de ses oeuvres. C'était un homme très aimable et toujours précis. Ce qu'il demandait était toujours faisable. Après la guerre, R. Strauss habitait la Suisse, dans un hôtel non loin de Genève. Sous sa direction, nous avons fait la création de son concerto pour hautbois à Zurich, et de sa sérénade pour 16 instruments à Winterthur. J'ai eu l'occasion de parler plusieurs fois avec lui. Il me parlait de sa ville de Munich qui avait été bombardée et me dit que dans son hôtel, personne ne saluait. C'était un grand monsieur et c'était toujours un grand plaisir de parler musique avec lui. Je lui ai parlé de ses transpositions quelquefois difficiles, comme par exemple un passage écrit cor en ré, mais en clef de fa, et il m'a répondu: "Vous êtes corniste? Alors il n'y a pas de problème pour vous". Je lui avais demandé des explications au sujet des respirations de son premier concerto. On disait que c'est parce que son père était asthmatique. Il me dit que ce n'était pas pour cela, car ce concerto avait été écrit et édité bien avant que son père ait des crises d'asthme, mais pour indiquer les phrases musicales. À Winterthur nous avons joué sous sa direction son second concerto avec un soliste viennois. Celui-ci avait copié toute la partition, parce que R. Strauss lui avait dit que ce concerto ne serait jamais édité. R. Strauss me dit qu'il avait, dans toutes ses partitions, indiqué des tempi métronomiques et que maintenant on jouait tout beaucoup trop vite.

N/D: Connais-tu la version pour 4 cors de son premier concerto? Est-elle de R. Strauss lui-même?

EL: J'ai entendu plusieurs fois cette orchestration pour 4 cors. Il en existe deux versions différentes. Vous savez que Till Eulenspiegel a été arrangé pour être joué en septuor. L'arrangement a été fait par R. Strauss, mais il ne voulait pas que cela se sache et il a déclaré l'oeuvre sous un autre nom pour les droits d'auteur. Pour le Concerto No. 1 arrangé pour 4 cors, je connais une version qui aurait été réalisée par un chef d'orchestre viennois à l'époque où R. Strauss était directeur de l'opéra de Vienne. J'ai bien l'impression que c'est Strauss lui-même qui a écrit cette version, mais sous un autre nom que le sien. On savait à Vienne que cette partition existait, mais elle a été emportée par les Russes. Après la guerre elle est revenue à Vienne.

ways play everything too fast." On this particular program we performed only his compositions. He was a very nice and very precise man, but he demanded only that which was possible. After the war, Strauss lived in Switzerland not far from Geneva. Under his direction, we gave the premiere of his concerto for oboe in Zurich, and the premiere of his *Serenade* for 16 instruments in Winterthur. I had the opportunity to speak with him many times. He talked about his hometown, Munich, which had been bombed, and he said that at his home in Switzerland no one spoke to him. He was a great man and it was always a pleasure to talk about music with him. I spoke with him about his transpositions that are sometimes quite difficult, such as a passage written for horn in D, but in the key of F. He replied, "You are a horn player? Then there's no problem for you." I also asked him for an explanation of the breath marks in his first concerto. I had heard that some of the markings were due to the fact that his father was asthmatic. He replied that this was not the case, since this concerto had been written before the development of his father's asthma, and that the breath marks were there for musical phrasing purposes. In Winterthur under Strauss' direction, we played his second concerto with a Viennese soloist who had hand-copied the entire part because Strauss had told him that this concerto would never be published. Richard Strauss told me that in all his compositions he indicated the metronome markings, but that everyone played everything too fast.

N/D: Are you familiar with the version for four horns of his first concerto? Is it by Strauss himself?

EL: I have heard it many times. Two different versions exist. You know that *Till Eulenspiegel* has been arranged to be played as a septet. Strauss did the arrangement himself, but he didn't want anyone to know, so he copyrighted and published the work under another name.

As for the arrangement for four horns of the first concerto, I know of a version that may have been written by a Viennese conductor when Strauss was the director of the Vienna Opera. I have the impression that it was Strauss himself who wrote this version, but under a name other than his own. It was known in Vienna that this work existed, but it had been taken by the Russians. After the war, it was returned to Vienna.



Daniel Bourgue, Edmond Leloir, Nancy Jordan Fako

DB: Cela explique que je possède une édition russe de ce concerto pour 4 cors. Et Paul Hindemith?

EL: J'ai rencontré Paul Hindemith à Winterthur où j'ai joué sous sa direction le concerto pour alto, cor et orchestre de Schwanengreer. Nous avons parlé ensemble de différentes choses. Plus tard, il m'a entendu au festival de Lucerne. Il m'a appelé et m'a dit: "J'ai entendu votre enregistrement de la création de ma sonate pour 4 cors lors de l'inauguration du studio de la radio de Frankfort. Vous savez, tout ce que j'ai écrit pour le cor, je suis capable de le jouer moi-même". Je n'ai jamais su comment il jouait, mais cela démontrait qu'il connaissait bien les possibilités de l'instrument. Cette sonate pour 4 cors était au répertoire de notre quatuor. Nous l'avons jouée une quinzaine de fois. Nous jouions souvent aussi la suite de Tcherepnine. J'ai rencontré Tcherepnine à Bruxelles. Il y était venu diriger un concert. À l'entracte, il me dit: "J'ai écrit une pièce pour cor et piano (esquisse) et aussi une suite pour 4 cors". À l'époque, ces partitions étaient difficiles à trouver et grâce à lui, j'ai pris connaissance de ces belles musiques. J'ai joué plusieurs fois sa très belle pièce pour cor et piano. Je ne sais pas si elle a été rééditée depuis. Après la guerre, Hans Rosbaud est venu diriger l'Orchestre de la Suisse Romande et m'a demandé de jouer le concerto de Hindemith sous sa direction. C'était la première audition en Suisse (ce concerto avait été créé par Dennis Brain au festival de Venise sous la direction du compositeur). Quand Bruno Walter est venu diriger en Suisse après la guerre, on nous l'a présenté comme le fils spirituel de Mahler. Il était parfait, aimable, et savait ce qu'il voulait. Un grand chef d'orchestre pour moi était Erich Kleiber. J'ai connu Hermann Scherchen. C'est lui qui m'a fait venir en Suisse avant la guerre. C'était mon chef préféré. J'ai bien connu aussi Joseph Kleiber qui était un bon chef d'orchestre. Etant venu diriger l'Orchestre de la Suisse Romande, il monta au pupitre et jeta un regard circulaire. Puis il vint vers moi me serrer la main, car j'avais joué avec lui, bien des années avant, à Winterthur.

N/D: As-tu rencontré I. Stravinsky?

EL: Oui, bien sûr. Malheureusement, il n'a rien écrit pour cor seul, mais j'ai participé à des premières auditions de ses oeuvres telles le Baiser de la fée qui comporte un grand solo de cor très difficile. J'en ai fait le premier enregistrement avec E. Ansermet. Avec ce même chef j'ai enregistré toute l'oeuvre orchestrale de Stravinsky.

N/D: As-tu connu le compositeur français Charles Koechlin?

EL: Oui, bien sûr. Je l'ai rencontré à Bruxelles avant la guerre et puis en 1947 quand je suis arrivé à Genève j'ai joué son Poème pour cor et orchestre. Je lui ai écrit que je jouai son Poème et il l'a écouté à la radio. Il m'a écrit qu'il avait bien aimé mon son, pas trop gros, rond comme il aimait bien le cor, à la française. J'ai joué la première audition de sa Sonate pour cor et piano. Il m'avait laissé sa partition avec la permission de la copier. J'étais le seul à jouer sa sonate à l'époque, parce qu'il n'existait pas de matériel édité. Je l'ai joué de nombreuses fois en Allemagne, en Italie, en Suisse, etc., et en France, naturellement. Koechlin avait le sens du cor avec un bon choix des harmoniques. Il aimait

DB: That explains why I have a Russian edition of this concerto for four horns! And Paul Hindemith?

EL: I met Paul Hindemith in Winterthur where I played the concerto for viola, horn, and orchestra by Schwanengreer under his direction. We spoke together about many different things. Later he heard me play at the Lucerne Festival. He called to me and said, "I heard your recording of the first performance of my sonata for four horns during the inauguration of the radio studio in Frankfurt. You know, everything I have written for the horn I am capable of playing myself." I never did know how well he played, but that statement demonstrated that he was well aware of the possibilities of the instrument. This sonata for four horns was part of the repertoire of our quartet. We played it many times. We also often played the Tcherepnine suite. I met Tcherepnine in Brussels where he was conducting a concert. During the intermission, he said to me, "I have written (sketched out) a piece for horn and piano and also a suite for four horns." At that time, it was difficult to find the parts, but thanks to him, I learned of these delightful pieces. I have played his very beautiful piece for horn and piano. I don't know if it has been republished since that time. After the war, Hans Rosbaud came to conduct the Suisse Romande and asked me to play the first performance in Switzerland of the Hindemith concerto under his direction (this concerto had been premiered by Dennis Brain at the Venice Festival under the baton of the composer). Speaking of conductors, when Bruno Walter came to conduct in Switzerland after the war, he was presented to us as the spiritual son of Mahler. He was perfect, friendly, and knew exactly what he wanted. Erich Kleiber was, in my opinion, a great conductor. I knew Hermann Scherchen. He was the one who had me come to Switzerland after the war. He was my favorite conductor. I also knew Joseph Kleiber well...another good conductor. Having come to conduct the Suisse Romande, he got up on the podium and glanced around the orchestra. Then he came and shook my hand, because I had played with him many years before in Winterthur.

N/D: Did you know Igor Stravinsky?

EL: Yes, definitely. Unfortunately he never wrote anything for horn alone, but I was in the orchestra for the premieres of many of his works, such as *The Fairy's Kiss* that has a big solo for horn which is quite difficult. I made the first recording of it with Ernest Ansermet, with whom I recorded all the orchestral works of Stravinsky.

N/D: Did you know the French composer Charles Koechlin?

EL: Yes, I did. I met him in Brussels before the war, and then in 1947 when I arrived in Geneva I played his *Poème* for horn and orchestra. I wrote to him that I was playing his *Poème*, and he heard it on the radio. He wrote to me that he loved my sound, not too big, but round like he preferred the horn, *à la française*. I played the first performance of his *Sonata* for horn and piano. He left me his copy of the part and gave me permission to copy it. I was the only person to play his sonata at that time, because it



beaucoup le timbre de la trompe de chasse. Il écrivait très souvent sans barres de mesures. J'ai aussi joué son trio pour cor, violon et piano en première audition.

N/D: Quels grands solistes t'ont fait une grosse impression?

EL: Je me souviens d'avoir joué avec F. Kreisler. Il jouait tout le concerto de Beethoven sans aucun vibrato, mais avec une grande musicalité et une grande précision. Cela sonnait merveilleusement.

N/D: À part la sonate pour 4 cors d'Hindemith, as-tu joué beaucoup d'œuvres en premières auditions?

EL: Quand je jouais à l'orchestre de Zurich, j'ai donné la première audition en Suisse du *Morceau de concert* et de la *Romance en mi* de Saint-Saëns avec orchestre. On entend presque toujours ces œuvres avec piano. L'orchestration de la *Romance* est tout à fait originale: trois flûtes, deux bassons et cordes. Comme j'étais bien vu du chef, il y avait tous les mois au programme une pièce avec cor en soliste. À Winterthur j'ai donné la première audition en Suisse du concerto de Atterberg. Quand j'ai été engagé à Genève, E. Ansermet m'a dit: "Dans 15 jours vous jouerez le premier concerto de R. Strauss. Je l'ai mis au programme..." sans me demander si cela me plairait.

N/D: Parle-nous de tes recherches musicales.

EL: J'ai fait de nombreuses recherches dans toutes les bibliothèques d'Europe. Malheureusement, à Paris dans la plupart des ouvrages anciens les parties de cor et de premier violon ont disparues. J'ai réédité beaucoup de concerti anciens. J'en ai souvent réalisé la réduction pour piano qui n'existait pas à l'époque. J'ai retrouvé et publié des études pour cor de Brahms qui étaient inconnues des Viennois. Elles sont très belles.

N/D: As-tu connu H. Kling qui était professeur à Genève avant toi?

EL: Non. J'ai connu son fils qui était luthier. Son frère était directeur des éditions Breitkopf à Londres et à Bruxelles.

had not been published. I played it numerous times in Germany, Italy, Switzerland, etc., and, of course, in France. Koechlin had a great sensitivity for the horn and knew how to choose the correct harmonics. He especially liked the timbre of the hunting horn. He often wrote unmetered music. I also played the premiere of his trio for horn, violin, and piano.

N/D: Which great soloists impressed you the most?

EL: I remember having played with Fritz Kreisler. He played the entire Beethoven concerto without any vibrato, but with great precision and musicality. It was wonderful.

N/D: Besides Hindemith's *Sonata for Four Horns*, have you done many other premieres?

EL: When I was with the Zurich orchestra, I played the first performances in Switzerland of Saint-Saëns' *Morceau de Concert* and *Romance en mi* with orchestra. These works are almost always heard with piano. The orchestration of the *Romance* is quite original: three flutes, two bassoons, and strings. Since I was looked upon favorably by the conductor, every month there was a piece on the program for horn solo. In Winterthur, I gave the Swiss premiere of the Atterberg concerto. When I was hired in Geneva, Ansermet said to me, "In two weeks, you will play the first concerto of Richard Strauss. I put it on the program"...without asking me if I wanted to.

N/D: Tell us about your musical research.

EL: I have done much research in all the libraries of Europe. Unfortunately, in Paris the horn and first violin parts of many of the older works have been lost. I republished many old concertos. Often I wrote piano reductions, which didn't exist at the time. I re-discovered and published horn studies by Brahms that were unknown to the Viennese. They are very beautiful.

N/D: Did you know Henri Kling who was professor in Geneva before you?

Il a demandé à son père de réviser une nouvelle édition des concerti de Mozart, Haydn et Weber. J'ai moi-même réalisé pour les éditions Billaudot une nouvelle édition des concerti de Haydn et Mozart. J'ai réalisé la nouvelle édition de beaucoup de partitions oubliées: le concerto pour 4 cors de Hübler, le concerto de Corrette, de nombreux concerti de Telemann, de Leopold Mozart. Chose curieuse dans les orchestrations originales les violons étaient souvent doublés par les hautbois, et dans certaines d'entre elles, il y avait plus de hautbois que de violons. Cela devrait donner une sonorité intéressante.

N/D: Edmond! Tu as aussi collectionné les instruments?

EL: Oui, c'était mon plaisir. J'en avais 28, tous différents: cors de chasse, conques marines, cors de poste, cor simple Courtois, Guichard, cor Van Cauwelaert père à deux pistons, cor Courtois en fa avec trois pistons inclinés construit avant 1900, cors viennois, un cor Schmidt à trois cylindres et un piston au pouce, un cor Besson qui est très proche du cor viennois, un cor Sax entièrement conique, le premier modèle double Gumpert fabriqué par Kruspé, etc., et même un trombone à 6 pistons. J'en ai gardé quelques-uns et donné les autres à un musée.

N/D: As-tu formé beaucoup d'élèves?

EL: J'ai eu beaucoup d'élèves de toute l'Europe, mais aussi des États-Unis d'Amérique. J'ai successivement enseigné aux conservatoires de Berne, Fribourg, Monte-Carlo et Genève. Mon activité de pédagogue m'a valu la médaille de la reconnaissance et les palmes académiques. J'ai également dirigé La Concordia de Fribourg. Avec cette fanfare de grande formation comprenant tous les saxophones, tous les saxhorns, trompettes, cornets, cors et trombones, timbales et batteries, nous avons obtenu la couronne avec frange d'or au concours fédéral de musique de Zurich division excellence.

N/D: Peut-on t'entendre aujourd'hui à travers tes nombreux enregistrements?

EL: Bien sûr, quoique nombre de ceux-ci furent réalisés avant l'apparition du disque compact. J'ai enregistré le premier concerto Brandebourgeois de Bach en 78 tours avec l'orchestre de chambre de Stuttgart. Heureusement, je l'ai de nouveau enregistré en 33 tours stéréo avec le même orchestre (Decca acl 68). Avec l'Orchestre de la Suisse Romande j'ai enregistré toutes les symphonies de Beethoven et Brahms, toute l'oeuvre de Stravinsky, de Debussy, de Ravel, d'Albeniz, de Manuel de Falla et bien d'autres. J'ai enregistré avec orchestre l'Adagio et Allégo de Schumann, le concerto de Sikorski, le concerto pour 4 cors de Hübler, le concerto pour violon, cor et orchestre de Ethel Smyth et naturellement la Pavane pour une infante défunte de Ravel et le Songe d'une nuit d'été de Mendelssohn.

N/D: Edmond Leloir, tu nous as fait l'amitié de nous recevoir dans ton appartement où figurent de nombreux souvenirs de ta très belle carrière. Nous pouvons y lire sur un programme d'abonnements de la saison 1977-78: "Edmond Leloir a fait une très longue carrière à l'O.S.R. Entré en 1939 dans notre orchestre, il a contribué comme cor solo à son succès en participant à un nombre incalculable de concerts et d'enregistrements de disques. Il a joué un nombre incal-

EL: No. I knew his son who was a violin maker. His brother was publications director at Breitkopf in London and Brussels. He asked his father to edit a new version of the concertos of Mozart, Haydn, and Weber. I myself edited for Billaudot a new edition of the Mozart and Haydn concertos. I also edited new editions of many forgotten works: the concerto for four horns of Hübler, the Corrette concerto, numerous concertos by Telemann and Leopold Mozart. It was a curious thing that in the original orchestrations the violins were often doubled by the oboes, and in certain of them there were more oboes than violins. That would make an interesting sound!

N/D: Edmond! You also collected instruments?

EL: Yes, it was my hobby. I had 28 of them, all different: hunting horns, conch shells, post horns, natural horns by Courtois, Guichard, a Van Cauwelaert père horn with two valves, a Courtois in F with three valves built in 1900, Vienna horns, a Schmidt with three rotary valves and a piston thumb valve, a Besson which is a lot like a Vienna horn, a horn by Sax which is entirely conical, the first Gumpert model double horn made by Kruspe, etc., and even a trombone with six valves. I kept some of them and gave the others to a museum.

N/D: Have you had a lot of students?

EL: I have taught many students from all over Europe, and also from the United States. I was professor at the conservatories of Berne, Fribourg, Monte-Carlo, and Geneva. My activity as a teacher has earned me the *Médaille de la reconnaissance* and the *Palmes académique*. I have also directed the Concordia de Fribourg. With this large ensemble comprised of all sizes of saxophones, saxhorns, trumpets, cornets, horns and trombones, tympani and percussion, we were awarded the *Couronne avec frange d'or* at the national music competition in Zurich.

N/D: Can you still be heard today through your many recordings?

EL: Of course, although many of them were made before the appearance of the compact disc. I recorded the first Brandenburg Concerto on 78 rpm with the Stuttgart Chamber Orchestra. Fortunately, I recorded it again on 33 rpm stereo with the same orchestra (Decca acl 68). With the Orchestre de la Suisse Romande, I recorded all the symphonies of Beethoven and Brahms, all the works of Stravinsky, Debussy, Ravel, Albeniz, Manuel de Falla, and many others. I recorded with orchestra Schumann's *Adagio and Allegro*, the Sikorski concerto, the Hübler concerto for four horns, the concerto for violin, horn, and orchestra by Ethel Smyth and, of course, Ravel's *Pavane for a Deceased Infanta*, as well as Mendelssohn's *A Midsummer Night's Dream*.

N/D: Edmond Leloir, you were kind enough to receive us in your apartment where there are a number of souvenirs of your marvelous career. One can read there on a poster for the 1977-78 season: "Edmond Leloir has had a very long career with the OSR. A member of our orchestra since 1939, he has contributed as solo horn to its success in participating in an incalculable number of concerts and recordings. He has

culable de fois les sonneries de Siegfried et du Crépuscule des dieux tout en jouant jusqu'au dernier moment sa partie à l'orchestre. C'était son sport et il est considéré par les chefs comme un corniste infatigable". Dans ton bureau figurent diverses photos de Bruno Walter, Hans Knappertsbusch, Josef Krips ou Ernest Ansermet qui sont des témoignages. La photo d'E. Ansermet est dédiée en ces termes: "À E. Leloir corniste exceptionnel et exemplaire, un bien cordial et reconnaissant souvenir". Edmond, Merci.

performed innumerable times the Siegfried Call and Twilight of the Gods, all while playing until the last moment in the orchestra. It was his sport and he is considered by conductors as an indefatigable horn player." In your study there are photos of Bruno Walter, Hans Knappertsbusch, Josef Krips, and Ernest Ansermet. Ansermet dedicated his photo to you: "To Edmond Leloir, exceptional and exemplary horn player, a very cordial and grateful remembrance." Edmond, Thank you.

(Incomplete) List of Works for horn(s) or with horn(s) Published by Edmond Leloir

This list first appeared in La Revue du Corniste 67: 15-17. It is presented here in English as a tribute to his work for and influence on the horn world.

All works with orchestra were re-discovered, often as manuscripts, without score. One score was made in the form of a piano reduction. The most important part of this list is the large number of works published in their first edition. All rights are reserved by the Société des Auteurs.

Schauer Editions, London UK, Collection Elite

Beethoven. Sonata, op. 17, for piano and horn (based on the first edition).

Hoffmeister, F. Quintet in E-flat major, for horn, string quart.

Rossini. "Le Rendez-vous de Chasse" Fantasy, four hns in D.

_____. Five Duos.

Schubert, F. Five Duos.

Reicha, A. Eight Trios for horns.

Gallay, F. Thirty Studies, op. 13.

_____. Eighteen Melodic Studies.

_____. Twenty-two Melodic Fantasy-Studies.

Ka-We/Pizka Editions, Collection Leloir

Amon, J. Quartet for horn and strings.

Devienne, F. Concerto in C major, for horn and orch (piano).

_____. Three Trios for clarinet, horn, and piano.

_____. Two Trios for violin, horn, and piano.

_____. Three Sonatas for horn and bassoon/cello.

_____. Concerto No. 5 for horn and orchestra (piano).

_____. Concerto No. 3 for horn and orchestra (piano).

Duvernoy, F. Three Quartets for horn and strings

Gallay, F. Concerto for horn and orchestra (piano).

_____. Three Grand Trios for horns.

_____. Grand Quartet for horns, op. 26.

Gebauer. Three Trios for clarinet, horn, and bassoon.

Haydn, J. Concerto in E-flat maj. for two hns and orch (piano).

Jaunez. Six Trios for horns.

Kuffner, J. Quintet for horn and strings.

Mengal, J. Quartet for horn and strings.

Mozart, L. Concerto in D maj. for violin, hn, and str (piano).

_____. Concerto in E-flat maj., two hns and strings (piano).

Reicha, A. Ten Trios for horns I and II.

Rosetti, F. Concerto No. 1 in E-flat maj., hn and orch (piano).

_____. Concerto No. 2 in E-flat maj., hn and orch (piano).

_____. Concerto No. 3 in E-flat maj., hn and orch (piano).

_____. Concerto No. 4 in F min., hn and orch (piano).

_____. Concerto No. 5 in E min., hn and orch (piano).

_____. Concerto No. 6 in D maj., hn and orch (piano).

(score, parts, horn and piano, first edition)

Stich-Punto. Concerto No. 5 in F maj., hn and orch (piano).

_____. Sonata in F major for horn and bassoon.

_____. Eight Duos for horns.

_____. Twelve Duos for horns.

_____. Twenty Duos for horns.

Telemann, G. P. Concerto in D maj., two hns and str (piano).

_____. Concerto in D maj., three hns and orch (piano).

Vaninetti, G. Quartet for horns.

Weber, C. Concertino in E maj., op. 45, hn and orch (piano).

Heinrichshofen Editions, Wilhelmshaven, Germany, Collection Pegasus

Corrette, M. "La Choisy" Concerto in D maj., hn, orch (piano).

Danzi, F. Concerto No. 1 in E-flat, hn and orch (piano).

Haydn, M. Concerto in D maj. for horn and orchestra (piano).

Telemann, G. P. Concerto in D maj. for horn and orch (piano).

Curci Editions, Italy

Mercadente, S. Concerto for horn and chamber orch (piano).

Choudens Editions, Paris

Dauprat, L. Sonata for horn and harp (piano).

Lewy, J. Twelve Grand Etudes.

Rossini, G. Introduction, Andante, and Allegro, hn and piano.

Henn Editions, Geneva, Switzerland

Brahms, J. Ten Original Etudes, op. posth.

Billaudot Editions, Paris, Collection "Le Cor"

Albrechtsberger. Concerto for horn and orchestra (piano).

Anonymous. Concerto de Schwrin for horn and orch (piano).

Bellini. Concerto for horn and orchestra (piano).

Blanquier. *Pièces héraldiques* for two horns and piano.

Boieldieu, F. Solo for horn and harp (piano).

Boucard. Suite champêtre for flute and horn.

Chabrier, E. Larghetto for horn and orchestra (piano).

Cherubini, L. Concerto in F major for horn and orch (piano).

Criotier. Notturmo romantico for horn and piano.

De Cruft, N. Sonata in F major for horn and piano.

Donizetti, G. Concerto for horn and orchestra (piano).

Duvernoy, F. Concerto in F major for horn and orch (piano).

Fétis. Five Sonatinas for horn and bassoon/cello.

Gallay, J. Three Sonatas for horn and bassoon/cello.

Gounod, C. Six Pieces for valved horn in F and piano.

Haendel, G. F. Concerto in F maj., two horns and orch (piano).

Haensel. Concerto for two horns and orchestra (piano).

Hauff. Concerto in E-flat major for horn and orchestra (piano).

Haydn, J. Concerto No. 1 in D maj. for horn and orch (piano).

_____. Concerto No. 2 in D maj. for horn and orch (piano).

(both based on the manuscript).

D'Indy, V. Andante Cantabile for horn and strings (piano).
 Koechlin, C. Three Calls for horn alone.
 _____. Fanfare for four horns.
 Leloir, E. Aubade for horn and piano (harp).
 Loeillet, J. B. Concerto in F major for horn and strings (piano).
 Longinotti, P. *Mélodie romantique* for horn and piano (harp).
 Luigini, A. *Romance*, op. 48, for horn and orchestra (piano).
 Massenet, J. Andante for horn and piano.
 Mengal, J. Solo for horn and orchestra (piano).
 Mozart, L. Concerto in E-flat major for horn and orch (piano).
 Mozart, W. A. Concerto No. 1 in D major for horn and piano.
 _____. Concerto No. 2 in E-flat major for horn and piano.
 _____. Concerto No. 3 in E-flat major for horn and piano.
 _____. Concerto No. 4 in E-flat major for horn and piano.
 _____. Rondo in E-flat major for horn and piano.
 (all based on the manuscripts)
 Neruda. Concerto in C major for horn and orchestra (piano).
 Purcell. Concerto in D major for horn and orchestra (piano).
 Reger, M. Scherzino for horn and piano.
 Riedt. Concerto for horn and orchestra (piano).
 Schumann, R. Adagio and Allegro for horn and orch (piano).
 Sperger. Concerto for horn and orchestra (piano).
 Spontini. Divertimento for horn and harp (piano).
 Telemann, G. Concerto No. 1 in F maj., two horns, str (piano).
 _____. Concerto No. 2 in E-flat maj., two hns, orch (piano).
 Wagenseil. Concerto in E-flat major, horn and orch (piano).

Editions Billaudot, Paris

Bacelli, H. Sixteen Characteristic Studies.
 Beethoven-Bruckner. Two Trios for horns.
 Corrett/Mozart/Gallay. Three Divertissements, two horns.
 Cugnot. Twelve Studies.
 Gallay, J. Twelve Grandes études brillantes.
 _____. Forty Preludes.
 _____. Twelve Grand Caprices.
 _____. Twenty Selected Studies.
 _____. "Le Saint Hubert" Suite for three horns.
 Gounod. Ten Studies for valved horn.
 Leloir, E. Horn Method, ABC for beginners.
 _____. Eighty short progressive studies.
 _____. Daily Exercises.
 _____. Etude for tonguing, double and triple tonguing.
 _____. Scales for the Hornist.
 _____. Eight Style Etudes.
 _____. Ten Modern Studies.
 _____. Orchestral Excerpts, horn/Wagner tuba I, II, III, IV.
 Mengal. Quartet for horns.
 Mantagney. Twenty Selected Studies.
 Mozart, W. A. Twelve Duos for horns in various keys.
 De Pre, A. Twenty Studies for low horn.
 Rimsky-Korsakov, N. Two Duos for horns.
 Rossini. Concerto-Grosso based on motives from "Rendez-vous de Chasse" for four solo horns and orchestra (piano).
 Schein/Mozart/Schilcke. Three Divertissements, four horns.

Pizka Editions, Collection Leloir, Kirchheim, Germany

Fick, J. Concerto in E-flat major for horn and orch (piano).
 _____. Concerto in E-flat maj., two horns and orch (piano).
 Gounod, C. "Le Soir" for voice, horn, and orchestra (piano).
 Mengal, J. Concerto, op. 20, for horn and orchestra (piano).
 Mouret, J. J. Second Suite of Symphonies (with horns), score and parts.
 _____. "Melusine" Two suites for horn and strings (piano).
 Paganini, N. Concerto for horn and bassoon with orch (piano).

Rosetti, F. Concerto No. 1 for two horns and orchestra (piano).
 Stich-Punto. Concerto No. 11 for horn and orchestra (piano).
 _____. Concerto No. 8 for horn and orchestra (piano).

Pizka Editions—Baroque concertos since 1656...

Anonymous. Concerto in E-flat maj. for horn, orch (piano).
 Anonymous (Karlsruhe). Conc. in E-flat maj., hn, orch (piano).
 Foerster, C. Concerto No. 2 in E-flat maj., horn, orch (piano).
 Haberman. Concerto in D major for horn and orch (piano).
 Knechtel, J. G. Concerto in E-flat maj., horn and orch (piano).
 _____. Concerto in D major for horn and orchestra (piano).

Pizka Editions

Danzi, F. Concerto No. 2 in F major for horn and orch (piano).
 Lewy, J. Concerto for horn and orchestra (piano).
 Pizka, H. Das Horn bei Mozart (translation by E. Leloir)
 Pokorny, F. Concerto for first horn for horn and orch (piano).
 _____. Concerto for two horns and orchestra (piano).

Works for Trombone

Billaudot Editions

Gallay, J. Fifteen Style Studies.
 _____. Twelve Studies.
 Rimsky-Korsakov. Concerto in B-flat major for trombone and sym orch (orchestration by E. Leloir) (piano, score, parts).



Editions BIM

The Brass Press

Chamber Music for Horn

Kerry TURNER, 6 Lives of Jack McBride
 for horn, tenor voice, violin & piano

Anthony PLOG, Animal Ditties III
 for horn, piano & narrator

Anthony PLOG, 3 Sonnets
 for horn, piano & narrator

Askell MASSON, Quintet
 for woodwind quintet

Jack GALLAGHER, Heritage Music
 for horn, violin, cello & piano

Bruno SCHNEIDER, Rencontres 99
 for horn & natural horn

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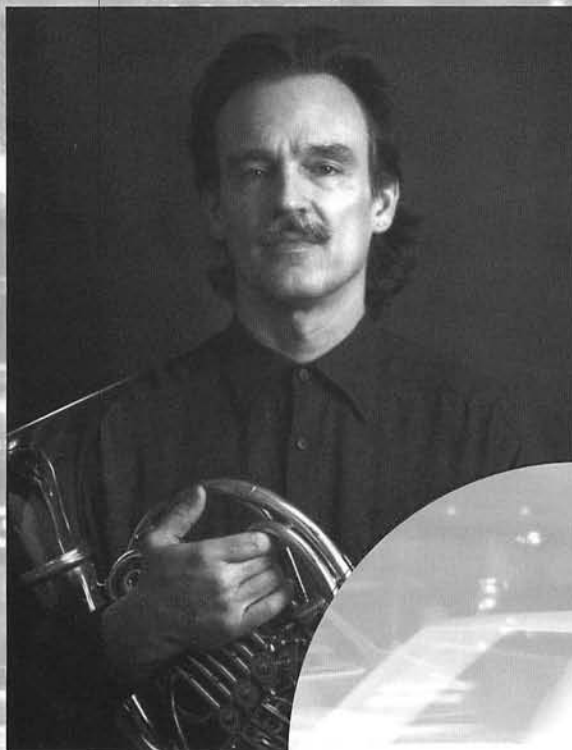
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Greetings from Heaven, or Demonic Noise?

A History of the Wagner Tuba

by William Melton

Part 4: Fruition

In January of 1874, Germany was in the midst of economic depression, and Wagner's proposed festival was bankrupt. With no funds forthcoming from Bavaria's King Ludwig II, Wagner appealed to Kaiser Wilhelm I—and received no answer. Dejected, Wagner wrote his supporters that the festival plans would have to be shelved, and instructed his lieutenants to “board up the open sides of the unfinished Festspielhaus to keep the owls from nesting inside.”

On January 25, 1874, Ludwig relented, and wrote the composer, “No, no, and again no! It should not end like this! It must be saved!”¹ The King's generosity rescued Wagner's artistic vision, and Wagner excitedly informed Emil Heckel:

The King's guarantee has just arrived. He has granted us a credit of 100,000 thalers from his own privy fund...I believe that this will be sufficient to meet all of our expenses. I will accordingly write to the singers whom I have selected, and give commissions concerning the orchestra.²

Wagner also shared the good news with Hans Richter, concluding: “This is my plan. Who will help me realize it? Could you put yourself—latest from May onwards—totally at my disposal for just three months? That is the question.”³

On April 28, the Wagners moved into their newly-finished home, Wahnfried. Richter arrived at the beginning of May for a four-month collaboration. His importance to the Wagners at this point was such that he was called on to solve every kind of problem that stood in the way of the developing Bayreuth Festival. Cosima Wagner noted, “we three, R[ichard], Richter, and I, will do *everything*; and need no producer, nothing beyond a cashier.”⁴ Richter's assignment was no less than to crisscross Germany and Austria, auditioning, engaging, and preparing singers and instrumentalists. Wagner penned him a literal *carte blanche* in this regard:

My friend, Kapellmeister Hans Richter, presently Opera Director of the National Theater in Budapest, has been commissioned by me to make the necessary agreements with those singers and musicians whom he deems suitably qualified, as to their participation in my planned stage festival in Bayreuth, and all such agreements will be regarded by me as equally valid and binding as if I had made them myself. Richard Wagner. Bayreuth, May 22, 1874.⁵

The next month, Richter's tasks included an appointment which he logged in his diary: “July 20 (Monday)...at Ottensteiner's in Munich regarding the instruments.”⁶ After a short trip back to consult with Wagner in Bayreuth, Richter was on the road again. He noted,

July 25 (Saturday). In the morning a sad farewell,

[Wagner's] children cried. Departed at 11 o'clock. Through Nuremberg and Ingolstadt to Munich; arrival in the latter at 9:25 in the evening. At the Augsburg Hof with musicians from Dresden; was introduced to 2 violinists, 1 trumpeter, 1 hornist, and 1 clarinetist.

July 26 (Sunday). Ordered the instruments at Ottensteiner's, in the company of the three wind players. At 4 o'clock departed for Passau.⁷

On September 25, 1874, Wagner reaffirmed, “The instruments have been ordered.”⁸ Two months later he was more specific: “The aforementioned *Tuben* have been ordered in Munich. We will have to allow time for them to be broken in beforehand, which would mean a postponement of the concerts until perhaps the end of March.”⁹ The instruments had come out of the speculative. The very first Wagner tubas were made by the Munich craftsman Georg Ottensteiner.

Johann Georg Ottensteiner was born in 1815 in Füssen, a center for instrument making at the edge of the Bavarian Alps.¹⁰ After first apprenticing in woodwind and brass instrument-making in Bamberg with Karl Friedrich Adler, he worked as an instrument maker in Paris for just over a decade (c. 1838-1849),¹¹ and so was present when Adolphe Sax made his dramatic appearance on the Parisian scene. The chaos that followed the Paris revolution in February 1848 motivated Ottensteiner, now married and with a daughter, to return home. But Füssen seemed a very small pond, and he quickly made the decision to set up shop in Munich. He was granted a business concession in that city in 1851, and was awarded the title Royal Court Instrument Maker just ten years later.¹² By then, Ottensteiner was exporting his instruments to Austria, England, Russia, Greece, and America, and was “known far and wide as a thoroughly solid businessman.”¹³ A large contract for the retooling of all the Court Orchestra winds was awarded in 1867 (forty-four new woodwinds and eighteen modified brass, all according to the new lower “Parisian” pitch standard), and five Munich firms vied for a share of the 4,936 guilders payment.¹⁴ Ottensteiner alone was given 2,834 guilders, making him unquestionably the leading Munich wind instrument maker of the time. Throughout the 1860s his concentration on brass instruments increased (he delivered four F horns and one B-flat horn to court musicians in 1867,¹⁵ and would eventually employ six full-time assistants).¹⁶ When Wagner had opined to King Ludwig II in 1865 that “a precise investigation of these Sax-type instruments on the spot is essential,”¹⁷ it is more than conceivable that Wagner had not had Paris in mind at all—Ottensteiner's shop was in Tal 74/II, just a few streets south of the Hofoper.¹⁸ And as it happened, the Parisian-trained Ottensteiner offered his own line of Sax-type brass instruments.

On November 21, 1874, the score of *Götterdämmerung*, and with it the entire *Ring* cycle, was finished. Concerts in Budapest and Vienna now loomed. The newly-married Hans Richter (to Marie, née Sztányi) was given no time for a honeymoon. It was left to him to goad Ottensteiner into delivering the instruments on time. From Wagner came the message: "You horrible creature, have you completely forgotten that I need the new instruments for the pieces from *Götterdämmerung*? Two tenors and two basses have been ordered in Munich and should be ready by the New Year. I will have them sent to you, and you must select the people who are to play them in Budapest—and if possible also in Vienna, in advance—so they can practice on them."¹⁹ Actually, Richter had been successful. The instruments were ready, but they were delivered to the wrong address—they arrived in Bayreuth, not Budapest. Wagner notified Richter: "All of the instruments constructed in Munich—which came packaged together—have now been sent off to you. If your Hungarians apply themselves to the tubas and bass trumpet, who will play them in Vienna? If necessary, the tubists from Budapest must also go to Vienna, otherwise practice time there would be too short. Had this occurred to you?"²⁰ The Wagners arrived in Vienna on February 21, 1875 (the Budapest concert having been put off until March 10). After the first rehearsal, Cosima Wagner wrote in her diary, "Richter's unbelievable negligence caused great distress (he had not sent the tubas, nor did the promised tubists appear!),"²¹ and Wagner's comment was, "The business of the tubas was very bad."²² After a second rehearsal, Cosima noted "The tubas are now present, but now Richter has forgotten to have the harp parts transcribed."²³ These annoyances aside, on Monday, March 1 at seven in the evening, the tubas made their long-awaited public debut in a concert that was a triumph for the composer. "The eminent master was celebrated and acclaimed in extraordinary fashion,"²⁴ wrote Philharmonic cellist Joseph Sulzer. Cosima Wagner noted that the concert enjoyed an "incomparable reception, applause for R.[ichard] that would not end."²⁵ Violist Siegfried Bachrich remembered:

It is hard to imagine the jubilation that was now released. Even we musicians, carried away by the public's response, clapped resoundingly on our instruments, as the Lombards of old clashed their weapons in tribute to their chief.

After the Funeral Music, that tonal biography of Siegfried, the public was at first oppressed by the burden of the solemn sounds. Then, a reaction broke like a storm through the hall, and all wanted to hear the work over again.²⁶

Bowled over by the effect of Siegfried's Funeral Music, critic Theodor Helm wrote of "truly unheard of instrumental colorings (for which Wagner employed, among other things, wholly newly-constructed tubas)."²⁷ Wagner acquaintance and sculptor Gustav Kietz remarked upon "the absolutely novel tubas that made such a great impression in Vienna."²⁸ The quartet of tubists themselves saw things with a tinge of humor, and the *Götterdämmerung* tuba parts were inscribed,

Performed for the first time in Vienna, on March 1, 1875, under the personal direction of the composer. Colleagues of

the craft, we have shown you the way—follow us vigorously to glorious success.

Signed Alois Schantl, Mich.[ael] Pichler, Franz Nittmann, W.[ilhelm] Kleinecke, the first *Tubaisten*.²⁹

At this stage, Wagner tubas were essentially Cornons with a reduced bore size and equipped with four valves.³⁰ The instrument was still far from technically sound. The B-flat tuba was judged somewhat easier to play, but articulation was a continual problem, and the long, cannon-like bell throat made intonation of both instruments difficult to control. Theodor Helm could not help but note that in the otherwise impressive Siegfried's Funeral Music there were also "a few gross intonational blunders that marred some of the most ravishing moments."³¹ At rehearsals for fund-raising concerts in Berlin in April 1875, Cosima Wagner's diary entry was embarrassingly pithy: "the hornists cannot play the tubas."³² When Wagner next wrote to Richter about the instruments, he was again concerned with impending rehearsals, and again in Vienna: "You will receive the four tubas next week: arrange matters with the four hornists."³³ The Viennese tubists, with their head start, seemed the likely choice to play the upcoming *Ring* in Bayreuth. But when the time came, Wagner wrote Richter: "As far as the horns (tubas), I see that I will not be beholden to the eastern half of the German-speaking world, after all. I have so arranged things—as of yesterday, when [Meiningen concertmaster Freihold] Fleischhauer was here—that I can leave the Austrian hornists in their stalls."³⁴

What Wagner was planning was no less than a super-orchestra: "Out of six orchestras that close over the three summer months, I want to put together my colossal orchestra."³⁵ The limited budget forced a compromise: "For this reason I have taken only the members of those court orchestras that have vacation in summer and whose pay during this period continues without interruption. These will be easier to compensate for their Bayreuth participation."³⁶ Invitations were sent out in early 1875, with a contract on the reverse side that stipulated repayment of second class train fare, and 60 thalers a month housing cost.³⁷ One hundred and fifteen gifted musicians responded, donating their vacation time two years running in order to be present at what all felt would be a unique event. Rehearsals began in August 1875. Cellist Theobald Kretschmann recalled the very first:

The master was given an impressive reception at the first correction rehearsal on August 1, 1875. The orchestra had assembled, with Hans Richter at its head, and [Franz] Betz onstage. When Wagner entered the Festspielhaus the Vahalla motif was begun, and Wotan (Betz) sang the significant passage from *Rheingold* in a powerful, noble voice:

The eternal work is done!

On mountain peak the castle of the gods;
proud and splendid the glittering edifice!

Just as I bore it in my dreams,
just as my will created it,
strong and fair it stands to view...³⁸

The last lines could also be said of the Wagner tuba. Conceived over twenty years before in Wagner's mind, and urged

slowly into reality by his will, the instrument was finally home.

"For the first week or two of the rehearsals," commented Richter, "no one seemed able to grasp the style of the music, and I began to think that it would be a failure; but during the fourth week the light began to dawn."³⁹ Carl Friedrich Glasenapp recorded of the end of the first block of rehearsals, "After the last scene of *Rheingold*, the musicians exploded in enthusiastic jubilation, with eyes shining and faces glowing, absolutely revived and feeling completely newborn."⁴⁰ Wagner observed of the covered pit acoustic, "That is just what I was after; now the brass instruments sound much less raw."⁴¹ The top and bottom of the mellow brass sound were Vienna's solo trumpeter Wilhelm Kühnert, and the multi-talented Otto Brucks on contrabass tuba.⁴² The hornists were Gustav Leinhos⁴³ (of Meiningen, as solo horn), Julius Demnitz (Dessau), Philipp Krenz (Darmstadt), Heinrich Stoiber (Budapest), and Wilhelm Strahlendorf and Ferdinand Willner (Berlin).⁴⁴ Playing horn and premiering the Wagner tubas on first entire *Ring* cycle would be Theodor Methfessel and Ernst Schmidt of Weimar, and Richard Dechandt and Karl Müllich of Meiningen.⁴⁵

In June 1876, when sectionals of *Das Rheingold* began before the first Bayreuth Festival, Richter noted happily that "the tuba players and bassoonists had made significant progress during the past year."⁴⁶ Choreographer Richard Fricke remembered, "With the last days of July the orchestra members arrived from all points of the compass."⁴⁷ The influx of singers, orchestra, and then public, overtaxed the sleepy Franconian town of just over 20,000 souls—especially the restaurants and pubs. In his report on the event, Pyotr Tchaikovsky devoted almost as much space to the matter of food as to the music dramas being performed, the former being bad, overpriced, and yet still difficult to get: "Every piece of bread and every pint of beer must be fought for with incredible energy, cunning, and iron resolve."⁴⁸ English journalist Joseph Bennett complained of "wasted hours for a morsel of food, after fighting for a place in which to eat it."⁴⁹ The singers seized restaurant rooms for their own, and the orchestra musicians secured corners in the pubs. Theobald Kretschmann lodged in Angermann's, so often passed through the smoky din of the restaurant on his way to bed, and observed the occupants:

Next to Wotan sat Fafner and Fasolt, the Rhine Maidens' lively banter rose above everything else, Siegmund and Hunding inspected the beer...Brünnhilde savored the bratwursts, and Siegfried also fell under their spell. The Valkyries occupied the barrels in front of the tavern as if they

were their customary rocks. The men of *Nibelheim* (as the orchestra pit was called) congregated around their conductor Hans Richter. In addition, master Wagner usually appeared towards evening and chatted with his gods and the rest of the crowd in the most genial fashion.⁵⁰

Journalist Ferdinand Pfohl would add a missing element to the pub tableau: "the tubists suffer from an unslakeable thirst which they like to blame on the composer."⁵¹ One reason that the tubists might have been annoyed was that the parts were still full of errors. Luckily, according to a visiting first violinist from Berlin, Hans Richter "had the score memorized and did not stop for every wrong note. Instead, he soldiered on and called out corrections all the while, like 'second horn F-sharp, third tuba E-flat...'"⁵²

The critic Paul Lindau was at first disquieted by the Bayreuth audience experience: "As soon as the music began, the house was covered in profound darkness; I could actually not see my hand in front of my eyes."⁵³ But soon the reason was clear: "Wagner's invisible orchestra sounds different than the visible one that we know."⁵⁴ The acoustic of the covered pit and wood-enhanced hall astonished Glasenapp, who noted "an unequalled clarity allowed every detail to be heard, even in the middle voices."⁵⁵ "Complete success attended the hidden orchestra," wrote Joseph Bennett. "The loud instruments secured depth and majesty of tone without blatant noise,"⁵⁶ among these being "four tenor and bass tubas (expressly made for the occasion)."⁵⁷

In *Das Rheingold*, the quartet of tubas makes several appearances in Scene 1,⁵⁸ but almost exclusively holds out soft chords, remaining very much in the background. For Scene 2 (Example 1), Wagner's stage direction read "The dawning day throws a growing burnish over a castle with gleaming battlements."⁵⁹ The visiting Paris Conservatoire professor Albert Lavignac noted that the music at this point "was entrusted to the tuba family."⁶⁰ "The castle of the gods, which gleams with radiance and splendor, is portrayed in radiance and splendor of sound,"⁶¹ wrote Jean F. Schucht. Modern commentators Egon Voss and Peter Nitsche agreed: "When the newly-built castle of the gods becomes visible at the beginning of the second scene of *Rheingold*, it is lent its own wholly unique coloring through the distinctive, previously unexploited timbre of the tubas,"⁶² and "the way they are introduced takes full advantage of the novelty of the exotic."⁶³ Heinrich Porges, assisting at the first Bayreuth *Ring* rehearsals in 1876, testified to the impact made on the first hearers: "The pronouncement of the Vahalla motif conveyed the impression of a profound, truly exalted peace."⁶⁴

Example 1: *Das Rheingold*: Act I, Scene 2 (beginning)



Greetings From Heaven, or Demonic Noise?

Piano and *sehr weich* were not all Wagner had in store for the instruments, and more muscular duties lay ahead (Example 2):

Example 2: *Das Rheingold*: Scene 4, Finale (Procession of the gods to Valhalla)



Of the F-tuba *fortissimo* entrance at beginning of *Die Walküre* (the Donner motif, Example 3), Heinrich Porges noted that Wagner "lay special emphasis on the proper delivery of the decisive main theme... 'It has to be played with more conviction!' he shouted over and over to the musicians."⁶⁵ Felix Mottl quoted Wagner's roar: "The tubas in the introduction very tenuto and the upbeat distinct!"⁶⁶ The composer seems to have gotten what he wanted—as Camille Saint-Saëns reported of the opening bars in 1876: "Over rolling thunder, the brass of the orchestra blasts the call of the thunder god up to the clouds."⁶⁷ (Note: this incipit and those that follow are written in the keys the composer specified for the individual parts, not the keys of the scores, which after *Das Rheingold* were written tenor tubas in E-flat, and bass tubas in B-flat basso)

Example 3: *Die Walküre*: Prelude to Act I



The tubas personified Valhalla, but also were used in less lofty association. Richard Strauss wrote that "almost everywhere in the scores of the Ring they are the bearers of the hallowed, majestic Valhalla motif. But at the same time with their husky, rumbling tone they symbolize the inextinguishable hatred and envy of the Nibelung Alberich, or the menace of the pulsing frontal vein on Wotan's forehead..."⁶⁸ Alfred Sous concurred, "Within the *Ring* orchestra, the Wagner tubas are unique in the ability to characterize the divine majesty of Valhalla as well as sinister, subterranean Nibelheim."⁶⁹ Hunding's motif in Act I, Scene 2 of *Die Walküre* (Example 4) also utilizes the dark, threatening aspect of the tuba sound: "Heavy and ominous, it begins as a war cry from the horns, but then takes even weightier form through the use of the tubas."⁷⁰ Wagner's stage direction emphasizes Sieglinde's growing disquiet as she hears her husband Hunding's arrival in the outside courtyard. At the sounds of his horse being stabled, she rushes to the door; "Then Hunding appears, to the harsh clang of the tubas."⁷¹

Example 4: *Die Walküre*: Act I, Scene 2



The dignity of the tubas is also lent to situations where the gods meet what is noble in humankind. They accompany Brünnhilde's slow, ceremonial approach to Siegmund in the *Todesverkündigung* in *Walküre* (Example 5).

Sehr feierlich und gemessen

Scherz feierlich und gemessen
2 Tenor Tubas in B-flat alto

pp

pp

2 Bass Tubas in F

pp

pp

Contrabass Tuba

pp

pp

Timpani

pp

3

3

3

3

Bass Tuba in F

Contrabass Tuba

Horn in F (offstage)

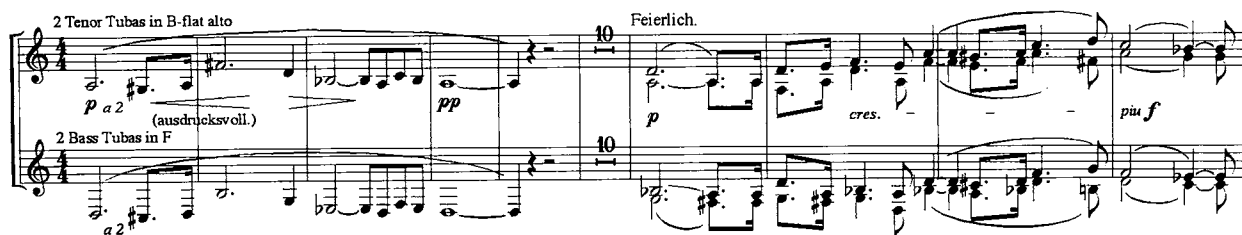
Celli, Basses

Mässig langsam.

Allmählich immer gedehnter.

p *cres.* *molto cres.* *ff* *pizz.* *dim.*

Example 7: *Götterdämmerung*: Act III, Scene 2 (Siegfried's Funeral Music)

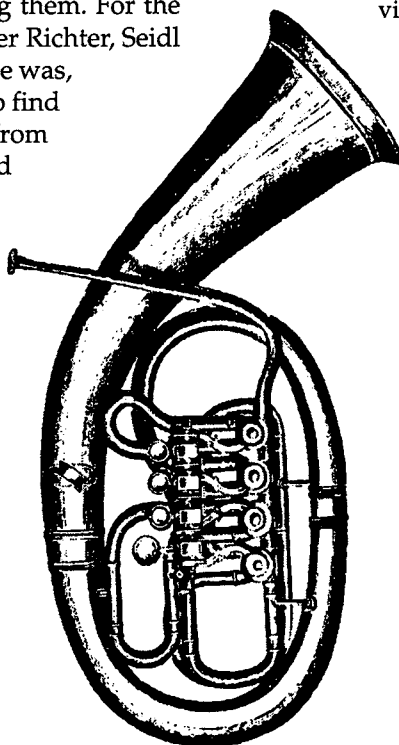


Hornists themselves have always stressed the care with which Wagner wrote for his tubas. Henri Kling observed: "And what grandiose effects he attains with these tubas...in idyllic, genial scenes they would be superfluous and even misused. But heroic, majestic, and indeed all grandiose situations necessitate and require from our composers that they create something new, including such new instrumental effects."⁷⁶ Raymond Bryant wrote: "Never are the instruments called upon merely to fill out the loud passages, so that even if there are occasional long rests, the effect of their entry is well calculated and always prominent."⁷⁷

In 1877, Moritz responded to Wagner's wishes by delivering a quartet of instruments, designated "horn-tubas" by their maker,⁷⁸ of a still-reduced bore size (though the bell throat remained huge by modern standards).⁷⁹ There were still precious few players capable of playing them. For the London performances of *Ring* excerpts under Richter, Seidl sent a report back to Wagner, whose response was, "For heaven's sake, have Richter take care to find some acceptable brass players."⁸⁰ Tubists from Munich were imported,⁸¹ but probably played their own Ottensteiner tubas. On Wagner's recommendation, Anton Seidl was engaged as conductor in Leipzig—not by accident, Leipzig produced the first complete *Ring* after Bayreuth and Munich. In May 1881, came the Berlin premiere of the cycle with stage direction by Angelo Neumann of Leipzig and a combined orchestra from Meiningen and Leipzig (the latter contributing "the most important instruments,"⁸² according to Neumann), again under Seidl's baton. Wagner was at the final rehearsals, and attended two complete cycles (other notables present included Otto von Bismark and the Prussian Crown Prince), thus most likely hearing the improved Moritz tubas in performance. Cosima Wagner found "the orchestra amazing"⁸³ in *Walküre*, and "The [*Rheingold*] performance is generally so excellent, that R[ichard] is moved to join the singers on stage to receive the applause."⁸⁴

In 1890, Alexander delivered a definitive (in retrospect) set to Bayreuth that was played for years to come, and were signally the first to market their instruments as "Wagner tubas." "The most famous of all the instruments of the house of Alexander—next to the internationally-prized Alexander horns—are the 'Wagner tubas' that the firm manufactures."⁸⁵ These instruments were first played at the Bayreuth *Ring* revival (again led by Hans Richter) in 1896. Once again an imposing orchestra was formed, which by accounts played magnificently (and accurately—Lilli Lehmann testified to forty-six rehearsals that Richter had for orchestra alone).⁸⁶ The critic Ferdinand Pfohl observed:

Among the army of musicians that fought for Wagner's cause under their field marshals Richter and Mottl, were some that occasioned delight in every listener: the eminent Viennese violinist Arnold Rosé, a wonderful hornist, Emil Wipperich from Vienna, and a clarinet virtuoso with an enchanting tone, Richard Mühlfeld from Meiningen. Emil Wipperich later caused an enormous sensation with an extraordinarily beautiful performance of Siegfried's Forest Call. I have never heard its like; never experienced a virtuosity that was its equal.⁸⁷

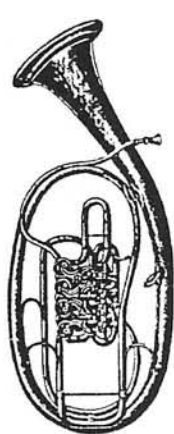


Moritz Wagner tuba, in the optional right-handed configuration, from the Moritz Catalog, 1900 [Courtesy of John Webb]

Wipperich was backed by an all-star section from six different orchestras.⁸⁸ In contrast, the tubas were wisely delegated to an experienced quartet, the Hanover theater hornists Ludwig Ehrhardt, Emil Klöpfel, Hermann Richter, and Richard Unger.⁸⁹ The Alexander instruments that they were playing would come to be the dominant Wagner tuba of the next century, exported throughout Europe, and across the Atlantic from New York to Miami, and Montreal to Buenos Aires.⁹⁰ But this second generation of Wagner tubas saw heavy competition for the market, and the instruments were manufactured by August Bopp of Munich,⁹¹ C. A. Eschenbach (for the Dresden *Ring* in 1884), Johann Eduard Kruspe of Erfurt (in 1890, and together with his son Fritz, Kruspe developed a double tuba as early as 1908),⁹² Leopold

Uhlmann (Vienna), Robert Piering (Adorf), August Knopf (Markneukirchen), C. F. Schmidt (of Berlin, later Weimar), and Max Enders of Mainz (for the Court Theater in Wiesbaden). In the early decades of the 20th century, a third generation of Wagner tubas included products by Anton Schöpf in Munich,⁹³ Robert Schopper of Leipzig, and Vienna's *Produktiv-Genossenschaft der Instrumentmacher*.⁹⁴

Kruspe-Wagner-Tuben.



Nr. 14
in B mit 4 Zylindern
für rechte oder linke Hand.



Nr. 15
in F mit 4 Zylindern
für rechte oder linke Hand.

(above) From the *Kruspe Catalog*, 1920



(left) Early 20th century Wagner tuba made by the Wiener Produktiv-Genossenschaft [August Pree, "Die Wagner-oder Horntuben," in Emil Teuchert and W. W. Haupt, *Musik-Instrumentenkunde in Wort und Bild*, vol. 3, *Messingblas- und Schlaginstrumente* (Leipzig, 1928), 26].

In the midst of this increasingly competitive advertising, the identity of the craftsman who had built the first Wagner tubas was forgotten. Ottensteiner had died on August 6, 1879, and was not present to claim his achievement. Wilhelm Hess (Jr.) initially took over the firm, but he died on September 29, 1880. Hess' widow Sophia then gave the foremanship to Anton Osterreid (a second cousin of Ottensteiner's who had worked in the shop since the 1860s), though the instruments continued to be stamped "Wilhelm Hess/Ottensteiner Nachf.[olger]." By 1895,

Osterreid and Gottlieb Gerlach ran the firm under their own names and the Ottensteiner logo had disappeared from the instruments.⁹⁵ Gerlach died in mid-April 1909, and the business was taken over by Josef Pöschl,⁹⁶ who ran it until at least 1943.⁹⁷ When market competition first made the identity of the first Wagner tuba maker of acute importance (about thirty-five years after their first appearance), Pöschl was in no position to defend his worthy predecessor. In 1874/75, when Ottensteiner produced the first set of tubas, Pöschl was oblivious to the fact: he was then living in his hometown of Graslitz (now Kraslice) at the tender age of eight years.⁹⁸

Wagner, of course, never heard the Alexander tubas. Nor did he ever write for his musical namesake again. For his Sacred Festival Play, *Parsifal*, Cosima Wagner wrote, "R[ichard] said yesterday what he had said earlier, that the instrumentation will be totally different from that of the *Ring*, with no configurations of that sort: more like layers of clouds that separate and come together again, that is how it will be."⁹⁹ There was no place for the lur-like Wagner tuba within the Grail mythology of *Parsifal*.

In the meantime, only Bayreuth, Munich, Leipzig, Berlin, and Vienna had heard the entire *Ring*; lesser companies still balked at its demands. Angelo Neumann formed a traveling Wagner Theater that played one hundred thirty-five performances of the *Ring* operas and fifty-eight concerts of excerpts across Europe (Germany, Austria, the Netherlands, Belgium, Switzerland, and Italy) from September 1882, until June 1883. There was something circus-like about the immense undertaking: "Together with their instruments, costumes and sets, they filled a whole train of their own."¹⁰⁰ Thanks in large part to Anton Seidl's energy, the venture was a tremendous success, both artistically and financially. "Seidl, as conductor, carried the gospel of Wagner to an eager and waiting Europe,"¹⁰¹ and many smaller opera houses ventured their own complete *Ring* productions after Neumann's traveling ensemble had demonstrated that the pieces, though strenuous, were performable.

The soprano Auguste Kraus (later Anton Seidl's wife) recalled being on tour in February of 1883:

One evening in Aix-la-Chapelle, Mr. Seidl talked for a long time about his disappointment because Director Angelo Neumann had refused to let him go for the Christmas holidays to Venice, where Wagner had requested him to come and assist in the production of his symphony [the early Symphony in C major of 1832]. "As soon as this tournée is over, I shall fly to my master," he said; "I cannot endure the separation any longer." The following morning we were all thunderstruck by the news of Richard Wagner's death [on February 13]. Neumann, very naturally, was desirous of postponing the performance of *Rheingold* and Seidl did not wish to conduct. But Neumann was compelled to give the opera, and Seidl had to conduct, though he did it with a bleeding heart. The tears were streaming from his eyes during the performance, and he was utterly prostrated by the sad news. On the following morning, he left for Bayreuth to attend the funeral. It was his sad privilege to help, with Hans Richter, [Felix] Mottl, and [Franz] Fischer, to carry the mortal remains of the master to the grave.¹⁰²

The death of its creator marked the beginning of a new era for the Wagner tuba. Hitherto confined to appearances in opera, it would make a notable entry into the symphonic literature.

To be continued...

Notes

¹Curt von Westerhagen, *Wagner* (Zurich & Freiburg, 1979), 436.

²Letter from Richard Wagner to Emil Heckel, March 5, 1874, in *Bayreuther Briefe von Richard Wagner*, vol. 1 (1871-1883), ed. Carl Friedrich Glasenapp (Berlin & Leipzig, 1907), 160-161. Ironically, though Wagner had been unsuccessful in his appeal to Kaiser Wilhelm I, Imperial Chancellor Otto von Bismarck did have a role in the loan from the Bavarian King, Ludwig II, as the first of the German princes after Wilhelm, had been crucial in persuading the latter to take on the emperor's crown. For this service, Ludwig was given a stipend of 300,000 marks annually until his death, with the odd result that Prussia footed the bill for Ludwig's expensive habits of castle-building and propping up Wagner. The money was said to have come at the expense of the British House of Hanover, whose German properties had been confiscated. Hajo Holborn, *A History of Modern Germany 1840-1945* (New York, 1969), 228.

³Letter from Richard Wagner to Hans Richter, March 6, 1874, in Richard Wagner, *Briefe an Hans Richter*, ed. Ludwig Karpf (Berlin, Vienna, & Leipzig, 1924), 107.

⁴Diary entry for March 4, 1871, in Cosima Wagner, *Die Tagebücher*, vol. 1 (Munich, 1976), 366.

⁵Letter from Richard Wagner to Hans Richter, May 22, 1874, in Richard Wagner, *Briefe an Hans Richter*, 113.

⁶Hans Richter, diary entry of July 20, 1874. Unpublished transcription by Otto Strobel, communicated in a private letter from Christopher Fifield to the present author, February 3, 2001.

⁷Hans Richter, diary entries of July 25 and 26, 1874, in *Ibid.*

⁸Letter from Richard Wagner to Hans Richter, September 25, 1874, in Richard Wagner, *Briefe an Hans Richter*, 113.

⁹Letter from Richard Wagner to Hans Richter, November 25, 1874, in *Ibid.*, 116.

¹⁰Füssen was best known for its violin makers. See: Erich Tremmel, "Der Musikinstrumentenbau im Königreich Bayern während des 19. Jahrhunderts im Lichte der Gewerbestatistiken,"

Augsburger Jahrbuch für Musikwissenschaft 7, (Tutzing, 1990): 117-175.

¹¹Karl Ventzke, "Münchener Blechblasinstrumentenbauer im 19. Jahrhundert," *Das Musikinstrument und Phono* 28 (1979): 1190.

¹²Karl Ventzke, "Münchener Blasinstrumenten-Hersteller im 19. Jahrhundert," *Das Musikinstrument und Phono* 12, no. 7 (1963): 565.

¹³Erich Tremmel, *Blasinstrumentenbau im 19. Jahrhundert in Südbayern. Collectanea Musicologica*, vol. 3 (Diss., Augsburg, 1991/Augsburg, 1993), 45.

¹⁴The four other instrument makers were Andreas Barth, Theobald Boehm, Wilhelm Hess, and Georg Saurle.

¹⁵Christian Speck, "Ein Ottensteiner-Horn aus dem Nachlaß von Franz Strauss (1822-1905)," *Musik in Bayern* 41 (1990): 65.

¹⁶Erich Tremmel, *Blasinstrumentenbau im 19. Jahrhundert in Südbayern*, 350.

¹⁷Letter from Richard Wagner to King Ludwig II, September 16, 1865, in Richard Wagner und König Ludwig II., *Briefwechsel*, vol. 1, ed. Otto Strobel (Karlsruhe, 1936), 184.

¹⁸In 1871, Ottensteiner purchased a building in Ledererstraße 20, even closer to the Court Opera.

¹⁹Letter from Richard Wagner to Hans Richter, December 29, 1874, in Richard Wagner, *Briefe an Hans Richter*, 119-120.

²⁰Letter from Richard Wagner to Hans Richter, undated (January 1875), in *Ibid.*, 122.

²¹Diary entry for February 24, 1875, in Cosima Wagner, *Die Tagebücher*, vol. 1, 898.

²²Letter from Richard Wagner to Hans Richter, February 23, 1875, in Richard Wagner, *Briefe an Hans Richter*, 128.

²³Diary entry for February 25, 1875, in Cosima Wagner, *Die Tagebücher*, vol. 1, 898.

²⁴Joseph Sulzer, *Ernstes und Heiteres aus den Erinnerungen eines Wiener Philharmonikers* (Vienna & Leipzig, 1910), 25-26.

²⁵Diary entry for March 1, 1875, in Cosima Wagner, *Die Tagebücher*, vol. 1, 899.

²⁶Siegfried Bachrich, *Aus verklungenen Zeiten. Erinnerungen eines alten Musikers* (Vienna, 1914), 46. Wagner was not shy in showing his musicians his appreciation of their efforts. Bachrich remembered the Viennese contingent's reception in Bayreuth for Beethoven's Ninth Symphony under Wagner's direction in 1872:

"As he toiled up the hill, he waved his hat and called out in joyful excitement, 'Where are my Viennese?' With a youthful agility he ran up to us, and as I happened to be in front he saw me first. He recognized me at once, took me in his arms—and gave me a resounding kiss on the lips!



*R. Wagner
12 Feb. 1873.*

Sketch of Wagner by Paul von Joukowsky, made a day before the composer's death [Richard-Wagner-Museum, Haus Wahnfried, Bayreuth]

'So you're here again. All of you are heartily welcome!' he called, laughing effusively, and then shook the hands of all of us one after the other. When I related this episode later in Vienna to a young, attractive woman, she cried out enthusiastically: 'Oh, how I envy you that kiss!' I then replied with modest servility: 'Madame Countess, I received Wagner's kiss as full score, but you can have a piano-vocal version of the experience any time you choose!'" Ibid., 48-49.

²⁷Theodor Helm, "Richard Wagner's grosse Musikaufführung in Wien am 1. März 1875," *Musikalisches Wochenblatt* 6, no. 11 (March 12, 1875): 132.

²⁸Gustav Adolph Kietz, *Richard Wagner in den Jahren 1842-1849 und 1873-1875*, ed. Marie Kietz (Dresden, 1905), 215.

²⁹Letter from Hans Pizka, March 9, 2001.

³⁰The fourth valve lowered the pitch by a fourth (or in some early configurations a major third), and was invaluable in providing alternative fingerings for the intonationally-difficult instruments.

³¹Theodor Helm, "Richard Wagner's grosse Musikaufführung in Wien am 1. März 1875 (Schluss)," *Musikalisches Wochenblatt* 6, no. 12 (March 19, 1875): 147.

³²Diary entry for April 19, 1875, in Cosima Wagner, *Die Tagebücher*, vol. 1, 911.

³³Letter from Richard Wagner to Hans Richter, December 27, 1875, in Richard Wagner, *Briefe an Hans Richter*, 137.

³⁴Letter from Richard Wagner to Hans Richter, February 10, 1876, in Ibid., 142-143.

³⁵Letter from Richard Wagner to Carl Brandt, June 14, 1874, in *Bayreuther Briefe von Richard Wagner (1871-1883)* (Berlin & Leipzig, 1907), 176.

³⁶Letter from Richard Wagner to August Wilhelmj, January 4, 1875, in *Richard Wagner an seine Künstler. Bayreuther Briefe*, vol. 2 (1872-1883), ed. Erich Kloss (Berlin & Leipzig, 1908), 77.

³⁷The full text of the invitation letter as well as the contract are given in Ibid., 84-87.

³⁸Theobald Kretschmann, *Tempi Passati. Aus den Erinnerungen eines Musikanten*, vol. 1 (Vienna, 1910), 39.

³⁹Anonymous, "Hans Richter," *The Musical Times and Singing-Class Circular* 40, no. 677 (July 1, 1899): 445.

⁴⁰Carl Friedrich Glasenapp, *Das Leben Richard Wagners*, vol. 5: 1872-1877 (Leipzig, 1907), 258.

⁴¹Karl Heckel, *Die Bühnenfestspiele in Bayreuth. Authentischer Beitrag zur Geschichte ihrer Entstehung und Entwicklung* (Leipzig, 1891), 42.

⁴²Brucks (1858-1914) was a musical phenomenon. He settled on tuba after excelling at various instruments at the Hochschule für Musik in Berlin. After his stint in Bayreuth, he was engaged first by the Vienna Hofoper, and then that of Berlin. In the latter, he was named royal Kammermusiker and made solo tours through Germany and Russia. Then he abruptly gave up tuba in favor of studying voice with Franz Betz (the original Bayreuth Wotan). Brucks made his singing debut in Hamburg in 1883, and engagements in Hamburg, Düsseldorf, and Prague followed. His peak years were spent with the Munich Hofoper (1890-1898), where he was especially cherished for his interpretations of the Wagner *Heldenbariton* roles (though he also excelled in the title parts of *Don Giovanni* and *William Tell*). In 1897, Brucks married Maria Baroness von Waldersee, the illegitimate daughter of Ludwig Wilhelm, Duke of Bavaria, and also the niece of Empress Elisabeth of Austria. Brucks was not yet finished changing careers. In 1906, he became director of the Opera in Metz, and also turned to composition—*Herzog Reginald*, a romantic opera in three acts, premiered in 1908, and further efforts included overtures, Lieder, and other vocal works.

⁴³Gustav Leinhos (1835-1906) joined the Meiningen Court Or-

chestra on September 1, 1861. "He was highly-prized by Bülow as a representative of his difficult instrument, whose tone was robust and secure but also mellow, and his technique faultless." Christian Mühlfeld, "Die Herzogliche Hofkapelle in Meiningen: Biographien und Statisten," *Neue Beiträge zur Geschichte deutschen Altertums*, no. 2, (1910): 43. As well as playing the Siegfried Call in the first performance of Siegfried, Leinhos would also premiere the orchestra version of Richard Strauss' First Horn Concerto. He was awarded not merely the title *Kammermusiker*, but also *Kammervirtuos*, and finally the Silver Cross of Merit for Art and Science three years before his retirement in 1903.

⁴⁴"Richard Wagners Bühnenfestspiel in Bayreuth," *Neue Zeitschrift für Musik* 43, Extra Beilage V, 1876. Sous adds Fr. Edmund Neumann (Darmstadt) to the list of hornists. Alfred Sous, *Das Bayreuther Festspielorchester. Geschichte und Gegenwart* (Hof/Saale, 1988), 192.

⁴⁵"S. Müllich" is listed in "Richard Wagners Bühnenfestspiel in Bayreuth," *Neue Zeitschrift für Musik* 43, Extra Beilage V, 1876. But this is a corruption of Karl Müllich, a *Kammermusik* who played in Meiningen from 1867 until 1897. Christian Mühlfeld, "Die Herzogliche Hofkapelle in Meiningen: Biographien und Statisten": 85. Hans Pizka related that Wilhelm Strahlendorf of Berlin (who is included under the section for hornists in the above-mentioned list) also played Wagner tuba. Hans Pizka, *Hornlexikon* (Kirchheim, 1986), 511.

⁴⁶Christopher Fifield, *True Artist and True Friend. A Biography of Hans Richter* (Oxford, 1993), 107.

⁴⁷Richard Fricke, *Bayreuth vor dreissig Jahren* (Dresden, 1906), 22-23. The orchestra was comprised not only of the best musicians, but also the most selfless (and willing to sacrifice their summer holidays). Its members worked hard and relaxed accordingly. On June 18, Hans Richter and August Wilhelmj sponsored a notorious party (from Wagner's viewpoint). A potent barrel of wine from the Rheingau had been secured, and was quickly drained by the hot and thirsty musicians. As described by Theobald Kretschmann:

"August Wilhelmj's father, a wine wholesaler in Wiesbaden, had donated a barrel of Rauenthaler for the participating artists, which after long consideration was opened on a Sunday afternoon in the smaller restaurant at the Festspielhaus. Everyone was present, and many fell victim: the strong wine, enjoyed without food and in immense heat, caused great devastation. Richter climbed up on a table and gave a speech, the contents of which I can unfortunately no longer remember. Seidl and Levi became somewhat unwell. The Rhine Maidens disappeared immediately. I was among the many victims, and forgot my where my lodgings were before two sympathetic Darmstadt court musicians led me home." Theobald Kretschmann, *Tempi Passati. Aus den Erinnerungen eines Musikanten*, vol. 1, 47.

Felix Mottl described the aftermath, when those not able to walk were loaded "into a wagon like wounded after a battle" to be taken back to town. Solo trumpeter Wilhelm Kühnert was somehow misplaced, but his colleagues found him sleeping in the forest when they went searching the next morning. Felix Mottl, diary entry for June 28, 1876, in "Felix Mottls Tagebuchaufzeichnungen aus den Jahren 1873-1876," ed. Willy Krienitz, *Neue Wagner-Forschungen*, ed. Otto Strobel, First Series (Autumn, 1943): 200. Wagner disapproved strongly of such behavior, but his own sometimes verged on the very odd. Felix Mottl told of a gathering at the theater restaurant which was interrupted by Wagner's appearance "on the balcony of the restaurant with spear and lantern, singing the Night



Watchman's song from *Meistersinger*, and very comically imitating the F-sharp of the steer horn." Felix Mottl, diary entry for May 22, 1876, in *Ibid.*, 194.

In 1904, Mottl became Generalmusikdirektor in Munich. He would once ask the theater Intendant Ernst von Possart to engage a guest fourth hornist for a performance of a particular Wagner opera. Possart's reply set new standards for management ignorance of hornists' realities: "Not necessary. Give the other three a bonus, and they'll play a bit louder straight away!" (This is better in the original: "Net notwendig. Geben S' den dreien a Zulag', dann blasens s' glei a bissel stärker!") Alexander Witeschnik, *Wer ist Wotan? Wagner und die Wagnerianer in Anekdoten* (Munich, 1983), 115.

⁴⁸Pyotr Tchaikovsky, "Bayreuth 1876," in *Erinnerungen eines Musikers*, trans. Heinrich Stümcke (Leipzig, 1922), 135.

⁴⁹Joseph Bennett, "An English View of the 1876 Bayreuth Festival," *Wagner* 19, no. 2 (1998): 58.

⁵⁰Theobald Kretschmann, *Tempi Passati. Aus den Erinnerungen eines Musikanten*, vol. 1, 40.

⁵¹Ferdinand Pfohl, *Bayreuther Fanfaren* (Leipzig, 1891), 40. It was suggested that the beer tankards sometimes took on an additional function with the arrival of the public: "Angermann's saw hefty disagreements with anti-Wagnerites. These typically ended with the Wagnerites throwing out the enemy. Occasionally beer mugs were employed as weapons..." Berthold Kellermann, *Erinnerungen. Ein Künstlerleben*, ed. Sebastian Haussmann and Hellmut Kellermann (Erlenbach-Zürich & Leipzig, 1932), 79-80.

⁵²Waldemar Meyer, *Aus einem Künstlerleben* (Berlin, 1925), 36. The testimonies to Richter's uniqueness were numerous. Siegfried Wagner wrote, "Hans Richter was a type of German musician that has now almost disappeared: the orchestral leader who actually began in the orchestra. He was no conductor in the sense of a Bülow, but always remained a musician." Siegfried Wagner, *Erinnerungen* (Stuttgart, 1923), 141-142. Joseph Sulzer echoed, "Richter, who had himself come forth from the orchestra, was exactly in tune with the thoughts and feelings of the musicians, and this enabled him to achieve an intimacy of understanding with them that no conductor has been able to match before or since." Sulzer, *Ernstes und Heiteres...*, 21.

⁵³Paul Lindau, *Nüchterne Briefe aus Bayreuth* (Breslau, 1876), 6.

⁵⁴*Ibid.*, 7.

⁵⁵Glasenapp, 258.

⁵⁶Bennett, 62.

⁵⁷*Ibid.*, 63.

⁵⁸The first tuba entrance in Scene 1 is one bar after *Zurückhaltend. Etwas langsam*. Richard Wagner, *Das Rheingold*, orchestral score (Mainz, 1873), 63.

⁵⁹Richard Wagner, *Die Walküre*, orchestral score (Mainz, 1874), 84.

⁶⁰Albert Lavignac, *Le Voyage Artistique à Bayreuth* (Paris, 1897), 465.

⁶¹Jean F. Schucht, "Die Instrumentation der modernen Oper mit Berücksichtigung der Nibelungen (Fortsetzung)," *Neue Zeitschrift für Musik* 53, no. 82 (November 5, 1886): 486.

⁶²Egon Voss, *Studien zur Instrumentation Richard Wagners* (Regensburg, 1970), 215.

⁶³Peter Nitsche, "Klangfarbe und Form das Walhallthema in Rheingold und Walküre," *Melos, Neue Zeitschrift für Musik* 1, no. 2 (1975): 86.

⁶⁴Heinrich Porges, *Die Bühnenproben zu den Bayreuther Festspielen des Jahres 1876, I. Das Rheingold* (Chemnitz, 1881), 13.

⁶⁵Heinrich Porges, *Die Bühnenproben zu den Bayreuther Festspielen des Jahres 1876, II. Die Walküre* (Chemnitz, 1882), 3.

⁶⁶Felix Mottl, diary entry for July 17, 1876, in "Felix Mottl Tagebuchaufzeichnungen aus den Jahren 1873-1876," 202.

⁶⁷Camille Saint-Saëns, *Harmonie und Melodie* (Berlin, 1905), 91.

⁶⁸Hector Berlioz, *Instrumentationslehre*, enlarged and edited by Richard Strauss (Frankfurt, 1905), 354.

⁶⁹Sous, 12-13.

⁷⁰Adolph Pochhammer, *Richard Wagner's Der Ring des Nibelungen. Schlesinger'sche Meisterführer*, no. 5 (Berlin & Vienna, n. d.), 38.

⁷¹Kurt Pahlen, *Die Walküre* (Munich, 1982), 22.

⁷²Lavignac, 397.

⁷³Heinrich Porges, *Die Bühnenproben...*, II. *Die Walküre*, 7.

⁷⁴Wagner's use of E-flat minor to portray the ghostly mood of this scene is foreshadowed by similar employment of the key in *Lohengrin* (Act 1, Scene 1: Telramund's lying accusation of Elsa), and would be followed by examples in *Götterdämmerung* (Act 2, Scene 1: murder motif), and *Parsifal* (Act 2: Kundry's appearance).

⁷⁵Lindau, 50.

⁷⁶Henri Kling, *Populäre Instrumentationslehre oder Die Kunst des Instrumentierens mit genauer Beschreibung der Eigentümlichkeiten aller Instrumente* (Hanover, 1888), 97.

⁷⁷Raymond Bryant, "The Wagner Tubas," *Monthly Musical Record* 67 (September, 1937): 153.

⁷⁸"Die Einführung der 'Wagnertuben' in der Militärmusik," *Zeitschrift für Instrumentenbau* 31, no. 13 (1910/1911): 463.

⁷⁹It has been affirmed that "the original set [probably referring to the Moritz instruments] were preserved at Bayreuth, at any rate until 1939." Raymond Bryant, "Wagner Tuba," *Grove's Dictionary of Music and Musicians*, ed. Eric Blom, vol. 9 (New York, 1954), 126. This is reaffirmed in the most recent reworking of the article: Raymond Bryant, Anthony C. Baines, and John Webb, "Wagner tuba," *The New Grove Dictionary of Music and Musicians*, second edition, ed. Stanley Sadie (London, 2001), vol. 26, 979.

⁸⁰Letter from Richard Wagner to Eduard Dannreuther, April 27, 1877, in *Richard Wagner an seine Künstler*, 260.

⁸¹Letter from Hans Pizka, March 21, 2001.

⁸²Letter from Angelo Neumann to Richard Wagner, February 17, 1879, in Angelo Neumann, *Erinnerungen an Richard Wagner* (Leipzig, 1907), 97.

⁸³Diary entry of May 2, 1881, in Cosima Wagner, *Die Tagebücher*, vol. 2 (Munich, 1977), 733.

⁸⁴Diary entry of May 5, 1881, in *Ibid.*, 735.

⁸⁵Carl Glotzbach, "Wagner-Tuben aus Mainz," *Das Neue Mainz*, no. 6 (1970): 4.

⁸⁶Lilli Lehmann, *Mein Weg*, vol. 2 (Leipzig, 1913), 201.

⁸⁷Ferdinand Pfohl, *Die Nibelungen in Bayreuth. Neue Bayreuther Fanfaren* (Dresden & Leipzig, 1897), 28.

⁸⁸Wipperich's section consisted of Franz Moissl (Vienna), Julius Gebhardt, Johann Knierer, and Carl Hüttisch (all Karlsruhe), Richard Dechandt (Meiningen, and the only veteran of the premiere twenty years before), Edmund Rost (Weimar), Conrad Herbig (Hanover), and Louis Scharr (Wiesbaden). *Bayreuth 1896. Praktisches Handbuch für Festspielbesucher*, ed. Friedrich Wild (Leipzig & Baden-Baden, 1896), appendix: "Verzeichnis des bei den Bühnenfestspielen mitwirkenden Personals," 12.

⁸⁹*Ibid.* Nibelung Chancellery veterans became the second generation of Bayreuth conductors during the 1880s and 90s, including Anton Seidl and Franz Fischer. But "One Wagner pupil was particularly favored by Cosima Wagner: Felix Mottl." Egon Voss, *Die Dirigenten der Bayreuther Festspiele. 100 Jahre Bayreuther Festspiele*, vol. 6 (Regensburg, 1976), 18. Mottl conducted some of the 1896 Ring performances behind Richter.

The influence of the Nibelungen Chancellery members, how-

ever, was not as great as it might have been, as most of them died too soon. Hermann Zimmer, from Karlsruhe, was given no time to distinguish himself, dying in Cairo of a lung ailment in December, 1876. Joseph Rubinstein, heartbroken at Wagner's death in 1883, took his own life the year afterwards. Three others died at the peak of their careers: Anton Seidl emigrated to the United States, and brought both the Metropolitan and the New York Philharmonic to new artistic heights. His unexpected death at age forty-seven in 1898 from food poisoning was widely mourned (Seidl will be further discussed in part 6 of this series). Herman Zumpfe spent over three decades in Kapellmeister posts in Salzburg, Würzburg, Magdeburg, Frankfurt, Hamburg, Stuttgart, and Schwerin, before making his debut as chief conductor of the Munich Opera at the age of fifty-one. Two years later, just after conducting a marathon of seven different Wagner operas at the Prinz-Regenten-Theater, he was dead. His successor was Felix Mottl. On July 21, 1911, Mottl, aged fifty-four, led his 100th performance of *Tristan und Isolde* (his second wife Zdenka Faßbaender sang the Isolde). During Act II, Mottl suffered a total collapse, and died several days afterward.

⁹⁰Glötzbach, "Wagner-Tuben aus Mainz," 4.

⁹¹Bopp (1836-1918) founded his Munich workshop in 1869 and built instruments until his retirement in about 1914. His successor was Anton Schöpf Jr. (1886-1931), whose father (1861-1931) had been yet another Munich brass instrument maker. Karl Ventzke, "Münchener Blechblasinstrumentenbauer im 19. Jahrhundert," *Das Musikinstrument und Phono* 28 (1979): 1190.

⁹²German Patent #340920. William Waterhouse, *The New Langwill Index. A Dictionary of Musical Wind-Instrument Makers and Inventors* (London, 1993), 217.

⁹³Schöpf took over the workshop of August Bopp in about 1914.

⁹⁴An F tuba made by Schopper around 1925 resides in the Edinburgh University Collection of Historic Musical Instruments, and is described in Arnold Myers (ed.), *Historic Musical instruments in the Edinburgh University Collection. Catalogue of the Edinburgh University Collection of Historic Musical Instruments*, vol. 2, Part H, Fascicle I: Horns and Bugles, 50-51.

⁹⁵Erich Tremmel, *Blasinstrumentenbau im 19. Jahrhundert in Südbayern*, 341.

⁹⁶Sometimes written "Poeschl."

⁹⁷Erich Tremmel, *Blasinstrumentenbau...Südbayern*, 354.

⁹⁸Lyndesay G. Langwill, *An Index of Musical Wind-Instrument Makers* (Edinburgh, 1980), 138. Josef Pöschl was born October 27, 1866, and died mid-February, 1947, in Munich.

⁹⁹Cosima Wagner, diary entry for April 27, 1879, in Cosima Wagner, *Die Tagebücher*, vol. 2, 337.

¹⁰⁰Hans R. Vaget, "Anton Seidl. 'Conductor of the Future,'" *Wagner* 19, no. 3 (1998): 122.

¹⁰¹Arthur Farwell, "America's Gain from a Bayreuth Romance. The Mystery of Anton Seidl," *The Musical Quarterly* 30 (1944): 454.

¹⁰²Henry T. Finck, *Anton Seidl. A Memorial by his Friends* (New York, 1899), 23. Actually neither Fischer nor Mottl were among the twelve pallbearers, who included (in addition to Richter and Seidl): Friedrich Feustel, Adolf von Gross, Paul von Joukowski, Hermann Levi, Franz Muncker, Albert Niemann, Heinrich Porges, Joseph Standhartner, August Wilhelmj, and Hans von Wolzogen. Ernest Newman, *The Life of Richard Wagner*, vol. 4 (1866-1883) (Cambridge, 1976), 716.

The author would like to extend thanks to Günter Fischer (Richard-Wagner-Museum, Haus Wahnfried, Bayreuth), Herta Müller (Schloss Elisabethenburg Musikmuseum, Meiningen), Arnold Myers (Edinburgh University Collection of Historic Mu-

sical Instruments), and John Webb. As always, Hans Pizka was generous with information in his possession, and Christopher Fifield, author of *True Artist and True Friend: a Biography of Hans Richter*, graciously shared unpublished excerpts from Richter's diaries. Thanks are also due to Norman Schweikert for kindly furnishing details gleaned from his own extensive archive.

William Melton studied horn with Sinclair Lott, and was a graduate student in historical musicology at UCLA. He is a member of the Sinfonie Orchester Aachen (Aix-la-Chapelle), of 'Die Aachener Hornisten' (a quartet whose high points include a seven-city tour of Australia, a command performance for the late King Hussein of Jordan in Amman, and a prime-time TV broadcast that drew 5.1 million viewers on Germany's ARD channel), and 'The Rhenish Horns' (whose literal low point was last year's concert in the sewers of Cologne). Melton's *Engelbert Humperdinck: A Musical Odyssey through Wilhelmine Germany* will be published by Toccata Press, London to coincide with the 150th anniversary of the composer's birth.



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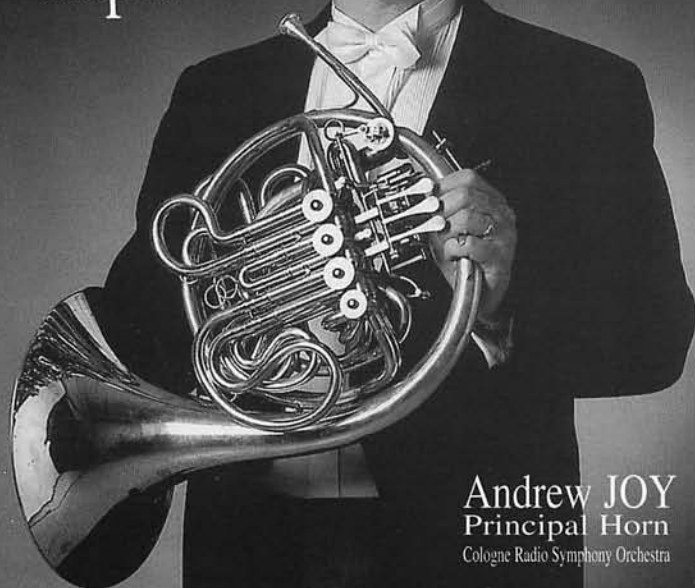


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An Interview with James Thatcher

by Mark McFarland

James Thatcher began his professional career at the age of 16 in Mexico City and has since played with a variety of orchestras, including the Los Angeles Philharmonic, Utah Symphony, Phoenix Symphony, Cincinnati Symphony, Los Angeles Music Center Opera, and Pacific Symphony. He is currently principal horn with the Pasadena and New West Symphonies in southern California. He is best known for his work in the Hollywood studios, where he is the first-call horn player and a recipient of the "Most Valuable Player" award from the National Academy of Recording Arts and Sciences (NARAS). Mr. Thatcher has worked with many of the current Hollywood composers and has played principal horn in a number of the Star Trek movies as well as in *Forrest Gump*, *Independence Day*, *Dances with Wolves*, *Schindler's List*, *Jurassic Park*, *Hook*, *Field of Dreams*, *Titanic*, and *Toy Story I & II*, to name but a few; he has even received on-screen credit for his playing in both *Sleepers* and *Amistad*. Mr. Thatcher took time recently to talk with one of his former students—currently Assistant Professor of horn at Southeastern Louisiana University—about topics ranging from the Hollywood horn sound to his recent solo recording *Now Playing*.

Mark McFarland: Do you come from a musical family?

James Thatcher: In fact, I do. My father taught choral music, my mother played the organ, my uncle Gerald Thatcher was a professional horn player and my first teacher. My aunt sang with the Seattle Opera, my brother is a professional bass trombonist, my brother-in-law builds classical organs and gives recitals, and my two sisters are singers.

MM: How did you begin your career as a horn player?

JT: My uncle Gerald was the principal hornist for the UNAM Orchestra in Mexico as well as the assistant conductor to Eduardo Mata. I began to play professionally in 1968 with this symphony, and after moving back to the United States I played with the symphonies in Salt Lake City, Phoenix, and Los Angeles, as well as a number of opera orchestras. I continued to study with a number of different teachers, including Vince De Rosa, Jim Decker, Fred Fox, Wendell Hoss, Tom Greer, and Don Peterson. I also played in a masterclass for Hermann Baumann in the early 1970s that was influential in my development as a player.

MM: When did you first begin to play studio horn?

JT: When I started working in Los Angeles I began to take lessons with Vince De Rosa, one of the top studio players at that time. He took notice of my playing and recommended me for jobs in the studio. This was in the late 1970s, which was an unusual time in the studios since the demand for players exceeded the supply in the area. So I made the leap of faith from the steady paycheck of a full-time orchestra player to the uncertainty of a studio paycheck.

MM: What are some of the differences between orchestral and studio playing?

JT: Studio players tend to project their sound a little more quickly to a closely-placed microphone, while orchestral players use a tighter sound in order to project within a large auditorium. Studio players also have to play solos perfectly many times over. This is largely due to the director constantly changing the music for the film while it is being recording. I once had to play a horn solo over 20 times and the non-musical personnel—directors, producers, etc.—take a dim view of imperfection.

Studio players get the opportunity to play jazz, television, and, of course, great movie scores. I have been fortunate to work with artists as varied as Barbara Streisand, Frank Sinatra, and Arturo Sandoval, among others. On the other hand, studio players do not get the opportunity to play the classics all the time, which is why I do about 22 weeks of live orchestra work on top of my recording schedule.

MM: It sounds as though your schedule must be very full. Could you describe a typical work week?

JT: Sure. I'll use a "busy" week as an example to show all the different types of playing I am regularly asked to do. Monday through Friday: record a movie from 10 am until 6 pm. Monday, Wednesday, Thursday nights: orchestra rehearsal. Friday and Saturday nights: concerts. Certain weeks when I'm not doing movies every day, I might do a television show or else a "jingle" (advertisement for cars, pizza, insurance...whatever) or else a record date for someone (Sting, Yo Yo Ma, etc.). Movie calls frequently go on Saturdays and sometimes even Sundays, so my weekends are often full. I also get calls on Sunday nights from people all over the world for private lessons the following week, when they are in town. I usually take a week off from my regular routine, once a year, and do the Academy Awards show. There are also sometimes unusual concert weeks; this year's was with the singer Bjork.

MM: What composers are you most proud to have worked with in the studios?

JT: This is a loaded question since I have played in over 900 movies, and I'm bound to leave someone out I shouldn't. So, off the top of my head, I immediately think of the work I've done with John Williams, James Horner, Jerry Goldsmith, James Newton Howard, Alan Silvestri, Mark Isham, John Barry, David and Randy Newman, and Dave Grusin. The motion pictures and performances with Bill Conti for the Academy Awards Ceremony over the years also come to mind.

MM: It is well-known that Hollywood studio players prefer the 8D. Why is this?

JT: The 8D is the preferred, although not the exclusive, instrument in the studios. For example, in my section there are instruments by Paxman, Lawson, and Kruspe, as well as Conn. The 8D story centers around Vince De Rosa in the 1950s.

Vince and Jack Cave (principal horn at the MGM studios for over 40 years) were the top horn players in the studios. Jack played a silver B-flat Alexander given to him by his relative, Bruno Jaenicke, former principal horn of the New York Symphony. Vince originally played a Schmidt horn and switched over to the 8D with the blessing of his teacher (Al Brain). Jack and Vince recorded extremely well together, and even though Jack played for the rest of his career on the Alex, Vince's playing on his 8D led others to adopt this instrument.

MM: Having heard you perform both woodwind quintets as well as the first part of the *Konzertstück* on your 8D, it seems that it is your instrument of choice regardless of the type of playing called for. Why do you prefer this model over all other horns?

JT: Well, back when you heard me playing these concerts almost twenty years ago, part of the reason involved finances! I have recently played the Brahms Horn Trio on a Kruspe and I play the Mozart concerti and Bach's B minor Mass on my single B-flat Alexander. I also own a 12D and a rose-brass 8D. However, my main instrument is an Elkhart 8D. I prefer the 8D since every instrument is designed to produce a certain sound, and when the 8D is played correctly, it matches my concept of the instrument's tone: a big, dark sound with plenty of overtones that reach the microphone quickly. In addition, I can get a concert hall-like sound on an 8D in very difficult circumstances. For example, when we were recording the main title to the television show *Dallas*, I was placed two feet away from a cotton baffle! This was obviously not an ideal situation, and the baffling would have likely swallowed the sound of other horns, but I was able to make my 8D heard that day.

I don't feel that everyone who plays an 8D plays it correctly: some try to make it sound bigger than it needs to be. Conversely, there are small-bore horn players who, in my estimation, over-emphasize the tightness of their sound. When an instrument is played correctly, when the player can reach the center of the sound—regardless of the instrument—the results are always superior. An obvious example is Dennis Brain, who played on a very small horn but had a free and open sound. I also admire the playing of Roland Pandolfi, former principal hornist of the St. Louis Symphony, whom I hear does not use a large instrument but who produces a wonderful, singing sound.

MM: You just mentioned the ideas of "playing correctly" and "reaching the center of the sound." I remember from our lessons that your basic philosophy of playing centers around the player's use of air. Where did you learn this philosophy?

JT: Vince De Rosa taught me that the embouchure should be thought of as a device to hold a column of air. This emphasis on the air column rather than the lips helps to avoid over-tightening the facial muscles. Instead of thinking about what to do with the embouchure, we should think about the proper use of air, which will assist in the proper use of the

embouchure. This approach is also very helpful under pressure situations, when taking a few deep breaths can also help to calm the nerves.

MM: On your recording *Now Playing* you include the Bach Partita in B-flat for keyboard, something that Vince De Rosa recorded in the 1960s with Laurindo Almeida. Yet while Vince recorded it at concert pitch, you record it at written pitch.

JT: Yes, I included the Partita in homage to Mr. De Rosa. His recording featured his middle and low registers, and he did a fabulous job playing this work. For me, however, recording this work at written pitch gave me an opportunity to explore the upper register of the horn a bit more.

MM: How did you choose the other selections that appear on *Now Playing*?

JT: This recording came about through an invitation from Nicholas Smith at Wichita State University, who wrote me and said I should make a recording before it was too late! I knew I wanted to record the Bach, but hadn't really decided on anything else. When I got to Wichita, I happened to have a few Verne Reynolds etudes handy, and that is how they made it onto the recording. I also recorded some of the Brahms works that Mr. Reynolds had arranged for two horns and piano in order to further honor him. The very capable Amy Jo Rhine, who was horn professor at Wichita State at the time, plays with me on these works. I was also very impressed with Wichita State composer Walter Mays' *Dialogues for Horn and Piano*, which uses extended techniques like quarter tones in a very musical way. I included this work both to feature Walter Mays and to thank Wichita State University for their support with the recording of *Now Playing*.

MM: I have listened to *Now Playing* countless times and



Academy Awards 2002 (left to right): Rick Todd, David Duke, John Williams, Jim Thatcher, Brian O'Connor

haven't heard as much as a chipped note, which is typical of your playing. Could you describe its recording process?

JT: Listen more carefully and you'll hear things I wish I could have done better! I played through every repeated section about three times, and we were generally able to use one of those takes for the master recording.

MM: Can we expect more solo recordings from you in the future?

JT: I plan to record both of the Strauss concertos with an orchestra of studio players. I am also planning a recording featuring works by composers with whom I am friends. This would include Hollywood composers and a new piece by Mr. Reynolds, as well as new works by composers I met in England while playing as an invited guest at the 2000 British Horn Festival. While I was in England, I also became friends with Tim Jones, co-principal horn of the London Symphony and co-owner of Paxman Musical Instruments. The Paxman shop recently sent me a prototype of their "West Coast" model horn, which will be built to my specifications. It will use some of the new technology that Paxman has introduced, such as the titanium valve, although it will have a weightier sound.

MM: To end this interview, I would like to ask how you got your nickname "Thatchmo?"

JT: Oh, you know about that! This was given to me by

Gary Lux, one of the sound engineers in Hollywood who—like our president—likes to give everyone a nickname. He started calling me Thatchmo—referring to Louis Armstrong, also known as Satchmo—whenever we worked together. The other studio musicians started using the name as well, and I've been stuck with it ever since.

Mark McFarland is Assistant Professor of Horn and Music Theory at Southeastern Louisiana University. He received his BA from Chapman University and his MA and PhD in Music Theory from the University of California at Santa Barbara. He also studied at the Université François-Rabelais de Tours. As a horn player, Dr. McFarland studied with Jim Thatcher and his performance credits include the Pacific Symphony and the Baton Rouge Symphony as well as numerous civic and university ensembles. He can also be heard on the upcoming Centaur compact disc of chamber works by Robert Muczynski. Dr. McFarland has presented papers across the country and in Europe, and has published articles and reviews in The International Journal of Musicology, Cahiers Debussy, Theoria, and the International Trumpet Guild Journal. Prior to his arrival at SLU in 1999, Dr. McFarland taught at the University of North Texas, the University of Texas at El Paso, California State University at Long Beach, and the University of California at Santa Barbara.



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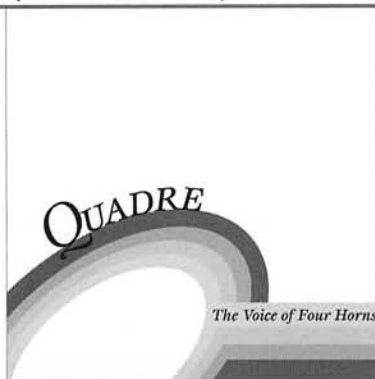
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In Defense of Clams?

by Kerry Turner

It was Christmas Eve in Luxembourg. I had been asked to sing the tenor solos at the midnight mass at the one-thousand-year-old Saint Michel's church in the old town. The piece was the *Missa Brevis* by a more or less unknown baroque composer called Eberlin. The rehearsal the night before went rather well and the choir director was in a splendid mood. So on a whim, he asked me if I would take to the horn and accompany them on their traditional rendering of *Stille Nacht* "(Silent Night). It was a relatively simple set-up. An alto soloist would sing verse one while the choir hummed, I would play verse two while the choir sang "ooh," and then, as the choir sang verse three, I would improvise a pretty little counter-melody.

The thing I hadn't thought about was exactly how old this tradition was. In the past 120 years, no one has ever played any sort of an instrument, let alone one that could make an ungodly sound, on the choir's rendition of *Stille Nacht*. So, as the church bells rang midnight, and the time came for me to stand up and look like I had been doing this for years (but feeling very foreign). I moistened my lips, blew some warm air through the horn, placed my mouth on the mouthpiece, and promptly clammed the opening note of verse two of Franz Gruber's dedication to God.

The improvised counter-melody on verse three went somewhat better. After all, nobody had ever heard a counter-melody on this piece at the midnight mass, let alone played by an American, in over 100 years. I could have thrown in some Miles Davis licks and they would have probably all rolled their humble eyes in tolerant acceptance. And despite the fact that the *Missa Brevis* went quite well, and the atmosphere in the church was so beautiful (I mean, it was snowing outside and everything!), that one clammed note on Silent Night ruined my Christmas! Bah! Humbug!

Why? After all, it was only what I call a tiny splee-ah. Nothing like the blip on Brucker's Ninth last week, or the squeeling brakes on the Schumann *Konzertstück* in Japan last month. Yet it bothered me to no end. Today there are countless horn players who would not have clipped a single note in my rendition of "Silent Splee-ah." Accuracy in the horn world has gone to a whole new level. This is one of the reasons we read debates in *The Horn Call* about the attributes of the triple horn and beta-blockers. This is why horn builders are striving to build the perfect *kicks*-free machines.

It is not, however, purely a question of instrument, physics, and chemistry. Neither is it a question of being beautifully prepared or in that perfect state of mind. Very often a note-perfect performance is the result of a low-risk, under-expressed, carefully calculated approach to the passage in question, usually sacrificing any and all artistic expression. I'm thinking of a time when I had to play the solos from Rimsky-Korsakov's *Scheherazade* on a live orchestral television broadcast. I really did not want to chip, blurb, or otherwise *kicks* any of those exquisite horn solos. After a few failed

experiments in the rehearsals, where I was attempting to make people either weep or at least get a few goose pimples, I decided to go for the safe route and play the notes at a perfectly comfortable dynamic, using fail-proof fingerings, and delivering each solo as accurately and with as nice a sound as possible. After the broadcast, I was inundated with compliments. I remember answering, "All I did was get the notes."

But you see, they didn't care. That's all they wanted to hear. I was not supposed to stick out as some sort of enlightened *artiste*. I was part of a giant palette from which Mr. Rimsky-Korsakov was trying to paint his story. He wanted the horn sound to deliver these notes and then shut up.

Smart horn players around the world have figured out this phenomenon. And they are showing up at and winning orchestral auditions everywhere. The audition committees around the world, duly sick of gorgeously interpreted renderings of "Silent Splee-ah," have seemingly begun to prefer the calculated-note guy. And I can't say I blame them.

Then, however, I will remember that spectacular, yet far from perfect performance of the Weber *Concertino* I heard by a here-unnamed master at Carnegie Hall when I was but a wee lad (actually, I was 19). And what about that awe inspiring Mahler 5 I heard in the same Hall, played by a, once again, here-unnamed orchestra (talk about a clambake!)? And how many times have concert-goers come up to us after AHQ concerts and flooded us with praise and admiration, while we were all actually thinking what a *kicks*-fest it was? Could it be that there are indeed people out there who caught that spontaneous wave of musical drama and didn't fall off the board when the occasional "canard" flew past? And did I hear our conductor correctly at our last principal horn audition, when he said he would indeed allow the occasional *schönheitskieser* or even perhaps one "bomb" to go by as long as he heard the sound, pitch, rhythm, and, above all, musical maturity he was looking for? (Of course, in the end, we did hire a man who hasn't missed a note since Reagan was president... and not that these two things have anything to do with each other.)

Yes, dear reader, we are allowed to *knaek*, blip, and otherwise splam a note now and then. That's what makes horn players great! Now having written that encouraging bit of dribble, I would like to recount something my teacher in Germany (the honorable Mr. Baumann) said to me after a somewhat over-clammed, yet highly romantic and expressive rendition of a well-known concerto. He said, "Uh, what were you playing?"

Okay, okay, one does have to pay enough attention to accuracy so as to make the piece recognizable. After all, it would have been a shame if someone at the Christmas Eve service had come up to me and said, "Nice piece. What was it?" I'd have to answer, "Stille Kicks."

Kerry Turner gets his *kicks* from composing and playing in the American Horn Quartet and the Luxembourg Philharmonic Orchestra.



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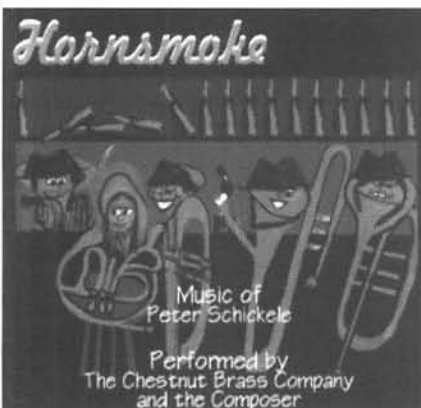
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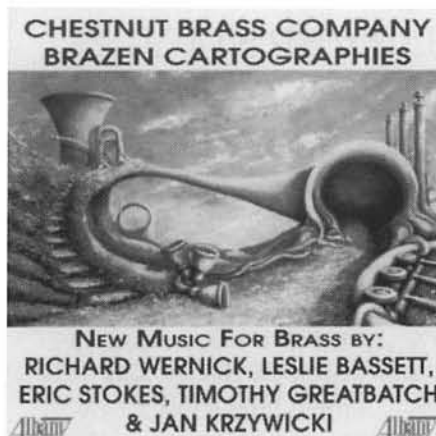
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The Creative Hornist

Do You Ever **PLAY** Your Horn?

by Jeffrey Agrell, series editor

Hand on heart, the truth now: do you ever play your horn? Uh-huh. You play it every day, you say, and have for years now. You warm up, do scales and technical studies, etudes, excerpts, solos, play chamber music, orchestra, band, etc.

Very good. All necessary. But did you, in all these activities, ever play a note that was all your own? Where you played something not written down? Or took liberties with what *was* written down? Did you ever take an exercise and play it differently than what was on the page? If not, you are not playing the horn—you are “seriousing” it. And if so, something is missing.

I’m sure you regularly ask yourself: is mankind *Homo Sapiens* (thinking man), *Homo Faber* (working man), or *Homo Ludens* (playful man)? I think we should be all three, but the fact of modern life is that we all suffer great post-childhood losses to our ability to play. The extraordinary power of play is very often lost with our obsession with work, study, and the valuing of only a dry, linear approach to problem-solving. Sometimes the best way to solve problems and acquire expertise is to approach the subject in a playful manner. Not only is it a lot more fun, but it may get the job done much faster and easier. Children, for example, who have an enormous amount of world to learn, approach any task gladly if there is an element of play in it. I have trouble getting my six-year-old daughter out of bed every morning, but this morning I took a different tack: I asked the little sleepyhead to please help me with my problems with the hula hoop, and she was up like a shot, helping poor old dad swing those hips...

I read with interest and not a little hope the recent *Horn Call* “Technique Tips” columns on scales and patterns. Sigh. They were okay as far as it goes, but I’m sorry to say that they bothered me the same way that most such articles (not to mention etudes everywhere) irk me: there is no mention, no suggestion of how such academic exercises can be made more interesting and effective by the addition of a little imagination. Since the advent of the printed word (and the printed musical note!), our culture has always been very quick to assign a higher, if not the highest value to what is on the paper rather than what comes out the bell. Writing things down is very useful, but has one potential toxic effect, creatively speaking: it very likely makes you think that *all* the answers are on the page, and that you have no ability or right to apply your own viewpoint or creative vision to those words or notes. This viewpoint can produce lifeless interpretations of solo pieces (Stravinsky: “No matter how scrupulously a piece of music may be notated... it always contains hidden elements that defy definition.”) and make technical exercises (e.g., scales) not much more than boring and bitter medicine that one is glad to be done with.

The antidote is to remember to take the ink on the paper as a suggestion, a springboard for further study rather than Holy Writ. In short: there is a vital difference between *playing* (in the sense of mere reproduction) the notes on the page and *playing* (in the sense of game, sport, joyous contest) them. The former is like eating breakfast cereal without milk—dry, hard to swallow, joyless. The latter approach adds milk and fresh, sliced, juicy peaches, and makes music, life, and imagination come alive, and makes your mother have to yell at you four times to stop playing that horn right this minute and come down to dinner, for heaven’s sake.

An example to punctuate my rant would be appropriate here. Q: How might you apply imagination to, say, a scale (“power-” or otherwise)? How can you practice that D-flat harmonic minor scale other than mindlessly going up and down it day after day? A: Improvisation! Variation! Improvisation is no more than the art of composing on the spot. Composing flourishes when you impose limitations. Consider two basic kinds of limitations: musical/technical and imaginative.

Musical/Technical Limitations

Take the D-flat harmonic minor scale—or better, a subset of tones—and experiment with creating short melodies or motifs. You can play for a long time using just two notes, e.g., D-flat–E-flat, if you use your imagination to vary other elements. Let’s brainstorm a few: Play slow, declamatory. Play paint-peelingly loud. Bewitchingly soft. Take it up an octave. Down an octave. Add a huge crescendo to the switch. Make the second note stopped and short. Make the second note stopped and long or heavily accented 16th notes. Add vibrato. Add a subito *p* and crescendo. Break into a rhythmic groove, back and forth, sometimes staying on one note for several attacks. Trill (slow-medium-fast). Look for alternate fingerings. Play half-stopped (“echo” horn). Take out your metronome and hear the clicks to be on beats 2 and 4, swing along with it. Play very fast. Single tongue. Double tongue. Triple tongue. Add random accents. Change the meter. Make it an odd meter. Play very slowly. Mix staccato and legato articulations. Hit the auto-accompaniment on your electronic keyboard and do the D-flat–E-flat to a salsa groove. Leap octaves. Leave long, varied, pregnant silences between notes—then listen and wait for the right time to come in. Have your roommate, spouse, or child beat on a pot with a spoon and groove together. Figure out the rhythm of the syllables of your name and take that as your starting rhythm of your D-flat–E-flat riff.

That will do for a start—more ideas will come to you on the way. You are now really *playing*, improvising, composing, experimenting, creating, mixing mind/heart/body and MAKING MUSIC, your own music. And with only two



The Creative Hornist: Do You Ever PLAY Your Horn?

notes. You have taken a purely technical exercise and breathed life into it. By George, what is this strange feeling? Having fun doing technique? Can it be?

Now take it the next step: add more notes! Try every interval in the scale, D-flat-F-flat, D-flat-G-flat, D-flat-A-flat, etc., ascending, descending. Don't be in a hurry—stick with one interval for a while. Explore one interval throughout the scale, e.g., all the thirds, varying everything else you can vary (make lists to refer to if you need to). Start at the top and work down. If you ever start fumbling, add more limitations, such as a narrower range, a slower tempo. Now try short strings of scale steps from different parts of the scale. (Here as always, don't forget to rest. Don't make the mistake of nearly all etude books: long strings of notes with little or no rest!). How many ways can you find to vary the order? Now two things at once: vary the order of the steps in your string while varying the other parameters: dynamics, articulation, tempo, etc. Now for the final exam (turn on the mini-disc recorder for this): roam around the scale at will, making decisions on changing limitations in the spur of the moment. Get an idea. Repeat it. Repeat an interval a way. Try it backwards. Play something that is completely the opposite. Listen, always listen. Keep going. Follow your ear. One note will suggest another, one phrase will suggest the next. It will finally be time to stop, either because the piece you created has come to a logical close, or because your mother is pounding on the door, yelling that your dinner is now cold and this is absolutely the last time she is going to warn you to come down and she really means it this time.

Imaginative Limitation

Invent some outrageous combination of words or striking image and illustrate it spontaneously with music. When I do this type of creating, I usually abandon the idea of keys and scales and use whatever means (including all sorts extended techniques and I do mean extended) available, but imaginative 'starters' also work to extend practice in techni-

cal areas. Take your D-flat harmonic minor and use it to illustrate catchy word combinations: "Uncle Bob's Old Socks," "Moose in Love," "Cockroach in My Ear," "Elegy for a Bull Mastiff," "Midnight in the Swamp," "Clown's Wedding." Or, illustrate an image: a T-Rex battling a 100-foot-high rooster; a purple and pink dawn with streaks of gold; Spot's funeral. Or a feeling: seeing your girl stroll off with your former best friend; being told that you have terminal athlete's foot; falling in love with the quarterback; knowing now that you shouldn't have had that third helping of beans yesterday.

Any of these, and better, the ones you make up yourself, will help you produce an instant musical adventure. You can take that adventure in a purely technical area of study if you choose. And why not? A spoonful of sugar not only helps the medicine go down, it makes it so that you can hardly wait to take more medicine, which becomes not medicine but the stuff of life.

So go on: PLAY your horn, really play it this time. And send me a tape of what you come up with.

Jeffrey Agrell teaches horn at the University of Iowa. He and pianist Evan Mazunik offer workshop/concerts in creative horn playing. jeffrey-agrell@uiowa.edu.



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Past/Presents: Revisiting the Recorded Improvisation John Clark and *Airegin*

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 each 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.¹

Navigating the Up-tempo Improvisation

Sonny Rollins introduced the tune *Airegin* at a Miles Davis recording session in 1954.² Since then it has become a standard jazz vehicle recorded by dozens of artists although Rollins never recorded it himself as a leader.³ John Clark recorded *Airegin* on his 1996 CD, *I Will*,⁴ as a trio for horn, tuba, and drums. It is performed in the traditional head-solos-head format, focusing on solo improvisation over an intricate arrangement. The tempo on this recording is in excess of 300 bpm meaning a single measure goes by every second! John's strategy for maneuvering harmonic changes at such a fast tempo requires knowing the tune and spontaneously drawing on his vocabulary of patterns. Intelligent placement of musical ideas and rhythmic variety in this solo reveal John Clark to be a seasoned improviser.

Decision: *How many different ideas will you introduce into your solo? How will you create variations on each idea? Where will you place each of these ideas?*

John Clark-I Will Postcards 1016. *Airegin* composed by Sonny Rollins. Recorded: New York City, October 7 and 8, 1996. Performers: John Clark (horn), Bob Stewart (tuba), Bruce Ditmas (drums).

The piece

Airegin is a 36-measure form in F minor, performed with an up-tempo, straight-ahead feel. The harmonic structure in concert pitch is as follows:

A section: Fm(+7) | C7(-9) | Fm(+7) | F7(-9) | Bbm(+7) | F7(-9) | Bbm(+7) | Bbm(+7) |

B section: Bbm7 | Dm7 G9 | C maj7 | C#m7 F#9 | Bmaj7 | Cm7 F9 | Bbmaj7 | Bbmaj7 | Bbm7 | Eb7 | Abmaj7 | Gm7 C7 |

A section: Fm(+7) | C7(-9) | Fm(+7) | F7(-9) | Bbm(+7) | F7(-9) | Bbm(+7) | Bbm(+7) |

C section: Bbm7 | Eb7 | Cm7(b5) | F7 | Bbm | Eb7 | Abmaj7 | Gm7 C7 | |

A (mm. 1-8): harmonic rhythm of one chord per measure, four measures in F minor followed by four measures in B-flat minor;

B (mm. 9-20): harmonic rhythm and tonal activity quickens, B-flat minor to the keys of: C major, B major, B-flat major, A-flat major;

A (mm. 21-28): F minor to B-flat minor repeated;

C (mm. 29-36): harmonic rhythm and tonal activity quickens B-flat minor, A-flat major, B-flat minor, A-flat major

In John's recording, the tuba and drums open the piece at tempo with an eight-measure introduction on F minor. The horn joins in with an improvised introduction for 36 more measures, quoting a segment of the melody in m. 29. The head is then played one time followed by a two-chorus horn solo, a shortened tuba solo, and ending with the head one time out.

The horn solo (see next page)

Changes: John made conscious alterations to the original chord changes in mm. 8-10 and mm. 28-34 as it made it more logical for him to maneuver.

Rhythm: John's solo is two choruses in length. Note that while there are plenty of eighth notes, there are also many other rhythmic values. Look and listen for a variety of rhythmic values, where he places eighth notes, quarter notes, quarter-note and half-note triplets.

Range: three octaves; c-c'''.

Style: up-tempo; the beat is felt as much as stated. The trio is flexible, fluidly moving together through the form. The players remain flexible at this fast tempo, supporting each other, moving together within the form.⁵ The time is compressed in m. 16, m. 51, and m. 60, showing these performers' abilities to move together. Note that John is sensitive to the 3rd and 7th of each chord which are the pillar tones in each harmony.

Melodic Inflection: John uses a straight tone throughout. The vibrancy of the low range adds timbral variety. (John played a Paxman Model 40 B-flat/F with extra large silver bell.)

Phrasing: the melodic contours vary from section to section:

1st chorus: A (mm. 1-8) flat; B (mm. 9-20) arch down-up; A (mm. 21-28) arch down-up; C (mm. 29-36) terrace down.

2nd chorus: A (mm. 37-44) up; B (mm. 45-56) arch up-down; A (mm. 57-64) arch down-up; C (mm. 65-72) arch down-up.

Pacing: A combination of physical and mental dexterity is required to navigate *Airegin* at 300 bpm. John's fingers move



The horn solo

Airegin

Note alterations to the chord changes in mm. 8-10, mm. 28-34, mm. 44-46, and mm. 64-70

Sonny Rollins
solo: John Clark
trans.: K.Frey

Horn in F

$\text{♩} = 300$

A Cm+7 G7 Cm+7

4 C7 Fm+7 C7 Fm+7 F7 **B** Am7

10 D7 Gmaj7 Abm7 Db7 Gbmaj7 Gm7 C7

15 Fmaj7 Fm7 Bb7 Ebmaj7

20 Dm7(b5) G7 **A** Cm+7 G7 Cm+7 C7 Fm+7

26 C7 Fm+7 F7 **C** Am7(b5) D7 3 Gm7b5

32 C7 Fm7(b5) Bb7 Ebmaj7 Dm7(b5) G7 **A1** Cm+7 G7

39 Cm+7 C7 3 C7 Fm+7 F7 **B1** Am7

46 D7 Gmaj7 Abm7 Db7 Gbmaj7 Gm7 C7 Fmaj7

52 Fmaj7 Fm7 Bb7 Ebmaj7 Dm7(b5) G7 **A1** Cm+7 G7

59 Cm+7 C7 Fm+7 C7 Fm+7 F7 **C1** Am7(b5)

66 D7 Gm7b5 C7 Fm7(b5) Bb7 Ebmaj7 Dm7(b5) G7



quickly, but not every phrase is based on new material. The number of new musical ideas is kept to a minimum as even the best improviser can keep track of only a few ideas when soloing. The transcription serves as a snapshot of the melodic development and the placement of musical ideas.

A Sections (four total): Two motivic ideas are generally present: 1) centering around g'; 2) a triplet figure descending into the low range

- mm. 1-8 1) pivots around g'
- mm. 22-28 1) variation on centering around g'
- 2) introduces low range in quarter-note triplets
- mm. 37-44 2) variation on low range using half-note triplets
- mm. 57-64 1) re-introduces first idea from mm. 1-8 using shifting tuplets
- 2) ends with low range.

B Sections (two total): Note the similarities and differences with which John realizes the quick tonal movement:

- mm. 9-10 chord outlining
- mm. 11-12 be-bop scale pattern
- mm. 12-13 chromatic scale
- mm. 45-50 chord outlining
- mm. 52-55 descending scalar patterns (chromatic, diatonic)

Chord connecting—mm. 30-35; mm. 45-56 (entire B); mm. 65-72 (entire B')

C Sections (two total): Shows the most contrast of ideas.

Decision: You prepare for the moment to play an improvised solo by practicing patterns and material. What is the material you will practice?

Notes

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

²Barry Kernfeld, ed., *The New Grove Dictionary of Jazz*. (London: Macmillan Press: 1994).

³Thanks to Professor Les Thimmig at the University of Wisconsin-Madison for information regarding lead sheet accuracy and background for *Airegin*.

⁴*I Will* and John's other releases, *Song of Light* and *Il Suono*, are available from on-line distributors or <hmmusic.com>.

⁵Compared with the metronomic time in the Aebersold and other play-a-long recordings, this reinforces the important perspective that these recordings should not be treated as performance settings, since no ensemble would play every rendition with the same unbending tempo.

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



A Word from the Performer...

John Clark shares his strategies on preparing for this recording and improvisation in general. His book, Exercises for Jazz French Horn (or improvisation-oriented exercises for horn), and CDs are available from Hidden Meaning Music, 711 Amsterdam Ave., Suite 18N, New York, NY 10025 <hmmusic.com>.

In preparing for a recording (or a performance) like this, I don't try to plan anything specific for my improvisations. If I do have an idea I want to place somewhere in the tune, it's only in a pretty general way. I work hard on my patterns and exercises, and shed the tune quite a bit on piano as well as Horn. I would want to rehearse live with the other musicians as much as possible, but that usually means not very much! So I use *Band in a Box* and Aebersold tapes also.

When I get to the gig, I want to feel totally familiar with the tune so I can execute anything I'm inspired to play on the Horn. Then I might plan something sort of general in the back of my mind (e.g., how many choruses, fixing on a good tempo), but nothing specific in terms of any patterns, licks, or scales that I might use. What I really strive for is to create a new melody, remembering to leave spaces so I can listen to the other musicians and to my own ideas, wherever they come from: my own patterns, vocabulary that I've absorbed from studying various jazz masters' works, or, ideally, inspiration from "above."

Regarding the exercises from my book, I've been using this type of practice for about 30 years. Although I never intentionally plan to use any of them in a solo, I do notice them finding their way in. They're never used in their entirety, but bits of them can be useful. I think of them as little utilities that can sometimes help to tie ideas together, to end a phrase or begin one. If I notice that I'm using them a lot, it (sadly) means I didn't have much in the way of fresh ideas! In the area of tonal direction, I studied George Russell's Lydian Chromatic Concept. It still forms the basis for how I organize chords and scales in my mind, and I still use it for guidance in how tonally close or distant I am to whatever tonality I'm relating to. When maneuvering a fast tempo, I try to keep the "big picture" in mind, thinking in terms of four- and eight-bar groups and really the whole tune, in this case an A-B-A-C form, rather than focusing on any measure or group of measures (such as the more complicated ones!).

Regarding the *Airegin* recording: We recorded with the drums in a separate booth from the Tuba and Horn. I would not do this again. Because it's a fairly complicated tune and I wanted to do it at a nice bright tempo, it would have helped a lot to be right near the drummer.

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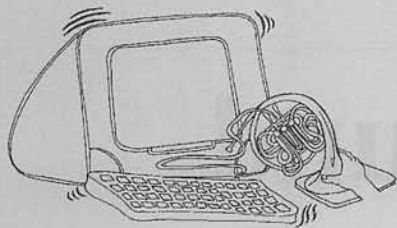


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The Electronic Hornist: Making Music ... With Your PC!

by Ron Boerger

One of the fun things we can do with modern computer systems is to record music, make CDs, and, using the Internet, share music with people located anywhere in the world. What's required? Are there any legal ramifications? Is the sound quality good? But first, a "short word from our sponsor"...

Folks, it costs the IHS money to bring this column to you. Jeff and the Society have been very gracious in granting me a full page (or more) in each issue to talk about the impact that computers and the Internet have on hornists. However, we've gotten very little feedback as to whether these are topics that you enjoy, and if they're not, the IHS could probably sell another page worth of ads. So, please let Jeff or myself know whether this is a subject you'd like to continue exploring together. If not, then we're not meeting your needs. Tell us what you think, and suggestions for future columns are always welcome at ron@boerger.org. And now, back to...

Recording Formats: Let's start by looking at some of the formats commonly used to store sound on computer systems today. As I am a PC guy, I'll focus primarily on those formats.

The most basic sound format on Windows PCs is known as "WAV." It's a very basic format that is best used for short sound snippets. Why? Well, it takes a huge amount of space to store a WAV file. While that isn't a problem on files stored locally on your PC, it is when you're downloading files in e-mail or across the web. WAV is also the format that sounds generally must be in to create (or "burn") CDs. Each second of sound can take as much as 188,000 bytes—so a 10-minute, top-quality recording in WAV format could take over 110 MILLION bytes to store! Clearly, something better is needed.

There are at least three other major formats which were created with computers in mind—that is to say, they manage to encode sound in such a way that it takes less space. These are (in order of personal preference) RealOne (formerly RealAudio), QuickTime, and MPEG-1 Audio Layer-3, better known as "MP3." The folks at Real.com (www.real.com/) originally created RealAudio to address specific limitations in the WAV format. These included not only the file size issue mentioned above, but the fact that you had to wait for the entire file to download before starting to listen to it. This was a huge problem in the mid-1990s, when most of us were limited to slow dialup modems. So, besides creating a proprietary compression scheme, the folks at Real also came up with a way to "stream" audio. "Streaming" allows you to listen as the file is being downloaded to your computer. Unfortunately, the fact that Real uses a proprietary scheme means that you have to get new products from Real, and Real alone. In addition, Real focuses primarily on the PC market; the latest "RealOne" player is available only for PC, but there are some older versions for other platforms.

Real files generally have an extension of .ra or .rm, though there is a confusing set of products now available from Real which use a wider set of extensions. The recent versions of the Real players can play many other audio formats.

When Real first got going, they ignored the Macintosh, so Apple was forced to come up with its own product, QuickTime (www.quicktime.com/). Like RealAudio, QuickTime (or "QT") compresses audio files and allows streaming. Unlike Real, they support both PC and Macintosh users at the same level. It also has allowed video compression nearly from the start, something which has been added to Real since then. In fact, the default extension for QuickTime files is .mov, indicating that you rarely see QT used for just audio any more. QT can be used for very sophisticated audio and video production, much more so than Real.

The grand old man of compressed audio is what's now known as MP3. A German firm, Fraunhofer Institut Integrierte Schaltungen (www.iis.fhg.de/amm/), culminated eight years of work in what became standardized as MPEG-1 Audio Layer 3. This got into the UNIX world, where it became wildly popular due to both the amount of compression (10- to 12-1) while still preserving audio quality. The format is so popular that both Real and QuickTime, as well as Microsoft have licensed the MP3 technology from Fraunhofer-IIS for use in their own players. Since this is an ISO standard, the majority of vendors, even those who have their own competing product, support it, and for that reason I feel it is the best choice today for sound recording.

What About Microsoft? As is true in so many other cases, Microsoft let the market determine where it was going before coming out with a product with which it has tried to drive the competition out of business. Early versions of Windows Media Player ("WMP") were almost laughable in comparison to the competition. Just as they did with Windows itself, Microsoft continually added features, and the most recent version, WMP 7.1, is a full-featured player that fares well against the competing products (www.windowsmedia.com/download/download.asp). Since this is Microsoft, Windows Media ("WM") files are proprietary. WM files are identified by a variety of extensions beginning in .as or .wm.

Why Can't We All Just Get Along? The problem with all these proprietary formats is that you can only play that format on the respective player for that format. Quicktime can't play Real or WM; WMP can't play QT or Real; and, of course, Real can't play QT or WM. What most of us end up doing is having one of each player; they're free. The only problem there is that each of the products will try to take over the other "common" formats, such as MP3; unless you can find the (often hidden) preference that controls this feature, every time you start a player, it will complain about not being the default for those formats and ask you if it's OK to start playing them for you. Needless to say, by the 20th time Real asks you about playing .wav files, you're pretty fed up.

Next Time ... Now that we know what the various formats are, we'll discuss how you burn a CD, share sound files via the web, and look at some of the legal ramifications in doing either.



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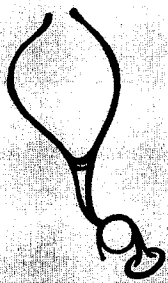
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A Unique Solution To The Plating Problem

by Myrna Meeroff

For fun, I decided to look through the various Internet news group archives for information on mouthpiece plating. These news groups tend to be full of heated debates, but on this issue I found the experts particularly divided. There are those that argue vehemently that gold plating is the best, while the silver plating camp is eager to discredit them. And then, there are the few, the strong, the others, those who advocate sterling silver plating, or plastic rims, or even wooden mouthpieces.

Like many others, I too have had the problem of the incurable allergic reaction. Experts disagree on the causes, let alone the solution to this problem. A trip to my dermatologist uncovered that my allergy was to copper, though many are allergic to nickel. Nickel and copper are the two most prevalent metals in the alloy that is commonly known as "silver plating." According to Terry Warburton, noted mouthpiece craftsman and an important figure in this story, many mouthpiece makers use almost entirely pure silver for their silver plating. However, most use a copper/nickel strike before the silver plating is applied. This strike can lead to the same problems as the mixture of metals used elsewhere in silver plating. Once it is determined that an allergy exists, there are two traditional choices: gold plating or a plastic-rimmed mouthpiece. So, aside from the expense, the problem appears to be solved. However, each of these methods has its drawbacks.

Gold plating is also usually an alloy, unless you request (and pay extra for) 24-carat gold. Some mouthpiece makers insist on using pure gold for plating, but most use an alloy that is more copper influenced, for reason of color. However, if your allergy is very strong, any deviation from pure gold will not solve the problem. Gold is much more slippery than its silver counterpart; however, being a softer metal, many players find it to be more comfortable. And, since gold plating tends to be placed on top of silver plating, between the plating itself and the buffing process, the dimensions of the mouthpiece can be altered to such a degree that it no longer feels or plays the same. Gold plating is notorious for wearing faster than silver plating, so it needs to be repeated often, even every two years in some cases. And once the plating has worn down, the symptoms return, as the silver plating has been exposed to the lip. Replating can be an expensive and annoying process, not only because of the cost but also of the necessity to send your mouthpiece away to have it replated.

If gold plating isn't your solution, there is always plastic, most commonly made from Delrim. Many popular mouthpiece makers offer this option without the expense of a custom-made mouthpiece. However, the major drawback to plastic is that it simply does not feel like metal. If you find gold plating to be too slippery, plastic rims allow for very little movement of the lips. My first experience with a plastic-rimmed mouthpiece was just so. The rim literally felt like

it was glued to my lips. And, being accustomed already to the slipperiness of the gold plating, it was almost impossible for me to play anything at all.

Having tried the two most popular choices, I looked for other options. There are three that I encountered in my research. First, there is simply removing the plating entirely. It is claimed that raw brass mouthpieces do not cause the allergic reaction, but once again, it depends on your allergy and the exact metals of your particular mouthpiece maker. Most use a brass called "360", which is a mixture of copper, lead, and zinc. Even if these mouthpieces don't cause an allergic reaction, there is a far more dangerous problem: brass poisoning. Raw brass has many more open pores than plating. Unless you religiously clean the surface with rubbing alcohol, bacteria infiltrate these pores and can cause infections.

The second solution I investigated is sterling silver plating. It has been found that sterling silver does not contain any nickel or copper, thereby eliminating the allergic reaction. However, this type of plating has not been tested for other skin allergies. Sterling silver plating is also incredibly expensive; these mouthpieces can cost in the vicinity of \$250 each! So I went to the third and final option: Rhodium. This is a metal plating that is harder than silver or gold, i.e., probably more uncomfortable on the face. Also, most mouthpiece makers do not use this metal. It would require going to a jeweler, who often has no idea of the intricacies of a musical instrument. (Remember, even a change of a thousandth of an inch makes a great deal of difference in the feel of a mouthpiece.) I mean, if mouthpiece makers don't use it, there must be a reason.

So I was back to the drawing board. I went back to my gold-plated mouthpiece and dealt with my personal problem of having it slip off my bottom lip. I loved the fact that it was so slippery on the top lip, giving me the freedom to move around, but I wanted a little more security—a better anchor—on my bottom lip.

I happened to be in Terry Warburton's shop in Orlando, Florida, one afternoon, having my mouthpiece copied. We had gone through such pains to come up with something that I absolutely loved that I wanted to be sure it could be replicated in the event of an accident to the original. While he was taking the dimensions, I asked him about my plating problem. I inquired about some really silly ideas, like a two-piece rim, where the top can be one metal while the bottom another, or a rim that is half plastic, half metal. Then a simpler idea occurred to me.

"You know, I really like the gold plating on the top rim of the mouthpiece, but it's just too slippery on the bottom. Is there any way you can plate half the rim in gold and the other in silver?" He was surprised by the question. Apparently, it had never occurred to him, or been asked of him. He



A Unique Solution to the Plating Problem

sat and brainstormed for a while with his technician Kenny who, upon careful consideration, said it could be done.

He took the copy, which was as yet unplated, and gold-plated the entire mouthpiece. Then he covered one half of the rim, and silver-plated the uncovered portion. It was practically impossible to get the plating to come out even. He apologized for it not being aesthetically pleasing to the eye. I didn't care about that, I was eager to try it.

It has now been over two years since we created "Frankenstein" in the mouthpiece lab. I have not had an allergic reaction in that time, I have not needed to have the mouthpiece replated, and I have wonderful flexibility on my top lip and security on the bottom lip. Teachers warn not to spend a lifetime in search of the perfect mouthpiece, but I think I may have found mine.

Myrna Meeroff is currently principal horn of the Symphony of the Americas. Born in Argentina, she won her first job at the age of eighteen, and soon after joined the New World Symphony. She made her solo debut in 1989, performing Mozart's Concerto No. 4. An avid soloist, she has performed for audiences all over the world, including Germany, France, Switzerland, Argentina, The Bahamas, Jamaica, and Israel. In 1999, she created a chamber music competition for elementary, middle, and high school students. Now in its second year, this competition is open to any ensemble whose members are under the age of nineteen, and contains a classical category as well as a jazz category. Myrna is a faculty member at Broward Community College in Florida.



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Technique Tips

Learning from Others 1: Low Brass

by Jeffrey Agrell, series editor

It is true that trombones and especially tubas have long been borrowers of horn music (solos, etudes) to flesh out their less-richly-endowed musical legacies, but we should not be so smug or tunnel-visioned to think that there is nothing that we could learn from them. This is the first in a series of "Learning from Others" articles, based on the premise that there is a lot of interesting material used by other instruments from which horn players could benefit.

Trombone

The most obvious offering from the kingdom of the low brass is music in the bass clef. We have a few favorites (as the Rochut studies) that are nice, but we do them to death—how strange that it occurs to us so seldom to walk across the hall and ask the 'bone player if we may look through his music to discover supplements to Rochut. It goes without saying (but you know me, I'll say it anyway) that not all trombone, tuba, or euphonium music is suited for horn playing—it may go too low, be idiomatic for slide movement, etc.—but a little hunting will turn up plenty of music to enliven low horn studies.

The *Blazhevich Etudes for Trombone and Euphonium* (ed. Reginald Fink, Accura Music)—vaguely Kopprasch-esque in style and language—have long been low brass staples. Mr. Fink, the editor of this edition, has (unlike any horn edition of Kopprasch that I've ever seen) thoughtfully supplied a list of "Procedures for the Mastery of the Vladislav Blazhevich Etudes," plus additional comments on "Spot Practice." Each etude also contains instructions by Fink on special points to work on. There are 112 etudes here, the first being a brief series of whole and half notes, and gradually progressing in difficulty and length to the end of the book. Caveats: make sure you get this particular edition. Blazhevich intended these as clef studies for trombone and this is the only edition that uses bass clef throughout; also: Exercises 1-34 were intended as position studies and may be less useful than the rest.

Elliot Del Borgo's *Contemporary Rhythm and Meter Studies* (Meredith Music Publications, 1996) consists of 28 etudes that "use...metric and rhythmic devices commonly found in works of the 20th century," thus providing practice in bass clef, rhythms, and modes. The pieces seem to be written less as etudes and more as unaccompanied recital pieces. The ranges are very suitable for low horn throughout.

Buddy Baker was a long-time trombone teacher at Northern Colorado and was equally at home in jazz as in classical music. *The Buddy Baker Tenor Trombone Handbook* (International Trombone Association Manuscript Press, 2001) is the product of a lifetime of college teaching and is a model of

pedagogical organization. It is a book that every brass player would do well to have, and certainly no college brass teacher should be without. The sheer breadth of Baker's material supplies a model for an approach to studying any instrument. There are 160 pages, and every one contains valuable ideas and information. It is impossible to include more than a sampling of the contents here, but I will rely on synecdoche to give you a taste of the whole with a few of the parts: a chart of trombone literature listed by century, with suggestions for solos for junior high/easy high school, high school/easy college, freshman, sophomore/junior, advanced college senior/grads/ professionals, most difficult/grads/professional (including his subjective opinion of the piece, graded A to B-); ditto etude materials; discussions of equipment; "Daily Routine Circle Chart," "Daily Practice Record" [chart], sight-reading, "Things You Will Need to Bring to Each Lesson," discussions and exercises on breathing, embouchure, tonguing, and more; preparation [of music] timetable; trills; ornaments; "Dealing with Fear in Performance," preparing orchestral excerpts; degree requirements, program planning ideas, books on meditation, lesson assignment form, jazz listening guide, "20 Standards You Should Know"—the list goes on and on. You get the idea. Now get the book.

The horn world is blessed with some very good websites: the IHS site itself, Tom Bacon's Horn Planet, the Horn FAQ, <hornplayer.net>, John Q. Ericson's Horn Articles Online, and others, but the trombone world also has one of the best brass websites around—that of Doug Yeo, bass trombone of the Boston Symphony. Find it at <www.yeodoug.com>. It is gorgeous graphically, very well organized, and is loaded with useful information for trombonists specifically and brass players in general. A sampling: "The Difference Between Playing and Practicing," "Pros and Cons to a Career as an Orchestral Musician," "Me, Myself and I: Are Orchestral Players Losing the Concept of Being Team Players?," "Orchestral Audition Repertoire," "Symphony Auditions." Although there is much content here that is trombone-specific, what Yeo does and how he does it are eminently worthy of emulation.

Tuba and Euphonium

Because of the extended range, literature for the tuba in general is more useful for practicing old bass clef than new bass clef. The likeliest candidates of original tuba music that could be used by horn players for new bass clef practice, however, can be found among works written for the F tuba, including books by Paul Bernard (*Méthode Complète*), Harold Brasch, Otto Maenz, and Hans Lachman.

A more like candidate to steal, ah, that is, learn from would



Technique Tips: Learning from Low Brass

be the euphonium, whose range more closely matches ours. Check out <www.euphonium.net>, the website of one of the world's greatest euphonium players, Steven Mead. Mead's attractive site has a few articles of general interest, for example, "Getting the Simple Things Right" and "Stamina and Nerves." Perhaps the biggest lesson we could take from both these instruments is to have an open mind to using good music whatever the source. Tuba players have been known to steal from oboe music (the Debondue *Études Melodiques*, for example, which give big brass a chance to play a lot of notes throughout the whole range, learn style and melodic interpretation, and have a good time in general.) The Bartok cello duets are another favorite—they are simple for cellos, but challenging for brass. In short, there is a lot of music out there that could provide the horn player with attractive alternative sources of bass clef music beyond Rochut. Use the above listings as a starter, and start bugging your buddies in the low brass section to peruse their music to make new discoveries.

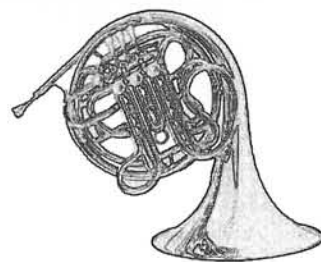
I would like to thank my University of Iowa colleagues David Gier and Bob Yeats for their suggestions in preparing this article. If at any time in this series you know of other pieces that should be mentioned, drop me a line.

Jeffrey Agrell teaches horn at the University of Iowa.
Send comments, complaints, predictions to jeffrey-agrell@uiowa.edu



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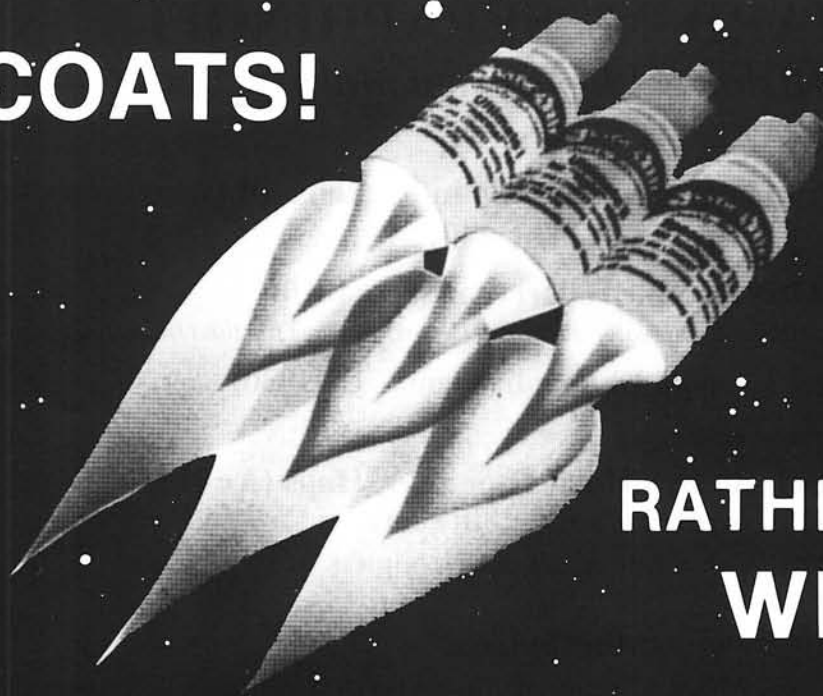
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Music and Book Reviews

William Scharnberg, editor

***Hohe Schule des Horns* by Michael Höltzel, Schott Musik International, Mainz. 2000.**

Michael Höltzel, horn professor at the Northwest German Academy of Music in Detmold, has long been considered one of Europe's important teachers. The text of his "High School of the Horn" is published only in German at this time, but the exercises are universal and his commentary can be often deduced with little knowledge of the language. However, because much of the "school" is text, this reviewer admits that the survey below only adequately portrays the wealth of information offered. After spending several hours with the method, it is clear that there are many important concepts discussed which beg for translation into several languages. One might describe the method as "revolutionary" in its ability to offer new and important ways for the hornist to approach his instrument.

After a one-page introduction stressing the importance of a daily routine, the edition begins with seventeen pages of exercises, including two-octave arpeggios and scales, tongued and slurred in major and minor, starting on written G at the bottom of the bass clef! These exercises are followed by twenty-three pages of interval/flexibility calisthenics.

Next are two pages on legato and portamento, a very important but confusing topic to many musicians. Professor Höltzel suggests that portamento is a string technique which can be transferred to horn and offers several examples of both legato and portamento excerpts from the literature.

The ensuing chapter should be the most consequential for all maturing hornists: the art of musicianship. Here the author discusses musicianship as it relates to the Development section of Mozart's Concerto in E-flat, K. 447. He makes several concrete suggestions: read about the composer and his time, understand the history of the concerto form, and practice the technique of the handhorn players. To help the student with the technical and musical challenges of Mozart's music, the Höltzel composed a *Solfeggio in Es-dur für Horn und Klavier* after Mozart's KV. 393. This work is two pages in duration with footnotes that are another four pages, including examples of alternate fingerings to facilitate technique.

Pages 56-63 discuss long tones, centering the tone, and how that center appears to change at various volumes. This section also includes suggestions about intonation and vibrato. Next are fourteen pages on musical interpretation, perhaps the most interesting for the advanced musician. Here the author deals with rubato, articulation and phrasing. After this chapter appears one on ornamentation, especially in the Baroque and Classical eras, with examples from the horn literature.

From page 79 the text turns to a commentary on "which horn for which music?" The hornist is given an insight to the professional world of alternate fingering on the double

horn, offered from a European horn player's perspective. Those who have a higher regard for the F horn might disagree on a few passages, but the stage is set for hornists to investigate alternate fingerings as a means to either make better connections between pitches or solve technical problems. For example, Professor Höltzel uses B23 for written second space f in the treble clef, known in professional circles as a fingering that offers excellent intonation and tone but rarely mentioned at the earlier stages of a hornist's tutelage. Following this is a discussion of the B-flat and high F horns: where to use which and articulation problems encountered. Again, individuals could disagree with specific suggestions but this important door is opened for consideration. The explanation of fingering possibilities continues for almost twenty pages: this is an important issue for the author.

From pages 91 through 112 the history of the horn is traced from the Baroque era through the 20th century, with examples from the repertoire. Eight pages are devoted to the Wagner *tuben* in Bruckner's symphonies, including the harmonies as written in F and as notated for B-flat and F *tuben*. From pages 113 to 130 Professor Höltzel comments on the cadenza in solo concertos and offers his own cadenzas to several classical works. The final four pages are devoted to examinations, auditions, concerto performances, and playing the horn as a profession.

The wealth of information in this 134-page "school" is outstanding. There is simply not another method on the market that is as complete, practical, and insightful. Hopefully the publisher will translate it into several languages!

Hornschnle, Band 1 (1981) und Band 2 (1986), with Spielbuch 1 (1983) and Spielbuch 2 (1990) by Michael Höltzel, Schott Musik International, Mainz.

Of the above four publications listed here, *Spielbuch 1* (Pieces, Canons, and Duets for 1-2 Horns) and *Spielbuch 2* (for 1-3 horns) were reviewed in an earlier issue of *The Horn Call*. Because the "playbooks" were designed as supplements to the "horn schools" they were also included in a shipment for review from Schott (Mainz) together with the two previously unreviewed horn methods by Professor Höltzel.

The first *Hornschnle* begins with a chapter on the historical development of the horn, with black-and-white photos and musical examples. Following this is a discussion of the basic acoustics of brass including the harmonic series, the double horn, alloys used to manufacture instruments, mouthpieces, and horn maintenance. Then the student is introduced to proper playing position and tone production, with examples of how the B-flat and F horns relate to each other, the importance of centering the sound, and adopting an efficient right hand position.

The exercises that follow alternate between the open F



and open B-flat horn in the middle range. Then the valves are introduced as they lower the open harmonic series of these two horns. After several pages of performing only open and second valve fingerings, the first valve is introduced, followed by 1 + 2 a few pages later. Third valve is offered as an alternate to 1 + 2 on page 47. Professor Hölzel's exercises force the student to consider both the F and B-flat sides of the double horn separately and in coordination with each other. Where the verbal information given in the method is rather intense and complete, the range requirements of the exercises are slow-paced for a beginning method: scale and arpeggio patterns range from only written g to d".

Following brief discussions of *einsetzen* and *anzsetzen* mouthpiece placements and the breathing apparatus, chromatic fingerings are offered from c to g" on both sides of the double horn. On page 74, the author addresses the use of the hand to correct harmonic series intonation tendencies and includes intonation exercises for two horns. These move from "tonal" intervals to wider intervals, with "horn fifths" discussed and demonstrated in a series of orchestral passages. The final pages (80 to 91) include easy duets on German melodies, with the words included.

The second volume of *Hornschule* begins with scale and arpeggio patterns in common keys, then leaps to interval/accuracy studies that are rather advanced. Then legato and the sequence and timing between breathing and setting the embouchure are discussed. From pages 25-27, the author deals with the high and low range, after which follow exercises for both, emphasizing the low range.

The next several pages are devoted to the natural horn and the valved horn as it relates to the natural instruments: the student is asked to use the valves as quick crook changes as did many hornists of the 19th century.

Stopped horn and echo/half-stopped sounds are addressed, followed by a discussion of the lip trill. These few pages are followed by intonation exercises for two and three horns. Pages 49 through the end of the method (page 140) offer a set of daily scales, arpeggios, and brief pieces for one or two horns in all keys. Professor Hölzel also includes a list of important horn works in each key.

Although this is not a "complete" method in the Oscar Franz or J. B. Arban tradition, it is more complete than any other method on the market for the beginning through intermediate-advanced hornist. It is such a thorough and well-crafted method that more mature hornists could benefit from including its exercises as part of a daily routine. These books are highly recommended as either two strong methods or as excellent supplementary material for the intermediate to advanced hornist.



***Solo Etudes for Horn in F* by David Uber. The Hornist's Nest, Box 253, Buffalo, New York 14226-0253, 2001.**

So often playing and practicing etudes is like swallow-

ing bad tasting medicine—it's good for you, but there isn't much fun or pleasure in doing so. To my students, I often quote my teacher who once said that we must always try to make music even with etudes. These twelve etudes by David Uber are a very effective antidote to the many unmusical etudes that we all have had to "swallow" over the years. They are written by an accomplished and experienced composer and sound like it. These studies are a delight to play and the challenges they present are fun to tackle. The individual studies are cohesive pieces of music in which the unexpected turns of phrase are corroborated and integrated into the whole. Except for the last two bars of the first etude, these studies stay within a two-octave range between a and a", and are suited to the advanced intermediate player. (One might want to change the octave of the final two notes of the first etude to accommodate the student.) There is a great variety of meters (both simple and compound), keys (up to five sharps and four flats), dynamics, articulations, and styles in this collection which challenges the student to develop greater control while making enjoyable music. *Jeffrey Powers, Baylor University.*



***Horn Trio (violin, horn, and piano)* by Gia Comolli. giamuse@lincoln.midcoast.com.**

A *Finale*-generated score and CD of a performance of this trio were sent by Ms. Comolli. When a composer steps up to the horn trio plate, Brahms' trio is and will likely remain the benchmark. All others are compared to its level of musical depth and, while some may have come closer than others, it is generally agreed that none are yet in its league. If Brahms' trio is an A+, Ms. Comolli's trio is about a B+: worthy of programming but not as musically rewarding for either the performers or audience. The general style of the work is angularly tonal with good rhythmic energy in the quick movements. The opening movement is a spacious arch form with a colorful and quicker middle section. The second is a "bouncy" scherzo that begins in 6/8 and moves to 4/4 for a second theme. After a brief digression, which does not develop previous material, the two themes are heard again slightly varied. The third movement is a 6'30" *Andante* that, while in a singing style contrasting the first two movements, leaves the listener less rewarded. The brief angular melodies here seem to have little direction: contrapuntal techniques, hemiola, and tempo changes are not enough to rescue the movement. One would not say that the movement is "weak" but that it does not take the composition to another level as Brahms and others achieved. The final *Vivace* is only three minutes in duration. It begins and ends actively, but there is little development of the musical ideas and a *meno mosso* interrupts the flow. In a longer movement, this change of tempo may have been helpful for a variety of formal reasons but in so brief a movement it seems to be more of an obstacle. A four-measure repeat at the "coda," omitted by

the performers, may help balance the entire trio. The listener is left somewhat unfulfilled by the brevity of this movement but the overall effect of the trio will have been interesting enough.

The horn part is generally idiomatic and spans written g to c''' , with good flexibility a requirement. When compared to other major trios, the piano part is less demanding but the violin part is relatively equal to the horn in its gymnastics. Certainly a professional level trio could assemble a performance of this in reasonably short order: it does not have the technical and notational demands of Ligeti's trio. If you are looking for a new composition for a trio recital, which has pleasant moments and is not in any way offensive, this may be what you seek.



Hans Pizka has been very busy publishing an enormous amount of music over the past few years. He sent too many titles to review in one Horn Call, so this is the first installment of two or three. Unless noted, all publications have been prepared using computer software so they are "easy on the eyes." These works are available from Hans Pizka Edition, D-8011 Kirchheim, Germany, on his website, or by e-mail: hans@pizka.de.

Finnische Sonate and Baumann Sonate by Vitali Bujanovski. 1987.

Here are two works for solo horn: a "Finnish" sonata and a sonata for Hermann Baumann. They are bound together and published in a neat and readable manuscript. Although I had originally written a "blow-by-blow" review of each sonata, in the interest of clarity, it seems better to simply say that these are two, multi-sectional works that demand an extremely wide range and virtuoso technique. Both are idiomatic, including the colors of stopped horn, flutter-tongue, and optional multiphonics, but very difficult. They should be considered at least as excellent studies for the advanced performer.

Concerto per il Corno 2do in Mi by Franz Xaver Pokorny, revised and arranged by Hanz Pizka.

This is one of the several concertos in the Regensburg collection. Written for low horn in E, the horn player for whom this was composed must have had unbelievable flexibility with two-octave sixteenth-note leaps and extremely quick technical work. Unfortunately, there are no memorable melodies in the three-movement concerto: this is simply a display of impressive technique. Historically, it demonstrates that horn players in the 18th century had physical abilities equal to any hornist of today. Programming the concerto in 2002, however, would fall under the category of a "stunt."

Concerto No. 14 in Fa by Giovanni Punto, piano reduction by William Martin.

Giovanni Punto, the foremost horn virtuoso of the 18th century "composed" fourteen horn concertos. The reason

"composed" is in quotation marks is that Punto's first concerto and perhaps others were "borrowed." Carl Stamitz's *Concerto* is identical to Punto's first concerto with some notable changes. Punto's 14th concerto has some redeeming moments but it is generally a compendium of impressive horn gymnastics with little musical interest. In the slow middle movement, where Punto could have opted for a beautiful singing melody, he chose to continue to impress the listeners with his ability to negotiate wide leaps.

Punto's concerti are dazzling from a technical standpoint but tend not to be musically interesting. He was clearly a horn virtuoso equal to any today, but he also lacked the musical sensibilities of the great composers of his era.

Concerto in E-flat major for Second Horn and Orchestra by Franz Anton Rosetti, edited by William Martin.

Typical of concertos for low horn of the period, the melodic content of the concerto is not equal to the technical skill required to perform its acrobatics. This one is also odd in that it is quite brief: the first movement is slightly over 100 measures in duration, the second movement 71 measures, and the third is only 64 measures (not including repeats). If demonstrating technique in the lower register is important, this is a fine low horn concerto.

Zwölf Trios für drei Hörner (Heft I 1-6 and Heft II 7-12) by Carl Oestreich (1800-1840).

Although the scores for the first set (1-6) are miniaturized, the parts are software-generated and easy to read. The second volume has no score and the parts are in a fine hand manuscript. I feel that while none of the trios are appropriate for a recital performance, several would make good "gig" pieces. Interestingly, the second set has a higher tessitura for the first horn, and No. 10 in the second volume, a slow and sustained chorale which remains near the top of the staff up to b -flat, might tire even Hans Pizka (well, maybe not). The third part in both volumes is notated in treble clef with very few ledger lines necessary.

16 leichte Trios für drei Hörner by Franz Nauber (1876-1954).

These trios may have *leichte* (easy) rhythm and finger patterns but they range from moderate to difficult in flexibility, especially for the third horn, and tessitura (two of the trios have written c''' for first horn). Compared to the Oestreich's trios reviewed above, the music here is somewhat less predictable and therefore more interesting for the performers. However, I predict these are also not destined for regular recital performances.

2 Horn trios by Franz Zwierzina (1751-1825).

Composed for three handhornists, these are virtuosic trios, beyond the traditional technique of the 18th century players, but in line with the more complex handhorn ability of Gallay. If Zwierzina's dates were not on the cover of this publication, one would guess that the trios were composed in the middle to late 19th century for hornists at the Paris Conservatoire. The hand technique of the players for whom



this trio was written was advanced for the era. The first horn part ranges from written *g'* to *c'''* and the third part from *c* to *e-flat''*. Nos. 6 and 7 for the third horn include several written *f* and *f's*, such unusual notes for the handhornists of the period that the part looks like it was written for an early valved horn. Franz Zwierzina was an Oettingen-Wallerstein court hornist but he would have been in his late 60s when the valve was invented. Considering his age, it is unlikely that he adopted the new instrument, yet the odd pitches in these trios suggest that he might have had some affiliation with the omnitonic horn, in one or more of its configurations.

Quartetto No. 1 and Quartetto No. 2, Anonymous (18th Century).

From the Badische Landesbibliothek in Karlsruhe come these two horn quartets. They appear, at first glance, to be 18th-century works as listed on the title but they must have either been composed after the appearance of the duple meter *scherzo* in the 19th century (i.e., Beethoven's Ninth Symphony) or they are forerunners of that form. Both quartets have a virtuoso first horn part that ascends to written *f'''* (above high *c'''*), however if longer crooks are used, accuracy becomes a greater issue than tessitura. The first quartet has three movements: *Andante*, *Allegro*, and *Menuetto*. The second includes five movements: *Larghetto*, *Scherzo*, *Tempo di Menuetto*, *Poco Andante*, and *Finale: Allegro*. Both sets seem to fit in the category of "musical curiosities" or good background music; as such, they will probably not be heard on a concert stage.

Trauersuite—"In memoriam" für 4 Hörner by Franz Kinzl. 1938.

Trauersuite includes six movements for horn quartet intended to be used for a funeral service. The movements are: "Before the Funeral March," "Choral (for the first consecration)," "Funeral March (to the grave)," "Präludium (for the second consecration)," "Aequale (at the grave)," and "Finale." Of the works reviewed thus far in Pizka's collection, this is the most practical: it would be advisable to own a copy of this set if your quartet has an interest in performing for such ceremonies.

Zwölf kleine Stücke für Hornquartett by Johann Wilhelm Mangold (1796-1875).

These "12 Little Pieces for Horn Quartet" are clearly for four valved-horn players. Both the score and parts are in a neat manuscript. The brief movements are intermediate to advanced (grade 4-5), with the first horn typically ascending to *g''* with one quartet up to *b-flat''* and the fourth part notated in "old style" bass clef. Only five of the twelve have

key signatures and those are all in B-flat major (for horn). Similar to many of the works above, this collection is better heard as decoration music rather than in the public arena.

Ein Jägertag—Potpourrie für 4 Hörner by Erich Pizka (dedicated to Hans Pizka).

"A Hunter's Day" includes nine brief quartets, most of which are settings of German hunting songs. The parts are in reasonable ranges, with the first going up only to written *g''* and the fourth (notated in treble clef) down to *C*. Of the quartets reviewed in this series, these are the least pretentious and, for that reason, the most acceptable for both the players and the audience. The final *Polka schnell* is great fun: the 19th-century German equivalent of a frippery.

's kommt ein Vogel geflogen (in the style of the great masters) for 4 horns, by Siegfried Ochs and Anton Wunderer, revised and arranged by Hans Pizka.

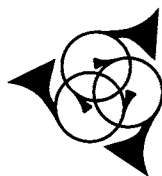
Here is a humorous set of variations on a sixteen-measure German theme. The melody is stated then heard in the style of Bach, Mozart, Beethoven, Mendelssohn, J. Lanner, Wagner (two variations), Goldmark, J. Strauss, Mascagni, and R. Strauss. Following these brief variations is a Bohemian "Polka" and a "Military March" version of Anton Wunderer's theme. This is very clever music that can be enjoyed at any level from background music to closing a work on a horn quartet recital. The most difficult part is probably the fourth, which confusingly alternates between treble clef (with ledger lines) and "old style" bass clef notation.

Maria Mundi Domina for voice, horn, and continuo (organ and cello), Anonymous (1715), edited and published by Thomas Cechal and Hans Pizka.

Maria Mundi Domina is an attractive sacred Baroque aria for alto voice, horn in E-flat, and organ. The alto part is quite simple, but the hornist, who must have excellent stamina, performs in the *clarino* range from written *c''* to *c'''* (for E-flat horn). The hornist must have excellent finesse and a light sound to balance the alto voice which spans only *b-flat'* to *c''*. This little gem could be performed as part of a church service or perhaps on a recital with a portative organ and 'cello continuo, for which a separate part is included.

Waldhornruf for tenor, horn, and piano by Vinzenz Lachner. 1981/1998/2001.

This is a re-issue of an earlier Pizka publication: a rousing through-composed hunting song for tenor, horn, and piano. The horn part encompasses low *c* to *a''* and the tenor range is only *c'* to *g''*. It could lend an unpretentiously robust air to a horn or voice recital.



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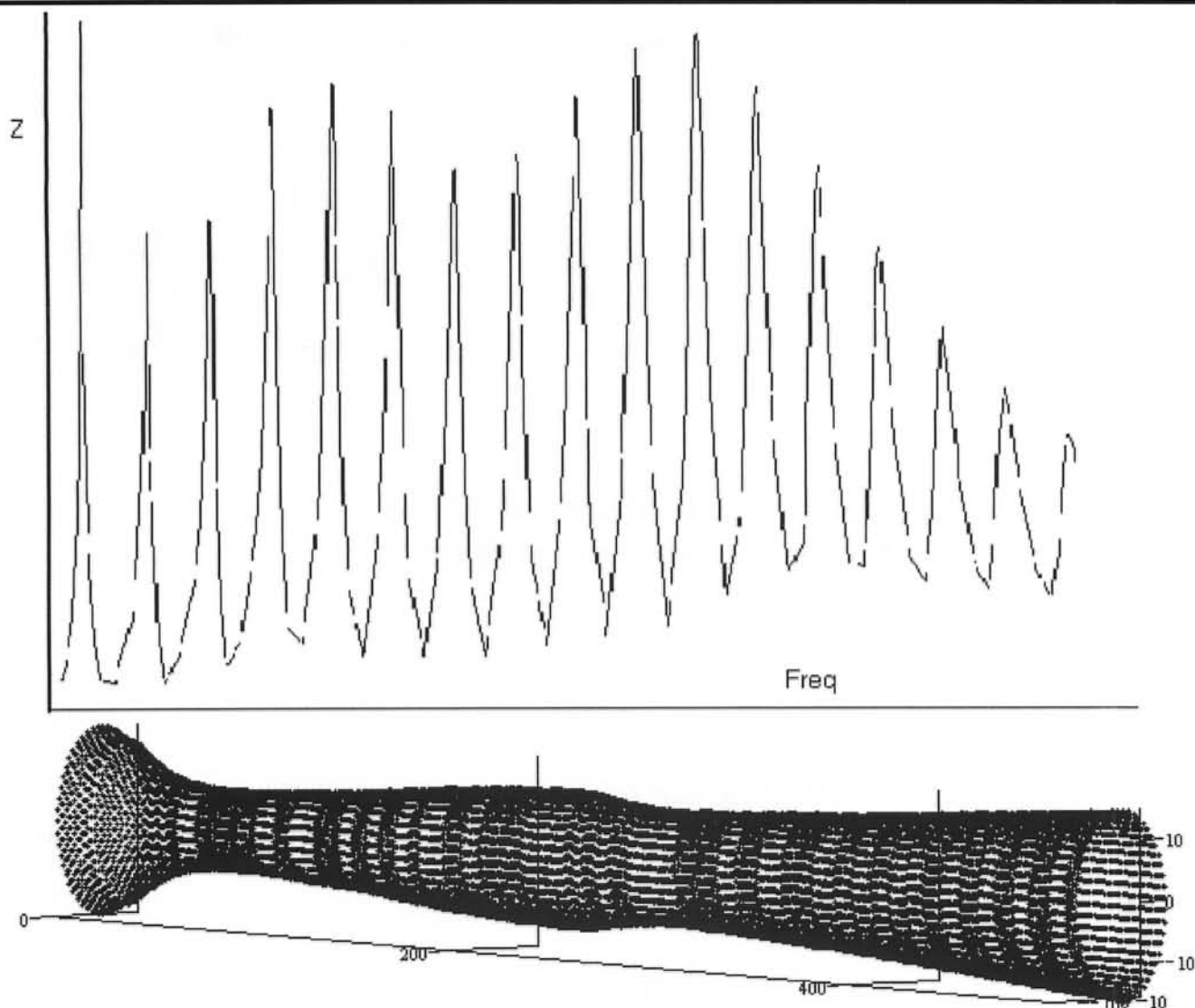
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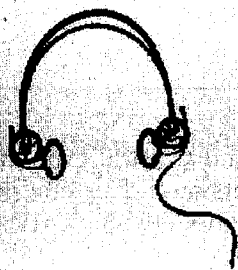
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John Dressler and Calvin Smith

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Brain. Dennis Brain, horn, with Alan Civil, horn, the English String Quartet, Peter Pears, tenor, Noel Mewton-Wood, piano, the Dennis Brain Wind Quintet, the BBC Midland Orchestra, Leo Wurmser, conductor, Marjorie Lempfert, viola, the Carter String Trio. BBC Legends BBCL-4066-2. Timing 78:29. Originally recorded at the BBC Studios, London between January, 1953 and July, 1957. Re-released 2001.

Contents: Beethoven: *Sextet, op. 81b*

Schubert: *Auf dem Strom*

Mozart: *Divertimento No. 14, K. 270*

Haydn: *Concerto No. 1*

Arnold Cooke: *Arioso and Scherzo*

Ibert: *Trois pièces brèves*

Milhaud: *La Cheminée du roi René*

Here is another in the BBC Radio 3's live broadcast releases. These rare recordings have been meticulously digitized and tonally refurbished using the most modern available technology from Jünger, Sonic Solutions, Spectral Design, and others. A wealth of nuance and a dynamic range faithful to the original have been re-created with remastering containing superior 20- to 24-bit resolution. In particular, this disc features Dennis Brain with a variety of other stellar British musicians performing some of our most important works for horn. As an extra-added attraction, Brain is also heard in a four-minute spot demonstrating the sounds and playing techniques of different horns in a lecture titled "The Early Horn." Two rare photos including Brain, Gareth Morris, and others are included in the program notes. *John Dressler*

Richard Strauss—Carl Maria von Weber Wind Concertos.

Dennis Brain, horn, with the Philharmonia Orchestra and conductor Alceo Galliera. Testament Records SBT-1009. Timing 55:46. Originally recorded at Kingsway Hall, London, 21 May, 1947. Re-released in 1992 under license from EMI Records Ltd.

Contents: Strauss: *Concerto No. 1, op. 11* (also contains Weber *Bassoon Concerto* and Strauss *Oboe Concerto*)

On this digitally remastered disc, Dennis Brain is featured in this 1947 performance of the Strauss first concerto. This recording was made before Brain changed to a wide-bore Alexander instrument and was transferred from 78s by Andrew Walter. The listener will most certainly want to compare this recording to the recording led by Wolfgang Sawallisch conducting the same orchestra available on EMIC-47834. *J.D.*



Great Horn Players in Historic Recordings: Dennis Brain.
Dennis Brain, horn, with Neill Sanders, Edmund

Chapman, Alfred Cursue, horns, Sena Jurinac, soprano, Heinz Rehfuß, bass, and the following orchestras: Royal Philharmonic, Glyndebourne Festival Orchestra, and the Philharmonia. Sotone D-103. Timing 71:00. Originally recorded in a variety of venues. Disc released in 2002.

Contents: Méhul: Overture to *Le Chasse du jeune Henri*

Mozart: *Aria from Così fan tutte*

Haydn: *Symphony No. 31 in D "Hornsignal"*

Beethoven: *Abscheulicher... Komm Hoffnung (Fidelio)*

Tchaikovsky: *Waltz of the Flowers from The Nutcracker*

Tchaikovsky: *Second Movement from Symphony No. 5*

Bach: *Quoniam from B Minor Mass*

Rossini: *Overture Semiramide*

This collection of a few of Dennis Brain's many orchestral recordings includes the first CD issues of the Méhul, Haydn, and Rossini. Photos on the back cover are of Sanders, Chapman, and Cursue, the horns of the Philharmonia Orchestra recordings in this collection. The second horn performing alongside Dennis in the Mozart aria is likely Ian Beers. Probably the other horns performing with Brain in the Méhul under Sir Thomas Beecham were Alan Civil, Andrew Woodburn, Frank Probyn, and Robert Noble. These recordings have been digitally restored from the original LPs except for the Haydn movements, which are from a 45 rpm EP. This disc may be acquired through SotoneCD@aol.com. J.D.

Great Horn Players in Historic Recordings: Yakov Shapiro. Yakov Shapiro, horn, with Leonid Kogan, violin, Emil Gilels, piano, Boris Afanasiev, E. Starozhilov, S. Krivetsky, horns, and the USSR State Radio Symphony Orchestra. Sotone CD-101. Timing 49:33. Originally recorded in Russian venues. Disc released in 2002.

Contents: Brahms: *Trio in E-flat, op. 40*

Schumann: *Konzertstück in F, op. 86*

Shapiro was born in Minsk in 1908 and studied at the Conservatory in Baku where he played in the Azerbaijan Philharmonic in 1928 and 1929, and then played principal horn in the Baku Symphony from 1929 until 1933. He was principal horn of the Soviet Army Symphony Orchestra from 1933 to 1935 and again from 1941 to 1943. Following military service, he was principal horn of the USSR State Symphony Orchestra from 1936 to 1941, and the USSR State Radio Symphony Orchestra from 1943 until his retirement in the 1960s. He performed in the chamber concerts of Moscow's Philharmonia with the leading Russian artists of his time such as Kogan and Gilels. Their Brahms collaboration was originally issued in 1953. This recording of the Schumann was an introduction to many of both a great work for horns and of a style of playing markedly different from what we had ever heard before. It was originally released in 1954. Both of these recordings were digitally restored from American LP sources. The discs were first cleaned on a Keith Monks Mk II record-cleaning machine. They were played back on a Linn Sondek LP12 turntable with Linn Ittok arm and Monster Alpha Genesis 2000 moving coil cartridge through an Audio Research SP11 Mk II tube preamplifier. A custom built 1.4 GHz PC with M-Audio Delta Series Audiophile 2496

sound card and Diamond Cut Millennium software were used in the digital conversion and restoration. This disc may be acquired through SotoneCD@aol.com [taken from Steven Ovitsky's liner notes] J.D.



Jeune soloiste de l'année 2000. Olivier Darbellay, horn, with l'Orchestre Philharmonique d'Etat de Moscou, and pianist Patrizio Mazzola. Radio Suisse Romande RSMR-6138. Timing 59:35. Recorded in a variety of venues. Disc released in 2000.

Contents: R. Strauss: *Concerto in E-flat, op. 11*

Dukas: *Villanelle*

Schumann: *Adagio and Allegro, op. 70*

Messiaen: *Appel interstellaire*

Glière: *Romance, op. 36, no. 6; Nocturne, op. 35, no. 10*

Jean-Luc Darbellay: *Incanto for horn and orchestra*

This unique disc features a rising star in the European horn soloist scene. Olivier Darbellay was voted Young Soloist of 2000 by the Association of four French-language public radio stations. He gives us some superb literature, solidly and convincingly rendered. He boldly states the opening cadenza to the ubiquitous Strauss Concerto, recorded here with piano accompaniment. For my taste, the first movement is perhaps a bit aggressively stated. It is certainly an accurate reading, but I feel it could have been less declamatory in spots for variety and more flexibility of line. I actually expected more vibrato in the A section of the second movement, but his generous "blowing through" the line was most convincing. Perhaps it was the miking, but I sensed the piano accompaniment should be more highlighted, especially in the third movement, in the interludes as well as the accompanying sections. Darbellay uses valved horn for the opening to *Villanelle* in a lovely lilting tempo. He chooses a more deliberate tempo in the B section, but does so most musically. The ascending sixteenth-note scales are admirably fashioned: bravo. And after so many fine high notes, I was equally impressed with the clarity and projection of the low register in the arpeggiated phrases.

The Schumann is displayed with charm and grace in the opening section. A gorgeous *subito piano* followed by a wonderfully executed high C. He follows with a little different phrasing in the next 32 bars, which caught my ear as fresh and alive. The Allegro section was stellar; I especially enjoyed the presto tempo in the codetta. The Messiaen work is particularly suited to Darbellay's robust and forward style. Most solid are his flutter-tonguing, double-tonguing, and trill mannerisms. The music is pointillistic and dramatic with quick changes from technical to lyric: all very nicely done here. Intervals of tritones, sevenths, and ninths are juxtaposed with more consonant ones making this a truly challenging work. As much as I am not generally a vibrato advocate in passages in general, I must confess I would have enjoyed hearing some in the Glière pieces, at least on the notes of longer duration. Both of these underscore Darbellay's excel-

lent command of the middle register, notorious for often being stuffy and dull. His timbre here has a nice sparkle. No. 6 really should be done more often in public. The final work on the disc, *Incanto*, has a surging opening from percussion to brass instruments leading to an impressionistic horn cadenza of whole tone scale fragments. The full orchestra picks up the whole tone idea with continual criss-crossing of woodwind sixteenth-note scale flourishes underneath. The work is more about colors of sound rather than melody. While not strictly atonal, it does its best to only hint at melody: tritone intervals abound. Strings versus brass versus percussion dart in and around sections of unaccompanied horn. Sections of fortissimo stress are followed by pianissimo tenderness. This is a most intriguing work, but sadly, no notes about it are included. *J.D.*

Hornissimo! Peter Arnold, horn, with Charles Tibbetts, Ulrike Guggenberger, and Matthias Stier, horns, and the SWR Rundfunkorchester Kaiserslautern. Deutsche Schallplatten DS-1084-2. Timing 69:50. Recorded in the studios of the SWR Rundfunkorchester Kaiserslautern. Disc released in 2001.

Contents: Hübler: *Concerto for Four Horns and Orchestra*

Aldo Rafael Forte: *Konzert für Horn und Orchester*

Saint-Saëns: *Konzertstück, op. 94*

Hardy Schneiders: *Fantasiestück for Horn, Oboe, Piano, and Strings*

Glasunov: *Reverie*

Hans-Willy Bergen: *Des Waldhorns Traum*

Paul van In: *Antik*

Herbert Martin Schäfer: *Kullertränenknüller for three horns and orchestra*

Possessing more moderate demands on the hornists than Schumann's *Konzertstück*, the Hübler concerto provides some terrific chromatic harmonies in a great hunting-horn showcase. What the first two movements may lack in technique, they make up in full chords and intonation and musicality. There is plenty to do for fourth horn, too! The third movement is a fine 6/8 romp in the forest. This work needs more exposure to players and audiences alike. The Forte *Konzert* is a 21-minute major work. Complete with prominent bell tree in the percussion section, here is a unique piece commissioned by Arnold of a US Air Force Europe Band arranger cast in "symphonic jazz idiom." It is at once accessible to the audience and challenging, both musically and technically, to the soloist. Arnold does a splendid job here on all accounts. Walking bass lines, syncopated lines, free cadenza-like sections add audience appeal. A wonderful Spanish motif in the third movement, titled *Carnaval habañera*, lends sparkle and drive to conclude the work.

Next on the disc is the orchestrated version of the *Morceau de Concert*, op. 94, of Saint-Saëns. The performance tempo here seems a little slow to most renditions I've heard lately, especially the second movement. It seems to lack musical drive so present in the other works on this disc. However, I must hasten to compliment Arnold for a stunning triplet section in the finale. Hardy Schneiders' work is new to me, and

while several sections could easily be from a film score, its impressionistic aura utilizes many disjunct intervals as well as the triadic ones. Moments of tenderness are followed by ones of perky gesticulation. Sweeping melodies in the strings and piano coupled with dialogue between horn and oboe are fantastic. I hope the work is published as I highly recommend studying and performing it. Its unusual scoring would be a treat on any concert or recital—very accessible upon first hearing. You simply cannot beat the Glasunov for its romantic song-without-words quality. It is truly one of the great pieces by which to showcase timbre, and Arnold satisfies completely. The Bergen work features harp and vibraphone, which bring about a more "Hollywood" timbre to this lyric piece. Cast in perhaps a Mantovani-esque simple aria form, the work is perfectly suited for the horn's tenor voice: another characteristic waldhorn piece that Arnold presents so convincingly. Another new work for me on this disc is the piece by van In. The guitar serves as the "other" prominent timbre with strings in this elegiac waltz, somewhat similar in style to the Bergen but with a lilting Spanish flavor here. Glockenspiel and flutes at the octave punctuate phrase endings again calling to mind film music. We hear more fine lyric warmth by Arnold in the middle register. The Schäfer work is a witty piece cast in something reminiscent of Herb Alpert and his Tijuana Brass of the 1970s, with tambourine, shuffling percussion, vibraphone, strings in unison, piano, and xylophone. The three horns are in close harmony throughout: almost like Barbershop quartets. A dance-band flavor accentuates this fun piece, which might have been used for one of those "Gidget Goes to Europe" movies. This is a delightful disc all around. *J.D.*

MMC New Century, v. 14. Richard Chenoweth, horn, with the Silesian Philharmonic Orchestra, the Czech Radio Symphony Orchestra, and the Warsaw National Philharmonic Orchestra. MMC Recordings MMC-2107. Timing 55:48. Recorded in a variety of venues. Disc released in 2001.

Contents: Steven Winteregg: *Visions and Revelations* (also includes other orchestral works by Rowell Rogers, William Heinrichs, Jody Rockmaker, Scott Robbins)

This new disc from MMC features orchestral works of American composers born since 1960. While I enjoyed listening to the entire disc of rather post-romantic/neoclassic music which could possibly serve as film scores, only one piece features solo horn. But that one piece is well worth acquiring the disc. Winteregg's *Visions and Revelations* is more of a landscape narrative than an actually concerto for horn. From fanfare figures to moments of pointillism, to lyricism, to bold angular lines, the gamut of horn technique is here. Flutter-tonguing, large leaps, stopped horn, and manipulations of the overtone series permeate the entire work. It's an atmospheric piece, which could even serve in a *Star Wars* sequel or prequel. Its melodic sections juxtaposed with eerie slides and extensions of pitch centers (by especially the strings and trombones in particular) heighten emotion and passion. The piece almost defies an adequate description other than Program Music at its best. Its 15-minute duration

affords the hornist ample time, space, and opportunity with which to showcase technique and total musicianship, which Chenoweth does at every turn. This is a magnificent piece with a superb interpretation. The work is published, and I hope players with foresight will take serious note of it. It has an easy-to-grasp first hearing nature. There are a few hints at clichés of Stravinsky-like ostinatos, but it has a character all its own, a unique work which give the orchestra plenty to do as well. By the way, you'll need a solid high D for this one. *J.D.*



Modern Classics. The Liège Horn Quartet. Marc Bouchard, Nico De Marchi, Carlo Pettinger, Bruce Richards, horns. CD LHQ 16-01. Recorded in the concert hall of the Esch/Alzette Conservatory, Luxembourg, July 1999 and July 2000. Timing 54:15.

Contents: Jan Koetsier: *Cinq Miniatures*, op.64

Gilles Senon: *Errances*

Verne Reynolds: *Short Suite*

Paul Hindemith: *Sonata for Four Horns*

Ronald LoPresti: *Second Suite*

The Liège Horn Quartet has produced an excellent recording of works for horn quartet. *Modern Classics* certainly describes at least three of the quartets perfectly. The other two may not fit that description as aptly, but I'm not going to quibble about a detail that small. Each of the five works has its own distinct character and adds something unique to the body of music for horn quartet. The three that I considered to be best described as modern classics are the Reynolds, LoPresti, and Hindemith. They were all written within a nine-year span and have been in the core literature used by quartets for years. Verne Reynolds has made contributions to so many areas for the horn that even without his compositions, arrangements, and transcriptions, he would be well known as a major figure in 20th century horn playing. His *Suite* requires excellent ensemble playing, strong melodic expressiveness, and strong rhythmic drive. It has solo moments for everyone and can be used as an introduction to quartet playing for good student groups. It is also demanding enough, technically and musically, to challenge professional players. The Hindemith *Sonata* is the classic of classics here. Horn players are indebted to Hindemith for fine orchestral, chamber music, and solo literature. The *Sonata* is not an easy work to perform nor is it an easy one to listen to on just a few hearings. Potential performers need to spend the time and energy to master the technical and ensemble challenges and then to allow the depth of the musical content to be digested and absorbed. Also, most listeners are unlikely to hear everything that this piece has to offer without several hearings. For the performer and the listener, the time and effort spent will be well rewarded.

LoPresti's *Second Suite* was written for The Los Angeles Horn Club in 1962. It doesn't have the same appeal of his *Suite for Eight Horns*, but is a very good work for introducing

enthusiastic and fairly advanced young hornists to quartet playing. It requires strong rhythmic ability, a wide dynamic range, lyric melodic skills, and good ensemble listening skills to make all of the parts fit together. This is not to say that it is not well-suited for a professional ensemble. The Liège Horn Quartet makes it very clear what an expert ensemble can do with it. Senon's *Errances* is one of the pieces that was totally unknown to me before listening to this recording. It is in an easy-going jazz ballad style with rich harmonies, flowing melodies plus moments that let the quartet swing. It even has one short section that gives us a glimpse of how Bach might have written in a jazz style. Perhaps the shortest and most succinct description of *Errances* would be, and I mean this in a very complimentary way to both Senon and Lowell Shaw, it's a twelve-and-a-half-minute-long *Frippery*.

And now to the pearl of the CD, Jan Koetsier's *Cinq Miniatures*. The more years that I spend as an active performer and teacher gives me increasing moments to pause and wonder at the fine composers and their music available that I am only now getting to learn about and appreciate. A year ago, Koetsier was virtually unknown to me. I don't why. He was just a composer that, for some reason, I hadn't encountered yet. Then in the summer I performed some of his brass quintet music while teaching and performing at a music camp. In September, I performed in a recital featuring oboe, horn, and piano trios; Koetsier's *Dresdner Trio* was a major portion of that program. Now I have the special treat of hearing and learning this horn quartet. It is a gem. As the title says, it is five small movements. Each one filled with energy, spirit, and fine musical moments. It is a quartet that deserves much more attention and I suspect that it will get it, due largely to this fine recording. The Liège Horn Quartet is an excellent ensemble. They are very well matched in all aspects of their performance. The balance, intonation, tone quality, and ensemble are excellent. The recorded sound is one that puts the listener right next to the quartet. The Liège Horn Quartet puts all of the technical building blocks together into a musical performance that should be admired, appreciated, and emulated. I look forward to hearing more from them. *Calvin Smith*



Ricochet. Kerry Turner, horn, with the Saturday Brass Quintet, the American Horn Quartet, members of the Luxembourg Philharmonic, Attila Keresztesi, violin, Ludmila Cermakova, piano, Kyle Turner, tuba, Adam Rixer, trumpet, and Monika Markajena, piano. Musicians Showcase Recordings MS-1064. Timing 61:15. Recorded in a variety of venues between 1997 and 2000. Released in 2001.

Contents: Music of Kerry Turner: *Ricochet*, *Fandango*, *The Labyrinth*, *The Seduction*, *Quarter-after-Four*, *Quartet No. 4*, *Pocono Menagerie*

I never cease to be amazed about what Kerry Turner will compose next. His latest disc opens with a wonderfully acrobatic scherzo, *Ricochet* for brass quintet, composed in 1993.

As its title suggests, there is some incredible multiple-tonguing and bouncy melodic ideas which capture and sustain the listener's attention. The work then drifts down into its slow section with a gorgeous and pensive theme with a bit of Bernstein/Sondheim flavor stated by the horn. But it's not for long as effervescence quickly returns. I would be remiss if I did not mention the expert playing by the members of the Saturday Brass Quintet with particular kudos to hornist Peter Schoettler and tubist Kyle Turner. A totally stunning performance! In the tradition of Ravel's *La Valse* and *Bolero*, the *Fandango* for horn quartet is a brilliantly conceived salute to Spanish dance motifs. Tango, flamenco, and fandango rhythms abound. Maracas add a splash of color to this canvas and the work is wonderfully scored and voiced, with several opportunities for flutter-tonguing.

The Labyrinth was commissioned by Susan Salminen and the Bethany (KS) College Brass Ensemble. "The composer's conception of the piece came out of a dream in which he saw himself standing before the gate of a giant Labyrinth. It contained countless corridors through which he had to pass in order to successfully exit the maze. Each corridor had its own character, colors, and sounds, each very different from the others. The idea to transform this visual concept into an aural experience was the principal behind the piece. The traveler, the date, each corridor, and even the labyrinth itself, has a theme or motive of its own." The recording of this work was made in June of 1997 by the brass section of the Luxembourg Philharmonic featuring the horn section of Marc Bouchard, Rohan Richards, Patrick Coljon, and Mark Olson. A captivating work, *Quarter-after-Four* depicts one who awakens each morning at four-fifteen (from its start, the listener hears the clock ticking!). "Usually my mind is quite blank when I drift out of a deep sleep. Then, as if on cue, the first haunting thought occurs. It is usually a dilemma I have not been able to resolve, I'll turn it over in my head one more time until I'm reminded of something I said to someone who may be mildly related to the dilemma. Embarrassment, anger, and regret come over me as I relive the stupid remark...there in the darkness, under my sheets...Sometimes the clear solution will briefly come into focus through the confusion of prayers, bewilderment, and resentment. Then it too will become swirled into the grand dilemma. It remains unsolved. And the nightly storm that haunts me every night at quarter-after-four has numbed my mind. I drift off as quietly as I awoke." What a great medium by which to convey this particular story: brass, bowed and plucked strings, and the percussive as well as smooth abilities of the piano. Not the least atonal in nature, sweeping motions combine with shorter fanfare punctuations to bring forward a terrific dreamscape.

By contrast, *Quartet No. 4* has absolutely no program: "Music for music's sake." In particular, the muted scherzo third movement is my favorite. It opens with all parts shifting rhythmically together in bitonal play. They continue to follow in meandering circles, now open, then muted again, scampering about like cats. Closing the disc is a five-movement scenario of northern Pennsylvania scored for trumpet,

horn, tuba, and piano. It consists of a prologue and four episodes titled: "A Deer in the Shimmering Forest," "A Bear Emerges from the Forest," "The Lake at Dawn," and "An Eagle Soars." Except for *The Labyrinth*, these works are published by Phoenix Music (phoenixmusic@compuserve.com); *The Labyrinth* is available from Emerson Horn Editions (emersonhorn@earthlink.net). "My goal is to paint a musical picture, thought, or impression as clearly as possible and then communicate it to the listener and the performer, that it might appear in their minds as vividly as if it were on a large movie screen." These words of Kerry Turner first uttered years ago are as true today as ever. If you've not acquired at least one of the discs by the American Quartet, do that first. Those of you who already have one, jump next to this disc featuring other media as well as horn quartet. You will be transformed. J.D.



Recent American Works for Winds. The Pennsylvania Quintet, **Lisa Bontrager, horn.** Centaur CRC 2509. Timing 67:19. Recorded October 1996-September 1998 at St. John's Lutheran Church, Bellfonte, Pennsylvania.

Contents: Steve Cohen: *Wind Quintet*

William Albright: *Abiding Passions*

Roger Zahab: *Doubles Keening*

Tom Benjamin: *Bagatelles*

Dana Wilson: *Mirrors*

Derek Bermel: *Wanderings*

Listening to this CD and getting to know these excellent new works for wind quintet that are so expertly played by The Pennsylvania Quintet has been a treat! This is an excellent ensemble and hornist Lisa Bontrager is a highlight. She does all the things a wind quintet hornist needs to do to fulfill her role perfectly. Her tone is full, clear, and vibrant. Her facility, dynamic control, and balance and blending skills are superb. She is required to play in the extreme ranges of the horn and she does this with assurance and apparent ease. I also feel that the new works presented here are all beautifully written and seem to be very idiomatic for each instrument. The six works have a similarity of style and overall "sound" about them. I'm sure that the composers and perhaps the members of The Pennsylvania Quintet would not agree with that opinion, but this similarity, to me, is a good thing because they are all such good pieces. They are full of sonorities that can range from lush fullness to a sparse, empty quality. They exhibit a wide variety of emotions and give each instrument numerous chances to shine. I like all of these works very much. The Pennsylvania Quintet has given us beautifully recorded examples of them. To wind quintet fans out there, I am sure you will like this CD very much. C.S.

Woodwind Treasures. Calvin Smith and Robert Henderson, horns, with the Westwood Wind Quintet. Crystal Records CD-250. Timing 59:14. Recorded in a variety of venues. Disc released in 2001.

Contents: August Klughardt: *Quintet, op. 79*

Luciano Berio: *Opus Number Zoo*

Boris Pillin: *Scherzo*

Robert Linn: *Woodwind Quintet*

Herman Stein: *Sour Suite*

It has been nearly 16 years since I've had the pleasure of performing the Klughardt. A devotee of Wagner's musical dramas, he directed a Ring Cycle at Dessau during the 1892-1893 opera season. But his op. 79 quintet shows no hint of this devotion. Its use of traditional forms and the lack of extreme chromaticism place it clearly in the conservative camp; the result is an extremely listenable work couched in late 19th-century language. It is cast in four movements, and the layout is essentially symphonic in design with the second and third movements reversed. The Allegro vivace second movement is reminiscent of Bruckner's scherzos in both its rhythmic energy and contrasting trio section. The Andante grazioso's opening melody is passed from instrument to instrument in the manner of a dialogue with the return presented in an altered scoring. The last movement, Allegro molto vivace, is preceded by a solemn Adagio introduction. It is in sonata form, and the instrumental virtuosity required for its execution makes it an exciting finale. Excellent balance here among all the players with a special verve and musical knowing in all phrases and articulation. Berio's *Opus Zoo* is a work which straddles the boundary between art music and theatre. The members of the quintet are required to speak lines of poetry while the rest of the ensemble continues to play their instruments. The result is a variety of speaking voices as well as a variety of instrumental timbres. The work suggests an atmosphere of fairy tales although the philosophical undertone of the poetry lends a seriousness that goes far beneath the surface of the "children's play." The movements are titled: "Tom Cats," "The Grey mouse," "The Fawn," and "Barn Dance." The *Scherzo* of Boris Pillin is exciting and intense. It is highly contrapuntal and a delight to the ear. It favors but does not copy traits of Persichetti, Fine, and Tull. It provides a wonderful romp for especially clarinet, oboe, and bassoon. While the horn may not be the center of attention in the piece, the work needs to be done more often. It is a great first-hearing piece for audiences of all types.

Robert Linn, former Chair of the composition department of the University of Southern California, composed his quintet in 1963 while on a fellowship at the MacDowell Colony in New Hampshire. The work is in three movements. There are some stopped-horn punctuations juxtaposed with thematic fragments rather than longer melodies. It provides a very fine balance between lyric and technical elements. It is quite individualistic in style, but it is reminiscent in sections of mid-20th-century pointillism. Its second movement is intense and slow moving. By contrast, the outer movements are brisk, and unison rhythms are often offset by one or two beats. Herman Stein's *Sour Suite* is a set of four quirky character pieces of about one-minute duration, each aptly suited to the woodwind quintet medium. It does not take long for the listener to appreciate the

career the composer had as arranger for radio programs in the 1930s and 1940s and later for films of the 1950s. The movements are titled: "Parade," "Larry's Lullaby," "Bagatelle," and "Lucky Seven-Eight" (featuring 7/8 meter). This is a piece just for fun, and rightly so! The Klughardt and Berio pieces were recorded in 1981 with Calvin Smith; the Linn, Stein, and Pillin pieces were recorded in 1971 with Robert Henderson. While both players give splendid performances, the horn is not as well-miked in the earlier recordings; I feel the horn could project more. Nevertheless, these are marvelous works for woodwind quintet. I highly recommend them to you. J.D.

Scenes. The Oakwood Chamber Players. Anne Aley, horn. Self-produced by The Oakwood Chamber Players. Timing 57:24. Recorded in April and July, 2000, in Madison, Wisconsin.

Contents: Craig Bohmler: *Six Pieces After Shakespeare*

Douglas Hill: *Scenes from Sand County*

Dan Maske: *Rumors*

David Drexler: *Liberal Media*

This presentation by The Oakwood Chamber Players is a delightful collection of new chamber works, for a variety of instrumentations, by four composers who have created their music with this ensemble in mind. The new works are all well performed and The Oakwood Chamber Players do an exceptionally good job of bringing out the composers' implied spirit, character, and emotion. Each work deserves individual comment. *Six Pieces After Shakespeare*, for flute/piccolo, oboe/English horn, clarinet/bass clarinet, horn, and double bass, is a very colorful sound painting with Shakespearean inspiration. The Entrance March brings the characters onto the stage with "great pageantry and display." We hear Ophelia sing her songs in her deranged mental state. The impish Puck appears next at his mischievous best. Catherine was the Welsh wife of Richard II, and her Sarabande is based on a Welsh song of the 15th century. The witches from *Macbeth* are expressed in "large musical gestures" with "subtlety playing little part" of their characterizations. Falstaff closes the work with music that fittingly and wittingly describes him. This is a work that should become a frequent part of many chamber music programs.

Scenes from Sand County, for flute/piccolo/alto flute, oboe/English horn, clarinet/bass clarinet, bassoon, horn, violin, 'cello, double bass, and narrator, uses texts from Aldo Leopold's *A Sand County Almanac: And Sketches from Here and There*. It describes scenes of the seasons as they progress over the Wisconsin landscape. "If I Were the Wind," "January Thaw," and "Marshland" are beautifully brought to life by Mr. Hill's exceptionally colorful and descriptive music. The music enhances the text's charms and images and yet does not become secondary or accompanimental. The music stands alone on its own musical legs. *Scenes* is going to become a major addition to the chamber music repertoire.

Rumors, for oboe, horn, and 'cello, is an excellent musi-

cal depiction of what happens when a rumor is created and grows. Dan Maske describes his rumor well. "A story (the theme) is told to someone. Over time, one person tells the story to another, and it becomes different than the original story, turning into a rumor of sorts." Although this could also be a description of a theme with variations, Mr. Maske has chosen to characterize it as a rumor.

Liberal Media, for flute, viola, and double bass, is the only work on the recording that does not use the horn but is a very enjoyable few minutes of music. Composer David Drexler's own words are worth quoting: "*Liberal Media* will not tell you anything useful about the nation's political climate. *Liberal Media* will not make you a lot of money with tiny classified ads. *Liberal Media* will not give you a great aerobic workout, unless you play the viola." Tell your viola playing friends about this one. C.S.



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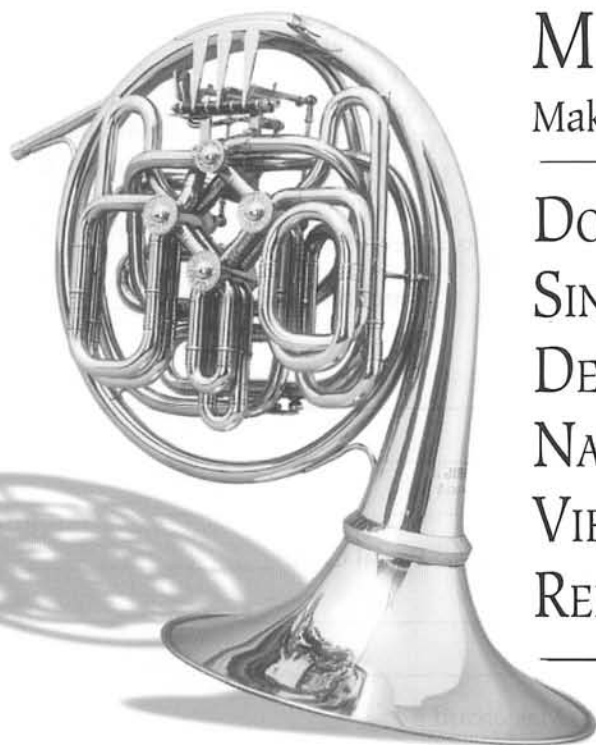
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Advertising Information

Deadlines for advertisements in *The Horn Call* are August 1 (October issue), December 1 (February issue), and March 1 (May issue). For complete information regarding advertisement reservation forms, mechanical requirements, billing, discounts, and circulation, see the IHS website: <www.hornsociety.org/HORN-CALL/misc/adverts.html>; or contact:

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Out the Bell...

ODDS and ENDS

I was grateful to receive these four items over the past few months, and was inspired to use all of them this time around. The photo came from Jim Freund in Pennsylvania. The enthusiastic youngster with the 6D is a friend of his, Gage Carpenter (and obviously needs to work on getting at least a limb in the bell). Caroline McIntyre of San José, California, sent the wistful poem about retiring an instrument, and the "Three Postcards from Camp" and "The Power of Music" have been flying around the Internet for a little while (thanks to Jeff Lang for sending the former to me, and both are printed here with apologies to the unknown original authors). Enjoy!!



Retiring A French Horn

by Caroline McIntyre

The shiny brass is pressed against the case
It won't be playing any songs again
No basement notes that ring out in the bass
No high-shrilled notes held past the count of ten
The singing sounds flowed gently from the horn
Mozart's Concerto One required that
But Wagner's music always shook the morn
With passages played bold and strong and fat
It sang sweetly when played on wedding days
So loud *con vivo* at the Rose parade
The symphony was where success was made
So many sounds created – one can tell
The memories remain inside the bell

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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...

Three Postcards from Camp

Arnold Schoenberg:

Dear ma & pa. How are you? I am fine. Love Arnold.
Arnold love, fine am I. you are how? pa & ma dear.
A Arnold love, fine am I. you are how? pa & ma dear.
A Arnold love, fine am I. you are how? pa & ma dear.

Philip Glass:

Hello heh heh hello, o-hell o-hell oh
ellow ellow heh heh heh hello mama
mama muh muh muh-mah, ah ah ah
ahhhh! Aye aye aye aye aye yam
yam yam Eye yam yam Fie aye aye
aye fuh fuh fuh fie un yun yun yun
Hah hah aha hah ow ow ow wow
ow wow ow ow ah hah aha haha are
are are yuh huh huh huh yuh
you? oooh. ooooooh.
-Philip

John Cage:

-J

The Power of Music: "The Village Band"

Mike was lying on his deathbed. "You only have a little while longer in this world," the kindly parish priest warned the sick man. "If there is anything you would like before you go, I shall do my best to get it for you." The weakening patient replied, "Father, I'd like to hear the village band play once more." The band was summoned and played its best, after which Mike remarked, "Now I can die happy. There'll be nothing in hell worse than that."





Horn Mutes for the Discerning Professional

TrumCor mutes are carefully hand-crafted with wood and a specially formulated resonant fiber material. They create a muted tone that is vibrant, warm and responsive. These mutes are durable, and the wide selection of sizes ensures a proper fit and excellent intonation. TrumCor mutes produce a beautiful sound, and at the same time preserve the unique timbre of the horn in all registers and at all dynamics.



Stealth #4 & #5

Simply the best practice mute available, the Stealth is a must for hotel rooms and late night practicing. Pitch and articulation are excellent. The Stealth comes in two sizes, the #5 and the slightly smaller #4.

#45

While having a shape and feel similar to a "Rittich" style mute, the #45 retains the warm sound associated with a TrumCor mute.

#44

With a relatively open muted sound, the #44 is capable of tremendous dynamic contrasts. It is exceptionally responsive in all registers.

#24

Designed and shaped for large bore horns, especially the Conn 8-D, the #24 is in essence an elongated #5.

Tri-Stop

A remarkably versatile stopping mute that plays well in tune with a great sound, the Tri-Stop comes with three interchangeable bell flares, each uniquely sized to accommodate repertoire, register and volume needs.

#4 & #5

Patterned after the famous "DePolis" mute, the #5 sounds especially good in the upper register. The #4, made for narrow bore horns, is a slightly smaller version of the #5.

The TrumCor Tri-Stop horn mute is priced at \$100. All other horn mutes are priced at \$90.
Shipping & handling - \$6 within the continental US.

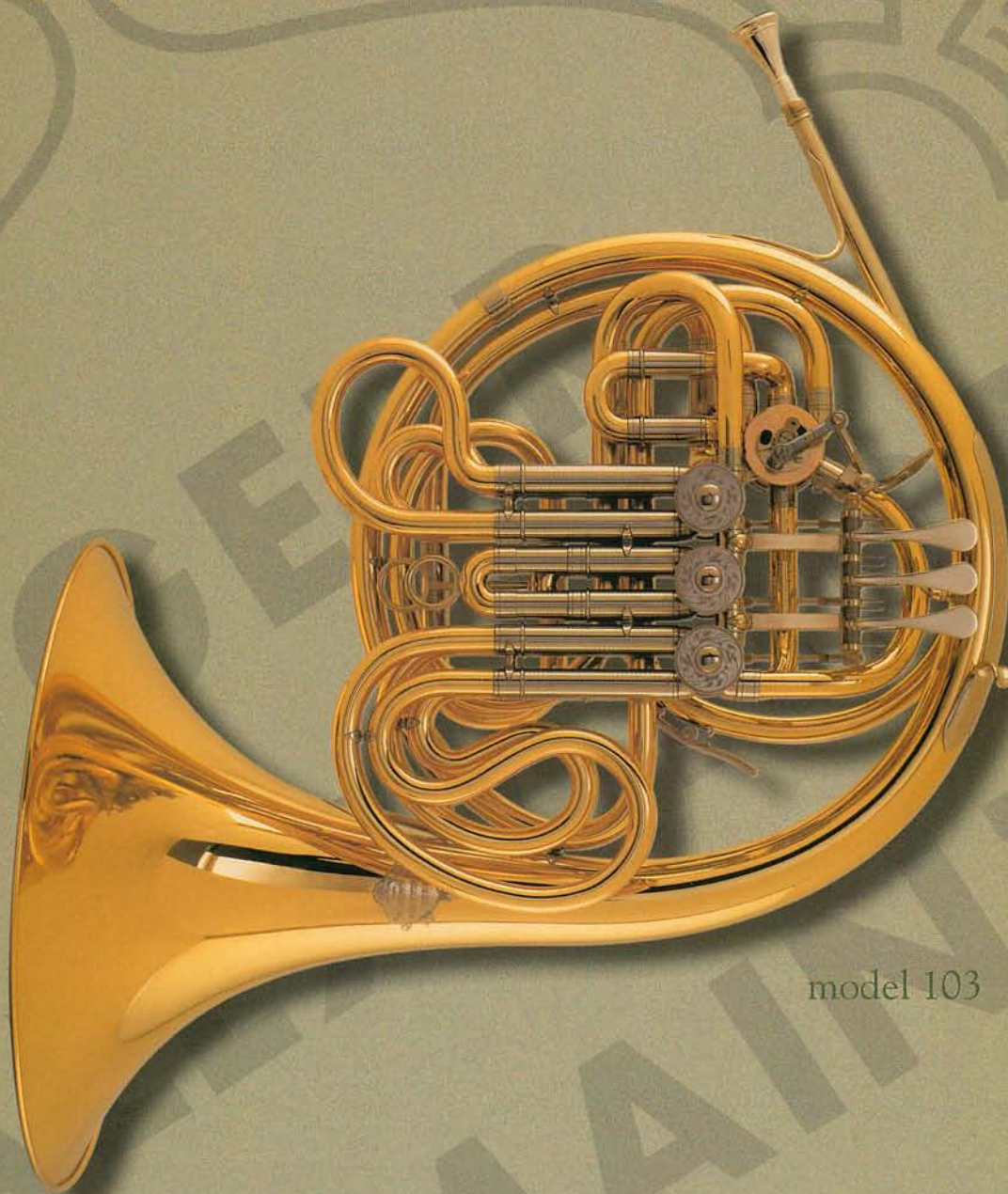
Owners Richard Giangiulio and Greg Hustis invite you to call or write for more information on their full line of trumpet, horn, trombone, euphonium and tuba mutes.
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