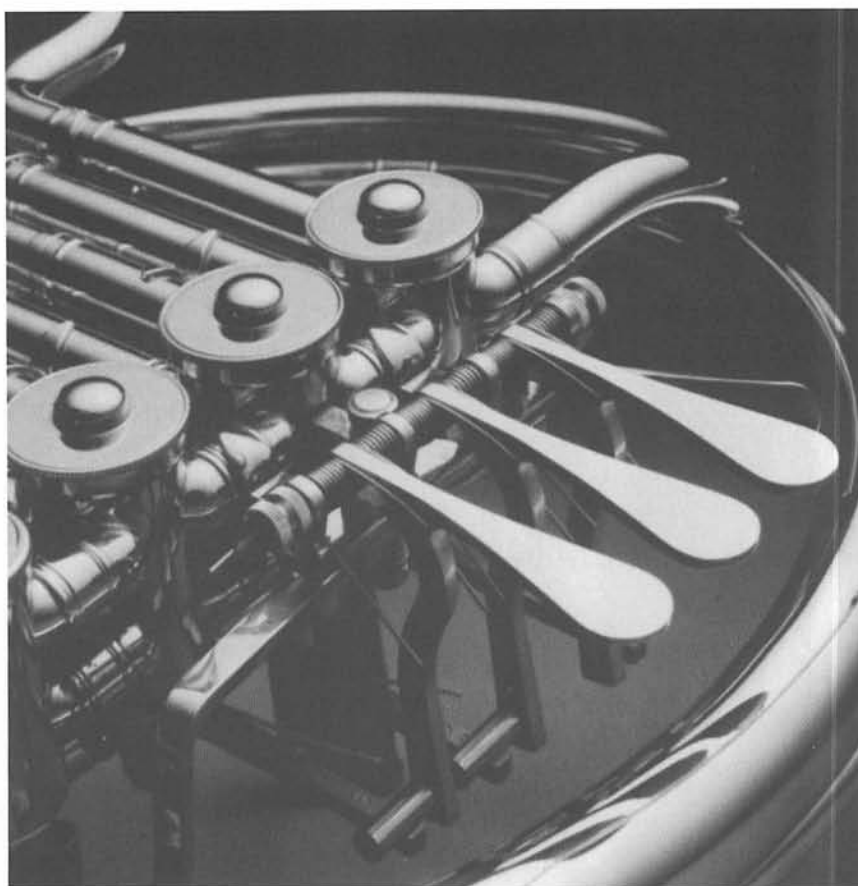


# The Horn Call

Journal of the  
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Volume XXXIII, No. 1  
October 2002



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# *The Horn Call*

**Journal of the International Horn Society**

**Volume XXXIII, No. 1, October 2002**



Jeffrey L. Snedeker, Editor

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*On the cover:* Ever wonder what to do with an old horn? IHS member Michael Johns of Philadelphia provides us with an example of how an instrument can continue to give useful (and beautiful) service after its playing days have ended. This was Marian Hesse's first double horn (Marian is now horn professor at the University of Northern Colorado) which she graciously gave to Michael to craft into a fountain for his pond.

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## Contents

From the Editor .....	4
President's Corner .....	5
Correspondence .....	7
News and Reports <i>Heather Pettit, editor</i> .....	17
2001 IHS Composition Contest by <i>Karen Robertson Smith, coordinator</i> .....	29
Feature Articles	
Strauss Horn Concerto No. 2: VerMeulen at Round Top by <i>Gil French</i> .....	37
The Ascending Valve System in France, Part 2 by <i>Michel Garcin-Marrou</i> .....	45
Clinics	
Ensemble/Excerpt Clinic: A New ICSOM Audition List Survey by <i>John Ericson</i> .....	53
The Creative Hornist: 2001 Corno Pazzo Contest by <i>Jeffrey Agrell</i> .....	57
Past/Presents #4: <i>Two French Fries</i> : Julius Watkins and David Amram by <i>Jeffrey Snedeker</i> .....	61
The Electronic Hornist: Making Music on Your PC, Part 2 by <i>Ron Boerger</i> .....	67
Images for Horn Playing Excellence—Ideas that Work by <i>Susan VanValzah Mutter</i> .....	71
Technique Tips: Learning from Others 2: Trumpet by <i>Jeffrey Agrell</i> .....	75
Reviews	
Music and Book Reviews <i>William Scharnberg, editor</i> .....	79
Recording Reviews <i>John Dressler and Calvin Smith</i> .....	85
IHS Thesis Lending Library: An Update by <i>Kristin Thelander, Coordinator</i> .....	95
2003 IHS Scholarship Programs <i>Michael Hatfield, Scholarship Program Coordinator</i> .....	101
IHS 2001 Financial Statements .....	107
Index to <i>The Horn Call</i> XXXII (November, 2001-May, 2003) compiled by <i>Harriet Fierman</i> .....	111
Index of Advertisers .....	115
Out the Bell: Grab Life by the Horn! by <i>Donna Riley</i> .....	116

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## From the Editor



*Hei Kaikka!*

As I write my message to you for this issue, I am still riding a crest of excitement following our wonderful symposium in Lahti. It was truly a wonderful kaleidoscope of sounds and styles of horn playing. The consistent excellence of performances left listeners breathless, and the feelings of sincere warmth and welcome left us all satisfied that we made the trip. You will read all about it in February, but let me offer once again my congratulations to hosts Esa Tapani and the Horn Club of Finland. *Kiitos!!!*

In this issue of *The Horn Call*, we continue with Michel Garcin-Marrou's *cor ascendant* article, which takes us all the way to the 1970s. We receive some interesting insights into Strauss' second horn concerto from an interview with Bill VerMeulen, who played the piece this summer at the Round Top Festival in Texas. A variety of topics are covered in our Clinics this time: an update on audition repertoire, a unique jazz solo, ideas for imagery in performance, and the results of the first annual Corno Pazzo Contest, plus more of our usual offerings. Some IHS business rounds out a very full October issue.

Finally, you will notice an announcement in our President's Corner and in the News section regarding the end of my tenure as Editor. This volume year (October to May) marks my fifth as your Editor. It is a job that I have come to love very much—even the less pleasant aspects haven't been so bad. I have found, however, that to do this job well is requiring more and more time that really needs to be directed to my family, especially my two energetic, growing boys (now 5 and 2 years old). I am very sad about having to make this decision, but I am proud of how things have gone, and now is as good a time as any to step aside (BEFORE burnout sets in) and let someone else have a turn, someone whose talents and circumstances can support the 15-20 hours a week this job averages. So much for my immediate explanation—I'll say more good-byes in May, which will be my last issue as Editor, providing a suitable successor is found.

In the meantime, I hope you all enjoy the upcoming season, and wish you well into the New Year.

Wishing you good chops,

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

The style manuals used by *The Horn Call* are *The Chicago Manual of Style*, fourteenth edition, and *A Manual for Writers of Term Papers, Theses and Dissertations*, fifth edition, by Kate Turabian. Refer to these texts or to recent issues of *The Horn Call* for guidelines regarding usage, style, and formatting. The author's name, address, telephone number, email address (if available), and a brief biography should be included with all manuscripts.

Initial article submissions should be sent as paper/hard copy ONLY. Manuscripts should be submitted to the editor in double-spaced typescript throughout with margins of no less than one inch. Footnotes are to be numbered consecutively and placed at the end of the text. Musical illustrations must be in black ink on white paper. Photographic illustrations should be glossy black and white prints.

Upon acceptance for publication, contributors will be asked to submit hard copy (revised as needed), accompanied by an electronic version (floppy disc or file attached to email), as requested by the Editor. Those sending floppy discs should expect to submit materials on a 3.5-inch diskette; Macintosh, Windows, and MS-DOS formats are all acceptable, with Macintosh/Microsoft Word 98 being preferred. Applications other than Macintosh/Microsoft Word should be submitted as text files (ASCII). Please label the diskette clearly as to format and application being used. Graphics submitted on disc should be in EPS or TIFF formats only (Finale files may be acceptable, but the Editor should be consulted in every case). Submit graphics and musical examples in hard copy (suitable for scanning) as well as on disc, if possible.

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



# President's Corner

Johnny Pherigo

Greetings to All Hornists,

Even though you are reading this letter in October, I am composing it in mid-August, struggling through a jet-lag-induced stupor and suffering from the usual post-horn workshop sensory overload. Still, there is much to announce, and I am pleased to prepare my first report as president of the International Horn Society.

First, I would like to thank Esa Tapani for hosting a superb international workshop in Lahti, Finland this past August. I am sure I speak for everyone who attended when I say that Esa assembled a marvelous roster of artists and repertoire in a beautiful setting in the lakes region of Finland.

Kudos also to outgoing Advisory Council members: Virginia Thompson, past president; Esa Tapani, past vice-president; Marilyn Bone Kloss; and Hans Pizka. All these individuals have served the IHS faithfully and tirelessly, and we shall miss them. At the same time, please welcome the new AC members: Shirley Hopkins-Civil, Javier Bonet, Bruno Schneider, and Peter Steidle. Michel Garcin-Marrou has been elected vice-president, and Nancy Jordan Fako has been re-elected secretary-treasurer.

It is with considerable ambivalence that I tell you that Jeff Snedeker has announced his desire to step down as Editor of *The Horn Call* after the May 2003 issue. I am ambivalent because Jeff has served *The Horn Call* faithfully these past four years, and it will be difficult to find a new editor who has his skills, knowledge, and dedication. On the other hand, I know from personal experience how difficult it is to give the job the time and energy it requires to do it well while maintaining some balance with one's other professional and personal responsibilities, and I fully understand the thought he put into this decision. I wish to thank Jeff publicly and personally for his faithful service to *The Horn Call* and wish him the best of luck in his plans for the future.

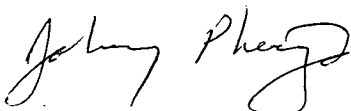
With Jeff's impending departure we must start a search for a new Editor of *The Horn Call*. Interested individuals should contact me no later than January 15, 2003, for more information and a position description. The new editor will assume his or her duties on or after June 1, 2003, depending upon availability.

Also, Karen Robertson Smith has decided to step down as IHS Composition Contest Coordinator. I thank her for her service with this important project and invite applications for the position. Please see the announcement for this position elsewhere in this issue.

Thanks to concerted cost-cutting measures by the Advisory Council, the financial situation of the society has improved considerably from two years ago. The Advisory Council is dedicated to providing the highest level of service to members at the lowest possible cost. Still, membership dues barely cover the cost of producing and mailing *The Horn Call* and providing basic administrative services. Many exciting ideas and new services are on hold because of budget restrictions, and the Advisory Council has approved a new contributions program to encourage individuals to contribute to the society to support these special projects. More information will be forthcoming, but the aim is to encourage contributions at whatever level you can afford. I hope many of you will contribute, and I thank you for your help and support.

Finally, I wish to thank my Advisory Council colleagues for their confidence and trust in electing me to serve as IHS president for the next two years. I am honored and humbled and will do my best to prove worthy this trust. Over the past thirteen years, I have been privileged to serve the IHS in many capacities: as Newsletter Editor, Advisory Council member, *Horn Call* Editor, and international workshop host. I have always found it to be joyful service, and the hours of work have been more than compensated for by the opportunity to meet hornists from all over the world and share our mutual love and enthusiasm for the horn, while at the same time establishing many new and lasting friendships. The society is in continual need of people to serve in many areas, and I especially encourage the younger generation of hornists to consider offering your time and talent in service to the IHS. The time and energy you put into the society will be returned many times by the comradery and the knowledge you are participating in a worthwhile cause.

I hope to see many of you in Bloomington, Indiana USA, for the 2003 international symposium and in Valencia, Spain, for the international workshop in 2004. Meanwhile, I wish happy, clam-free horn playing to all.



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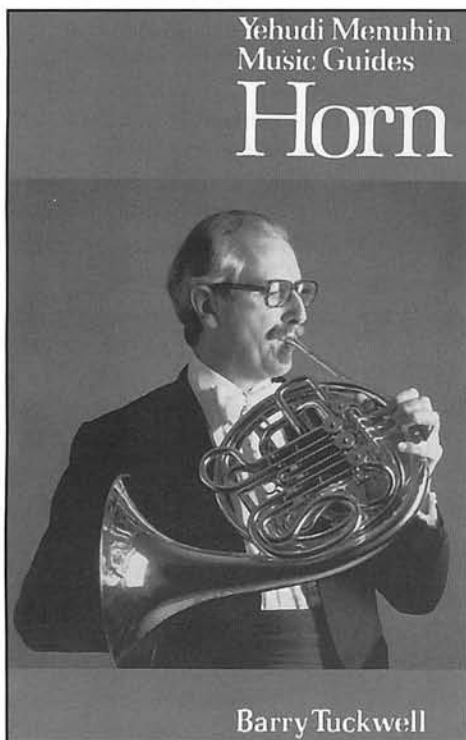
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# Correspondence



Dear Editor,

Last year I attended the IHS Horn Symposium at Western Michigan University. I went to as many events possible that week, and I still couldn't get quite enough.

I planned to pass by the alphorn's first rehearsal and snap a few photos, and someone asked if I'd play. I quickly and gratefully obliged. Much to my surprise, I saw my picture with my two daughters on the front cover and on page 43 of the August 2001 edition of *The Horn Call* XXXI, No. 4. Katrina, who was playing "my" alphorn in the picture, would have been so excited to see it. Tragically, she was run over on September 14 while riding a tandem bicycle with me when we were hit from behind. I'm still recovering. Both of the girls, Katrina who was 5, and Liesl, 3, loved to toot on my makeshift "alphorn" made of a garden hose, funnel, and mouthpiece. These are memories I'll always treasure.

Thank you for including us pictorially in *The Horn Call*. It is such an honor.

Sincerely,

Jeff Mom

Kalamazoo, Michigan

*On behalf of IHS, I extend our sincere condolences and wishes for peace and healing to you and your family. Ed.*



## Merci/Thanks

Dear Editor,

Praise is due for the dual-language tribute to Edmond Leloir in the May issue of *The Horn Call*, in which a distinguished career was admirably documented by Nancy Jordan Fako and Daniel Bourgue. I can attest that Mr. Leloir is as gentlemanly in private correspondence as he was in the interview (where he remained so even when asked the puzzling question of whether he had known Henri Kling, who died in Geneva on May 2, 1918, a day before young Edmond's 6<sup>th</sup> birthday in Belgium). Please keep the dual-language articles coming!

This may be my oversight, but was the occasion associated with the tribute mentioned anywhere in the issue? Edmond Leloir celebrated his 90<sup>th</sup> birthday on May 3 of this year. Joyeux anniversaire!

William Melton

Hauset, Belgium

Sinfonie Orchester Aachen, Germany



## Hyde's Side of the Story

Dear Editor,

Please use this in your letter column. Below is George Hyde's view of the tribute to him upon his retirement from the Pasadena Symphony. I read about it in the *Los Angeles Times*.

Jim Decker

*Saturday night's final concert of the season had a few surprises.*

*I was through at intermission (not having to play Beethoven's 7<sup>th</sup>), and was getting ready to leave when Jim Thatcher suggested I wait a moment. Then he handed me an 8 x 10 framed snapshot of our section which Phil Yao had taken that morning on his digital camera. Phil handed me a nice "thank you" card, and I noticed that Rick Todd, Steve Becknell (1<sup>st</sup> Horn at the Opera), and Brian O'Connor were all backstage in tuxedos. There were hugs and handshakes as word got around that I was retiring.*

*Then the orchestra filed back on stage for the Beethoven, and Jorge Mester came on stage to say a few words. I again attempted to leave, and Bob Dolan, our librarian/stage manager, asked me to stay for another moment. I then heard my name, and realized that Mester was asking for me to come on stage.*

*I did so, and realized the entire audience (the place was filled!) was clapping wildly. I had no idea what Mester must have told them, and I wondered why everyone was so glad to see me go. Then they all came to their feet for a standing ovation—even the orchestra—and a few moments later, Mester introduced the 8 horns and Rick Todd, their conductor, who were to play something called "Color Contrasts" in my honor. It was well played and the audience seemed to like it. (I had stopped liking it years ago!) I then took a final bow and left.*

*It turned out that Jim Thatcher had set this all up, getting the extra guys, the rehearsal, and of course Mester's permission to upset an otherwise well-organized final concert.*

*I understand there will be a CD made of the occasion, and I'll be anxious to thus re-live the experience. It was quite a highlight to an otherwise hum-drum career, and certainly will be un-forgettable...*

*Now I'm trying to figure out a way to do it every year....*

George Hyde



## Is T.U.B.A. By Any Other Name Still T.U.B.A.?

What's in a name? Almost everyone, including Shakespeare, has given some thought to this seemingly simple question; a question that history shows is not easily answered nor one to be taken lightly. Last winter, the membership of the Tubists Universal Brotherhood Association (TUBA) put that very question to test.

Over twenty-five years ago, the founders of TUBA created an organization to foster inclusiveness, encouragement, enlightenment, and promotion: a worldwide organization of musicians whose purpose is to maintain a significant interest in the instruments of the tuba and euphonium family, their development, literature, pedagogy, and performance. TUBA became all that. Its accomplishments are impressive. Literature has boomed, membership grows, and performance opportunities expand. In short, the organization's sophistication matured. Its name had not. Indeed, that name, designed to be inviting and catchy, was an affront to many.

So, what is in a name? A lot, apparently. While much of TUBA's membership and many outside of the association



looked warmly at our name, it is understandable how Tubists Universal Brotherhood Association could cause some bad feelings, especially when examined in the present climate of political awareness. Clearly, no one wishes to be exclusionary, hurtful, or discriminatory. Euphoniums are an integral part of the organization. Almost all tuba ensembles and tuba studios are half euphoniums. Yet they shared none of the name. Brotherhood is a nice, warm, supportive, inviting word. If, that is, you are a guy. TUBA membership boasts several all-female ensembles and a quickly growing presence in both tuba and euphonium.

Skip Gray, then TUBA's president-elect, wrote "...the purpose of the association is to bring together all those who take an interest in the euphonium and/or tuba. The name of the association must accurately reflect its mission, membership, and activities." (*T.U.B.A. Journal*, Fall 2001). Apparently, the membership took heed. Last winter, TUBA quietly took a step forward. Votes were tallied and the change was affected amid cheers, sighs of relief, feelings of vindication, and some sadness. The new name may lack the cleverness of the old but it embraces us all. As the new International Tuba-Euphonium Association (ITEA) we found that the heart of the association did not change with the name. The support we have for each other, the respect we have for both instruments, and the admiration we show for the men and women who teach and perform on these instruments go way beyond a name. Please visit our website at <[www.iteaonline.org](http://www.iteaonline.org)>.

For ITEA membership information, please contact Kathy Aylsworth Brantigan, The Denver Brass/Denver University, 2253 Downing St., Denver, CO, 80205; Email [Kathy@DenverBrass.org](mailto:Kathy@DenverBrass.org).

Thomas G. Stein  
Public Relations and Grant Coordinator, ITEA  
Assistant Professor of Tuba and Euphonium  
UMKC Conservatory of Music, Kansas City, Missouri



Dear Editor,

In response to John Cerminaro's letter in *The Horn Call* of February 2002, let me remind our members that this controversy concerning Ethel Merker's association with the Chicago Symphony Orchestra began innocently enough by my attempt to correct certain inaccuracies in James Janega's obituary of Helen Kotas Hirsch, which was reprinted in the February 2001 issue of our journal. I appreciate accurate reporting of facts and hope that our readership does likewise.

Recently, during a visit to the Chicago Symphony Archives, I had an opportunity to have Ms. Merker's file reviewed in my presence. While not able to examine it myself, I was assured by the Archivist that both the managerial and union documents in that file unquestionably confirm the fact that she was hired as a substitute musician and not a contracted member with the various benefits and privileges that accompany full membership. I am sorry if stating the truth may seem ungracious to some, but what is to be said about those who misrepresent themselves?

As for a sense of belonging, it will never be denied that Ethel substituted as assistant first horn for the 1968-69 sea-

son, which has already been stated in Dale Clevenger's earlier response [see *The Horn Call*, November 2001, p. 8], and she is included in the complete roster of CSO musicians as having done so, as a temporary replacement musician. She will always be part of the greater Chicago Symphony Orchestra family, and she is, in fact, a member of the Chicago Symphony Orchestra Alumni Association, an organization open to current orchestra members, former members, retirees, and extra/substitute musicians. I know that she has attended at least one of the Association's reunions, because I have a photograph which was taken of all the horn players at the October 19, 1996, gathering. The photo includes Rudy Macciocchi (long-time extra/substitute), Louis Stout, Nancy Fako, Frank Brouk, and Helen Kotas Hirsch, as well as Ethel and me. Let us hope that this puts the matter to rest.

It was curious that the name of Henry Schmitz (1823-1914) was brought up by Mr. Cerminaro, and if I had known that the longevity of New York Philharmonic principal hornists was the topic under discussion I could have indeed dug deep into the facts, since I have been gathering information on horn players in major U.S. orchestras for more than 40 years.

Let me begin by explaining that from 1842 to 1909 the Philharmonic Society of New York was a self-governing organization, new members being elected by the existing membership of the time. Schmitz's name initially appears on the orchestra roster for the first concert of the 1848-49 season and in the Annual Report for that season as an Actual Member, signifying that he had been elected by the membership. How members were assigned the various positions within sections is not entirely known. Perhaps reputation was the deciding factor. According to the 1900 Federal Census for the State of New York, Schmitz arrived in the U.S. in 1845, so there were perhaps three years for his reputation to have been established before his election to the Society.

In both the orchestra roster and that of the Annual Report, the horns, as well as other sections, are listed alphabetically, a practice that continued until the 1860-61 season. Although his name appears third in the listing, it seems likely that he served as principal since the concert of March 17, 1849, included a "Solo (with echo), for French horn (performed and composed by Mr. H. Schmitz)." He also appeared as a soloist during seasons 1849-52, 1853-54, and 1855-56. The Minutes of the Board of Directors of the Society gave the actual seating of the orchestra for seasons 1850-53 and 1859-60, placing Schmitz in the principal position except for 1852-53 when he was listed as second horn. As the foregoing would suggest, he was the principal horn during this period of alphabetical listing, with the exception of 1852-53 which seems in doubt.

Actual Members and extra/substitute musicians signed their names in respective roll books for every business meeting, rehearsal, and concert, and the printed orchestra roster accompanying each concert reflected quite accurately those who were performing. Unfortunately, roll books before November 10, 1871, have not survived. Those that follow, however, confirm the accuracy of the printed roster when comparing it with the signatures in the two roll books for the same concert evening. Only last minute illnesses or emergencies caused a discrepancy. Therefore, we can be reasonably sure that Schmitz performed when

(continued on page 112)

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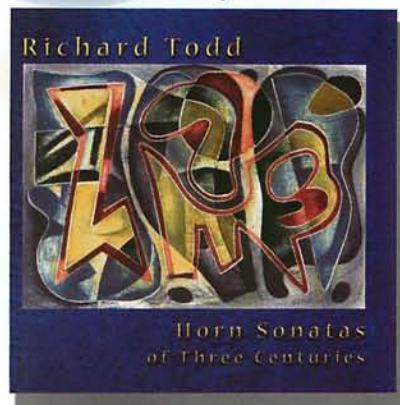
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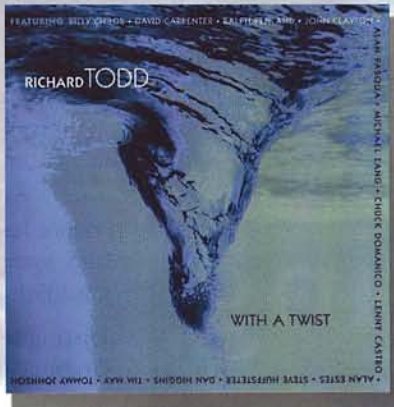
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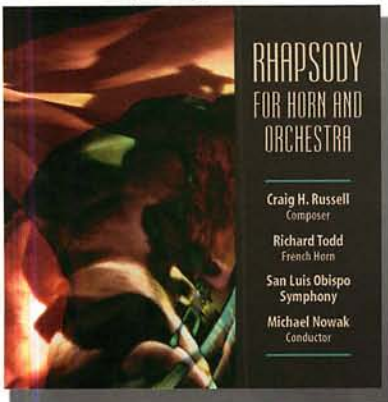
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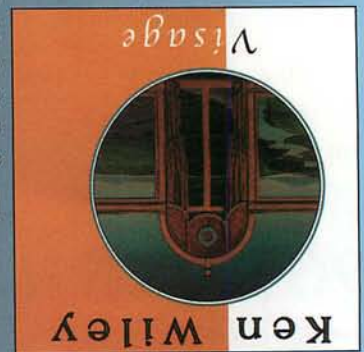
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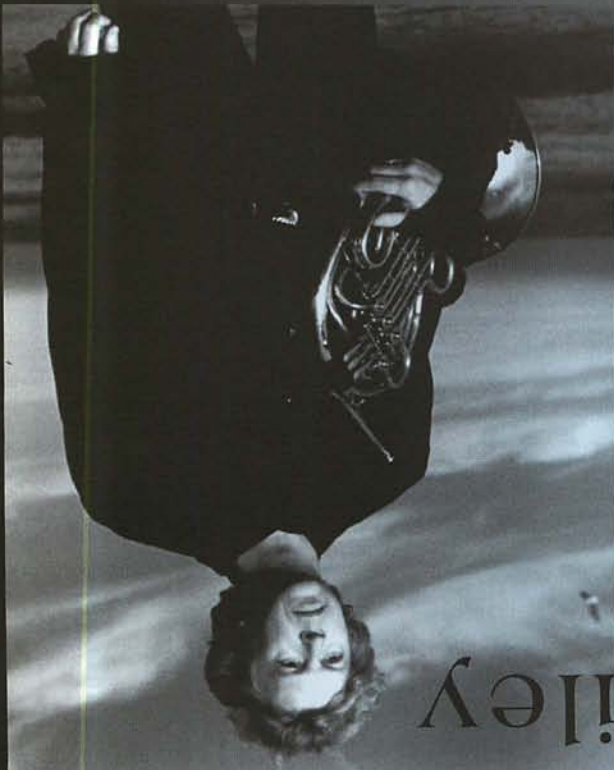
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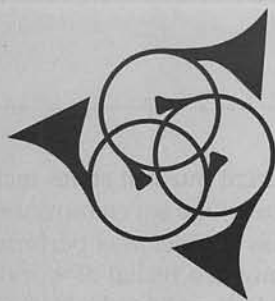


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# IHS News and Reports

Heather Pettit, Editor

## Call for Nominations to the IHS Advisory Council

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

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

Nominations for election to the Advisory Council three-year term of office beginning after the 2003 international workshop and ending after the 2006 international workshop, should be sent to Executive Secretary Heidi Vogel by December 1, 2002. Nominees must be members of the International Horn Society in good standing and be willing to accept the re-

sponsibilities of the position if elected. Nominations must include the nominee's name, full address, telephone number, written consent, and a biographical statement of no more than 150 words concerning the nominee's qualifications. Incomplete nominations cannot be accepted. Nominations by fax and email are acceptable; written consent must originate from the nominee.

Terms of the following Advisory Council members expire in August of 2003: **Paul Meng** is completing a second term of office and is therefore ineligible for reelection at this time. **Frank Lloyd**, **Richard Seraphinoff**, and **Arkady Shilkloper** are completing a first term of office and are eligible for re-nomination.

Nominations should be sent to Heidi Vogel, IHS Executive Secretary, 8180 Thunder Street, Juneau, AK 99801 USA. Fax: 907-790-4066; Email: [exec-secretary@hornsociety.org](mailto:exec-secretary@hornsociety.org).

## News

**Willie Ruff**, teacher, composer, musician, filmmaker and writer, and IHS Honorary Member addressed more than 600 graduates at the 79<sup>th</sup> commencement exercises of Albertus Magnus College, Sunday, May 19. In lieu of the traditional commencement address, Ruff offered a musical interlude on bass and horn in memory of those who perished on September 11, 2001, and in honor of the spirit, dedication and courage of all rescue workers. He received an honorary degree from the College for his dedication to teaching and music, and especially for his work as the founding director of the Duke Ellington Fellowship, a program that for 30 years has brought legendary jazz musicians into New Haven schools to teach more than 150,000 children. Ruff was joined in his musical memorial by Dwiki Mitchell, his collaborator and pianist in the Mitchell-Ruff Duo since 1955.

## Congratulations to our New IHS Officers:

President: Johnny Pherigo  
Vice-President: Michel Garcin-Marrou  
Secretary/Treasurer: Nancy Jordan Fako



*Michel Garcin-Marrou, Johnny Pherigo, Nancy Jordan Fako*

and to our newest Advisory Council Members, terms beginning in August 2002, ending after the international workshop in 2005:

Elected by the General Membership (listed alphabetically):  
**Michael Hatfield, Shirley Hopkins-Civil, William Scharnberg**

Appointed by the Advisory Council in Lahti, Finland,  
August 2002 (listed alphabetically):  
**Javier Bonet, Bruno Schneider, Peter Steidle**



**Greg Hustis** and the Dallas Symphony Orchestra have announced plans to record Joseph Schwanter's *Poem for Horn and Orchestra*, which was commissioned by the IHS and premiered by them in 1999.

Spain has been buzzing with horn activity this year. **Stefan Dohr** played *Concerto No. 1* by Richard Strauss with the Municipal Orchestra of Valencia and **Radovan Vlatkovic** followed, performing the Strauss Second Concerto accompanied by the Orchestra of Spanish Radio Television in Madrid. In addition, **Javier Bonet** gave the Spanish premiere of Ligeti's *Horn Concerto* in Barcelona several months after its world premiere in Germany. Mr. Bonet also plans to create a chair for Natural Horn at the Escuela Superior de Musica in Barcelona, a first in Spain, as more Spanish horn players are participating in international competitions and are now members of European orchestras (e.g., **David Fernandez**, Bayerisches Rundfunk, and **Tomas Gallart**, Opera of Zurich).

**Barry Tuckwell** continues his "retirement" as Distinguished Visiting Professor at the Peabody Conservatory of Music, but the big news is that in May 2002 he returned to the concert stage as a horn player. After four years of not playing, Mr. Tuckwell had started again at home in November 2001. **David Bakkegard** quickly took advantage of the opportunity, inviting him to play as an extra with the Baltimore Symphony. Mr. Tuckwell played 7<sup>th</sup> horn and 1<sup>st</sup> Wagner tuba in two performances of *The Rite of Spring* conducted by Marin Alsop. May was a busy month as he was also in Trieste for the annual chamber music competition sponsored by the Trio di Trieste and followed that in June with a return to Le Domaine Forget in Canada and the Tanglewood Institute where he conducted a pre-concert performance of two of Oliver Knussen's fanfares. Mr. Tuckwell ended the summer with a stint in Durango, Colorado, at the Music in the Mountains Festival where he conducted **Greg Hustis** in the Gliere *Concerto*, and spent August in Columbus, Georgia, for the first Barry Tuckwell Institute.

**Karen McGale Fiehler** presented a recital Friday April 19, 2002, in Ardrey Auditorium on the campus of Northern Arizona University. The program included Bernstein's *Elegy for Mippy I*, *Dreams and Drolleries* by Malcolm Forsyth, *Legende* by Marcel Poot, Strauss's *Nocturno* and the *Sonata for Horn, Tuba, and Piano* by Gary Kulesha with guest artist Sam Pilafian.

**Kathryn Krubsack**, Milwaukee horn freelancer and horn professor at UW-Green Bay and Wisconsin Lutheran College, commissioned Les Thimmig, professor of composition, woodwinds, and jazz at UW-Madison, to compose a new piece for horn that

featured a variety of different musical styles including jazz swing. The world premiere of the seven movement *Stanzas, Book XV* for horn and bass clarinet was performed by Ms. Krubsack and Mr. Thimmig at a recital of world premieres on March 17, 2002 at UW-Madison Morphy Hall. On the same recital, they also performed the world premiere of Michael Paré's *Too Halves of a Hole* for horn and B-flat clarinet. Michael Paré is a native of Madison, a prolific composer, and an arts administrator.

Keith Brion brought his New Sousa Band to Lake Geneva, Wisconsin, on July 27, 2002, and invited **Steven Ovitsky**, **Kathryn Krubsack**, **Karin Berkley**, and **Brian Kilp** to oom-pah along.



(l-r): Steven Ovitsky, Kathryn Krubsack, Karin Berkley, and Brian Kilp

From Germany, we hear that **Will Sanders** has left his position in Bayerischer Rundfunk, to become the new professor of horn in Karlsruhe, complimenting his teaching in Maastricht, Belgium, and **Samuel Seidenberg** is the new principal horn in Nuernberg. **Michael Hölzel**, who retired last year from his professorship in Detmold, is now teaching in Hamburg and Bologna, Italy. He is also devoting more and more time to conducting. The famous "Stapelfelder Horntage" has been succeeded by the newly established "Hiller Horntage", which took place April 1, 2002, in Hille, Nordrhein-Westfalen, artistic director Michael Hölzel. Check their website <[www.hille.de](http://www.hille.de)>. **Sibylle Mahni** will leave the Frankfurt Opera to become the new principal horn of the Südwestdeutschen Rundfunk Orchestra in Stuttgart. (The former principal horn, **Achim Reuss**, has emigrated to the USA and started a fast-food restaurant.)

The Liège Horn Quartet (**Marc Bouchard**, **Nico DeMarchi**, **Bruce Richards**, and **Carlo Pettinger**) joined forces with **MirrorImage** (**Lisa O. Bontrager** and **Michelle Stebleton**) for concerts in Europe in May 2002. The first performance at the Musik Hochschule Horn Workshop in Trossingen, Germany, hosted by Profes-

## IHS Position Open: Publications Editor

The IHS Publications Editor position will open as of June 1, 2003, with the resignation of Jeffrey Snedeker who has served in that position since 1998. Duties include preparation and supervision of all IHS publications, including *The Horn Call* and the IHS website <[www.hornsociety.org](http://www.hornsociety.org)>, supervision of design and production of other IHS materials such as brochures, supervision of editorial staff, and making reports to the Advisory Council. The IHS Publications Editor receives a stipend and international workshop attendance benefits. IHS members interested in this position should contact IHS President Johnny Pherigo for a complete job description and other application details (including deadlines) at: School of Music, Western Michigan University, Kalamazoo, MI 49008; Tel: 269-387-4692; Email: [president@hornsociety.org](mailto:president@hornsociety.org).



sor **Francis Orval**, also included **André Cazalet**. The LHQ provided a masterclass and an evening concert, joined by Bontrager and Stebleton. Additionally, Bontrager presented a lecture about aspects of chamber music. The LHQ, Bontrager, and Stebleton later collaborated for a concert in picturesque Chateau de la Bois in Villers-le-Temple, Belgium. Later, the LHQ and MirrorImage brought their performance to America of April 21, 2003, at the Penn State School of Music, as part of the LHQ's eastern US tour.



(l-r): Lisa O. Bontrager, Carlo Pettinger, Marc Bouchard, Nico DeMarchi, Bruce Richards, Michelle Stebleton

**William VerMeulen** paid performing visits to seven different music festivals and kept up his regular gig with the Houston Symphony. His musical odyssey began at the Maui Music Festival where he performed the Brahms *Trio*, the Mozart *Quintet*, and was featured in a solo recital. Then it was off to the Round Top Festival for some Strauss (No. 2), some Poulenc in Steamboat Springs, masterclasses in Breckenridge, meetings in Aspen, a bit more Strauss in Sun Valley, and a grand finish with some Mozart, Beethoven, and Strauss at the Orcas Island Chamber Music Festival. Mr. VerMeulen finally made it back to Houston in early September to start another year at Rice and another orchestral season.

**David Uber**, Professor Emeritus of Music, The College of New Jersey, has an updated catalog of his music now available. For information, contact Dr. Uber at 283 Mountain View Rd., Tinmouth, VT, 05773, 802-446-2630.

The Louisiana Brass Quintet, **Catherine Roche-Wallace**, horn, presented a benefit concert April 14, 2002, in Burke Hall on the University of Louisiana campus. All proceeds of



UL Horn Studio with Dr. Roche-Wallace and Dr. Scharnberg

the performance were donated to the school's scholarship brass quintet. Catherine's University of Louisiana, Lafayette horn studio participated in McNeese Brass Day, hosted by Rod Lauderdale in March, 2002. **William Scharnberg**, horn professor at The University of North Texas, presented a recital and master classes for high school and college horn students. This spring, Catherine was also granted tenure by the University of Louisiana, Lafayette.

**William Scharnberg** will perform Bach's Brandenburg Concerto No. 2 on natural horn with the Atlanta Baroque Orchestra on October 25 and present a performance that will be recorded of Daniel Godfrey's *Shindig for Horn and Wind Ensemble* with the University of North Texas Wind Symphony on October 31.

Thirty-four members of the **West Michigan Horn Choir** performed on February 24, 2002, at Hope College in Holland, Michigan. The concert featured students from Hope College and Grand Valley State University, Allen Beck on alphorn and soloist **Thom Working**, horn instructor at Hope College. The Hope College Horn Choir also performed a program of pieces ranging from classical to jazz, including Eric Ewazen's *Legend of the Sleeping Bear*.

**Hector McDonald**, solo horn of the Vienna Symphony Orchestra, was part of an original-instrument, staged presentation of Handel's *Julius Caesar* in September and will continue to perform that demanding part in concert performances through November in Munich, Spain, Brussels, Lausanne, Paris, and Vienna. In between, he will be on a fifteen-concert tour with the Vienna Symphony as a featured performer on Strauss *Concerto No. 1*, many on a Vienna F horn.

Hip Bone music announces *New Brass*, the follow-up CD to *Brass Nation*. Michael Davis' dynamic compositions are performed by **Phil Myers**, Phil Smith, Ray Mase, Joe Alessi, Gene Pokorny, and Bill Reichenbach. The CD is available from Hip Bone Music at <[www.hip-bonemusic.com](http://www.hip-bonemusic.com)>.



Front (l-r): Bill Reichenbach, Michael Davis  
Back (l-r): Phil Myers, Ray Mase, Gene Pokorny, Phil Smith, Joe Alessi

The spring 2002 Dayton Philharmonic Orchestra horn auditions brought over 80 horn players to central Ohio, to audition for three positions: second horn, fourth horn, and

assistant/utility. After two days of highly competitive auditions, the winners were: **Elisa Belck**, second horn, **Amy Lassiter**, fourth horn, and **Nancy Cahall**, assistant/utility.

**Robert McDowell**, adjunct horn instructor at Augustana College in Sioux Falls, South Dakota, received the Distinguished Service Award for 2002 from Phi Beta Mu, Sigma Chapter. The award was presented at the South Dakota All-State Band concert in March and recognized McDowell's contributions to South Dakota music as a horn instructor.

The **Mosaic Horn Quartet** (**Becky Dammers**, **Debbie Jahr**, **Chris Michaelsen**, and **Lorraine Sharp**) presented a performance/clinic entitled "Tips and Tricks for Teaching Horn Players" at the 2002 Missouri Music Educators Conference and performed as part of The Gift of Music concert series at St. Paul's Evangelical Church in Creve Coeur, Missouri. All of Mosaic's members are active performers in the St. Louis area.

**Rob Danforth**, principal horn with the Indianapolis Symphony and horn professor at DePauw University, performed James Beckel's horn concerto *The Glass Bead Game* with the Indianapolis Symphony at Clowes Hall on May 23, 2002. The piano reduction of this horn concerto, published by Hal Leonard, was also performed on a faculty recital at DePauw University on April 22, 2002, with Sylvia Patterson-Scott playing piano.

The **Mediterranean Brass Quintet** (Charles Abela, horn) was formed in August 2001 and is now firmly established as one of Malta's leading chamber ensembles. The quintet performs in a variety of settings, and has received unanimous appreciation and enjoyment.



*The Mediterranean Brass Quintet*

**Atkinson horns** introduces the new A-900 prototype model with an ultra thin bell and honed rotors. Trying to answer a demand for a lighter instrument with quicker response, the A-900 has incorporated the warmth and tradi-

tion of a Kruspe with thinner tubing and bell and weighing only 5lbs., 3oz.. Visit <[www.atkinsonhorns.com](http://www.atkinsonhorns.com)> for further information.

Cincinnati College Conservatory of Music horn professor **Randy Gardner** announces two new publications, *Mastering the Horn's Low Register* and *WHY?!* Published by International Opus <[www.internationalopus.com](http://www.internationalopus.com)>, *Mastering the Horn's Low Register* is a 101-page method book written for all horn players who wish to enjoy the benefits of low register proficiency. It offers comprehensive and systematic examination of production and technique, gives detailed insights into the preparation of 25 commonly required audition excerpts and presents effective practice and performance techniques transferable to any arena. *WHY?!*, an eight-minute unaccompanied horn solo premiered at the 2000 Beijing Symposium and recently released by Thompson Edition <[www.thompsonedition.com](http://www.thompsonedition.com)>, gives musical voice to the universal human experience of the struggle to answer unanswerable questions.

The **Cincinnati Horn Connection**, a group of professionals, amateurs, and advanced students, performed at the Columbus Horn Day in May 2002. The 16-piece ensemble, conducted and organized by **Karen Schneider** and assisted by **Greg Phillips**, played works including the majestic *Glorious Fanfare*, by Raymond Chase, and *Water Music Suite*, *Malagueña*, a US patriotic medley, and *Tequila*, all arranged by retired former West Point hornist and jazz specialist, Dick Meyer. The CHC has an informational Internet mailing list of over 100 area members and meets twice a month. For information, email Karen Schneider at [ksshorn@aol.com](mailto:ksshorn@aol.com).

Cincinnati IHS member **Robert Johnson**, a student of Karen Schneider, was the only undergraduate student accepted into the horn studio of William VerMeulen at Rice University this fall.

**Anna Marie Dodd**, a tenth-grader at North Cobb High School (Kennesaw, Georgia) and student of **Richard Deane**, won Top Honors in the Music Teachers National Association High School Brass Competition, held March 17, 2002, in Cincinnati, Ohio. First Prize included \$1000 and a winner's recital during the conference.

**Richard Chenoweth** completed his 30<sup>th</sup> consecutive summer as second horn in the orchestra of the Santa Fe Opera and was presented him with a beautiful commemorative Nambe platter from his colleagues in the brass and percus-

### Notice to All Members: Membership Directory Update

The IHS Membership Directory still exists, but in a different form than previously published. As in the past, only names and mailing addresses are listed, however, no copies will be printed and bound. Members may have access to the Directory in these ways:

- PDF files are available on the IHS website for viewing and printing.
- PDF files may also be obtained directly from Heidi Vogel (please provide member number)
- Paper photocopies will be available upon written request to the Editor. This will be free to members (postage included), but library subscribers must pay \$10 US to receive this printed version.

Any questions? Contact Heidi Vogel at [exec-secretary@hornsociety.org](mailto:exec-secretary@hornsociety.org).



### 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, Hyun-seok Shin, Didac Monjo, Helena Giammarco, Lynn Deyoung, Christian A. Haumesser, Jacquie Shinkewski, Sachiko Ueda, Richard King, Margo Reinwein, Robert, R. Mayes, Erik Kofoed, Bob Edwards, Susan M. Hess, Gary A. Bailey, Emmanuel Beneche, Gaelle Claudin, Markku Kolehmainen, Gabriela Fernandez.**

sion sections. Mr. Chenoweth also received his second artistic achievement award from the Montgomery County (Dayton, Ohio) Cultural Arts District with an Artist's Fellowship as a Master Interpreter and presented a masterclass for over 150 high school horn players at the Bands of America National Concert Band Festival in Indianapolis in late March. A Yamaha Performing Artist, Dr. Chenoweth will present a masterclass and recital at Grand Valley State University in Grand Rapids, Michigan, on October 28, 2002.

Chinese horn teacher **Zi Cai Liu** of the China Tianjin Conservatory of Music, held a natural horn concert at end of June in the school's concert hall. It was a unique concert as this was the first natural horn concert to be performed in China. Mr. Liu plans to require all of his students to study and learn the history of the natural horn at the Conservatory. Mr. Liu performed two solo pieces, a Chinese folk song arranged by Rong Li Xiong on a sea snail shell horn he made and the Mozart Horn Concerto No. 1 in D on natural horn. His students played some ensemble pieces to round out the performance. Mr. Liu is seeking for more material for natural horn teaching and playing as well as to exchange experiences with those interested from Western countries. Please correspond with Mr. Liu at Mr. Liu, Zi Cai, Tinajin Conservatory of Music, Tianjin, China.

New Mexico State University horn professor **Nancy Joy** presented a faculty recital of American 20<sup>th</sup>-century works Sunday, September 8, 2002. The program included *Little Suite for Horn and Piano* by Samuel Hollomon, *Duo for Horn and Cello* by Warner Hutchison, *The Glass Bead Game* (chamber version) by James A. Beckel, Jr., and *Joy Spring* by Clifford Brown.

The Chautauqua Symphony performed Mahler's Sixth Symphony on July 18, 2002. The CSO Horn section is comprised of **Roger Kaza**, Principal, **Bill Bernatis**, Assistant, **Donna Dolson**, **Charles Waddell**, and **Mark Robbins**. Extra players were **Marc Guy**, **Mary Bisson**, **Richard Nichols**, and **Lisa Bontrager**.



(l-r): **Mark Robbins**, **Lisa Bontrager**, **Charles Waddell**, **Richard Nichols**, **Donna Dolson**, **Mary Bisson**, **Bill Bernatis**, **Roger Kaza**, **Marc Guy**

**QUADRE**, the California-based horn quartet, welcomes new member, **Meredith Brown**. Having performed regularly with the ensemble since August, 2001, Meredith comes on board with an extensive background in symphony, opera, and musical theater. A graduate of the Peabody and San Francisco Conservatories where she studied with Peter Landgren and David Krehbiel respectively, she embarks on her second year with QUADRE as they begin their residency with the San Francisco Symphony's Adventures in Music program, presenting over 140 concerts in the San Francisco public schools between November and May. Recent performances include a stop at the Mozart Festival in San Luis Obispo in July where they met the local horn club, and then presented their newest program *Song: Freedom of Expression* at the Herberger Theatre in Phoenix in August. For a season schedule, recordings, and information about the group or its members, check out their website at <[www.quadre.org](http://www.quadre.org)>.

On May 10, 2002, **Kent Leslie** premiered *Chiasmus: Chamber Concerto for Horn* by composer and horn player Michelle McQuade Dewhirst. The performance was part of the annual Young Composers Concert presented by the University of

### IHS Position Open: Composition Contest Coordinator

The IHS Composition Contest Coordinator position is open with the resignation of Karen Robertson Smith who has served in that position since 1998. This volunteer coordinator's duties include promoting the contest (which occurs every other year), processing entries, engaging the judges, announcing the winners, and making reports to the Advisory Council. IHS members interested in this position should send a letter of application by December 15, 2002, to IHS President Johnny Pherigo, School of Music, Western Michigan University, Kalamazoo, MI 49008. Inquiries regarding the position and application process may be directed to Johnny at the address above or by Tel: 269-387-4692, Email: [president@hornsociety.org](mailto:president@hornsociety.org).

Chicago Department of Music. Joining Mr. Leslie was the contemporary sextet *eightth blackbird*, currently in residence at the University of Chicago, and Carmen Tellez, resident conductor of the Contemporary Chamber Players for the 2001-2002 season. The concerto, scored for horn with flute, clarinet, violin, cello, piano and percussion, is available by writing the composer at <mmcquade@alumni.uchicago.edu>.

**News from Arkansas:** William VerMeulen and Tom Hundemer performed with the Shreveport Symphony Orchestra on March 28, 2002, in a program entitled "A Fair Wind from Houston". Mr. VerMeulen performed the Strauss *Concerto No. 1* and together they played the Haydn *Concerto for Two Horns in E-flat*. On July 13, the Hot Springs Music Festi-



Tom Hundemer and Bill VerMeulen

val presented a program featuring Chavez's *Concerto for Four Horns and Orchestra* with hornists **Christopher Smith, Erin Futterer, Jennifer Sholtis, and Lowell Greer**, and later in the summer on August 9, **Caroline Kinsey** performed the Mozart *Sinfonia Concertante* for Oboe, Clarinet, Horn, Bassoon and Orchestra with the Pinnacle Players Chamber Orchestra. Finally, **Nic Balu**, a student of **Robin Dauer** at Ar-

kansas State University, won the fourth horn position with the Arkansas Symphony Orchestra.

**Lin Foulk and Richard Tremarello** performed with the twelve-member Wisconsin Wind Orchestra on their May 2002 tour of Holland. An ensemble composed of faculty from Carroll College and freelancers from the Chicago, Milwaukee, and Madison areas, the group performed in the towns of Muiden, Zutphen, Hattem, and Waspik, and one concert was broadcast live from the Hall of Mirrors at the Concertgebouw in Amsterdam.



Lin Foulk and Richard Tremarello

## In Memoriam

Horn player, publisher and IHS-member **Manfred Fensterer** died December 1, 2001, in his 56<sup>th</sup> year. His editions in the mf-Verlag were of beautiful quality, for example the Quartets by Oesterreich.

## 2002 Barry Tuckwell Scholarship — Nicholas Caluori

Nicholas Caluori of Springfield, Virginia, is the inaugural winner of the Barry Tuckwell Scholarship. Nicholas will be a junior at Florida State University this fall. He is a Horn performance major and is studying horn with Dr. William Capps. He attended both the Kendall Betts Horn Camp and the Eastern Music Festival this past summer, using his



Nicholas Caluori

Tuckwell Scholarship award primarily to support his attendance at EMF. At KBHC, Nicholas particularly enjoyed working with Hermann Baumann, Mike Hatfield, Marty Hackleman, Roger Kaza, and Kendall. This was his second KBHC, and he can't wait to attend next year. He also had a great time working with the professional horn section down at EMF—great players who were very encouraging, supportive, and generous with their time and comments. Nicholas' father, Marco Caluori, is a Horn Section Leader for The United States Army Band "Pershing's Own" in Washington, DC.

The International Horn Society established the Barry Tuckwell Scholarship Fund in 2001 to honor its Founding President and his contributions as performer, conductor, teacher, and author, upon his retirement from his solo career in 1997. The Tuckwell Scholarship is designed to encourage and support worthy horn students to pursue education and performance by attending and participating in masterclasses and workshops throughout the world. For information on the 2003 Tuckwell Scholarship, see the "2003 IHS Scholarship Programs" article in this issue.



**Miguel Angel Colmenero Garrido**, teacher at the Real Conservatorio and longtime member of the Orquesta Nacional de Madrid, passed away recently.

## Upcoming Events

(listed chronologically)

Find Updated Event Information at  
[<www.hornsociety.org/NEWS/index.html>](http://www.hornsociety.org/NEWS/index.html)

### Fourth International Women's Brass Conference

The fourth International Women's Brass Conference, co-hosted by Dr. Sharon Huff and Dr. Amy Gilreath, will take place June 17-21, 2003, at Illinois State University in Normal, Illinois. The conference is open to all women and

men performers, composers, educators, conductors, students, amateurs, and music lovers. Highlights of the conference include solo competitions on each of the six brass instruments (trumpet, horn, trombone, bass trombone, euphonium, and tuba), as well as lectures, master classes, exhibits, and performances by internationally recognized brass artists. Invited artists/clinicians at this time include: Linda Brown, Lauraine Carpenter, Judy Saxton, Laurie Frink, Ingrid Jensen, Marvin Stamm, Liesl Whitaker, Lisa Bontrager, Froydis Ree Wekre, Marie Luise Neunecker, Rebecca Root, Gail Williams, Jeannie Little, Julia McIntyre, Audrey Morrison, Angela Wellman, Brian Bowman, Helen Tyler, Velvet Brown, Jane Maness Noyes, Dan Perantoni, and Sam Pilafian. Also invited to perform are Monarch Brass, the Saint Louis Symphony Orchestra Trumpet section, the Army Blues, the Athena Brass Band, Junction, Bones Apart, and the Illinois Symphony Orchestra. The conference is sure to offer a wealth of opportunities for students, amateurs, and professionals alike. For more information, check out the conference website at: [<www.iwbc2003.ilstu.edu>](http://www.iwbc2003.ilstu.edu), or contact conference coordinator Kelly Watkins at Email: [kwatkin@ilstu.edu](mailto:kwatkin@ilstu.edu).

### Western U.S. Horn Symposium

The latest attraction to hit Las Vegas isn't a casino. It isn't a hotel. It isn't a new volcano or more white tigers. It's the Western U.S. Horn Symposium, hosted by Bill Bernatis, professor of horn at UNLV to be held October 23-27, 2002, at

the University of Nevada, Las Vegas in the new Beam Music Center and the UNLV Performing Arts Center.

The three-day symposium will feature a wide variety of offerings, targeting horn players of all levels and interests, including performances and master classes by acclaimed professional players, as well as lectures and demonstrations specifically selected to challenge conventional thinking about the instrument. Featured guest artists include John Clark, an internationally noted jazz hornist, and Jim Thatcher, a Los Angeles studio hornist who is considered the "first call" horn of the film industry. Additional professional players and lecturers scheduled to appear are Bruce Atwell, Sandra Clark, Steve Durnin, John Ericson, Karen McGale Fiehler, Steven Gross, Scott Hartman, Brian T. Kilp, Laurence Lowe, Jim Patterson, David Pinkow, Michael Thornton, and Ken Wiley. Aspiring professional

players are invited to participate in a concerto competition, offering a cash award first prize and mock auditions will be conducted featuring a panel of symphonic players with experience on both sides of the audition curtain. Exhibits by manufacturers and suppliers will continue throughout the workshop. Time will also be available for participants to see the world-renowned attractions of Las Vegas; the symposium has arranged for special discounted rates with a variety of Las Vegas hotels and resorts.

Among the highlights of the symposium will be a world premiere of a horn octet, *High Desert Octet*, inspired by Las Vegas and its surroundings, by Eric Ewazen. Mr. Ewazen will act as composer-in-residence

throughout the event and will present a seminar on composition for the horn. A faculty member at the Juilliard School, Mr. Ewazen's music has been performed by many major U.S. festivals and major orchestral soloists.

Registration in advance is \$115 and \$125 at the door. Registration covers access to all seminars, lectures and performances. For information on registration, hotels, the concerto competition and mock auditions, visit the symposium website at [<www.unlv.edu/faculty/unlvhorns>](http://www.unlv.edu/faculty/unlvhorns). E-mail correspondence may be sent to [horn.symposium@ccmail.nevada.edu](mailto:horn.symposium@ccmail.nevada.edu) and the symposium phone number is 702-895-1844.

### The Art of Auditioning

The University of Dayton and the Carillon Brass will host "The Art of Auditioning" in January 17-19, 2003. Featured art-

**Looking for a New Way to help IHS?**  
 The IHS Advisory Council has created new opportunity for interested individuals to help the society via donations. The new donor "clubs" and associated annual amounts (in US\$) are:

**Hampel Club: \$25-49**  
**Punto Club: \$50-99**  
**Leutgeb Club: \$100-249**  
**Duvernoy Club: \$250-499**  
**Dauprat Club: \$500-999**  
**Gallay Club: \$1000+**

For more information, contact Executive Secretary Heidi Vogel, 8180 Thunder Street, Juneau, AK 99801 USA. Tel/Fax: 907-789-5477; Email: [exec-secretary@hornsociety.org](mailto:exec-secretary@hornsociety.org). A list of donors will be published annually in *The Horn Call*.



ists include Bill Barnewitz (Principal Horn, Milwaukee Symphony), James Jenkins (tuba, Jacksonville symphony), Bill Williams (trumpet, former San Diego Symphony, Bern Symphony, now teaching at Juilliard) and Doug Yeo (Bass Trombone, Boston Symphony). All participants will attend concerts, recitals, master-classes and perform in ensembles and the Mass Brass Choir on the Festival Concert. In addition, participants will receive tickets to the Dayton Philharmonic Orchestra concerts that weekend. There will also be panel discussion about audition techniques and stress management as well as extensive instrument and music displays. For more information, email: [Brass.Festival@notes.udayton.edu](mailto:Brass.Festival@notes.udayton.edu). The website [www.academic.udayton.edu/brassfestival](http://www.academic.udayton.edu/brassfestival) for this event will be on-line by September, and will include more detailed information and schedules.

### 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/non-professional), regional artist performances, and other special events. There is also a composition contest such that the winning piece will be premiered at the workshop. For more information, consult the workshop website at [www.cwu.edu/~music/nwhorns/](http://www.cwu.edu/~music/nwhorns/), or contact Jeff Snedeker at Email: [snedeker@cwu.edu](mailto:snedeker@cwu.edu) or Tel: 509-963-1226.

### The Southeast Horn Workshop

Columbus (Georgia) State University will host the Southeast Horn Workshop from March 7-9, 2003. Featured artists scheduled are Peter Kurau, Greg Hustis, and Jeff Agrell; Peter Kurau's solo recital will culminate with all the guest artists and the CSU Wind Ensemble performing the Schumann *Konzertstück*. There will be regional artist recitals, collegiate horn choir recitals, and seminars on various aspects of horn playing, in addition to solo, high and low horn competitions. A special seminar for high school players and band directors will also be included in this workshop. For more information visit the website [www.southeasthornworkshop.com](http://www.southeasthornworkshop.com), or contact Kristen Hansen at [hansen\\_kristen@colstate.edu](mailto:hansen_kristen@colstate.edu) or 706-649-7271.

### The IHS Friendship Fund

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

### IHS 2003

The 35<sup>th</sup> IHS conference will be held June 2-7, 2003 on the Indiana University campus in Bloomington, Indiana. See ads in this and future issues of *The Horn Call* or, for more information, Email: [musicsp@indiana.edu](mailto:musicsp@indiana.edu).

### Ninth Annual Kendall Betts Horn Camp

The Ninth Annual Kendall Betts Horn Camp will take place June 14-29, 2003 at Camp Ogontz in Lyman, New Hampshire under the auspices of Cormont Music, a New Hampshire nonprofit corporation. As in the past, Kendall is planning a unique seminar and retreat for hornists of all ages, abilities and accomplishments to study, perform and have fun in the beautiful White Mountains of New Hampshire under the guidance of a world-class faculty. Enrollment is limited in order to achieve a 4:1 participant to faculty ratio, ensuring personalized curricula and individual attention. Participants may attend either or both weeks at very reasonable cost. A number of scholarships and graduate fellowships will be awarded on a competitive basis. Camp Ogontz is a magnificent 300-acre facility that is famous for its hospitality and food. Kendall Betts is principal horn of the Minnesota Orchestra and a former member of the Advisory Council of the IHS. Please visit the KBHC website [www.horncamp.org](http://www.horncamp.org) for details regarding the program, faculty, and scholarships or contact Anna Betts, KBHC Participant Coordinator, 4011 Roanoke Circle, Minneapolis, MN 55422-5313, Tel: 612-377-6095, Fax: 612-377-9706, E-mail: [HORNCAMP@aol.com](mailto:HORNCAMP@aol.com).

### IHS 2004

Mark your calendars and start saving your frequent flyer miles! The 36<sup>th</sup> International Horn Symposium will be held in Valencia, Spain, July 25-31, 2004, hosted by Javier Bonet.

## Reports

### 2002, EN FRANCE, LE COR N'EN FINIT PLUS DE SE FAIRE ENTENDRE

par Daniel Catalanotti

La France du troisième millénaire semble s'ouvrir de plus en plus au COR. Des initiatives privées ou institutionnalisées se font jour, et, il ne se passe plus deux mois, sans qu'il y ait un Festival ou des rencontres à Paris et en régions.

Le Festival "Prestige du COR" à PARIS, organisé par l'Association Française du COR, et regroupant au total plus de 200 artistes, tous genres confondus, vient à peine de fermer ses portes (décembre 2001), que s'ouvrirait en janvier le Festival International de VIRE, puis, quelques semaines après, les journées du COR de DIJON, et en juin prochain, le Festival du COR en AVIGNON.

C'est le bonheur pour les amoureux du Cor en France, qui ne savent plus ou tendre l'oreille, et, c'est



tant mieux pour notre instrument qui se vulgarise de plus en plus (il n'est que de voir tous ces nouveaux élèves qui se pressent dans nos classes pour s'en rendre compte).

Le Festival International de Cor de VIRE (Calvados): Une Réussite totale pour ce Festival Qui a fait le plein de spectateurs, et, qui a surtout, dans cette région, vulgarisé le COR qui reste un instrument trop peu connu du commun des mortels. Ce succès amplement mÉritÉ donne déjà des idées aux organisateurs, qui préparent pour 2004 une deuxième édition de ce Festival avec comme thème "la musique française."

## 2002 in France, The Horn is Heard Everywhere

translated by  
Nancy Jordan Fako

France in the third millenium seems to be more and more interested in the horn. Private as well as institutional events are taking place, and not a month goes by without a festival or gathering of some sort in Paris or in the provinces.

In Paris, the festival "Prestige du COR," organized by the Association Francaise du Cor, bringing together more than 200 artists of all levels, had scarcely ended (December 2001) when the International Festival of Vire began (January 2002), then a few weeks later Horn Days in Dijon, and in June the Avignon Horn Festival.



Horn quartet in Vire (l-r): Nancy Jordan Fako, Pierre Dassonville, Daniel Bourgue, Daniel Catalanotti

What a joy it is for the horn lovers of France who enthusiastically attend these events and prick up their ears at the sound, and it is so good for our instrument which is becoming more and more popular (as witnessed by all the new students who hurry to enroll for horn study).

The festival of Vire was a total success, attracting a large public, and helping to popularize the horn, which remains an instrument too little known among mere mortals. This well-deserved success has already prompted the organizers to begin planning for 2004 a second edition of this festival with the theme "French Music."

## Northeast Horn Workshop 2002

report by Mark Louttit

Boston Conservatory was the site of the Fifth Northeast Horn Workshop held March 15-17, 2002. Hosted by Marilyn Bone Kloss and David Ohanian, the workshop attracted horn players from all over the Eastern United States and as far away as Brazil. The opening concert put a spotlight on the host institution with students from the Boston Conservatory performing an opening fanfare arranged for the occasion by David Ohanian, the Boston Horns (Jean Rife, Ken Pope, Kevin Owen, and David Ohanian) performing works by Dennis Leclair, Bach, and Ellington (arranged by Kevin Owen), and the Boston Conservatory Faculty Wind Quintet (David Ohanian, horn) featuring works by Zemlinsky, Ranki, and Schiffrin. Lectures and discussions included Dennis Leclair describing the genesis of his *Quartet*, "Auditioning for Community Ensembles" (with a panel of conductors and teacher Jean Rife), "Auditioning for Professional Orchestras" (David Ohanian), "Performance Injuries" (Janine Gaboury-Sly), "Composing for Horn" (Pamela Marshall, Dennis Leclair, Michael Weinstein, and Yehudi Wyner, with demonstrations by Lydia Busler-Blais), and "Should All Horn Parts be Transposed to F?" (John Boden and David Ohanian).



Janine Gaboury-Sly at NHW 2002

Performances featured Janine Gaboury-Sly in the premiere of Verne Reynolds' *Sonata Concertante* and, with Laura Klock, *Call for Two Horns*; John Boden with works by Walter Mays and Scott Harris; the NEC Horn Ensemble playing Brahms, Humperdinck, and Beethoven; William Caballero performing Beethoven, Messiaen, and Reza Vali; Eric Ruske playing Schubert, Schuller, Saint-Saens, and Raphael Mendez; James Sommerville with Denis Gougeon and Mozart; Gus Sebring performing Dukas, and Laura Klock in a trio by Herzogenberg. Along with outstanding performances, audiences were treated to a wide range of styles and an unusual number of unfamiliar but fascinating works. Jean Rife gave sessions in yoga, Lydia Busler-Blais and Janine Gaboury-Sly led guided warm-ups, and Margot Rowland conducted the massed choir. Victoria Pazzato from Vernon, Connecticut, won the high school solo competition and John Johnson, a student at the Cleveland Institute of Music, won the college division. Jazz hornist Tom Varner performed with his trio at a local pub. Vendors included Holton, Osmun, Rayburn, Pope, Phoenix, and The Hornists' Nest. The Boston Symphony Orchestra horn section provided the participants with two extraordinary highlights. Earlier in the year, they had performed the North American premiere of the *Hamburgisches Konzert* by Gyorgy Ligeti, which is scored



for solo horn utilizing both valve and natural horn, four natural horns, and chamber orchestra. Principal James Sommerville described and demonstrated some of the challenges of the unusual work, with Gus Sebring, John Menkis, Jay Wadenpfuhl, and David Ohanian playing the section parts. Ligeti specifies precise tuning of the natural horn notes, resulting in unfamiliar, atmospheric sounds, sometimes with "beats." Later, Gus Sebring told the audience about having the "greatest job in the world" as principal horn of the Boston Pops and associate principal horn of the Boston Symphony. He related what it has been like to work with some of the greats in the music world, including his experiences in recording and working with John Williams. Altogether, the weekend was successful and satisfying. Next year we hope to meet in northern New England.

## Kendall Betts Horn Camp reported by Erin and Gretchen Vork

This year's Kendall Betts Horn Camp, held June 15-30 at Camp Ogontz in the White Mountains of New Hampshire, provided even more "bang for the buck" than usual. Participants were treated to the trademark 4:1 student-to-instructor ratio, a faculty that was distinctly international, unforgettable performances at the evening recitals, and, as always, the fabulous meals prepared by Camp Ogontz staff.

Most memorable was the excellence of the faculty. Campers interacted with teachers who were not only knowledgeable, exacting, and experienced, but gracious, encouraging, and generous with their time. First week recitals included "Natural Horn Nights," which featured an informative and entertaining brief history of the horn presented by Abby Mayer, Hermann Baumann playing the Rondo from Mozart's first horn concerto, Michel Garcin-Marrou performing several natural horn pieces, a natural horn quartet made up of Michel Garcin-Marrou, Kendall Betts, Hermann Baumann, and Lowell Greer performing the first movement of the Gallay quartet, and a performance of the first movement of the Beethoven *Sonata*, performed on alpenhorn (Dave Krehbiel) with assistance by Michel Garcin-Marrou. Other recitals featured Soren Hermansson performing *I Am, Are You?* by Marie Samuelsson for horn and tape, Bobby Rouch's stunning jazz performance full of brilliant soloing ideas and virtuosic playing and, of course, the unique and unforgettable horn stylings of the inimitable horn innovator, Professor I. M. Gestopftmit-scheist, who, in a daring move, performed the first movement of the Hindemith *Sonata* on natural horn, as well as the recently discovered Kopprasch *Sonata* and works by Milton Phibbs. "Prof G" provided a kind of encouragement and inspiration to those struggling to make music on the horn that only he could deliver.

Hermann Baumann began the second week, followed by Lowell Greer performing his unaccompanied composition, *The Death of Roland*, and the evening concluded with a show-stopping performance of the Strauss Second Horn Concerto by Kendall Betts. A particularly memorable recital featured a duet with Soren Hermansson and Michel Garcin-Marrou, Marty Hackelman (assisted by pianist-wife Kelly)

performing his arrangement of seven songs by Samuel Barber, Roger Kaza (also with his wife-collaborative pianist, Patti Wolf) playing the third movement of the Rachmaninoff *Cello Sonata*, Lowell Greer contributing some Mozart, Hermann Baumann performing Saint-Saëns' *The Swan* and Kendall Betts finishing the evening with the Förster *Concerto No. 1*.

Participants of all playing levels ranged in age from 14 to 75 (9 high school and 6 college students on full scholarship courtesy of the KBHC scholarship fund) and came from 25 US states, Canada, and China. All campers received warm-up sessions and orchestral excerpt instruction, were coached in solo performance by Bobby Rouch, Soren Hermansson, Dave Krehbiel, Michel Garcin-Marrou, and Hermann Baumann, and attended Kendall Betts' "horn fundamentals" classes daily. There were opportunities to try out Jim Decker's "virtual orchestra" IVASI system, study ear training, relax in meditation and yoga sessions, discover jazz horn playing with Bobby Rouch, natural horn with Michel Garcin-Marrou or Lowell Greer, and rehearse in ensembles. All participants receive two one-hour private lessons with different faculty each week and participate in a variety of performance opportunities.

## TransAtlantic Horn Quartet Summer Seminar reported by Skip Snead

The TransAtlantic Horn Quartet Summer Seminar 2002 was held on the campus of Mercer University in Macon, Georgia, from June 2-8, 2002. Forty-four participants ranging in age from 16 to 59 attended this year's seminar and attended daily masterclasses, lectures, reading sessions, horn ensembles, and quartet rehearsals. Each participant received an individual private lesson during the week and everyone performed in quartets and large ensembles for the concerts on the final two nights. It proved to be a great week and many participants commented that an intensive learning environment in a completely non-competitive atmosphere made the experience more valuable.

The TAHQ presented two performances during the week, one featured the quartet, and the other featured the TAHQ members as soloists. The final Saturday night concert included a variety of multiple horn works, some serious, and some quite serious, such as an eight-part arrangement of *Boogie Woogie Bugle Boy* featuring Richard Watkins as the "Boogie Woogie Corno Boy." The experience didn't stop after the final note was sounded each day. There were informal get-togethers on the back porch of the dorm each night where many great stories, words of wisdom, and great jokes were exchanged—a relaxing and fun way to end a day of hard work.

The TAHQ Summer Seminar 2003 is planned for early summer. If you would like more information please contact Skip Snead at Email: [ssnead@bama.ua.edu](mailto:ssnead@bama.ua.edu), call 205-348-4542, or visit [www.music.ua.edu/TAHQ](http://www.music.ua.edu/TAHQ).

## First Barry Tuckwell Institute reported by Kristen Hansen

The Barry Tuckwell Institute was held with great success at Columbus State University, August 1-5, 2002. Faculty Barry



Tuckwell, Jean Rife, and Mary Bisson were joined by pianist Tomoko Kanamaru and host Kristen Hansen. Twelve participants attended, and included college educators, amateur players, orchestral musicians, and a few almost-graduate students. Each day began with yoga and guided warm-ups, and later included discussions on topics ranging from favorite recital literature to horn playing in Europe, to tips for successful teaching and auditioning. Masterclasses, a mock audition, and evening recitals in the new RiverCenter Studio Theatre were all a great success. Plans are underway for next year's event, and dates and venue will be determined by November 2002. The organizers are pleased that the event succeeded in doing what it was created to do, provide a stimulating forum for serious study, practice, and performance—as well as a good place to meet and make new friends.

### **Texas Horn Instructors, Students, and Friends Celebrate the Career of Anthony Brittin** reported by Ron Boerger

For the second time in as many years, horn instructors from across the state of Texas gathered to honor one of their colleagues. Anthony Brittin of Texas Tech University was honored in a recital and discussion at the Texas Music Educators Association on February 23, 2002, in San Antonio. Following a delightful selection of works for horn choir that he conducted, Brittin presided over an all-too-brief discussion, "Horn Basics Revisited." This presented not only basics such as posture and hand position (of both the right and the left hand), but also some of his objectives and goals in teaching horn for nearly forty years at Texas Tech University. Many of his students were in attendance at this celebration. Also provided to attendees was a booklet containing methods, tips, and hints from some of the state's collegiate horn instructors, along with a directory of all full-time horn teachers state-wide.

Unfortunately, the session was only allotted 75 minutes by TMEA. Even this short time, however, was enough to give

those in attendance who had not had the pleasure of studying with Professor Brittin an idea of how much he will be missed at Texas Tech next year.

### **Texas Horn Teachers Choir Recital** Conducted By Anthony Brittin TMEA Annual Conference San Antonio, Texas, February 23, 2002

Titanic Fantasy..... Horner, arr. Bissell  
Solo Horn: William Scharnberg  
In The Country..... arr. Pottag  
O Rest in the Lord, from *Elijah* ..... Mendelssohn, arr. Shaw  
Siegfried's Funeral Music( *Götterdämmerung*)..... Wagner  
Hänsel und Gretel: Prelude-Choral..... Humperdinck  
Color Contrasts ..... Hyde

### **Texas Horn Teachers Choir:**

Anthony Brittin, Texas Tech University, Conductor; Ruth Brittan (guest), University of the Pacific; Robert Culverson, Lamar University; Chris Dulin, University of Texas-Arlington; Lawson Hagar, Hardin-Simmons University; Stephen Hagar, Southwest Texas State University; Thomas Hale, Georgetown University; Patrick Hughes, University of Texas-Austin; Karl Kemm, Del Mar College; Richard Lambrecht, University of Texas-El Paso; Michael Morrow, Texas A&M University-Commerce; Jeffrey Powers, Baylor University; Kathleen Prichett, Texas Woman's University; William Scharnberg, University of North Texas; Jennifer Sholtis, Texas A&M University-Kingsville.

### **Undergraduate Assistantships**

The University of Louisiana at Lafayette announces a brass quintet scholarship available August 2003. Responsibilities include performing with the Echelon Brass Quintet (UL Lafayette School of Music Undergraduate Scholarship Brass Quintet) and other UL Ensembles. The Echelon Brass Quintet is booked for recitals, church services and other functions throughout the Acadiana region. Applicants must be a US citizen, have a high school diploma by August 2003, meet

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Check out the IHS website for the following features:

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**The Horn Call:** Indexes for *The Horn Call*: 1971-1995 (from *THC Annual 7*) and 1995-2002; List of Back Issues for *The Horn Call* (with mail order form); Guidelines for Contributors; Advertising information and rates; Online Articles (Highlights from past issues of *THC*).

**What is the IHS?/IHS People:** IHS Membership Directory. Information about the Society and its members—Background on its history, its goals, officers, staff, Honorary Members, Advisory Council members, publications, contact information for site, membership, society business, advertising.

**EXTRA!** Information about miscellaneous aspects of the society and its business; IHS Thesis Lending Library (with contact info and order form); IHS Sales Items (with mail order form); IHS Manuscript Press (with mail order form); IHS By-laws; Friendship Project; Composition Projects; Scholarship Programs; Hosting a Workshop; IHS Archives; Forms and online registration/renewal to join IHS.

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undergraduate school entrance requirements, and enroll as UL Music Major. Scholarships provide an out-of-state waiver of tuition, free housing, and a stipend that covers approximately one-half of tuition costs. The stipend and quintet performances are expected to increase over the next four years. The appointment begins August 21, 2003, and is available for up to four years. Address inquiries to Dr. Paul Morton, Assistant Professor of Trumpet, 337-482-5216; Email: pdm0677@louisiana.edu, ULL School of Music, P.O. Box 41207, Lafayette, LA 70504-1207.

## Graduate Assistantships

The University of Louisiana at Lafayette announces academic teaching/administrative assistantships for graduate students, with high priority given to horn players. Duties include teaching in a non-applied area, such as administrative duties with the Pride of Acadiana, our 200-piece marching band, and classroom teaching opportunities include theory, music appreciation, and music methods classes, with other possible areas depending on the applicant's expertise. The stipend is \$5000 plus tuition with out-of-state fees waived. On-campus housing is also included (recipient pays meal ticket), currently worth \$1300 per year. The deadline to apply is April 15, 2003. Application materials as well as audition requirements may be obtained by writing directly to: Dr. Andrea Loewy, Coordinator of Graduate Studies, School of Music, University of Louisiana at Lafayette, PO Box 41207, Lafayette, LA 70504. Please provide a description of related experience

in areas of application. For further information concerning the area of horn studies, contact Dr. Catherine Roche-Wallace, Horn Professor, School of Music, University of Louisiana at Lafayette, Email: cmr3877@louisiana.edu.

**Western Michigan University** (Johnny Pherigo, horn professor) announces a Graduate Assistantship opening in horn for the 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. Admission qualifications include a BM in music or the equivalent with a minimum GPA of 3.0 and a successful audition into the Master's degree program. 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 269-387-4692 or Email: pherigo@wmich.edu. Additional information about the graduate program at Western Michigan University is available on the website <www.wmich.edu/music>.



**Next News Deadline:**

**December 10, 2002.**

Send items directly to Heather Pettit.

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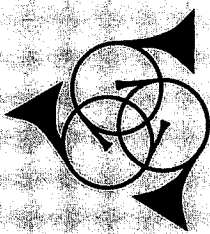
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# 2001 IHS Composition Contest

by Karen Robertson Smith  
Coordinator, Composition Contest

The 2001 IHS Composition Contest received a substantial 59 entries, the largest number in the history of the contest! The entries were a variety of excellent compositions from around the world. Winning First Prize was *Departures and Deviations* for violin, horn, and piano, composed by Kelly-Marie Murphy. Second Prize went to Paul Richards for his composition *Rush Hour*, written for horn and piano. Honorable Mention was given to John Parcell for his composition *Unvoice*, and to Daniel Hjorth for his composition *Blot Horn*. Many thanks go to the panel of distinguished judges: composer Andrea Clearfield, composer Robert Maggio, and composer/free-lance hornist Daniel Grabois.

## First Prize Winner

*Departures and Deviations* was commissioned by the Canadian Broadcasting Corporation for James Sommerville, principal horn of the Boston Symphony. It was premiered on August 1, 2001, at the Ottawa Chamber Music Festival. The composer writes, "The trio began as I considered the very broad question of how this particular piece was going to shape itself, and ultimately turn out...In mathematical terms, you can have a standard deviation from the norm. The point of departure alluded to in the title is the Finale from the Brahms horn trio. With its jaunty 6/8 feel, and classic 'hunting horn' writing, it inspired a lot of the fast music in my trio." The result is a single-movement work which divides into three sections: fast, slow, and a recapitulation of the fast themes. The slow section is characterized by cadenza-like solos for each instrument. The fast music uses interplay and quick exchange of ideas, with everyone switching between foreground and background.

Kelly-Marie Murphy was born in Sardinia, Italy, and grew up on Armed Forces bases all across Canada. She began her studies in composition at the University of Calgary and later received a Ph.D. in composition from the University of Leeds in England. Dr. Murphy has won many prizes for her music, including first prize in the New Works Calgary Composer's Competition in 1992, first prize in the Bradford Young Composer's Competition for Electro-Acoustic Music in Dance in 1993, first prize and the People's Choice Award at the CBC Young Composer's Concerts competition in 1995, first and second prizes in the Maryland Composer's Competition at Loyola College in Baltimore, 1998, and third prize in the Alexander Zemlinsky Prize for Composition in 1999 for her work *Utterances*. Dr. Murphy's music has been performed in England, Poland, Spain, Japan, Russia, and across North America by outstanding soloists and ensembles, and has had radio broadcasts in 22 countries. She is the recipient of many commissions and has written for some of Canada's leading performers, such as the Winnipeg Symphony Or-

chestra, the Toronto Symphony orchestra, the Edmonton Symphony Orchestra, Nexus, the Gryphon Trio, Alcan String Quartet, and James Sommerville.

## Second Prize Winner

"A year spent as a daily commuter on the Texas highway system has left me a little jittery, probably for life," composer Paul Richards writes. "*Rush Hour* was commissioned by Paul Basler for a series of concerts in the Dominican Republic, where apparently they also have pretty bad traffic."

Paul Richards, D.M.A., is Assistant Professor of Composition and Theory at The University of Florida. He has received numerous national and international prizes and commissions. He taught previously at Baylor University, and holds degrees from The University of Texas at Austin and The University of Arizona. Prizes include the Jacksonville Symphony Fresh Ink 2002 Composers Competition, the 2000 New Music for Sligo/IMRO Composition Award, the 2001 Truman State University/M.A.C.R.O. Composition Competition, Fourth Prize in the 2000 Britten-on-the-Bay Series X Competition, First Place in the 1999 Voices of Change Composers Competition, two First Place prizes in the Guild of Temple Musicians Young Composers Award (1994-5, 1995-6), and ASCAP Standard Awards. Richards' music is recorded on the Capstone, Mark, and Guitar Plus labels, and is published by Southern Music. Current projects include commissions from the Jacksonville Symphony Orchestra, another from a large consortium wind ensembles, and a composition residency in North Cyprus in the fall of 2002.

## Honorable Mentions

*Blot Horn* for solo horn explores, among other things, the sound possibilities of playing through the horn using the third valve with the slide taken out. Normal playing is mixed with this "muted," slightly strange sound, and the result is a kind of duo which in itself is a paradox within a solo piece. Another paradox is the quasi-polyphony of the top and bottom tones of the music expanding and diverging from a narrow range to very wide during a slow process. The tones used in this composition are structured in modes which are symmetrical; in contrast to this, the formal concept has an asymmetrical character. In some parts of the composition, the horn player also sings while playing.

Born in 1973 on the west coast of Sweden, Daniel Hjorth had introductory studies in composition with Reine Jönsson. He attended the Gotland School of Music Composition under the leadership of Sven-David Sandström and pursued further studies with Kent Olofsson, Hans Gefors, and Javier Alvarez at the Malmö Academy of Music. He was awarded



## 2003 IHS Composition Contest

a 12-month stay at the Academie Schloss Solitude in Stuttgart during 2002. His works *Crop Circles* and *Rainbow Dance* have been performed by the Swedish Radio Symphony Orchestra and the Helsingborg Symphony Orchestra.

Referring to his composition *Unvoice*, John Parcell writes, "The title is simply about something that is not vocalized. There are similar characteristics between the sound of the horn and the sound of the human voice, and the horns in this piece are expressing something that cannot be sung, let alone expressed through text. For the most part, two kinds of music occur in the piece: slow, simple melodic statements and highly active, insane chattering. Throughout the first part of the piece, the slower and simpler music played by the horns is pitted against the active music in the piano part. At first, the horn parts appear to be background sounds, emerging from the heavily pedaled piano part. Gradually,

the horn parts become more active, creating slow melodic statements. Near the middle of the form, the piano part finally gives way to the horns. The horns began slowly, but eventually reach an activity level matching that of the opening music, allowing the piano to re-enter seamlessly. From this point, there is an accelerated and curtailed return of the opening music."

A graduate of Florida International University, John Parcell is now a graduate student in the Ph.D. program for composition at the State University of New York at Stony Brook, studying with Daniel Weymouth, Daria Semegen, and Sheila Silver. His music has been performed at the Miami New Music Festival, the May in Miami Music Festival, and the Society of Composers Incorporated conference. In addition, Parcell's music has been performed at the Rolston Recital Hall in Banff, Canada, as well as Stony Brook's Staller Center and Sarah Lawrence College in New York.

### Entries for the 2001 IHS Composition Contest\*

Title	Instrumentation	Composer (Country of residence)
<i>Aksobhka – Vajrasattva</i>	wind sextet	Michael Hugh Dixon (Australia)
<i>Curmurring</i>	8+ horns	Charles Mayhood (US)
<i>Modalities</i>	clarinet, horn, piano	Alice A. Moerk (US)
<i>Chaconne and Fugue</i>	horn, piano	Jonathan Newmark (US)
<i>Rush Hour</i>	horn, piano	Paul Richards (US)
<i>HORN-RIMS</i>	horn, 2 percussion	Murray Houllif (US)
<i>Unvoice</i>	2 horns, piano	John Parcell (US)
<i>The Ubiquitous Energies of Life</i>	horn, piano	Gabriel M. Stockhausen (US)
<i>Concertino</i>	horn, orchestra	Truman Harris (US)
<i>Tapestry</i>	horn, violin, piano	Joel Feigin (US)
<i>Brevard Invocation</i>	horn, timpani	Jason Bahr (US)
<i>Vision</i>	horn, organ	Jan Lehtola Sturenkatu (Finland)
<i>Diversions</i>	horn quartet	Emanuel Rubin (US)
<i>Quartet No. 1</i>	horn quartet	Kris P. Shaffer (US)
<i>Passage to Eden</i>	clarinet, horn, piano	Howard J. Buss (US)
<i>In the middle of a forest</i>	horn, piano	Tom Peters (US)
<i>El Escorial</i>	horn, piano	Joseph A. Perry (US)
<i>Baker's Dozen</i>	horn, piano	David R. Gillingham (US)
<i>Phases</i>	horn, piano	Andrew Barrett (Australia)
<i>A Simple Leaf</i>	horn, piano	Robert Thomas See (US)
<i>Postpartum</i>	fl, cl, hn, vln, vc, pno	Justin Casinghino (US)
<i>Personae</i>	horn, piano	John David Lamb (US)
<i>Celdas</i>	horn, piano	Darwin Omar Aquino
<i>Taracaté</i>	solo horn	Huayna Jiménez
<i>Darkness of the Night</i>	solo horn	Michelle Gómez
<i>Tumbao Caribe</i>	horn, piano	Samuel Herrera Báez
<i>Fantasia</i>	horn, piano	Héctor Martínez Cabruja
<i>Crest (2000)</i>	horn, piano	Tayloe Harding (US)
<i>Sonata for Horn and Piano</i>	horn, piano	Jonathan Hurrell (US)
<i>Concerto for Brass Quintet</i>	2 tpts, tbn, hn, tba	Eugene Petrov (Russia)
<i>Neapolitan w/Fudge</i>	3 horns	Matthew Beecher (US)
<i>Broken Song</i>	solo horn	Stephen Truelove (US)
<i>Fanfare and Chorale</i>	2 tpt, 2 hn, tbn, tba	Jerry Kingston (US)
<i>Skin and Bones</i>	horn, flute, tape	Beth Wiemann (US)
<i>Departures and Deviations</i>	violin, horn, piano	Kelly-Marie Murphy (Canada)
<i>Prague Sonata</i>	horn, piano	Elizabeth R. Austin (US)



*2003 Composition Contest Entries, continued*

<i>Music For Horns</i>	8+ horns	Lawrence Axelrod (US)
<i>Her-z-eigen</i>	violin, horn, piano	Alois Bröder (Germany)
<i>Blot Horn</i>	solo horn	Daniel Hjorth (Sweden)
<i>Intrada Antiphonale</i>	3 horn quartets	Steven Mahpar (US)
<i>Clock Chime</i>	horn, 3 percussion	Georgette Wagener (US)
<i>Quartet</i>	horn, 2 violins, viola	Nathaniel Rudavsky-Brody (US)
<i>Souvenir Lurique</i>	horn, chamber orchestra	David Carpenter (US)
<i>Capriccio</i>	horn, wind ensemble	Dean Roush (US)
<i>Canzoni di Natale</i>	horn, chamber orchestra	Elizabeth Raum (Canada)
<i>Confessions of St. Augustine</i>	solo horn	Erika Raum (Canada)
<i>Zephyr Dances</i>	2trumpets, horn, trombone	Stanley Friedman (US)
<i>Around the Clock</i>	horn, orchestra	Michael Kallstrom (US)
<i>Three Coastal Sketches</i>	horn, piano	Kevin Walczyk (US)
<i>Variations on a Theme by Mark Shultz</i>	horn, piano	Andrey Kasparov (US)
<i>Little Suite</i>	horn, piano	Sam Hollomon (US)
<i>Four Interrogatives</i>	horn, trombone, tuba	James L. Haines (US)
<i>Passing Out of Sight</i>	horn, piano	Garth Hangartner (US)
<i>Concert Piece for Song Lee Halbeison</i>	solo horn	John Ferguson (US)
<i>Affaire de cor</i>	violin, horn, piano	Chris Rozé (US)
<i>The ReinScherzo</i>	horn, harp, strings	Christopher Tucker (US)
<i>All Alone</i>	horn, mezzo-soprano	Eric L. McIntyre (US)
<i>Sonata for Horn and Piano</i>	horn, piano	Paul Knudson (US)
<i>3 Movements for Horn and Piano</i>	horn, piano	Adrienne Albert (US)

\*For mailing addresses to contact these composers, consult the IHS website at: <[www.hornsociety.org/NEWS/index.html](http://www.hornsociety.org/NEWS/index.html)>, or contact the Editor of *The Horn Call*.



*Jyrki Lasonpalo, violin, Minna Koskimies, piano, and Peter Kurau, horn, performed Kelly-Marie Murphy's Departures and Deviations at the 2002 International Horn Symposium in Lahti.*

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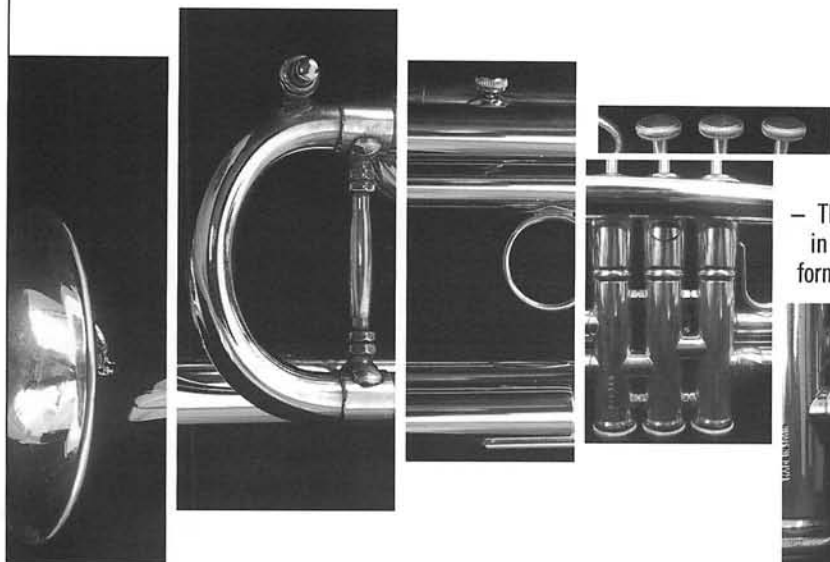
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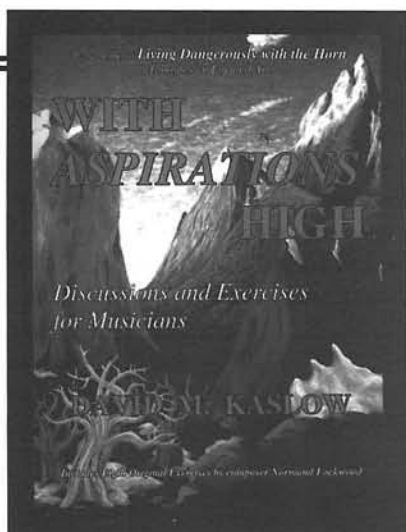
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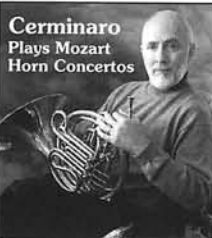
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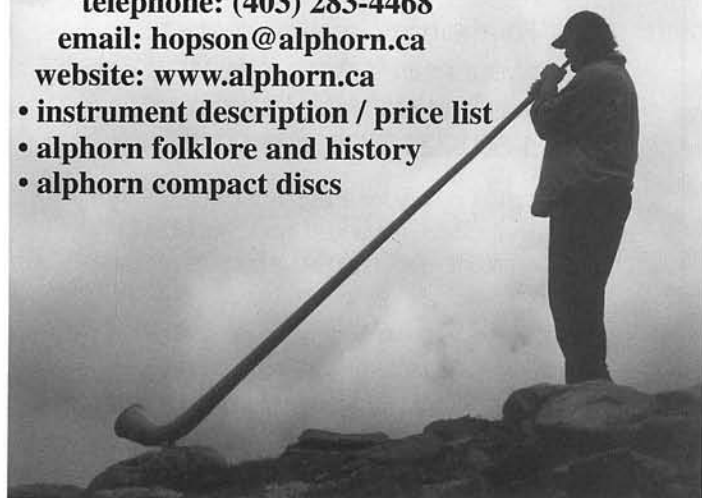
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# Strauss' Horn Concerto No. 2: VerMeulen at Round Top

by Gil French

**W**hen William VerMeulen, Principal Horn of the Houston Symphony, arrived at the International Festival Institute at Round Top, Texas, for his two-week residency and a performance of Richard Strauss' Horn Concerto No. 2 with JoAnn Falletta and the Festival's orchestra, everyone, including soloist, conductor, students, and I myself, were keenly aware of the challenges this work presents. At Round Top, a six-week performance institute ending in mid-July, students (average age 22-23) study, dine, and mingle with an international faculty who guide them through individual instruction and sectional rehearsals as they prepare for weekly chamber and orchestral performances. Prior to the first rehearsals for the Strauss, several students (not one student I met had ever played this work before) remarked that their orchestral parts didn't make any sense at all, something with which I could sympathize. Even as a classical music radio announcer with an M.A. in Music History and extensive experience reviewing compact discs, and whose favorite instrument is the orchestra, after marinating myself in eight recordings of both Strauss concertos for three weeks, when I walked around desperately trying to hum and whistle tunes from Strauss 2, the only ones that would come into my head were from Strauss 1. Among the many hours spent with Bill were two taped sessions, one to discuss his approach to Strauss 2, the other from his initial pre-rehearsal meeting with conductor JoAnn Falletta ("JAF," integrated below).

**GF:** Do you have any favorite recordings of Strauss 2 that might give someone who has never heard you perform this work an idea of the sound you're looking for?

**WVM:** There are many fine recordings, among which are Peter Damm's for his musicianship and exquisite sense of line and phrase. I also admire Radovan Vlatkovic's for his size of sound and bravura. I try to combine both with other influences I've had in my career. Dennis Brain also exhibited an ease of playing that is still impressive.

**GF:** How is performing the Second Concerto different from the First?

**WVM:** The challenges with Strauss 2 are much deeper technically and musically than in Strauss 1. I can roll out of bed in the morning and play Strauss 1, but the Second Strauss is something else. Yes, I keep the Second Concerto up, but it's one of those pieces you always have to re-grasp every



time you perform it. Thankfully, experience is a fine teacher, and the piece is now more of an old friend.

**GF:** I suspect one of the reasons I have difficulty walking around singing it is that the horn line almost inevitably isn't just a melody line but is something that really can't be separated from the tone color and orchestral details that are woven into what you play.

**WVM:** The way the horn interplays with different members of the orchestra is almost *concertante* in its set-up. The harmonies and tonalities remind you so much of later Strauss operas. Eventually, you hear the melodies within their rich har-

monic texture.

**GF:** It almost seems as if it is phrased with a spoken rhetoric.

**WVM:** Yes. And that is the thing about working with a fine conductor like JoAnn. With her rhythmic integrity, I am able to bring the music to life within a clear pulse without having to sound so martial about things.

**GF:** And this is true right from the beginning. After the brief introduction, when you give your solo flourish, it strikes me not so much as a dialogue—you say something, orchestra says something, then you say something, etc.—but more as an interweaving.

**WVM:** It is a meeting of minds. The second violins, for example, might have a very busy part underneath mine that suddenly, for a few eighth notes, doubles the notes I'm playing.

**GF:** I was going to ask you about that opening. There is really no formal cadenza in this concerto, but then something like one seems to happen shortly after the opening statement.

**WVM:** Exactly. There is almost a quasi-cadenza right after you get through the opening six measures, and that is a challenging time to put it, so quickly after starting the piece.

**GF:** And the style with which you play it is almost recitative.

**WVM:** Absolutely. I see it almost like statements, asides, or stage whispers from an actor on stage, not just a bunch of flashy notes.

**GF:** And stylistically that first movement has got to be springtime buoyant because, although the orchestral texture isn't thick, it's very, very busy.

**JAF:** Like at Rehearsal #5, where there must be space between the notes of the triplets in the celli and basses, not to avoid covering Bill but for the texture to come through.

**WVM:** That is why it has to be played in a facile, easy, light way, nothing aggressive or too heavy. When it says *forte*, it's more bold than loud. It never really gets super-loud until the end of the last movement, where it can have a kind of Heldenesque horn sound. Till then, it is more intimate horn playing with simply beautiful tone and line.

**GF:** At the very opening you begin in a bold, stentorian manner, but then immediately the listener hears a tender, comforting, soft, melodic line from you, which is really the mood until your next stentorian entrance after the first orchestral *tutti* [#7]. This reminds me of what you said in *The Horn Call* eight years ago (May 1994): you have a very firm idea of what you want before you walk on stage with a piece, but you insist on always playing with a sense of spontaneity.

**WVM:** Oh, yes, absolutely.

**GF:** That is what this spot reminded me of this morning at rehearsal. It seemed very spontaneous, and I was wondering if it will be quite different tomorrow morning at rehearsal?

**WVM:** I hope it is different in some way.

**GF:** The give-and-take, the *rubato*, will be shifting in some way?

**WVM:** Absolutely. I start with a basic musical plan and summon up as much inspiration as I can. When we reach that point, it becomes art and not just teaching a dog to do a trick. You want to make sure, even if you are truly feeling the music, that it is a feeling you have at the moment. It may be very similar to what you felt yesterday, but you still must be one with the phrase as you are playing it, letting it evolve and be alive in the creation of what you are expressing.

**GF:** And if it is really working with an orchestra, they pick up that same feeling?

**WVM:** Oh, sure. Part of what makes you feel the way you feel is what you hear around you. That is the collaborative part of working with a good conductor and a good orchestra. It becomes a joint effort. And then, of course, it is more satisfying.

**GF:** But the orchestra has got to be able to get to that second-nature stage, right?

**WVM:** Yes, but as a concerto soloist, you play with a lot of different orchestras and conductors of different levels, and your first concern is making sure that you can do your job. Distractions are part of the live-music experience. Sometimes rhythms can become loose, or an unexpected noise can shock you. As a soloist, you have to be so focused that, whatever the distraction, you can take care of business. Then, if it's going smoothly, we can have all sorts of fun. But first and foremost, I have got to make sure that I can stand up there, do my job, and make good music.

**GF:** In your orchestra sectionals, you referred to hornists who play with a "notey" style, where there is almost a break between each note in a line. I noticed that in several recordings. How do you achieve the long lines you create?

**WVM:** To be overly simple, I just try to sing. Very rarely

would you find anyone who would sing a line with as much vertical almost note-like playing as you hear a lot of horn players do. Look at the big picture with the Strauss. In a sense, right from the first page, it is almost like music without bar lines. It flows.

*Depending on the level of the full-scholarship students, the quality of the Texas Festival Orchestra varies each year from erasing the line between amateur and professional to second-tier student ensemble. It is also affected by the degree to which the international faculty, outstanding players themselves (clarinetist Hakan Rosengren, violinist Jorja Fleezanis, flutist Helen Campo, and Bill Ver Meulen, among others), ride herd by playing in the orchestra and knowing what is needed in sectional rehearsals vs. devoting their time mainly to private lessons.*

## Second Movement

**GF:** How do you work with a conductor so that he or she gets the texture and style that you want?

**WVM:** Oh, conductors usually fall in love with this piece because it reminds them of pieces they know better like *Ariadne* or *Arabella* or the Oboe Concerto or even bits of *Rosenkavalier*. Even just the transition to the second movement is amazing, and the second movement itself is mind boggling in its beauty.

**GF:** In what way?

**WVM:** Well, there is this incredible harmonic transition at the end of the first movement leading to a long, sublime melody that starts the second.

**GF:** I remember you saying it took you awhile to figure out what that bridge was between the first and second movements.

**WVM:** That is true. When I was younger, I did not understand it for the brilliant transitional section it is. After much virtuosity, we enter this section [#20] where it relaxes into a much longer line with motivic interplay between duples and triples, and it becomes very vocal and introspective for the first time.

**GF:** I remember listening at home, before I ever saw the score. If you don't look at your CD player that tells you, "Voila! Cut 2! This must be where the second movement starts," it is quite impossible to tell where the first movement actually ends and the second movement begins. You have this huge amorphous passage that leaves you wondering how it functions from one second to the next.

**WVM:** And emotionally you have been very busy, heralding, buoyant, joyous, very hornistic with lots of arpeggios and rapid scales, and then all of a sudden you have to hold back, very *cantabile*.

**JAF:** And the orchestra at #20 must be really *piano* to let the harmonic structure come through with clarity. Sometimes Strauss breaks all the rules with his harmonic shifts. It's fantastic. It makes you catch your breath.

**WVM:** And it all works.

**JAF:** And it doesn't feel at all awkward. It just feels like you have shifted to another plain.

**GF:** How do you determine the tempo in this transition section?

**WVM:** It isn't much different at #20. It says *tempo primo*. It should be *tempo primo* but *tranquillo* at the same time.

**GF:** And then, there it is, *tranquillo*, where you have been headed to, at #22, just before the actual start of the second movement.

**WVM:** It's so sublime there with a long oboe and bassoon duet, and then this new color of the horn is added and very subtly rises to the fore.

**GF:** When you enter there, do you see yourself as background or foreground?

**WVM:** I see myself as a partner, and then I let myself blossom. But I enter just adding to the discussion and allowing my sound, my opinion, to come bit by bit to the fore, especially when ascending in some of those wider slurs. It is a nice texture to fit into and is voiced so well.

**GF:** At #20 and #21, JoAnn said the orchestra must be really soft to let the harmonic structure come through. She has referred a number of times when I have talked with her about the need for the harmonic color to come through.

**WVM:** And not just the harmony but the way Strauss voices the harmony.

**GF:** I remember a place in the first movement [#6] where she instructed the second violins and lower strings, as they made a transition, that, in addition to what is on the printed page, she wanted the half notes to be of one length, then the quarter notes to be just a bit shorter, and the eighth notes just a bit shorter as it got quieter so that it evolved into the mood that was to come.

**WVM:** A great thing about JoAnn is that, in dealing with a young orchestra that does not have a lot of experience with late Strauss, she has not only the ability to quantify how to play this style, but also the tact and respect for the players which gets the results efficiently.

*The concert hall at Round Top solicits an immediate mood of peacefulness with its elegant, subtly patterned, dark wood, its open shoebox shape, and its soft old-world lighting. Once the music starts, it is projected right into your lap with a living, immediate, bright but warm sound with a rich bass and superb blend. As a world traveler who "collects" concert venues, it's the best medium-size concert hall (1,100 seats) I've ever been in. When I told Festival Founder and Artistic Director James Dick, who conceived the hall, that others should simply forget new plans, come to Round Top, and pay for the blueprints, he reminded me of how the hall was built. Begun in 1983, Dick has constructed it a bit at a time, spending only the money raised the previous year, never going into debt (how un-American), hearing results, progressing a bit*

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### Third Movement

**GF:** You know, as a listener who had never seen the score (and I am pretty savvy about music), I could not for the life of me figure out the rhythm at the beginning of the third movement. How do you want it to sound to the listener, like a series of twos or a series of threes? It is in 6/8 time.

**WVM:** Yes, it is written in 6/8 time, but so is *Till Eulenspiegel*, which has a 7/8 melody written in 6/8 time starting on the second eighth note of the bar. Only gradually do you feel the 6/8. But as a listener without the score, all that is irrelevant. And so here we are in the third movement of this Concerto, and I really do not want it to sound at the beginning as if it is in two groups of threes because Strauss has clearly written two accents on the fifth and sixth notes of the measure, which then drop an octave to the first note of the next measure, which is also accented but gets a new beat. And here, with these three accented notes, Strauss sets up a motif for the last movement, and it keeps coming back throughout the whole movement. And in almost every instance, it is in the octave. That is the detail that, at least in my performances, I want understood. So I do not think, in this instance, that it is important for the listener to know immediately that it is in 6/8 time.

**GF:** I feel as if I want to hear it in phrases of three, but the orchestra plays it in twos—pairs of notes going right up the octave scale. It would almost be impossible for them to phrase them any other way.

**WVM:** But the thing to notice is that they are in pairs when I slip into 6/8 and you can feel my pulse.

**GF:** So there is an ambiguity. That is the given. What is the effect of this ambiguity over the course of the movement?

**WVM:** It depends on how it is performed. This particular movement can sound really hysterical and overly aggres-

## Strauss 2: VerMeulen at Round Top

sive, way too heavy. There is a lot from a performer's standpoint that can go wrong in both the horn and the orchestra.

GF: What would make it sound hysterical and aggressive?

WVM: If it is played too loudly or too vertically, or if it rushes. So for me it is really important that I keep my head screwed on and make it sound easy. Just be easy.

GF: Is it difficult for the orchestra to get the rhythm at the beginning of the third movement?

JAF/WVM: Oh, very.

JAF: You know why? Because at that point most recordings are not played with real rhythm inside. You hear it played as if the first note is the downbeat. Bill plays it so you know where it is going.

WVM: The biggest problem in putting the third movement together, which is the hard movement ensemble-wise, is that it not start running. Often with difficult music players start rushing. And if it starts to rush here, especially in the violins, and if they play too short, it starts to sound hysterical.

JAF: And scratchy.

WVM: I conceive it more like this [he plays the first nine notes of the movement legato with strong accents on just those last three accented notes]. Some play it this way [he demonstrates a stentorian style with each note strong and separated], which is more orchestral. I prefer to play in a more vocal style.

JAF: And it is always going to a certain place. If you hear accents in the wrong places, you don't know where it's going.

GF: What I hear in the rehearsals is not that it is rushed, but, as a result of the lower strings being too heavy, it can sound as if the orchestra is a bit behind the beat.

WVM: That is true, and, if an orchestra waits, if the celli wait for the violins to finish their passage before they come in, they will be late. You have to really feel the underlying eighth note, whether it is grouped in 6/8 or something else.

GF: Like JoAnn said in rehearsal, "Violins, don't wait, don't listen for somebody else, don't *listen* for the cue. Just do it." There is another thing I want to ask about, Bill: your interpretation at #44. It's the place just before your chromatic solo that leads into the coda.



WVM: Oh, yes, I go slower there.

GF: And then there is an accelerando.

WVM: The reason I do that is because, at #35, there is an *etwas ruhiger* [somewhat calmer], and this is the same kind



of thing at #44. So I try to introduce the same feel into it here and work it back up to tempo again.

GF: So it is almost like translating the playfulness of that earlier *ruhiger* section from there to here.

WVM: Right, the tempo at #34 is your basic tempo. Then at #35 it gets a little slower. And that is why I do it again at #44. It is not marked in the score at #44, but I like it. Call it artistic prerogative.

GF: That fooled me at #35. I did not realize that the tempo slowed down. I thought it was just a rhythmic shift.

WVM: No, it is definitely marked slower and then gets back into stride.

JAF: The *ritard* at those two points is a tricky thing.

WVM: One danger is that we accelerate into too fast a tempo.

JAF: I know. Did you find, when you have performed it before, that it is very difficult to get the orchestra to come in on time?

WVM: Yes, they are almost always late. That underlying motif I've been talking about with those three accent notes at the octave almost always comes out legato on recordings. It is actually a lot harder to pull those three notes out. Add them, and the orchestra can catch the rhythm.

JAF: And it is much more interesting with that detail. Otherwise it just becomes another kind of rollicking 6/8. So at #44, when do you want us to start the *accelerando*?

WVM: Start on my ascending arpeggio leading up to the held horn pitch A-flat and be back in tempo by the end of that phrase.

GF: Which is, in a way, almost another style of playfulness.

WVM: You've used the best word to describe a proper rendition of this last movement. I tell students I *play* the horn, I don't *work* the horn. With play, there is a connotation of fun and ease; work has a connotation of being difficult and boring. "Playful" is a very good description of a really successful rendition of this.

GF: As you work your way up to the finale with this chromatic solo [leading up to #47], you play it in this long, smooth, absolutely creamy legato style, yet there is a crescendo and decrescendo, and somewhere in there you breathe.

WVM: I actually don't breathe there. What I do is simple phrase shaping, terracing each chromatic motive with increasing intensity into the climactic final section.

GF: One thing your solo there leads to is that same three-note octave motif, which reminds me of those killer passages [between #33 and #34] where the violins first leap up a ninth and then back down an octave.

WVM: Yes, that is an awkward section for them, but there it is! Thank you, Strauss.

GF: And they have really got to float through that.

WVM: It is a matter of having a really solid

left hand and not a tight right hand. If you get tight, it sounds choppy with the bow. It goes back to my belief about successful artistry: We have to "play" more. Keep it easy.

**GF:** The other thing this passage leads to is the coda, where you play the line that opened the movement, but this time you're joined by the orchestra's two horns that accompany you.

**WVM:** Yes, "We're here!" We're plainly here. The only place where I really give full volume in this work is on those last pages when I finally am joined by the other two horns. Then I can really let it out. But the rest of the piece is not anything that I really push in terms of volume because it isn't necessary in this hall.

*After the morning dress rehearsal the day of the concerto's only performance, I went backstage and said to Bill, "You had an especially mischievous, dazzled look on your face when you finished!" And he said, "I can't believe I just did that! I literally just rolled out of bed, warmed up the horn, and did it. I felt like I made a breakthrough!"*


*That evening's performance was so moving that the players got a boisterous, cheering, standing ovation. After the second curtain call, as JoAnn Falletta returned to the podium, Bill turned to the audience and said, "Now that we're warmed up [emptying of valves], I've arranged an encore for horn and orchestra of the famous soprano aria [more emptying of valves], "Una Voce Poco Fa" from Rossini's Barber of Seville. Excuse me while I do a little*

## Strauss 2: VerMeulen at Round Top

*business here [more emptying of valves]. Hopefully, this is the only time in your lives you'll ever see a soprano empty her water on stage."*

*What followed was an encore so gorgeously lyrical, virtuoso, and touched by that flexible magic which visits even the best performers unannounced that it would have made even the great Maria Callas weep.*



*Gil French is a Classical Music Announcer and Host/Producer of Rochester Philharmonic broadcasts at WXXI-FM, Rochester NY, and a reviewer for American Record Guide.* 

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

by Michel Garcin-Marrou

## Part II: From the First Valves to the 1970s

The original French version of this installment first appeared in *La Revue du Corniste* 75 (1998): 20-31.

We have seen, in the preceding article devoted to the ascending system [*THC* XXXII, no. 2 (February 2002)], how this ingenious system first made its appearance. We had arrived at that moment when the French instrument, with three valves (third ascending) had arrived on the scene. A brief review will enable us to expand upon certain points and to bring added precision to still others.

Thanks to the efforts of a few "pioneers," horn players and instrument makers, Meifred to begin with, Urbin, Cugnot, Labbaye, Halary, Perinet, Besson, Sax, Raoux then Raoux-Millerau, etc. to name only a few, the *chromatic horn* (that is to say, one furnished with mechanical systems—in France most generally with pistons—which permitted a complete tessitura in open sounds) slowly but surely became rooted in place.

As noted in the first part of this article, it is worth recalling that Dauprat himself, author of the most monumental method ever written for the natural horn, experimented with the first models of horns supplied with valves (square valves, "the Schuster system"), which came from Germany.

The test was not conclusive, the instrument apparently proving to be too heavy and lacking in precise intonation and sound quality, but Dauprat showed enough interest in this novelty to write his own "Treatise on the Valved Horn." He never published it, however, leaving the field open for Meifred who would publish his own treatise. Only an "Excerpt of a Treatise for the Valved Horn," about 20 pages long, would eventually appear.

We can determine from the copy located in the Bibliothèque Nationale that Dauprat was in contact rather early with Stölzel, since this copy bears in fact the manuscript reference: "...as early as 1817, attested to by a manuscript note from Stölzel to the author...."

Composers would also participate in this movement and would bring their own stone to the edifice.

Virtually at the same time as Meifred, Charles Gounod, First Prize Winner of the Prix de Rome, published in 1840 (Colombier), a *Method for the Valved Horn*.

Even if this work also addressed the two-valved horn, which remained in use for only a short time, it is nonetheless rather interesting for the transitional technique it presents, combining the use of valves with stopped sounds (as Meifred did).

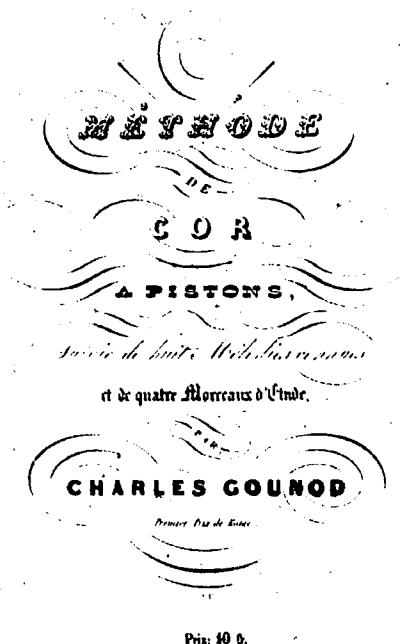
In 1843, in his *Grand Treatise on Instrumentation and Modern Orchestration*, Hector Berlioz made several remarks on the use of horns, whose surprising relevance and anticipatory nature are such that they appear more modern today than ever before.

...Several composers reveal their hostility to this new instrument (the three-valve horn) because, since its introduction in orchestras, some horn players who use the valves to play ordinary horn parts (natural horns) find it more convenient to play notes open using this mechanism which were intentionally written as stopped by the composer. This is actually a dangerous abuse; but it is up to conductors to prevent its propagation and, moreover, one must not forget that the valved horn in the hands of a competent artist can produce all the stopped sounds of the natural Horn and even more since he would be capable of playing the entire scale without using a single open note....

...The horn with cylindrical valves [Ed. Note: understood here to be double-piston valves, not rotary valves] differs from the piston horn only in the nature of its mechanism. This difference is especially advantageous because of its flexibility and its timbre. The sounds of the horn with cylinders are really not different from those of the natural horn. This instrument is already widely used in Germany and this will likely be true before long everywhere.

In the second part of his treatise, "The Conductor—Theory of His Art", after expressing his regret that clarinet players have a tendency to always use the same instrument, the B-flat clarinet, Berlioz once again is insistent:

...A habit as wrong and even more pernicious was introduced in many orchestras following the use of horns with cylinder and pistons: that of playing, by means of the new mechanism adapted to the instrument, using open sounds, the



notes intended by the composer to be produced using stopped sounds by placing the right hand in the bell. Moreover, horn players today, in view of the ease with which valved horns permit them to put their instrument in various keys, use only the F Horn, whatever key might have been indicated by the composer. This habit leads to a host of difficulties that the conductor must be extremely careful to avoid in order to preserve the works of composers who know how to compose. As for the others, we must admit, the risk is much less serious...

It is moreover interesting to note that Berlioz's *Grand Treatise of Instrumentation*, was published by Schonenberger (28 Boulevard Poissonniere, Paris) who that same year (1843) also published an edition of Dauprat's Method, the plates of which Dauprat himself owned (the Zetter business had been obtained by Dauprat and then by Schonenberger). Perhaps this provides a partial explanation for Berlioz's remarkable knowledge of the use of the horn.

The Paris Conservatory, which was at the forefront of progress with the creation of the valved horn class, seems this time to have lacked foresight and awareness in the way it treated the valved horn.

In fact, against all logic, and despite the progressive introduction of new instruments, the Conservatory kept its natural horn class and eliminated its valved horn class in 1864, when Meifred announced his retirement (he was 73 years old and had been teaching the valved horn since 1833).

J. F. Gallay died the same year (1864) and Jean-Baptiste Victor Mohr succeeded him as professor of natural horn until 1891.

Although the valved horn class no longer existed, it seemed that the idea for it to be re-instituted was always present, as we can see in the *Revue et Gazette Musicale* of July 17, 1870:

To continue to summarize the measures adopted and approved in the weekly meetings of the Conservatory Commission, presided over by Monsieur Camille Doucet: Meeting of July 9: Woodwind and brass instruments: There will be one clarinet class, one bassoon class, one flute class, one class for oboe and English horn, two classes for horn and chromatic horn, one class for trumpet and chromatic trumpet, one valved cornet class (approved by a slight majority), one class for tenor and bass trombone. The Comité des Études du Conservatoire has been invited to examine the question of perfected wind instruments and to offer instruction to all the improvements sanctioned by progressive and practical art (Document communicated by Cyril Grenot, currently a student in the natural horn class at the Paris Conservatory).

The Commission's actions were not implemented! The first valved horn systems had actually reached Paris in 1817, more than 50 years earlier! It is true that the year 1870 had witnessed far more serious events! (War between

France and Germany.)

The controversy remained alive in France during the last quarter of the 19<sup>th</sup> century, among both horn players and composers, between adversaries and supporters of the new chromatic horn.

What's more, opinions were even divided among the chromatic horn supporters themselves as to what kind of instrument to use and how to use it.

Then, "omnitonic" systems by Sax, Dupont, Chaussier, etc. appeared (these will be presented in a future article) and the debate grew more serious than ever.

This debate was not specifically related to the ascending system as such (the relevance of its conception was not in doubt), but rather to the opposition to the respective qualities and defects of the natural horn and the chromatic horn, although in Chaussier's system, which we will discuss someday, ascending and descending valves were combined.

This controversy, at one point in time, even took a very unexpected turn.

The jury for admission to the Conservatory having refused to hear Monsieur Garigue fils (the son) who had appeared at the examinations with a valved horn instead of a natural horn, Garigue's father, first horn at the Opéra, objected in the name of art that no instrumentalist today used that horn, and that composers no longer wrote for that instrument, and that consequently it was useless to teach it at the Conservatory.

Monsieur Chaussier responded and, defending the teaching at the Conservatory, he criticized the use of the current valved horn in F, limited in range and impeding the performance of classical works as they were composed, which he proposed to demonstrate by challenging Monsieur Garigue to perform on the valved horn in F all that he could perform on the omnitonic horn of his own system...

This comparative experience took place on April 11, 1891, in front of a very serious academic jury which decided in favor of the superiority of Chaussier's system (published in *La Revue du Corniste* 5 (March 19, 1978) by Pierre Brille and Bernard Le Pogam, which first appeared in the journal *Orphéon* in 1891.)



*Chaussier's Horn*



*Garigue, extracted from his Method*

This confrontation also takes on a particular flavor if one considers that Henri Chaussier had been a candidate to succeed Mohr at the Conservatory. Instead, it was Francois Brémond who was named professor and credited with re-introducing the valved horn to the Conservatory!

Mazet dou Bartas  
27 avenue Schoelcher,  
Houilles (S-et-O).

Thursday, August 10, 1922

My dear Pegge,

Until we have the opportunity to chat, some Sunday at around 3 o'clock, for example, I am writing these few lines to you in haste to respond to what most interests you. The Valved Horn class has not been offered since 1863, and I was the one who asked Monsieur Ambroise Thomas to permit me to offer a Valved Horn class every week.

I was then authorized to have a sight-reading passage played at the *Concours* with the Valved Horn (for that purpose there was a removable mechanism which the student added in public), and then finally I had the solo piece and the sight-reading played while preserving, however, the natural horn excerpts: and from that period on, 1897, the Valved Horn class was, not officially but in practice, taught by me. Natural Horn until 1896, Natural and Valved Horn from 1897 to 1902, Valved Horn from 1903.

It is the ascending system that I recommend...

signed Brémond  
(R. Morley-Pegge, *The French Horn*, Ernest Benn Limited, London)

It was the three-piston horn in F (ascending system) that was finally selected as the instrument to be used at the Conservatory and the horn players emerging from this institution would in turn introduce it and then make it obligatory in virtually all orchestras, especially for use by first and third horns.

Adopting the design (pattern) as well as the quality of construction of the instruments from the preceding

period, the firm of Raoux-Millereau produced the archetype for French instruments of the time. It was a worthy heir to the excellent natural horns made earlier, first with two pistons, then three, with the ascending system predominant but always with a descending model present in the catalogue, initially with the "grasshopper" system with a removable mechanism, and then with a fixed mechanism. These instruments strongly influenced the horns of other French makers, like Couesnon, etc.

While a lengthy description of such a well-known instrument seems unnecessary at this point, the harmony of its design should nevertheless be noted; all those who have had at one time or another the pleasure of playing it, or, however briefly, testing it, know how easily the sound is produced and how quickly the instrument responds. For "high horns," it also possesses, compared to the descending model, the considerable advantage of greater accuracy for playing G# and A, written just above the staff (C# and D, actual sounds).

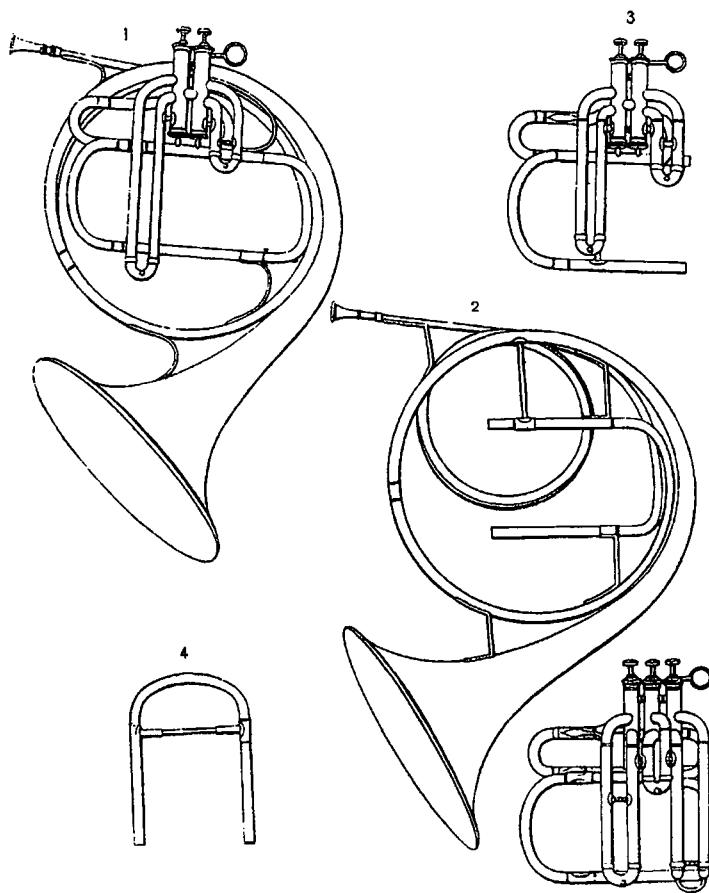
Furthermore, its rather modest bore (11.4 millimeters) and the relatively small flare of its bell enables (as on a natural horn) the right hand to maintain a high level of effectiveness in correcting intonation, obtaining stopped sounds, echo sounds (fingered a half-step above, as in *Villanelle* by Paul Dukas), and the characteristic "cuivré" (brassy) in piano nuances.

It is used with a G crook (see the first installment) with one or two coils, a large coil 24 centimeters in diameter or two superimposed coils 14 centimeters in diameter.

A large number of "famous French" pieces are written for this instrument: the volumes of etudes by Maxime-Alphonse (the first two are actually those currently designated as the fourth and fifth, for which the copyright dates are 1920/1922); in the symphonic repertoire, the works of Debussy and Ravel in particular, who provide horn passages with such characteristic coloring, *Pavane for a Dead Infanta*, for example, and from which the image of the "French horn" has become inseparable.

The ascending system

## CORS D'HARMONIE DE RAOUX MILLEREAU, Breveté, Seul Fabricant



1. Horn with two valves
2. Natural horn
3. Slide or moveable mechanism with two valves fitted for the natural horn
4. Tuning slide for the natural horn
5. Slide or moveable mechanism with three valves

truly became THE French system *par excellence*. Professors at the Paris Conservatory apparently began to use it exclusively, first François Brémont (as noted above), then Fernand Reine, and Edouard Vuillermoz who succeeded him in 1934. Quite naturally, the horn players they taught followed in their footsteps.

Another evolution (revolution?), however, was about to occur. The double horn, in F and B-flat would soon appear on the scene.

From the beginning, horn players occasionally used crooks that were shorter than those expressly indicated by the composer in order to play difficult and particularly exposed solos with increased accuracy and confidence.

Dauprat speaks of this practice in his Method with reference to certain symphonies of Haydn and, from the time of the adoption of valves with the greater flexibility that they provided, it seems to have become standard. [Morely-Pegge states:]

The author recalls that on one occasion some fifty-five years earlier (shortly before the First World War), he participated in a performance of the Eroica Symphony. In the Scherzo, the First Horn, Monsieur Reine, at that time soloist at the Paris Opéra, used a high B-flat crook on his instrument.

In Germany at the turn of the century, the double horn in F and B-flat was used. The Kruspe company constructed a compensating double horn in 1899, and then a full double horn in 1900.

With the same caution that had been applied a few decades earlier in adopting the valved horn, the double horn would now replace the earlier instrument.

I am unable, at this point, to resist quoting in its entirety the introductory text written by Jean Vuillermoz—composer, recipient of the Prix de Rome, and who died tragically at the very outset of the Second World War—for an extremely interesting article entitled “For young horn play-



*Raoux-Millereau and Couesnon Horns, side by side*

ers”, published in February 1936 in *Le Conservatoire: Journal du Conservatoire de Musique et d’Art Dramatique de Paris et de ses succursales* and written by his father, Edouard Vuillermoz, professor at the Conservatory.

It is an especially pleasant task for me to present to the readers of *Musique et Concours* the Professor of Horn at the Conservatory of Paris, my father, Edouard Vuillermoz. I confess to a total admiration for him that, I must add, is entirely apart from any feeling of filial respect.

Those who know him, his conductors, his colleagues, his public, will confirm that he is the very example, if not the model, of those conscientious and sincere artists who are the glory of French orchestras. And so, I am certain that I am in no way exaggerating in what I am saying about him openly here. While enumerating his merits, I do not feel constrained by the slightest feeling of family modesty, real or artificial, since frankly I have played no part whatever in my father’s marvelous talent; and this talent not being hereditary, I feel free to speak with complete sincerity.

After having completed a period of serious musical studies in Besancon, Edouard Vuillermoz came to Paris shortly before the age of twenty. He entered the Conservatory, had classes in both horn and harmony and was awarded, in his very first *concours*, the first prize in horn which resulted in his admission to both the Concerts Colonne and the Opéra-Comique. Three years later, he held the same position at the Opéra and at the Société des Concerts, where he would succeed, as solo horn, his colleagues Brémont and Reine.

After fifteen years of activities in Paris, my father accepted an engagement as solo horn at Monte-Carlo in the orchestra of Léon Jehin. He found the region so pleasant that he remained there for twenty years. In 1925, invited by the Comité de la Société des Concerts, he returned to that admirable orchestra where he was granted the rare honor of performing as soloist the *Villanelle* of Paul Dukas. Radio listeners had often had the opportunity to hear him on the Petit Parisien, Radio Colonial, and Tour Eiffel stations where he continues to alternate with my brother, Louis. For the orchestra of the Concerts Straram as well as for the Concerts Koussevitsky, he was one of the most esteemed



*Picture of the Raoux-Millereau factory, whose building exists even today, altered very little, currently the site of the Jean Nouvel Architectural Agency, Passage d’Angouleme, in the 11<sup>th</sup> arrondissement in Paris.*



*Edouard Vuillermoz in 1936, playing an ascending double horn*

soloists. He participated as well in some of the most celebrated musical series: The Mozart Series with Bruno Walter, Wagner with Von Hoesslin, the Russian Cycle with Cooper, and at the festivals devoted to Stravinsky, Oscar Fried, Ravel, Richard Strauss, Toscanini, etc. He was named professor at the Conservatory in 1934 upon the departure of Monsieur Reine.

Such has been the astonishing career of the instrumental artist, astonishing from the very first for its quality, for there is not a single conductor who, from the outset, has not remarked upon both his interpretation and incomparable sound, astonishing even now for its strength, for this outstanding artist remains just as active while showing, however, no sign of weakening.

What is less widely known, for example, that my father's uncommonly reserved character which has led him to be viewed as sad or severe, is that Edouard Vuillermoz is a distinguished acoustician, a true scholar, one of those who are most familiar with the arduous problems of resonance. Harmonics, vibrations, sounding or vibrating bodies hold no secret for him. This theoretical and practical knowledge has made it possible for him to make improvements on his instrument, among others, adapting a valve to the crook of the horn to combine the two systems practiced in France, those of the third descending or ascending valve, on the same instrument. My brother, an equally remarkable horn player, is moreover pursuing these same lines of inquiry and has participated, for the most part, in the creation and perfecting of a new instrument in F and B-flat which he has been using for ten years and which my father has definitively adopted; this instrument now seems to be able to compete successfully with similar instruments of Germanic or Italian conception. (text previously presented in *La Revue du Corniste* 7 [November 1978])

In the article proper, Edouard Vuillermoz sets forth the

principles which, in his opinion, should be observed for playing the horn, how to work, the studies to be used, etc., and he concludes his article in this way:

To conclude, a word about the instruments. Several valve-horn systems exist. The three-piston descending model, the system for all other piston instruments, is the most widespread. In France, the horn with the third ascending piston is used a great deal. Finally, in order to permit the horn player to maneuver over a broader tessitura, facilitating the production of the high notes and completing the scale in the low range, instruments with four valves in F and B-flat are currently used abroad. My son Louis is the promoter in France of the double horn in F and B-flat or C with third descending or ascending piston, which combines all the scales of low and high notes and whose practical use does not upset horn technique at all.

This instrument is capable of performing the greatest services to horn players—I have adopted it myself, and it will surely be used exclusively for some time.

Tested by Louis Vuillermoz, first with the maker Thibouville (Lucien Thévet recalls having played this instrument) then with the Selmer company (who succeeded Raoux-Millereau), this double horn has three Perinet pistons (third ascending) plus a rotor activated by a fingerplate pushed by the thumb in order to move from F to (high) B-flat.

This instrument has a compensating mechanism, utilizing therefore the same additional slides for B-flat and for F. For the key of F, however, given that the tube used is longer, a small additional length of tubing is added to each of the valve slides.

Certain models were constructed with the descending system, others in the keys of B-flat and A, but the general construction of the instrument remained un-



*Original Selmer instrument*



*Selmer rotor  
(fingerplate thumb mechanism)*

changed.

Of course, a certain number of details, all of them not insignificant, were improved upon by the various makers.

The Selmer firm, dominant on the French market (even omnipresent for a long time), introduced a several improvements in collaboration with Lucien Thévet: a better joining of the mouthpiece and mouthpipe, a better positioning of the rotor to reduce the number of sharp corners, a slightly enlarged bore, and the stabilization of the detachable bell.

The Courtois firm, advised by Louis Bernard and then Georges Barboteu, produced a model with inclined valves which permitted a better grasp, supported in addition by "trumpet-style" springs, operating by extension and not by compression, making for a very smooth and pleasant action. This instrument would be succeeded in time by a horn with rotary valves.

Couesnon and Georges Barboteu, working together during the 1960s, produced an instrument which also utilized the inclined valve system with an extremely aesthetic design, perhaps the most beautiful instrument ever created for this type of horn.

Despite the improvements, in certain cases not insignificant, the ascending horn would be progressively incapable of resisting the emergence of Anglo-Saxon descending instruments; the entire French horn situation would soon be thrown into confusion.

The reasons for this great change, which I personally interpret rather subjectively as a simple return to the sources, are complex and numerous, some objective, others more difficult to define.

Someday, we will attempt to examine these reasons in a third article, bringing together the experiences of those who have used the ascending system, as well as those who have found it necessary to change it. We shall also observe which ascending instruments certain makers presently offer.

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



Louis Bernard,  
Courtois horn



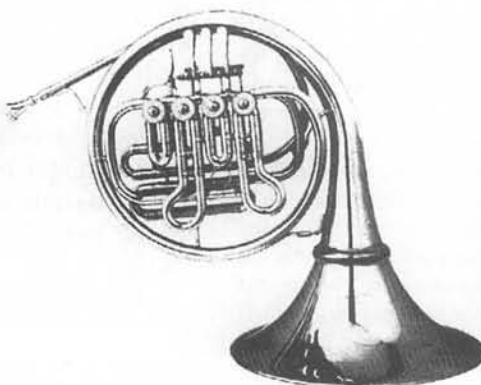
Selmer 395,  
Thévet model



Selmer 396,  
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Georges Barboteu,  
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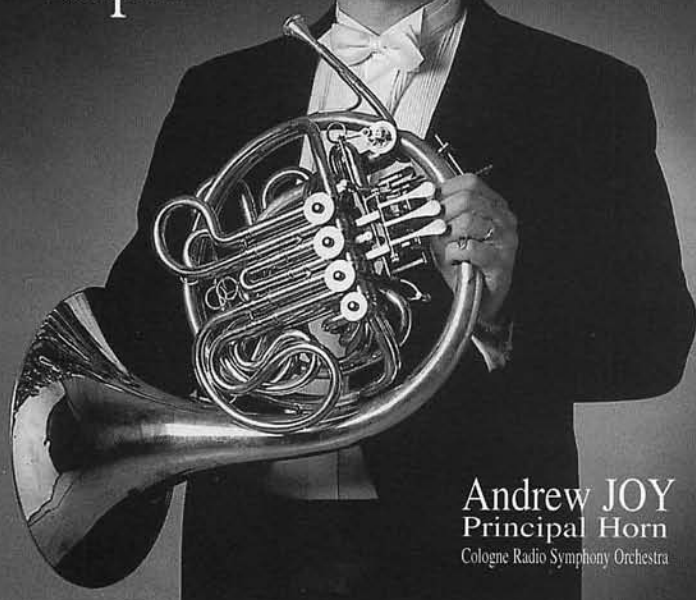
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Ensemble/Excerpt Clinic, Jean Martin, Clinic Editor

# A New ICSOM Audition List Survey

by John Ericson

As a student in the early 1980s, I was lucky to join the International Horn Society and to read a pair of articles which featured surveys of horn audition lists, both published in the April 1983 issue of *The Horn Call*. In "Auditioning for a Horn Position in the United States," Brian Thomas and Seth Orgel summarized the contents of 41 different audition lists, and John Dressler, in "Audition Repertoire: An Update," focused the issue further by looking at high and low horn audition lists from the previous year. These articles were of great use to me; in fact, the summer after the articles appeared I made it my summer project to learn the major excerpts from as many of the most frequently requested works listed as possible. This was an important step in preparing for the auditions I would eventually take. In my teaching, I have followed an outline of excerpt study derived from these articles with my students, but I have often wondered what the results of a more focused survey of excerpts requested by major orchestras would be, especially a survey that also divided the results by position.

For those aspiring to play in an orchestra, the central thing that must be learned well in college is orchestral excerpts. In studying excerpts, there are certainly obvious technical requirements to meet, but the larger question is defining exactly what works are the most significant to study. This spring, I finally took steps toward defining what today's significant audition excerpts really are. With the help of my students at Arizona State University, a new survey of audition lists was completed. I limited this survey exclusively to audition lists from orchestras whose performers are currently represented by ICSOM (the International Conference of Symphony and Opera Musicians); these ensembles are the 49 orchestras which would be currently be considered major orchestras in the USA.<sup>1</sup> A total of 88 audition lists were consulted from openings occurring over the past 20 years. Those orchestras who had horn openings for which lists were available for this survey included Atlanta, Baltimore, Boston, Buffalo, Chicago, Cincinnati, Colorado, Columbus, Dallas, Detroit, Florida, Grant Park, Houston, Indianapolis, Los Angeles, Louisville, Metropolitan Opera, Milwaukee, Minnesota, Nashville, National, New Jersey, New York, North Carolina, Philadelphia, Phoenix, Pittsburgh, Rochester, St. Louis, San Antonio, San Diego, San Francisco, San Francisco Opera, and Syracuse.

The following works were requested on over half of the audition lists and are obviously highly significant works:

- (65) Beethoven: Symphony No. 7
- Shostakovich: Symphony No. 5
- (62) Strauss: *Ein Heldenleben*
- (58) Strauss: *Don Juan*
- (56) Strauss: *Till Eulenspiegel*
- (48) Beethoven: Symphony No. 3
- (47) Beethoven: Symphony No. 9

You can certainly go far if you can play all the major excerpts in these works really well. However, the reality is that orchestras are hiring people to play specific, contracted positions. The details of the master agreement of each orchestra and also individually negotiated player contracts relate very much to what repertoire is actually requested in any audition. These contracts describe not only the primary position that a member of a horn section holds but may also dictate what other parts a hornist may be able to perform or even if they can perform other parts in the section. This shows up very clearly in the Assistant/Utility Horn audition lists where typically a mixture of high and low horn excerpts are requested to cover all the bases. If we take these lists (14 of them) out of the equation temporarily, and divide the remaining lists by the traditional "high" and "low" horn designations, we have the following results, once again looking only at works requested on 50% or more of lists:

## High Horn [First and Third Horn] (total 38 lists)

- (34) Strauss: *Till Eulenspiegel*
- (27) Strauss: *Ein Heldenleben*
- (26) Beethoven: Symphony No. 7
- Shostakovich: Symphony No. 5
- (25) Brahms: Symphony No. 4
- (24) Tchaikovsky: Symphony No. 5
- (23) Wagner: Siegfried's Rhine Journey
- (22) Brahms: Symphony No. 1
- (21) Strauss: *Don Juan*
- (20) Brahms: Symphony No. 2
- Brahms: Symphony No. 3

## Low Horn [Second and Fourth Horn] (total 36 lists)

- (28) Beethoven: Symphony No. 9
- Strauss: *Don Juan*
- (27) Beethoven: Symphony No. 3
- (26) Beethoven: Symphony No. 7
- Wagner: Prelude to *Das Rheingold*
- (25) Shostakovich: Symphony No. 5
- (24) Mahler: Symphony No. 1
- (23) Strauss: *Ein Heldenleben*
- Tchaikovsky: Symphony No. 4
- (21) Beethoven: *Fidelio* Overture
- Beethoven: Symphony No. 8
- (20) Strauss: *Don Quixote*

This division helps to answer the question of what excerpts are significant, but for the serious student a further division of these lists by position offers much more focus. Some of these works are highly significant for only one position but must certainly be a part of what a serious student learns. As will be reasonably obvious from the summaries below, Third and Fourth Horn audition lists often include at



least a few First and Second Horn excerpts (e.g., Beethoven 3 has no Fourth Horn part but is frequently requested on Fourth Horn auditions).

### First Horn (21 lists)

- (19) Beethoven: Symphony No. 7
- (18) Strauss: *Ein Heldenleben*  
Strauss: *Till Eulenspiegel*
- (17) Tchaikowsky: Symphony No. 5
- (16) Bruckner: Symphony No. 4  
Shostakovich: Symphony No. 5
- (15) Beethoven: Symphony No. 6
- (14) Brahms: Symphony No. 2  
Wagner: Siegfried's Rhine Journey
- (13) Brahms: Symphony No. 4  
Mahler: Symphony No. 5
- (12) Brahms: Symphony No. 1  
Ravel: Piano Concerto in G
- (11) Brahms: Symphony No. 3

### Second Horn (20 lists)

- (19) Shostakovich: Symphony No. 5
- (18) Beethoven: Symphony No. 7
- (16) Beethoven: *Fidelio* Overture  
Beethoven: Symphony No. 3  
Strauss: *Don Juan*
- (14) Beethoven: Symphony No. 8  
Beethoven: Symphony No. 9
- (13) Tchaikowsky: Symphony No. 4  
Wagner: Prelude to *Das Rheingold*
- (12) Strauss: *Ein Heldenleben*
- (10) Haydn: Symphony No. 31 "Hornsignal"  
Mahler: Symphony No. 1  
Strauss: *Don Quixote*

### Third Horn (17 lists)

- (16) Strauss: *Till Eulenspiegel*
- (14) Brahms: Piano Concerto No. 2  
Mendelssohn: Symphony No. 3
- (12) Berlioz: Queen Mab Scherzo  
Brahms: Symphony No. 4
- (11) Brahms: Piano Concerto No. 1  
Strauss: *Don Juan*
- (10) Brahms: Symphony No. 1  
Shostakovich: Symphony No. 5
- (9) Strauss: *Ein Heldenleben*  
Wagner: Siegfried's Rhine Journey

### Fourth Horn (16 lists)

- (16) Shostakovich: Symphony No. 5
- (14) Beethoven: Symphony No. 9  
Mahler: Symphony No. 1
- (13) Wagner: Prelude to *Das Rheingold*
- (12) Strauss: *Don Juan*
- (11) Beethoven: Symphony No. 3  
Strauss: *Ein Heldenleben*  
Weber: Overture to *Der Freischütz*
- (10) Brahms: Symphony No. 4  
Strauss: *Don Quixote*  
Tchaikowsky: Symphony No. 4

- (8) Beethoven: Symphony No. 7

### Assistant/Utility Horn (14 lists)

- (14) Shostakovich: Symphony No. 5
- (13) Beethoven: Symphony No. 7  
Strauss: *Till Eulenspiegel*
- (12) Strauss: *Ein Heldenleben*
- (10) Tchaikowsky: Symphony No. 4
- (9) Brahms: Symphony No. 2  
Brahms: Symphony No. 3  
Strauss: *Don Juan*  
Wagner: Siegfried's Rhine Journey
- (8) Beethoven: Symphony No. 3
- (7) Tchaikowsky: Symphony No. 5

All of the above summaries contain only works asked for on 50% or more of lists by position. Obviously, many other works are important. The following works were requested on a significant number of audition lists but did not make the 50% mark to be included on any of the previous position lists. If a work was requested most frequently for a specific position, this is noted in parentheses.

### 12 or more lists:

- Bach: Brandenburg Concerto No. 1
- Dvorak: Symphony No. 9
- Mahler: Symphony No. 3
- Mahler: Symphony No. 9
- Mendelssohn: *Nocturne* from A Midsummer Night's Dream (horn 1)
- Mozart: Symphony No. 40 (horn 1)
- Prokofiev: *Romeo and Juliet* (horns 2, 4)
- Rossini: Overture to *Semiramide*
- Schubert: Symphony No. 9 (horn 2)
- Schumann: Symphony No. 3 (horns 1, 3)

### 7-11 lists:

- Bach: B Minor Mass (horn 1)
- Beethoven: Symphony No. 2 (horn 1)
- Brahms: Variations on a Theme by Haydn (horn 2)
- Mozart: Symphony No. 25 (horn 2)
- Mozart: Symphony No. 29
- Ravel: *Daphnis et Chloë* (horns 1, 4)
- Ravel: *Pavane* (horn 1)
- Saint-Saëns: Symphony No. 3 (horn 3)
- Stravinsky: *Firebird* (horn 1)
- Wagner: Prelude to Act III of *Lohengrin* (horn 4)
- Wagner: "Long Call" from *Siegfried* (horn 1)

### 4-6 Lists:

- Berlioz: *Roman Carnival* Overture (horn 4)
- Brahms: *Tragic Overture* (horn 4)
- Bruckner: Symphony No. 7
- Dvorak: Cello Concerto (horn 1)
- Franck: Symphony in D minor
- Liszt: *Les Préludes* (horn 4)
- Mahler: Symphony No. 4 (horn 1)
- Mahler: Symphony No. 7 (horn 1)
- Mussorgsky/Ravel: Pictures at an Exhibition (horn 1)
- Rimsky Korsakov: *Scheherezade* (horn 1)

Schoenberg: Chamber Symphony No. 1  
 Strauss: *Symphonia Domestica* (horn 4)  
 Stravinsky: *Fairy's Kiss* (horn 1)  
 Stravinsky: *Rite of Spring* (horn 4)  
 Tchaikowsky: Symphony No. 6 (horn 4)  
 Wagner: Prelude to Act II of *Lohengrin* (horn 2)  
 Wagner: *Die Meistersinger*  
 Weber: *Oberon Overture*

A total of 46 other works (!) were requested on one to three audition lists, and many of those appeared on one list only. Obviously, *many* orchestral works have important horn solos, but only a few have passages that are requested frequently at auditions.

Having laid out the major statistics, it is now appropriate to note if there are any significant trends or changes in what is being requested. The 1983 Thomas and Orgel survey examined 41 audition lists from 30 major and regional orchestras. Those works requested on over 50% of these lists, in order of decreasing frequency, were:

- (34) Shostakovich: Symphony No. 5  
(31) Beethoven: Symphony No. 3  
(30) Beethoven: Symphony No. 7  
Strauss: *Till Eulenspiegel*  
(24) Strauss: *Don Juan*  
(22) Beethoven: Symphony No. 9  
Brahms: Symphony No. 1  
(21) Strauss: *Ein Heldenleben*  
Tchaikovsky: Symphony No. 5

Thus, with two additions, essentially the same works were requested on over half of the lists in their survey, but with a different order of frequency.

Dressler divided the results of his survey of audition lists between high horn and low horn. For high horn, he noted the following works as being requested on over 50% of lists, in order of decreasing frequency:

Strauss: *Till Eulenspiegel*  
Tchaikowsky: Symphony No. 5  
Wagner: *Siegfried*  
Beethoven: Symphony No. 7  
Strauss: *Ein Heldenleben*  
Brahms: Symphony No. 1  
Brahms: Symphony No. 2  
Dvorak: Symphony No. 9  
Shostakovich: Symphony No. 5  
Strauss: *Don Juan*

For low horn, Dressler noted the following works as being requested on over 50% of lists, in order of decreasing frequency:

Beethoven: Symphony No. 9  
Beethoven: Symphony No. 7  
Shostakovich: Symphony No. 5  
Beethoven: Symphony No. 3

Exactly what the differences between our new survey and the results of the 1983 articles mean is difficult to say.

One impression would be that the bar seems to have been raised, with Beethoven 7 and *Ein Heldenleben* rising in overall importance. While excerpts aren't the whole show at an audition (you need a great solo and a strong resumé), it is obvious that one must know the standard audition repertoire and be prepared to perform these excerpts at the highest possible level. It is hoped that the results of this survey will help students to prioritize their study in order to have successful auditions that will allow them to join the ranks of major orchestra players in the future.

## Notes

<sup>1</sup> For the complete list visit <[www.icsom.org](http://www.icsom.org)>. The members of a small number of orchestras in the USA in the same budget range are not represented by ICSOM; audition lists from these orchestras, for purposes of this survey, were excluded.

John Ericson is Assistant Professor of horn at Arizona State University and Artist-Faculty at the Brevard Music Center. Prior to joining the faculty at ASU, Dr. Ericson performed for five seasons in the Nashville Symphony and taught for three years at the Crane School of Music, State University of New York (SUNY) at Potsdam. Dr. Ericson holds degrees from Indiana University, The Eastman School of Music, and Emporia State University, and he has published a number of articles on the history and performance of the horn; versions of many of these articles may be found in his "Horn Articles Online" site on the Internet at [www.public.asu.edu/~jgerics/articles\\_online.htm](http://www.public.asu.edu/~jgerics/articles_online.htm).



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# The Creative Hornist

## 2001 Corno Pazzo Contest

by Jeffrey Agrell, column editor

**T**he Corno Pazzo Contest was designed to encourage and recognize original thinking among horn players. The focus of the contest this year was on the creative design of horn equipment: horns, mutes, cases, etc. Entries did not have to be realizable and could be completely fanciful. The winner is Mark D. Sykes, who came up with a novel idea for re-positioning the leadpipe on horns.

Mr. Sykes grew up in Huddersfield, England, where his father was a horn player in local orchestras and had a huge collection of instruments at home. He began on horn at age 10, playing a single F horn. He now lives in York and works at Central Science Laboratory as a mass spectrometrists. He currently plays horn with the York Symphony Orchestra and is a member of the British Horn Society.

How did he get the idea for his new leadpipe? He says, "I was always taught to play the horn with a good, straight posture. Resting the bell on one's thigh was cheating. I often see horn players, both amateur and professional, in some very contorted positions even when standing to play. The feet face forwards, the head twisted to the left and the eyes forced to look to the far right to read the music and watch the conductor. This can't possibly be healthy and it sets a bad example to the next generation of horn players. The solution that I propose with my design is a simple one, it has many advantages, the only disadvantage being that it no longer looks like a horn."

Following is Mr. Sykes description of the problem and his solution.



Mark Sykes

## Improved design of the Leadpipe on Horns

by Mark D. Sykes

### The Problem

The current design of the horn is inherently unbalanced with the leadpipe (and mouthpiece) at one side of the instrument and the bell at the other. Ideally, the leadpipe should come straight out of the face in the playing position but this puts the whole instrument on one side of the body with the right arm being tucked far back to place the hand in the bell and the left arm directly in front of the chest. The alternative playing position is to hold the instrument in a more balanced fashion across the body, thereby having the two arms approximately equidistant from the chest. However, this playing position results in the twisting of the upper body to accommodate the off-centre position of the mouthpiece and leadpipe leading to neck problems, difficulty in breathing and having the eyes looking back to the music stand.

### The Solution

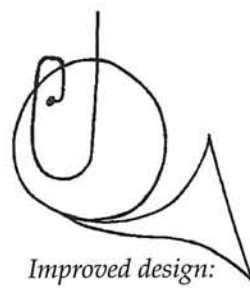
A small change in the design of the tubing for the leadpipe (see diagrams). Using my Holton H177 as an example, when viewing the horn from its held position, the leadpipe currently goes down on the left-hand side, curves to the right and upwards (the position of the water key), and then to the left and down (forming the principal tuning slide). The idea is simply to reverse this arrangement such that the leadpipe goes down somewhere towards the centre of the horn, curves to the left and upwards (water key attached here), then to the right and down (again forming the principal tuning slide).

The horn can then be held equally balanced between the two hands with the mouthpiece and leadpipe coming straight out of the face with no awkward twisting of the upper body or neck and general improvement in overall comfort.

Contact info: Mark Sykes, Phone: +44 (0) 1904 462000 ext. 3602, Email: [m.sykes@csl.gov.uk](mailto:m.sykes@csl.gov.uk).



Current design:  
Leadpipe on the left  
hand side



Improved design:  
Leadpipe to the  
centre of the horn



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## dale clevenger

Dale Clevenger has been Principal Horn of the Chicago Symphony Orchestra since 1966. In 1998 he joined The Music Conservatory orchestral faculty at Chicago College of Performing Arts. In addition to his performing and teaching responsibilities, Clevenger remains active in both chamber and solo recording work. He has won Grammy awards for recordings of the Mozart/Beethoven Quintets for Piano and Winds (1994), and Strauss Wind Concertos (2001).

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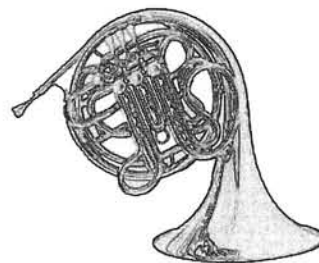
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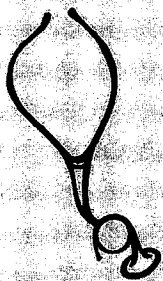
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# Past/Presents: Revisiting the Recorded Improvisation

Kevin Frey, Improvisation Clinic Editor

## Two French Fries: Watkins and Amram

by Jeffrey Snedeker

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. K. F.

Ed. Note: I have personally been enjoying this series on transcriptions of improvised horn solos and am flattered that Kevin has invited me to participate. I began a transcription project several years ago that was put on hold when I became Editor of this journal. Now, to have the opportunity to comment on one of my favorites is perhaps the kick-in-the-pants I need to get some of these materials together. J. S.

### The Up-Tempo Big Band Feature

The solo we have chosen has several important contextual aspects. First, it is a feature for the horn (actually two soloists!) fronting a big band. The setting itself presents some intriguing challenges. Second, this tune is presented in an up-tempo arrangement, following all the normal structural characteristics, which also presents some challenges. The context of the solo demands not only the ability to keep up with the tempo but also preserving or even building on the energy generated by the big band. These are the challenges we will address here.

First, let's look at the tune and arrangement. *Two French Fries* was composed by Gigi Gryce and recorded by The Oscar Pettiford Orchestra. Pettiford was a very progressive-minded bassist, known as an outstanding session player and soloist. He also experimented with and recorded a fair amount of jazz on the cello, favoring it as a solo instrument, but even though it caught people's attention for awhile, it never took off for him. He also frequently performed and recorded with less traditional instruments, including horn, and especially with hornist Julius Watkins. This recording was made in New York City in June 1956 and was originally released on an LP entitled *The Oscar Pettiford Orchestra in Hi-Fi* (ABC-Paramount ABC 135); the CD re-issue, *Deep Passion* by GRP Records (GRD-143, 1994), also includes a second Pettiford LP recorded a year later. All the arrangements have two horns, though not always two separate parts, and not always obviously present in the texture.

The composer/arranger of *Two French Fries*, Gigi Gryce, was a noted sax player and very much a part of the neo-symphonic movement in jazz in the 1950s. The tune was written specifically to showcase the horn players. Like many jazz

tunes, it borrows a familiar chord sequence (*I Got Rhythm* "changes"). The two soloists on this recording are Julius Watkins, whom we've read about recently in *THC*,<sup>1</sup> and David Amram, noted American composer, performer, and conductor. Amram is well known for his orchestral and chamber music and his work in bringing diverse musical elements (such as orchestral, jazz, and world musics) together. He has made several recordings over the years, and steps out as a horn soloist on most of them.<sup>2</sup> Each soloist takes one chorus through the form, and the fact that, by design, they follow each other provides us with wonderful examples of both the common ground and the variety two artists bring to their respective performances.

### The Piece

Form: 32-bar melody, AABA format

#### Arrangement:

8 measure introduction  
32 measures of the tune (A=8: horns on melody; A= 8: band plays melody; B=8: played by band; A=8: played by band)  
4-measure drum break + 6-measure band transition leading to solos  
2-measure break for first soloist; 32 measure solo (Watkins)  
32 measure solo (Amram)  
8 measure transition  
20 measures "trading fours" with Watkins, band, Amram, Watkins, Amram  
8 measure coda

#### Chord Structure (concert pitch):

A sections ("Rhythm" changes): Eb maj-C min | F min-Bb7 | G min-C7 | F min-Bb7 | Eb maj-Eb7/G | Ab maj-A dim | Eb maj-C7 | F min-Bb7 | (Eb)

B section: Bb min | Eb7 | Ab | Ab | Ab min | Db7 | Gb (also F# min-B7) | F min-Bb7 (to Eb)

### The Horn Solos

For the sake of space, this discussion will only focus on the solo choruses, not the "fours". The "fours" have some interesting "dialogue" characteristics, are stylistically consistent with the solos, and are worthy of further study.

Rhythm: Both soloists keep the rhythmic drive by using steady streams of "swing" eighth notes with variety achieved through syncopation. Both performers also break things up a bit by using longer durations at different spots (see Phrasing and Pacing).



## Past/Presents: *Two French Fries*

### Two French Fries

composed by Gigi Gryce  
transcribed by J. Snedeker

Horn(s) in F

Watkins solo

5 Dmin G7 Cmin F7 Bb Bb/D Eb Edim

9 Bb G7 Cmin F7 A Bb Gmin Cmin F7 Dmin G7

14 Cmin F7 Bb Bb/D Eb Edim Bb

18 Fmin B Bb7 Eb

23 Ebmin Ab7 Db(min) (Gb7) Cmin F7

27 A Bb Gmin Cmin F7 Dmin G7 Cmin F7 Bb Bb/D

32 Eb Edim Bb(Dmin) (G7) (Cmin) (F7) Amram solo A Bb Gmin Cmin tr F7

37 Dmin G7 Cmin F7 Bb Bb/D Eb Edim

41 Bb G7 Cmin F7 A Bb Gmin Cmin F7

45 Dmin G7 Cmin F7 Bb Bb/D Eb Edim Bb

50 B Fmin Bb7 Eb

55 Ebmin Ab7 Db(min) (Gb7) Cmin F7

59 A Bb Gmin Cmin F7 Dmin G7 Cmin F7

63 Bb Bb/D Eb Edim Bb(Dmin) (G7) (Cmin) (F7) Bb etc.



**Ranges:** Watkins c'-c'''; Amram d'-b-flat''. Watkins' tessitura (average playing range) tends to ride a little higher, and both ranges are consistent with other recorded solos these two performers have made.

**Style:** Bebop for both, using swing rhythms and slurred articulation emphasizing the second of each pair of eighth notes. Watkins' personal style is very "instrumental", reminiscent of bop sax players like Charlie Parker—clear, light, straight tone with clean articulation, dancing rhythms, mostly step-wise licks. Clearly, his is a more melodic approach, with chromatic passing tones, but his knowledge of the jazz harmonic language participates equally. Amram has a more robust, vocal quality to his approach (like Louis Armstrong, for example), with more scoops, ghost notes, and colorful "outside" notes. From this performance, I sense he has more interest in the harmonic possibilities, but he can keep a nice melodic line going, too.

**Melodic Content:** Both performers use mostly a combination of bebop and blues scales (natural and flat seventh, b5/#11). Watkins sticks with the traditional bebop scale with lots of chromatic inflections and traditional riffs; he also uses more ninths and sixths, especially at cadences, e.g., mm. 9 and 34. Notice that Amram begins with a more bluesy feel emphasizing D-flat at the start; he uses the #11 (E natural) more frequently in the A sections, and even throws in a flat ninth (C-flat), e.g., mm. 39, 42, 61-63.

**Phrasing:** Watkins makes a huge initial statement with the repeated high c''s after the big band climax. He grabs our attention and holds it, using a slow descent over the first eight bars. In the next eight, he begins with his previous ending motive and begins a gradual rise to D (also his starting note for that phrase). The B section has another marked entrance up high and then descends again. The final A shakes things up with longer syncopated rhythms, ending with a little riff to a ninth to hand things off. Amram opens with a different color by integrating more of the blues scale. He also uses more harmony-oriented patterns, for example kicking off and ending more phrases with ii-V chord outlines, as in mm. 57-58. In his first A section, Amram uses a little trill on the opening long g', then plays around a B-flat blues scale, using the #11 (E) twice. In his second A, he does more of the same, using sequences and a nice b9 in the middle. In his B section, there is rhythmic release with some slower motion and rests, but the chromatic rise of the augmented triads rebuilds some tension for the last A. In the last phrase, he goes back to the top of the staff with some rhythmic variety and more #11s, and gradually descends to a final cadence.

**Pacing:** Once any performer feels remotely confident about even taking a solo, the next challenge is to learn how to create a "good" solo. Surprisingly, I have found that a "good" solo has more to do with pacing and phrasing than the nuts and bolts of what notes are played. A former colleague of mine used to say about solos (especially in his big band) "Kick the first note, the highest note, and the last note" (NB: he also said "Don't feel you have to tell your whole life story every time you take a solo..."). Both players here do just that, taking the musical energy they have been given and moving forward. The phrasing in each chorus is similar and even though the rhythmic variety they offer happens in

different places, it works beautifully as Watkins hands off to Amram, and Amram gives it back to the band. The energy of the arrangement and the nature of the big band accompaniment does not allow much latitude in the rhythmic pacing, but each performer provides nice variety between note choices and syncopations in their respective solos. As mentioned, the overall shape of each is the same: grab attention with some high notes and gradually descend; move back up and finish with a final descent to the cadence, using rhythmic energy and activity to keep the flow moving forward, and adding notes (especially in the case of Amram's solo) to add more color as it progresses.

The two contextual challenges mentioned at the opening of this column are ones you can prepare for, but can still surprise you. I remember the first time I played in front of a big band—I expected it to be much like playing in front of an orchestra. It was, but so much louder and such a different energy (and that was just in the ballad!!!). As I say to my students, you better already be running when you jump on the train, or else that train will pull your arms off as it goes by—the louder context and fast tempo here require the soloist to be at a higher energy level, both in volume and rhythm, even before playing a note. This energy, especially in an up-tempo arrangement, is usually so high that to try something subtle or hornistically "tasteful" is pointless—you have to let it rip! Once you are into the solo, maintain the energy, keep the flow and the volume up, yet eventually there must be some variety, all the while staying in context. The easiest thing to do also becomes the most boring very quickly—staying on high notes. There must be some coloring, whether adding some notes related to or outside the chord or key, or just filling in intervals melodically. There must also be some semblance of melodic flow and some rhythmic variety. The good news is that a little variety and sense of progression goes a long way. Again, you don't have to tell your whole life's story or show your whole range of technical and musical capabilities all at once. Keep it simple, be tasteful, and stay in the context. And don't forget the most important piece of advice I've ever received (thanks, John): if you get stuck, you can always return to the original tune—those notes always fit...

The first time I heard *Two French Fries*, I was really "juiced" to hear not one but two horn soloists. There are two sounds, two voices, with much in common and yet distinct in approach and style.

### Questions to consider:

*What do you imagine it will feel like in front of a big band?*

*How does the pacing work in your favorite solos? How will you generate, maintain, even build energy in order to keep your audience's attention through the course of your solo? What specific techniques will you use to pace your solo, musically and physically? Do you have the endurance to maintain a 32-bar solo in front of a big band?*

*Like the 12-bar blues, "Rhythm changes" get used over and over. Can you play over them, reduce them? (Hint: start with a pentatonic scale in the tonic key...) What notes will you add (and when) to create harmonic interest?*



## Past/Presents: Two French Fries

Are you inspired by instrumental or vocal performers? What is it about them that you would like to bring to the performance of your solo?

### Notes

<sup>1</sup>"Past/Presents #2: Julius Watkins and Linda Delia," *THC* XXXII, no. 2 (February 2002), as well as Steve Schaughency's four-part series of articles on Watkins' recordings, "Learning Jazz Styles Through the Recordings of Julius Watkins," *THC* XXVII, no. 1 (November 1996): 69-72; XXVII, no. 2 (February 1997): 73-79; XXVIII, no. 1 (November 1997): 69-77; XXVIII, no. 2 (February 1998): 63-65.

<sup>2</sup>Some of Amram's recordings where he improvises on horn include *No More Walls* (Flying Fish CD FF 752, 1997), *David Amram and Friends: At Home Around the World* (Flying Fish CD 094, 1996), and *Havana/New York* (Flying Fish, 1977). Other pieces he has re-

corded that include improvisation include his own *Triple Concerto* for woodwind, brass, and jazz quintets (see horn solo in second movement,) recorded by David Zinmann conducting Rochester Symphony (1973), also on the Flying Fish label; Kenny Dorham *Blue Spring* (1959); Mary Lou Williams *Music for Peace* (1970); Lionel Hampton *In Paris* (1955); Charles Mingus *Live at the Cafe Bohemia* (1955). His two books, *Vibrations* and *Collaborating With Kerouac* talk about all of this in great detail. Both are now in print, published by Thundersmouth Press.

Jeff Snedeker teaches at Central Washington University and does a bunch of other stuff, too. Special thanks to friend, colleague, and pianist John Sanders for his help and advice with this article.



## A Word from David Amram

Julius and I finally met and became friends in 1955 when I was playing horn with Charles Mingus and his quintet (Mal Waldron, Jackie McClean, Ron Jefferson, Mingus, and me). I had heard about him from Dizzy Gillespie in 1951 and Charlie Parker in 1952, when I jammed with both of them. They both said that we had to get together and play.

After we met, Julius and I played together at countless jam sessions just for the joy of it, concerts, jazz clubs, and made several recordings together. Oscar Pettiford had the two of us included in all of his big band arrangements. The parts were hard, often having us playing intervals close to one another in the high register using altered notes (what we referred to as "ruptured elevenths") and Oscar, with his phenomenal ear, heard everything! "If you cats hit one more clam, I'll replace you with mellophones," he would thunder at us, at 3 a.m. in Birdland, when we all stayed after playing all night to hang out, talk, have a drink, and keep the pleasure of the evening alive. Everyone in the band loved, respected, and supported one another, which is why this difficult music sounds so incredible nearly 50 years later. We all felt united by the music.

When we recorded *Two French Fries*, we had a short amount of time to make a whole LP. There were never more than two takes of anything, usually only one, and practically no splicing or editing. There was only stereo, no punching in, and no going back, or tracking. What you played was what you got. The studio was filled with an intense but inspired atmosphere. We knew we were doing something that would always sound fresh, and therefore would be historic. We knew all these great players working together would preserve a musical collaboration that would be something we would always be proud of.

Julius and I knew that for *Two French Fries* we would probably only have one take, and Oscar assumed that was all we needed. Even though we played completely differently from one another, we always tried to create a dialogue when we improvised together, which you can hear when we trade four bars after our initial solos.

In 2002, the horn is not considered to be an impossible or bizarre instrument to play in jazz. That afternoon of 1956, Julius and I, and the musicians in Oscar's band knew that it was like any other instrument, and that a jazz soloist on any instrument transcended other people's ideas of what anything in music was supposed to be, or had to be, and that anyone could play jazz on any instrument, if they humbled themselves to a lifetime devoted to learning the roots, and then adding to the existing vocabulary. Neither of us ever felt that we were ahead of our time, or that the people who thought we were nuts for playing jazz horn were themselves behind the time. We knew we were RIGHT ON TIME, following our hearts, hoping to open up the door for other hornists to spread their wings and tap into their own creativity in their own way and find their own voice. With the brotherhood (and sisterhood) that all horn players have, we were encouraged by great players like John Barrows, Jim Buffington, and others, all of whom loved jazz but didn't improvise in public themselves, to try to get the instrument more recognition in the many worlds of music where it was not yet prevalent. Even if Julius and I were pioneers, we knew there were hundreds of classical players who were rooting for us, and that made us play even better. We knew that afternoon in 1956 that this was the first time that TWO improvising hornists were featured on a recording. After the introduction was played by the band, we both forgot about everything, sat back, and wailed. We knew there would be no "take two," no second chance.

I hope this recording will inspire other hornists to extend their repertoire and enrich their lives by including jazz as part of what they do. Many of my compositions are based on what I learned from a lifetime of playing jazz. Even if there is not any jazz *per se* in any particular piece that I compose, every note must be a winner, make sense, feel natural to the listener and the performer, and must tell a story, be honest, expressive, uplifting, and from the heart.

Putnam Valley, New York, August, 2002

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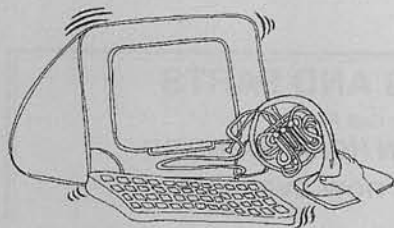
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# The Electronic Hornist: Making Music ... With Your PC!

Part 2 of 2, by Ron Boerger

**L**ast issue, we looked at some of the background information needed to record music on a personal computer. This time, we'll actually review the steps involved in recording a CD, and touch on everyone's favorite subject, copyright. What do you need to create a recording on your computer? Several things:

## CDRW Drive

First, you need a drive that is physically capable of making a recording. Until about 2001, most computers came only with drives that were only capable of playing CDs, due to the cost of "read/write" drives. Nowadays, most machines other than the most basic models include "CDRW" units. If your machine doesn't have one, you can get a decent model for around US\$100. This does not include the cost of installation; you'll have to take your machine apart and physically install the drive. This is not a difficult task, but can be confusing if you're not technical. If you are uncomfortable installing hardware, you can also buy a unit that you can connect externally via "USB" or "Firewire" interfaces. Most computers built in the last few years have USB; Firewire is a higher-performing standard that is not as widely adopted.

## Software

Most computers that come with CDRW units include software to "burn" (that is to say, create) CDs. It's probably a good idea to use this until you become familiar with the process. The software included will probably have basic capabilities—reading files from a CD, storing them, and allowing you to create a new CD. However, there won't be much in the way of mixing, editing, or other arcane concepts. For those with more extensive needs, there are many commercial products available.

Newer versions of Microsoft's OS (such as Windows XP, and to a lesser extent Windows Me and Windows 2000) have media support built-in. The newer versions of Windows Media Player (free) include (just) adequate support for burning CDs. Macintosh users probably want to consider Quicktime Pro, which although not free (US\$29.99) includes a great deal of functionality not found in Microsoft's offering, such as creating video movies.

## Media

You'll need something to write on. There are two types of recordable CD media: "CD-R" and "CD-RW." Wait, you say, I thought the drive was called a CDRW, shouldn't I use those? The answer is "probably not" depending on your needs. CD-R's allow you to create a CD, but not to change what's on the CD once it's been created. That means that if you make a mistake creating the CD, that you have to throw it away and start over. CD-RW's give you the freedom to

make mistakes, add music to the CD at a later time, and so forth. The problem with CD-RW's is that they cost 3-5 times more (about US\$1 each) than CD-R. Most people use CD/R as a result. One thing to note—some older CD players (and DVD players) cannot play CD-R's or CD-RW's. You'll know if you plug a disc in that seemingly can't be read.

## Source

The source can be a whole host of things. It can be .mp3 files you've grabbed from the Internet; it can be a CD you already have (more on that in a moment). You can connect a microphone to your PC and make a recording of yourself playing Strauss 2 for Aunt Bessie.

## Permission

And here's the one thing that most people ignore. Most music is protected by various forms of copyright. While I'm not a lawyer, I'm going to touch on the basics as I know them—and, of course, laws vary from country to country, so this discussion will focus on US copyright law.

Sound recordings in the United States are protected by copyright. The copyright holder owns these rights (which are many) and is typically paid a fee whenever a copy of a recording is made. There are only a very few exceptions. If you are interested in reselling the recording, certainly none of these exceptions will apply. Even if you are only making a copy for personal use, you are violating copyright if you make that copy without permission. This applies to professionals, amateurs, students, you name it.

It's easy to think that "nobody is being hurt" when a copy of a CD is made, but that's not true. To begin with, it's a violation of law to illegally copy sound recordings. Second, you are likely depriving the copyright owner of the revenues due them. Third, and especially if you make a copy of a specialty label, such as those who record a great deal horn repertoire, you reduce the impetus the label has for making more of that sort of recording.

The prevailing consumer view (at least in this country) is that the major labels are arrogant, overcharge, and deserve to lose money as a result. While that may be arguably true, the fact of the matter is that the law is on their side. Recently, new laws have been proposed in the US that would let the copyright holders "seek and destroy" illegal copies that reside on home PCs and/or internet servers. And, while I believe personally that copyright law here has gone too far (especially when it comes to the length of copyright), it still is the law.

And what if you want to make a recording of a work protected by copyright (e.g., most published music)? Does buying the music give you that right? Sadly, no; that's another area of copyright law, called "mechanical rights," that



## The Electronic Hornist: Making Music 2

we won't go into here. Recordings for academic purposes \*may\* be covered under so-called "Fair Use" provisions.


Copyright is a very complicated issue. The US Copyright Office has a decent FAQ and copyright basics section available at its website <[www.loc.gov/copyright/](http://www.loc.gov/copyright/)>. You'll even find a section on sound recordings.

### Sharing recordings (finally!)

Sharing sound files on the Internet is incredibly easy. If you have a website, you just stick the file, in whatever format (see last issue for more), on your website. In addition, there are "file sharing" services such as Kazaa, Gnutella, and Morpheus. These are often a haven of copyright violations, used primarily to share illegally-copied private works. In addition, some services (notably Kazaa) may actually install software on your machine that you really don't want to have. The major copyright holders are very active in protecting their rights and shutting down services via the courts. Some of you may remember Napster—a service which shared musical files which openly thumbed its nose at the labels. It has basically been sued out of existence.

It boils down to this: If you have a website, the room to store the file, and approval to share the file, stick your recording on your website. If not, don't. These laws are rapidly evolving and the rate structure for musical file sharing is still being developed. You don't want to be the one that Sony uses as a test case in court.

### Next issue

To be determined—but thanks to your feedback, there will be more Electronic Hornist columns coming. Questions, comments, or ideas? Contact me at [rboerger@io.com](mailto:rboerger@io.com). 

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## Meir Rimon Commissioning Assistance Fund

The IHS Advisory Council has approved \$2500 for purposes of encouraging new compositions for the horn in 2003, raising its commitment to this project by \$500 over the 2002 allocation. In memory of our esteemed colleague who had such a positive effect on so many performers, composers, and audiences around the world, the Meir Rimon Commissioning Fund was founded in 1990 and has assisted in the composition of twenty-two new works for the horn. All IHS members are invited to submit the name of a specific composer with whom you are collaborating on the creation of a new work featuring horn. Awards are granted by the Advisory Council of the IHS, which has sole discretion in the administration of this fund. The fund has designated \$2500, but the AC reserves the right to offer less or more than this amount depending upon the nature and merit of the project(s). Application forms and information may be requested from (NOTE NEW ADDRESS) Randy Gardner, Chair, IHS Commissioning Assistance Program, 1952 Wilaray Terrace, Cincinnati, OH 45230 USA; Email: [Randy.Gardner@uc.edu](mailto:Randy.Gardner@uc.edu).

Congratulations to the 2002 funding recipients: Liège Horn Quartet (\$1000 for a quartet by Eric Ewazen), Kent Leslie (\$500 for a composition for horn, percussion, and recorded sounds by James A. Beckel), and John Clark (\$500 for a jazz sonata for horn and piano by Mike Holoher). Look for announcements of premieres of these new works in future *Horn Calls*.

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# Images for Horn Playing Excellence— Ideas that Work

by Susan VanValzah Mutter

**O**ddly enough, some of the things that have helped me the most to play well are very simple: simple images that have helped me reach new levels. I am indebted to Dale Clevenger, Frøydis Wekre, David Krehbiel, Paul Severson and Mark McDunn<sup>1</sup> for some of these ideas. Others I have stumbled upon myself by accident. But all are helpful for me and for many of my students. I humbly pass them along and encourage students and professionals alike to experiment and see how they may be of help.

## Range

If it's difficult for you to play high (or low), try inverting in your mind the direction you are going. For example, to play:



try thinking:



as you play. It takes practice to do this mentally, but it IS possible and rewarding. I believe it helps because the player ends up relaxing and blowing freely and imagining an easy, beautiful tone in the register that might otherwise cause them to tense up or imagine a more mediocre quality of sound. Another image you might find to be a big help while playing this arpeggio would be thinking:



as you play.

Also I've had great success by simply imagining I'm playing in an easier octave than I actually am. This works great on first horn parts of Mozart operas and symphonies in high keys.

## Flexibility

The same principle can be used to make passages that skip from register to register MUCH easier. For example, the following passage from Verne Reynolds' Etude 20:



could become:



in your mind. When we were young horn players, the organization of notes higher and lower on the staff was helpful in our minds to structure the basics of pitch and intervallic relationships. For the advanced player, however, it's great to be free from this "ladder" of notes entirely. Pavarotti never learned to read music and never wants to. He prefers being free to use all his energy to really HEAR. Perhaps this 100% focus on hearing is part of the success of another fabulous tenor, Andrea Bocelli, who is blind. David Krehbiel said, at a masterclass I loved, "The note is not way up high or way down low to be reached for. If it is anywhere, it is right out in front of you!"

## Tone

When you play a single, sustained note does it sound like this?

Does it shine? Glow? Does it radiate warmth? Close your eyes and imagine the most RICH sound. Then play.



## Long Tones

For:



try thinking:



(a train so distant, at first, to be inaudible, slowly approaches, then passes right by you, and then gradually the sound fades behind you into the sunset—a train with a beautiful tone, mind you!).

## Dynamics

For soft passages, try imagining one of these:

pale blue

lavender

a baby's breath

a feather floating

a fragile bubble

Obviously, an easy passage doesn't need this "mental help." But try it on something soft and wildly difficult and see how it helps.



## Images for Horn Playing Excellence

Loud mental images might include:

Fire engine red  
Purple

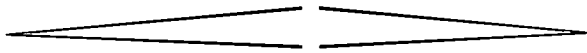
**BOLD**

**NOBLE**

**MANLY**

### Phrasing

Most phrases have a shape to them, something like:




Beginning

Climax

End.

You just have to figure out where the climax is. If it's not obvious, you might have to sing it a few different ways to see which way seems to make the most sense musically.

Sounds in nature are not static. They all have this shape  to them: the ebb and flow of an ocean wave, a gust of wind through the trees, even the "moo" of a cow! Hence, our phrases should be so!


Frøydís told me to make up words in my head to passages and see how they come alive—it works!

For example:

Horn in D



Of course, MOST of my "word concerti" are much more serious!

Dale Clevenger, to teach  phrasing, used to take my arm and squeeze it very gradually as he sang a growing phrase, and release it very gradually as the phrase tapered away; a superb way to teach because it is so direct.

Also, putting the horn down and *conducting* the beat pattern of a difficult phrase as you sing it can often help you make sense of it musically. You can feel the downbeat's priority then and the passage will become more effortless.

### Technique

For fast technical passages, like those in Kopprasch Etudes, for example, I tell students to envision a string of

notes as a string of pearls or: ● ● ● ● ●

not: ● ● ● ● ●

nor: ● ● ● ● ●

Clarity and beauty is the aim. Also, the dots are very dark to represent how compact the quality should be. This is possible to achieve only with plenty of fast air.

Another idea that really works is to decide to focus completely on the quality of just the very first note in a run. When we do this, what ends up happening is ALL the notes end up with a good quality! The process "fine-tunes" our power of concentration somehow.

### Difficult Entrances

Imagine you're laying down the note on a wonderfully puffy pillow. High or low, it doesn't matter. You're just laying it down.

### Difficult Passages

1) For a passage that seems difficult, pretend you're playing an instrument upon which it would be easy. For example, when playing:



imagine how a great cellist would play it. Then do it. Play the B Minor Mass on your imaginary piccolo trumpet. Play the low tutti passage in Shostakovich 5 on your imaginary bass trombone. How many intricate, delicate passages we deal with would be wonderfully easy on a clarinet or a flute? Imagine you have that instrument at your fingertips!

2) Ask yourself, "How would Tuckwell play this?" or "How would Frøydís play this?" or "How would Gail Williams play this?" Pick anyone whose playing (or singing) you admire. This causes you to focus on a wonderful ideal worth striving for rather than the inherent difficulty of the passage. Then your body stands at least half a chance of creating that ideal instead of creating something difficult-sounding.

3) Ask, "What are you depicting? Is it a storm, a peaceful riverside, a woman's passion for her lover, an approaching army, the destruction of the earth, an arrogant man, or parents grieving the loss of their child? What could it be? Whatever you decide, focus on this and play to depict it.

4) Never mind what body movements you will have to use to create the effect you want—your body will figure that out eventually by trial and error if you keep focused on the desired musical effect with 100% of your concentration. Tell yourself, "I don't care if I have to use my left nostril or my right big toe, I want to sing it out like \_\_\_\_\_." When you were a toddler did you concentrate on how to use your tongue when you said, "Mama"? When you sing, even as an adult, do you concentrate on what position your lips are in or what you want to say? Be like-minded in your horn playing.

### Playing with Others

Before your entrance, focus your attention only on what the other instruments are playing. Let their music be engraved in your mind, then your solo (or whatever it may be) will come off flawlessly, provided you've prepared it well in practice. Of course, you must prepare in advance!!



In conclusion, anxiety cripples us as horn players. We can choose to focus on any one of 100 worries as we practice or perform, OR on something beautiful in our mind's eye, or in our mind's ear!

Finally, brothers, whatever is true, whatever is noble, whatever is right, whatever is pure, whatever is lovely, whatever is admirable—if anything is excellent or praiseworthy—think about such things. Philippians 4:8

Refuse to be crippled—rather, let your imagination soar! Also consider—how am I using my gift to help others? Maybe you've played in a nursing home, or a church, or a school. Maybe you've taught a young, eager student a few lessons for free, or used some playing income to help the poor. Use your imagination also to better the world.

## Note

<sup>1</sup> Severson and McDunn are trombonists and authors of *Brass Wind Artistry* (Athens, OH: Accura Music, 1983).

*Susan VanValzah Mutter's principal teachers were Dale Clevenger, Philip Farkas, and Michael Hatfield. She holds a B.M. in Horn Performance from Indiana University. Her orchestral work includes the Hong Kong Philharmonic (Second Horn), the Spoleto Festival, the Columbus Symphony (Acting Principal), Michigan Opera Theatre (Principal Horn), and the Detroit Symphony (Extra Horn). She is on the Adjunct Faculty at Wayne State University and performs frequently with Detroit Chamber Winds and Strings. She resides in Troy, Michigan, with her husband, Mark, and their three children.*



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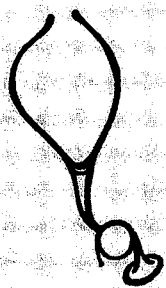
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# Technique Tips

## Learning from Others 2: Trumpet

by Jeffrey Agrell, column editor

The horn is all about sound—we don't have to learn anything about that from any other instrument. But, as this miniseries asserts, we can enrich our playing by learning from the specialties of almost every other instrument. From the trumpet and cornet, we might discover ways of acquiring some of the dazzling technique and range for which these instruments are famous. There is a huge array of books and methods from which to choose; below is a sampling of my own favorites and of suggestions that my colleague, Prof. David Greenhoe, was kind enough to make.

The granddaddy of all brass technique books is Arban's *Complete Conservatory Method*, which has been a mainstay in the training of brass players for well over a century. If you don't have a copy, run—don't walk—to the nearest music store and buy one. Jean Baptiste Arban was born in Lyon, France, in 1825. There were no methods for the cornet (which was in its infancy) at the time, so Arban put together his own, a compendium of the techniques that he had mastered as one of the most brilliant cornet soloists of his day. His method was first published in 1864; the most widely-used current edition is published by Carl Fischer, edited by Edwin Franko Goldman and Walter M. Smith, with annotations by Claude Gordon. Most method books today run to several dozen pages; the Arban is around 350. There is almost too much to even list, but here is a basic outline: First Studies (intervals, keys, basic patterns, syncopation studies, dotted rhythms, 6/8); Slurring/Legato (intervals, tremolo, mixed staccato and legato); Scales (major, minor, and chromatic); Ornaments (turns, mordants, trills, etc.); Advanced Studies (Intervals [something like those Kopprasch 'popcorn' etudes], triplets, arpeggios; Triple and double tonguing. This brings us as far as p. 191 and "The Art of Phrasing"—150 airs, excerpts, and duets. The last part is devoted to "14 Characteristic Studies" and then "12 Fantasies and Variations." No. 11 of the latter is the celebrated *Carnival of Venice*.

Right after the Arban comes Herbert L. Clarke (1867-1945; virtuoso cornetist with the Sousa band) and his *Technical Studies* book. As the saying goes, if Arban is the "bible", then Clarke is the "new testament." Clarke's chromatic and diatonic patterns, scales, and arpeggios are progressively and intelligently arranged, and every valved instrument player would benefit by adding some Clarke to her daily study. Another well-known method is *Daily Drills and Technical Studies* by Max Schlossberg, who was born in Russia and studied at the Moscow Conservatory before moving to the United States in 1910 to become principal trumpet of the New York Philharmonic for twenty-six years. Schlossberg's book has eight sections: Long Note Drills; Intervals; Octave Drills; Lip Drills (tremolo slurs and arpeggios); Chord Studies (arpeggios); Scales (major only!); Chromatic Scales (almost always

beginning on C), and Etudes (heavy on intervals, arpeggios).

Clifford Lillya taught trumpet at the University of Michigan from 1947-1980. Balquhider Music has (re-)published some of his works, including his *Trumpet Technic*, which is a concentrated compendium of the basic areas of interest for trumpet in four parts. The first two could interest us as horn players: Basic Skills (lip slurs, single-double-triple tonguing, intervals, trills and embellishments, rhythms); and Applied Music Theory (major and minor scales, dominant and diminished 7<sup>th</sup> chords, 5<sup>th</sup>s and other intervals, and modal, pentatonic, diminished, and other scales). The third part has band and orchestra excerpts (horns could really use a band literature excerpt book!), and the last part consists of is Recital and Chamber Music excerpts.

Theoretically, horn players might learn something about high range playing from trumpet players, though it is clear that they are aided by the size and shape of the instrument and the mouthpiece. Claude Gordon has a *Systematic Approach to Daily Practice*, a "52-week course designed to develop a register from low C to C above high C, along with power and endurance..." I believe someone once said in an online discussion that Gordon's exercises (which contain a great deal of half notes and go up to double-high C) really do work, the catch being that you have to follow his detailed instructions to the letter. Decide for yourself.

I still have a stack of more trumpet titles, but not much more space. I will have to wind up this discussion with a few more names, and then leave it to you to accost trumpet players near you to rifle through their stash of music to see what they have that might be of interest to you. Quick and dirty: I wish someone would do a horn version of Gordon Mathie's *Trumpet Teacher's Guide* (PP Music), which consists for the most part of detailed listings of playing issues (e.g., arpeggios, articulation, atonality, breathing, etc.) and materials available that deal with them, including discussion and examples (text), etudes, and duets, ranked from easy to difficult. Need a break from Kopprasch and his ilk, or perhaps some sight reading? Try the following works for trumpet: Wurm 40 *Studies*, Balasanian 25 *Easy Etudes* (range: a to g"), Walter M. Smith 30 *Modern Etudes* (fair amount of high range), Bousquet 36 *Celebrated Studies* (not as high as Smith, more technical than Balasanian), Hering 32 *Etudes* (slightly shorter and less technical than the Bousquet). All of the above are resolutely tonal and are heavy on scales and arpeggios. A good introduction to atonal work is to be found in Charles Decker's *Serial Studies* for trumpet, which are fairly short etudes that each feature a tone row based on a different interval.

Jeffrey Agrell teaches horn at the University of Iowa. He spent his summer vacation in Alaska, China, Indiana, and airport security.



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# Music and Book Reviews

William Scharnberg, editor

**Konzert für Horn E-Dur by Antonio Rosetti.** Robert Ostermeyer Musikedition Leipzig, Hohe Str. 26b, D-04107 Leipzig, Germany <postmeister@corno.de>. 2000.

Before 2000, this Rosetti horn concerto was incomplete. That year a copy was discovered in Austria by Robert Ostermeyer, who prepared this edition, with the assistance of Katja Keller, creator of the piano reduction. Typical of Rosetti, this is a three-movement concerto (*Allegro moderato*, *Romanza: Andantino*, and *Rondo*) with an emphasis on technique over lyricism. The first movement is pleasant and straightforward but with no remarkable themes. The second movement, in the minor mode, includes a brief section in major near its conclusion. Some listeners might consider this departure odd and others charming. The fireworks are saved for the rondo, which initially has no tempo marking but includes several quick arpeggios that will dictate the ultimate speed. When the rondo theme returns after a one-measure *Adagio* in the middle of the movement and, later, after a *Tempo di Menuetto poco Adagio* section, it is marked *Allegro* and *Allegretto* respectively. A hornist familiar with Rosetti's unique harmonic and formal gestures could guess the composer at a glance. This concerto is comparable to Rosetti's other horn concertos, neither better nor worse. The publication aspects of this edition are all excellent. W. S.



**Préface en Noir et Jaune pour Cor et Piano by Roger Lersy.** Editions Combre, 24 boulevard Poissonnière, 75009 Paris. T. Presser Co., 588 N. Gulph Road, King of Prussia, PA 19406-2800. 2000. \$19.95.

"Preface to Night and Dawn" by Roger Lersy is a relentlessly dramatic composition for horn and piano. The composer is a painter, sculptor, designer, and mosaicist, who studied piano at a young age and, at the university level, only counterpoint. The freshness of this work's form, as outlined below, might be explained by his background or lack thereof.

The seven-minute work opens with a "very free" section in 12/4 (unmarked), which evolves into a demonic march in 4/4, with erratic *accelerandi* and *ritardandi*. The opening is then repeated without alteration, followed by a sensational *Allegro*, with cascading figures in the piano. This section builds to a climax, then withdraws and builds again. An *Adagio* section ensues, opening as a distant processional (like a dissonant version of finale to Respighi's *Pines of Rome*) and culminating in another peak. That section begins again slower, accelerating and growing in volume to a glorious conclusion on a D major chord, which fades over two bars to *pianissimo*.

The horn part demands stamina and power—the highest notes (b-flat" and b") are sustained at a *fortissimo* level.

Low range is not an issue as the solo descends only to c. The piano part is quite challenging but for only a few measures. Because this publication will be somewhat difficult to locate and its 20<sup>th</sup>-century competition is so strong, it may not receive as many performances as it deserves. W. S.



**Songs of Provence for Horn and Piano by Russell Denwood.** Emerson Edition, Windmill Farm, Ampleforth, York YO62 4HF England. 2000.

Here are three colorful Grade 4 (of six) movements for horn and piano based on French folk songs. The first movement is *Les Tres Capitanis and Lisetto*, followed by *Bello Viergo Couroundado* and *La Fluito and La Targo*. In the British tradition, a separate E-flat horn part is provided. Although there is one written b" (for horn in F, with optional octave displacement) in the third movement, the range is generally the two-octave g to g". Likewise the piano part is rather uncomplicated. W. S.

**Six Albanian Folksongs for Horn and Piano by Thoma Simaku.** Emerson Edition, Windmill Farm, Ampleforth, York YO62 4HF England. 1999.

Of the six Albanian Folksongs in this collection, five are approximately one minute in duration and one about thirty seconds. Albanian folk music is generally modal and charming to the ear. Although parts for both F and E-flat horn are included with the publication, the written ranges listed below are for horn in F. *The Radiant Bride* encompasses only g' to e", performed at a moderate tempo. *The White Dress* has a range of f' to f". *The Wedding Song* is in the key of A minor and has the narrow range of a' to f". *Song of the Forest* is both the briefest and the lowest in tessitura: d' to d". *Two Flowers Over the Mountain* is in E minor, also within a d' to d" range. The last movement, *The Blossoming Rose*, again only ranges from d' to d" but includes no rest for the hornist. Clearly these are aimed at the younger horn player, possibly in the later part of the first or early second year of study. The modal aspects are interesting but the music is otherwise not particularly challenging. The collection is recommended at least as reading music for the younger hornist. W. S.



**The Glass Bead Game for Horn and Orchestra with a piano reduction by James Beckel.** Hal Leonard Corp., 7777 W. Bluemound Rd., P.O. Box 13819 Milwaukee, WI 53213. 1997. \$12.95.



Originally conceived for horn and orchestra, this composition was reviewed in 1998 in its chamber version for horn, harp, percussion, and piano. It is a programmatic work based on the novel of the same title by Hermann Hesse. The writing is idiomatic, colorful and expressive for a professional level hornist. After its inception, the composer created the alternate chamber version, then one for horn and band. This can be heard in a first-class rendition by Richard Graef, horn, and the DePauw University Band (<[www.depauw.edu/music.band](http://www.depauw.edu/music.band)>) recorded by Mark Custom Recording Service ([markcustom@aol.com](mailto:markcustom@aol.com)). This piano reduction, edited by Sheryll McManus, is a final attempt to make the concerto more accessible. Similar to any work originally intended for a larger venue, *The Glass Bead Game* is best heard in its orchestral or band version, second in the chamber reduction, and finally with piano. In all four versions, the depth of the musical conception and the strong, idiomatic horn writing remain. W. S.

***Freedom's Hope for Brass Quintet (with optional percussion)* by James Beckel.** Email: [Musbeck@MSN.com](mailto:Musbeck@MSN.com). 1995.

Besides the five brasses, the composer has scored this patriotic sounding five-minute work for as many as three percussionists performing on ten instruments. If fewer percussionists are available, the composer leaves the choice of instruments to the performers. The composition begins slowly and softly, building with fanfare figures to a rollicking *Allegro*. Here the listener will be reminded of a great deal of music now written for wind ensemble: energetic rhythms under a sweeping John Williams-type theme. The main theme is treated to several permutations but remains recognizable and "pop" rhythms add a dimension of accessibility for a general audience. Although the first B-flat trumpet part only climbs to a written b<sup>♭</sup>, a professional level quintet is needed to adequately perform the grand sweep of the music, its wide dynamic range, and quick technical passages. That the composer is also a brass player (trombone) is clear from his idiomatic writing. In an era of renewed patriotism, this is a timely composition. W. S.



***Stone Pond Suite for Woodwind Quintet* by Jerry Germer,** edited by William Pardus. Creation Station, P. O. Box 301, Marlborough, NH 03455-0301. 2001.

According to the preface, this quintet was written by the bassoonist in the New Hampshire-based quintet, *Quintessence*. It is a "tone poem" in three brief movements that attempts to evoke the impressions of a local pond during the summer and fall. The first movement, "Summer Afternoon," is lyrical and colorful. The second, "Water Sprites," is in an ABA form with a quicker A section. "Autumn," the third movement, is slow and features the horn and bassoon to some degree, although the horn only ascends to written g<sup>♯</sup>. This is a pleasant quintet for a strong junior high or intermediate high school quintet. A college-aged ensemble might include it as a good "filler" piece on an otherwise compli-

cated recital. Although an older ensemble might reject the quintet on the basis of its homespun titles, the musical content is good for a quintet (Grade 4 in difficulty). W. S.



*Reviews of Hans Pizka's new publications were begun in the previous issue of The Horn Call and continue below. This set of reviews features his new editions for horn ensemble. The next issue will include music for horn in mixed chamber music. The publications below can be obtained from Hans Pizka Edition, D-85541 Kirchheim, Germany, or through Email: [hans@pizka.de](mailto:hans@pizka.de). W. S.*

***Arie des Sängers aus Der Rosenkavalier* by Richard Strauss, arranged for five horns by Karl Stiegler (1995).**

This beautiful slow aria from *Der Rosenkavalier*, arranged by Karl Stiegler, is only about two minutes in duration, however there is a marking to repeat the aria *piu mosso*. While the music is excellent and well transcribed, it is too brief to stand alone, unless used for a ceremony, such as part of a church service. It would be an excellent selection for the middle of a horn ensemble program, performed either as a quintet or by multiples of five.

***Sechs Hornquintette* by various composers (2001).**

Included in this collection are *Erinnerung an Karlstift* by Joseph Richter, *Marsch* by H. Schantl, *Frisch auf zur fröhlichen Jagd* by Julius Negwer, *Jagdintermezzo* by Georg Kail, *Das Judenberger G'laut* by Gauby, and *In heller Mondnacht* by Anton Wunderer. If you are looking for late 19<sup>th</sup>-century horn quintets, this set is recommended for its quantity. With scant music for horn quintet, this collection has a limited but intense audience. Two fifth parts are provided: one for horn in F using "new" bass clef notation and another in C for Viennese Basshorn or trombone. Unlike most of the horn ensemble music reviewed here, the lowest part is printed entirely in bass clef, which is much easier to read.

***Halali (After the Hunt), op. 44, for 8 Horns* by Josef Richter (1999).**

This merry octet for hunting horns, revised in an undisclosed fashion by Hans Pizka, encompasses a written range of B-flat to b-flat<sup>♯</sup>. The only negative aspect of this publication is the eighth part, which alternates between new bass clef notation and treble clef with several ledger lines. This appears to be one of two horn ensemble works reviewed here to use "modern" bass clef notation.

***Zwei Märsche for 8 Horns: Unter dem Doppeladler* by J. F. Wagner and *Steirischer Alm-Marsch* by Joseph Schantl (1986/2001).**

Although the first march was composed by J. F. Wagner, it was arranged for 8 horns by Joseph Schantl. Both are fine German marches, but where the first march only ascends to g<sup>♯</sup> for the first horn, the *Alm-Marsch* is decidedly higher to written d<sup>♯</sup>!

**Fünf Jagdlieder, op. 137, by Robert Schumann, arranged for 8 horns by Hans Pizka (1995/2000).**

Hans Pizka took these popular hunting songs for four-part men's chorus and four horns and simply transcribed the voice parts for another quartet of horns. The four horns generally doubled the voices in the original so parts 1 and 5, 2 and 6, and so forth, are identical in most respects. While the parts, all notated in treble clef, have the songs in the correct order, the score oddly places the fifth song after the first.

**Andacht im Walde (Prayer in the Forest) (orig. 1888) for 8 horns by Josef Richter (1999).**

Although there is no tempo marking, one would assume a slow *Andante* is appropriate. This octet was written for hornists of the 19<sup>th</sup> century and remains performable by hornists of this era who are able to sustain long melodies that peak at high decibel levels. There is one b-flat for the first horn and the eighth reaches down to G in old bass clef notation. At one point, over the course of seven measures, there are six clef changes in the eighth part!

**Die Jagd (The Hunt), op. 41, for 8 horns by Josef Richter (1999).**

Here is another straight-forward hunting work for eight horns. As argued above, the only problem is the notation for the eighth part, which vacillates between old bass clef notation and treble clef with ledger lines. In this octet, the first horn has a few written b-flat's, with the eighth descending to B-flat for all tonic chords.

**Scherzo aus der Symphonie No. 4 by Anton Bruckner, arranged for 12 horns by Hans Pizka (2001).**

Another arrangement of this movement, reviewed a few years ago, exists for eight horns by Friedrich Gabler. Both are in the original key, however adding four horns does not make Pizka's version easier. The first horn spends considerable time above the staff with many c's and two c#'s (Gabler's arrangement has only one c'). Once again, the most awkward part to read is the twelfth which oscillates between treble and bass clef (old notation) in a rather illogical manner. In addition to a very strong first horn, parts 2, 3, 5, 7, and 9 have passages above the staff. A conductor should examine the score carefully before making part assignments. This is the type of arrangement that is well received at a horn symposium when performed by a strong ensemble.



A significant amount of solo and chamber music for horn from the 18<sup>th</sup> and 19<sup>th</sup> century has been published recently by the Robert Ostermeyer Musikedition in Leipzig, Germany. As of June, 2002, there are over 100 works in his catalogue and it is increasing regularly. A list of Ostermeyer's publications can be viewed at his website <[www.corno.de](http://www.corno.de)>, which also includes much information of interest (in both German and English) regarding the music he is publishing as well as on the horn in general.

Ostermeyer's catalogue includes some works that have not been published, and others that are known in various editions. Some of the works are welcome additions to the repertory and are worthy of performance, others are largely of historical interest. For each piece Robert Ostermeyer has included useful notes (in German) with information on the composer, sometimes indicating the provenance and editing procedures, or details on the hornists for whom the work was written. These are not "scholarly" editions with uniformly detailed editorial procedures and background information; however, they include more information than most editions, and this is gladly received. Overall, the pieces are attractively produced, and are relatively inexpensive as European editions go, though the editing and paper quality is not at the level of major publishers such as Henle or Bärenreiter. The "ROM" numbers used in these reviews refer to the "Robert Ostermeyer Musikedition" catalogue numbers. Tom Hiebert, Fresno State University.

**25 Duos for two horns, op. 2, by Joseph Kenn (ROM 69).**

In his monumental *Méthode* of c. 1824, Dauprat praised the duos of Kenn (1757-c. 1819), recommending them for study and going so far as to print excerpts from the duos to illustrate points on phrasing and ornamentation. A professor of horn at the Paris Conservatoire from 1795 to 1802, Kenn had been the teacher of Dauprat, thus it is logical to assume that the duos were used by instructor and student. Most of these attractive duos have been published by Wind Music in *30 Duets for Horn* by J. J. Kenn in 1979; however, Ostermeyer's source (Simrock from c. 1800) is different since the 25 duos here are printed in a completely altered order, and he includes two duos not found in Wind Music's publication. One of these, Duo No. 25, appears to be a curiosity: it is a very early (if not the earliest) written example of multiphonics for horn, doubtless a novelty in its time. Multiphonics are required—though no written indications are given in the music—as indicated by the sections where two notes are printed in the second hornist's part: a lower pedal note to play and an upper note to sing, similar to the way one executes a section of the cadenza in Weber's *Concertino*. Dauprat mentions that the duos would be good material for students, as they are short arrangements of arias (e.g., one recognizes *Plaisir d'amour* in No. 20). Indeed, they are all short binary and ternary form duos, and range-wise the parts stay largely in the staff, making brief forays into the upper or lower registers. Stylistically, the duos bear some resemblance to those of Duvernoy and would be effective works performed either on hand or valved horn with their occasional chromaticisms. T. H.

**Variationen für Klavier und Horn über die Cavatine [sic] aus der Oper "Der Augenarzt" by Nikolaus von Krufft (ROM 66).**

Known to many hornists for his *Sonata in E* for Piano and Horn (first published in 1812, and more recently by Birdalone Music) Nikolaus von Krufft (1779-1818) also wrote this set of variations for horn and piano. Ostermeyer notes that the work was originally entitled "Variations pour le pi-



anoforte avec cor obligé sur la cavatine [sic] de l'opéra "Der Augenarzt" (Variations for piano with obbligato horn on the cavatina from the opera "The Occulist"). According to Ostermeyer, Adalbert Gryowetz wrote the "The Occulist" in 1816, however the date of these variations is not known. Dedicated to the first horn of the Hofkapelle of Mecklenburg-Schwerin, Friedrich Bode, this work is like others for *piano* and horn (not *horn* and piano) in that it contains a formidable piano part with a playable horn part (on hand or valved horn), and is thus in tradition of works for piano with horn obbligato-like the sonatas of Krufft, Beethoven, and Danzi. Though it is a relatively long work, it is not serious or profound but rather possesses a certain Viennese charm, clearly operatic and "buffo" in style. After an Adagio sostenuto opening section, the work becomes more engaging with an Allegretto theme and a set of seven variations. Moving through distinct settings of the theme one arrives at the climactic Variation 6, that includes a cadenza, and ultimately to Variation 7, a folksy fresh Allegro moderato *alla Scozese* (that is, in the manner of a Schottische) which functions as a fitting finale. Compared to von Krufft's *Sonata* these variations in F are technically similar in that the horn part lies largely in the middle range, and similarly, it is a playable and enjoyable work. *T. H.*

***Exercice für Horn mit Begleitung des Pianofortes* by Johann Gottfried Schuncke (ROM 56).**

Johann Gottfried Schuncke (1777-1861) was one of a whole family of Schunckes that excelled in horn playing at the beginning of the 19<sup>th</sup> century, and this work clearly demonstrates the high level of virtuosity that some players of the natural horn possessed then. In his notes, Ostermeyer suggests that the work was composed around 1820 and that it may have been intended as an encore piece. Though this may be true, one would have to have quite a bit of lip remaining to make it through successfully due to the technical demands both in terms of range and flexibility. While simple harmonies characterize this piece—a "theme" and set of 8 variations for horn and piano in E major—the technique needed to perform it is anything but simple. Aptly entitled *Exercice*, the work is etude-like with virtuosic passages rising numerous times to written *e''*, rapid arpeggios and large leaps, reminding one of Weber's *Concertino* or some of Czerny's works for horn and piano. While there is quite a bit of repetition, a clever combination of the theme and figuration is found in Variation 7. Printing errors are few, though the chord in the piano opening Variation 4 (an E minor 9<sup>th</sup> chord) is clearly a mistake. A true workout, the piece is very much the horn solo with piano accompaniment, though a few of the piano interludes are a bit tricky. This is a pleasant piece with some formidable technical challenges for the horn player. *T. H.*

**2. *Konzert Es-Dur für Horn und Orchester* by Anton Teyber (ROM 53b).**

This work, a first edition based on a manuscript found in the Gesellschaft der Musikfreunde in Vienna, is the sec-

ond known concerto for horn written by the Viennese composer Anton Teyber (1756-1822). Unlike Teyber's first concerto in E-flat (published by Doblinger in 1976) whose tessitura lies quite high, his second sits more in the middle register, and is thus more comfortable to play. In his notes, Ostermeyer points out that Teyber was a friend of W. A. Mozart. This prompts some comparisons with Mozart's well known concertos; for example, that the demands in terms of range in Teyber's second concerto are similar to those in Mozart's concertos K. 495 and K. 417 respectively, and that a certain passage in Teyber's second concerto is similar to one in Mozart's concerto K. 447. Though no date is known for the work, Ostermeyer suggests the Viennese hornists Joseph Leutgeb or Jakob Eisen, as possible performers of this concerto.

The first movement is nice, not completely predictable, with *messa di voce* opportunities from the outset. An Andantino with some interesting chromaticisms follows in the second movement. The manuscript of the third movement was left incomplete at the end, and Ostermeyer has completed it appropriately, using material from earlier in the movement. The final movement does not follow the rollicking Rondo-in-6/8 pattern found in the third movements of Mozart's horn concertos; rather, it is in cut time and has more the feel of a trumpet voluntary. This is an attractive work for those who would like to perform a piece stylistically related to Mozart's concertos. Like the horn part, the piano reduction is quite playable. *T. H.*

***Concerto in E Major for Horn and Orchestra* by Friedrich Witt (1770-1836) (ROM 62).**

Based on an autograph, this is another of Ostermeyer's first editions. Composed in 1795 for Joseph Nagel, a hornist at the Oettingen-Wallerstein court, Witt's *Concerto in E*, while basically Classical in style, is more Baroque in terms of range demands. High range requirements in this work, Ostermeyer points out, are similar to those in solo works intended for first horn of Sperger, Teyber, and Fiala, among others. The range, climbing up to *e''* numerous times, puts it off the charts for most players. The first movement is lengthy, and though there are isolated passages that are quite nice, one gets the feeling that it is a bit patched together. The second movement, a Romance in the parallel minor, is more playable than the outer movements, though it is somewhat predictable. The third movement, a rondo in 2/4, opens with a catchy melody; however, the passage work, again very demanding technically, is quite repetitious and leaves something to be desired musically. For those few who could play this piece, one might question if it is worth the effort. Certainly a tribute to Nagel's formidable high range, this piece is for someone who wants a true challenge in their *clarino* range. *T. H.*





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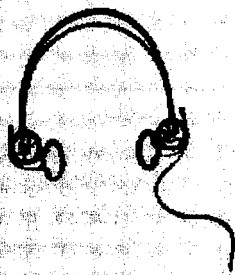
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# Recording Reviews

John Dressler and Calvin Smith

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**O Holy Night.** The Denver Brass, **Susan McCullough and Jack Herrick**, horns. DB 8835. Timing 74:49. Recorded January 6-9, 2001 at Bethany Lutheran Church, Englewood, Colorado.

Contents: Trad. Welsh, arr. Kay/Singleton *Deck the Halls*  
Adam, arr. Stallings *O Holy Night*  
Les and Carol Stallings *Laudes*  
arr. Fox and Hebble *Good King Wenceslas*  
Williams. arr. Singleton *Greensleeves*  
American Spiritual, arr. Dawson *Ain't that Good News*  
App. Folk Song, arr. Niles/Horton *I Wonder as I Wander*  
Handel, arr. Stallings *Joy to the World*  
Anderson, trans. Singleton *Sleigh Ride*  
Berlin & Torme, arr. Hanson *Christmas Favorites*  
Coots, arr. DiJulio *Santa Claus is Coming to Town*  
Gruber, arr. Stallings *Silent Night*  
Wade, arr. Rutter *O Come All Ye Faithful*

The Denver Brass has produced another CD exhibiting sterling brass writing and playing. Outstanding performances of excellent compositions and arrangements are just what I would expect from this stellar ensemble. The only criticism that I have regarding the playing is that in a few instances the high trumpets don't take over with the flair and power that I would hope for and expect. Also, the listener who expects a full CD of The Denver Brass will be a bit disappointed. There are too many vocal and organ moments here. The singing is pleasant but nondescript. On compositions such as Les Stallings' *Laudes*, the voices are important to tell the Christmas story, but I would rather hear more of the brass. *Laudes* is a well-written composition that seems to draw on a variety of styles and musical periods to put together a very moving musical account of the story. All of the other selections display excellent writing. The brass playing is sweet and tender, brilliant and shining, bold and exuberant. Susan McCullough and Jack Herrick give first-rate performances. Their playing is exceptional. I'm sorry if I sound critical or disappointed in this CD. I was neither of those things. I only wish that there was nothing on this recording to take time and attention from the Denver Brass and their usual high level of virtuosity. *Calvin Smith*



**Joyaux de la musique de chambre avec cor.** Daniel Bourgue, horn, with Vladislav Grigorov, horn, and the Sofia String Quartet. Forlane 16827-2. Timing 70:23. Recorded in the Sofia Methodist Evangelical Church, June and July 2001.

Contents: W. A. Mozart *Quintet in E-flat major, K. 407*

Carl Philipp Stamitz *Quintet, op. 11, no. 3*

Franz Anton Hoffmeister *Quintet*

Wilhelm-Gottlieb Hauff *Quintet*

L. v. Beethoven *Sextet, op. 81b*

Daniel Bourgue and friends have recently brought out a terrific disc of 18<sup>th</sup>-century works for horn(s) and string quartet. This is an excellent compilation for both the chamber

music devotee and the novice, arguably the most important works of the genre of the time. Remember that both the Mozart and the Stamitz use an unusual string quartet: one violin and two violas along with the cello. While the high Fs seem a little flat to the strings in this recording, it is otherwise a fine set of elegant performances by one of the premier artists of the 20<sup>th</sup> century. Mr. Bourgue makes sailing up to the high B-flats seem effortless. This is a piece that all hornists need to experience and to enjoy, especially the gorgeous slow movement. The Stamitz, Hoffmeister, and Hauff pieces have only two movements each. Whether or not this is because other movements were lost or were never composed, these other examples from this genre are musically convincing. The other major work on the disc is Beethoven's 1794 Sextet for two horns and strings. It, too, is a mainstay in the repertoire and should be explored much more by players and listeners alike. While the tempi in this recording are a bit deliberate, they allow for an even more appreciation for especially the pedal-notes passage for second horn in the last movement as well as some superb style and phrasing all around. *John Dressler*

**Virtuoso Music For Horn and Piano.** Eric Ruske, horn, Pedja Muzijevic, piano. Albany Troy 456. Timing 62:13. Recorded at the American Academy of Arts and Letters, New York, January 3-5, 2000. All arrangements are by Mr. Ruske, except where noted.

Contents: Rafael Mendez *Valse Suriano; Jota*

Gioacchino Rossini *Prelude, Theme, and Variations*

Cesar Cui, arr. Wekre *Perpetuum Mobile*

Carl Czerny *Erste Fantasie, op. 339, no. 1*

Fryderyk Chopin *Valse, op. 644, no. 1*

G. F. Handel *Aria con Variazioni*

Vittorio Monti *Csardas*

Jean Françaix *Canon in Octave*

C. Saint-Saëns *Romance, op. 36*

Marin Marais *Le Basque*

J. B. Arban *Fantasie & Variations on the Carnival of Venice*

If one were initially to see only the program on this CD, and not the solo artist, they could easily believe that some strange union between a piano soloist and a cornet virtuoso has occurred. What better way to explain Czerny and Chopin mingling with Raphael Mendez and Jean Baptiste Arban. Wait a minute! There's some Françaix and Saint-Saëns here too! And look, that Rossini is a horn piece! This is not the usual horn CD programming. Eric Ruske has recorded a delightful and stunningly virtuosic program. The usual "horn pieces," a.k.a. Rossini, Françaix, Saint-Saëns, and Marais (it is 'ours,' isn't it?), are performed with wonderful character and style. The pieces that are "borrowed" literature are arranged so expertly that I am quite sure that the composers would be very pleased. The performances of Mendez and Arban are the best examples a listener could hope for in two areas. The performances put the music first and are perfectly suited to the character of each piece. While this stunning musical expression is being demonstrated the virtuosic display is almost unbelievable. Eric Ruske puts the flair and passion into these pieces that they require and is able to do that because his technical

skills are so immense. He can play the music from his heart with seemingly no physical or physical restrictions. This CD is marvelous—abundant technical flash that is nevertheless secondary to the musical expression. Pedja Muzijevic is all anyone could hope for in a collaborator. The piano playing is as strong as it is sensitive. The recorded sound of the piano is marvelous. It is clear and present with warmth and strength. I was very impressed. You will love this CD. C. S.

**Horn Americana.** Robin Dauer, horn, with Dennis Hay, piano. Mark Custom Records 4152-MCD. Timing 55:02. Recorded at the Nettleton Baptist Church, Jonesboro, Arkansas, and Mississippi County Community College, summer, 1998. Contents: Paul Holmes *Serenade*

Leonard Bernstein *Elegy for Mippy I*

Anthony Donato *Sonata*

Gunther Schuller *Nocturne*

Quincy Porter *Sonata*

W. Presser *Fantasy on the Hymn Tune "The Mouldering Vine"*

Arthur Frackenpohl *Largo and Allegro*

Here is a fine recording bringing together several differing aspects of American composition: sensitive melodic shapes, abrupt and percussive passages, artful weaving of conjunct and disjunct slow expressive figures, and bold technical stopped and muted contrasts. Dauer is adroit and nimble, musical and creative, flexible and meticulous. His warm tone fits these pieces in every way. This recording serves as a "corno"-copia of some lesser-known American horn works, all of which deserve much more public display. It is particularly good having the Donato, Porter, and Frackenpohl on one disc; they are solid works played very well, performances that serve as a model for others to emulate. The Hindemith-Heiden influence in American music is heard throughout this disc. Some may know the Schuller work as the second movement of his first concerto; written when he was only 17, several Impressionistic traits are detectable, including a motive reminiscent of the horn solo in Ravel's G major piano concerto. This is a fascinating and rewarding disc that you will want to add to your collection. J. D.

**Mauve.** Arkady Shilkloper, horn and alphorn, with Alegre Corrèa, guitar, Georg Breinschmid, bass, Endrigo Bettega, drums, and Klaus Dickbauer, clarinet. Quinton 0106-2. Timing, 40:37. Recorded at the Hey-U-Studios, Vienna, January 15-21, 2001.

Contents: Shilkloper: *Kobra; Dance Seven*

Corrèa: *Presente to Moscow; Bachiao; Vindobona; Amigo de Infancia; Tema Nuova*

Torff *Manhattan*

Shilkloper *Funk Rag*

The latest Shilkloper disc released in 2001 is an impressive and effervescent exploration of jazz technique involving horn—from straight ahead to progressive elements, it's all here. From tuneful, energetic, and laid-back melodies to frenetic improvisation and more ambitious development of themes and colors, this recording is a "must." With a variety of friends here (drumset, clarinet, guitar, bass), the timbres

blend into a complimentary medium of total satisfaction. These pieces range from 2-1/2 to 6-1/2 minutes each in length and could readily be incorporated into an otherwise "traditional" solo recital. I was particularly amazed at the wonderful effect Shilkloper generated with alphorn in two of the tunes; it has a bit of flugelhorn sound to it here while still possessing its own inimitable timbre. This is a brilliant assembly of pieces played in terrific fashion. Even the sections of scat-singing fit in just right. *J. D.*

**4.5 Inch Single. Richard Burdick, horn**, with Vicki Trimbach, piano. [privately produced, no catalog number] Timing 17:19. Released 2002.

Contents: Aaron Blumenfeld *Sonata 1980*

This work features a very tuneful horn part throughout. It utilizes about a two-octave compass with a rather conjunct movement. Perhaps an electronic keyboard was used in this recording, as there are some pitch problems evident between the horn and the lowest notes of the accompaniment. This is an easy listening, first-hearing piece; it may conjure ideas of a cross between Alec Wilder and pre-1950 Hindemith to the listener. Several rocking ostinato patterns, which alternate between solo and accompaniment, permeate the piece. The 17-minute work is cast in a moderato-slow-moderato three-movement layout. Because the horn part generally languishes on notes of longer duration, the work tends to have a sameness to it. However, as such, it is truly a tone piece for horn without technical demands or much rhythmic agility, uses of mutes, stopped horn, or other more contemporary facets. From the liner notes, the composer is well versed in classical music, jazz improvisation, and music of the Jewish liturgy. This work combines elements of all of these styles. *J. D.*

**Howlers. Richard Burdick, horn**. [privately produced, no catalog number] Timing 59:22. Released 2002.

Contents: Louis-François Dauprat *Duos [20], op. 14*.

On first hearing the timbre of the horn seems wide, not as centered as expected; sometimes it is difficult to hear tuning and intonation between the parts. But while there is some tempo unsteadiness between the two parts, this recording is a good example of the complexities involved in over-dubbing, especially utilizing natural horn. Pedagogically, this is also an important recording, which highlights horns in B-flat, C, D, E-flat, F, G, and A. All twenty duets of this opus from this major French composer/performer of the 19<sup>th</sup> century are contained on this disc. This recording also serves well to demonstrate ornaments and the degrees of flexibility needed for changes of hand position in natural horn performance. Dauprat is a major figure in horn history; his works are tributes to the handhorn and serve as terrific challenges to us all. *J. D.*



**BBC Legends. Dennis Brain, horn**, with The Dennis Brain Wind Ensemble, The English String Quartet, Wilfrid Parry

and Cyril Preedy, pianos. BBC Legends BBCL4048-2. Timing 72:01. Recorded at BBC Studios, London, February 15, 1957 (Brahms), February 18, 1957 (Mozart), and in Usher Hall, Edinburgh, August 24, 1957 (Beethoven, Dukas, Marais).

Contents: L. v. Beethoven *Quintet in E-flat Major, op. 16*

Paul Dukas *Villanelle*

Marin Marais *Le Basque*

W. A. Mozart *Quintet in E-flat Major, K.407*

Johannes Brahms *Trio in E-flat Major, op. 40*

I am sure that there will not be much disagreement with my assessment of the horn playing on this recording! Just knowing that it's Dennis Brain will be enough to set your expectations extremely high, and upon hearing this CD, you will not be disappointed. In the approximately forty-five years since his death, horn playing and recording technology have changed greatly, but a Dennis Brain performance is still a marvel and any of us can learn much from this extraordinary musician. After hearing a Dennis Brain recording, I am always reminded that the music is the important part and that technical challenges shouldn't determine our interpretation. At least that is my goal, even if I don't reach it as often as I would like. The compositions here are among the best in our repertoire. These chamber works by Beethoven, Mozart, and Brahms are as good as chamber music gets. *Villanelle* is unique among horn solos. It has a character and sound that is unmatched. Hearing *Le Basque* played by Dennis Brain sets an ideal standard for all of the rest of us. This recording has been remastered wonderfully. The sound is clear and precise with warmth and depth. The impression of being very close to the performers is strong in the live performances. Breathing and page turning sounds are heard at certain moments. The music making is wonderful. I enjoyed it very much. The BBC should be heartily thanked for this and other re-issues of Dennis Brain performances. *C. S.*



**Aubrey Brain. Aubrey Brain and Francis Bradley, horns**, with Adolf Busch Chamber Orchestra; Royal Symphony Orchestra; Marion Brain, piano; Spencer Dyke, violin; and York Bowen, piano. Sotone CD-104. Timing 68:03. Transfers, restoration, and mastering by Steven Ovitsky from original recordings from 1926, 1927, and 1935.

Contents: J. S. Bach *Brandenburg Concerto No. 1*

W. A. Mozart *Concerto No. 2 in E-flat, K. 417*

Alexander Glazunov *Reverie, op. 24*

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

Here is another in the BBC Radio 3's live broadcast releases. These rare recordings have been meticulously digitalized 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 two of the earliest important horn players to make recordings. Here are four different major works for the horn with which to make comparison to modern discs.



The Bach was probably recorded with only one microphone, as the horn seems quite distant except in their duet passages with the continuo. While the first movement seems a bit pedantic to modern ears, the second Allegro movement is sprightly, fitting to what we normally hear today. Some wonderfully delicate high Cs by Mr. Brain here. While the Menuetto is again performed at a very deliberate tempo here, the Polacca allows the horns to truly shine through; it is very easy to hear the "oneness" of these two fine players. The listener must hear beyond the inevitable scratchiness of the Mozart. This is arguably the first recording ever of a horn concerto, dating from 1927. While it does show some tempo disagreement between soloist and accompaniment, it reveals the artistry of Brain, especially in the languid slow movement. Judiciously comparing this recording with that of Dennis Brain, one will no doubt detect a similarity in timbre and in the way both soloists approach the low B-flats and Ds in the Rondo movement. The Glazunov actually sounds as fresh as one heard this past week. The beautiful phrasing and the pushing forward a bit of the tempo in the B section for intensity are brilliant. The stopped horn does not sound as "stopped" perhaps to us today, but nonetheless, the timbre change there is evident. The tempi of the first two movements of the Brahms are much like those we encounter today. The third movement seems a bit fast, but still shows the artistry of all three players. The fourth movement is dramatic and full of intensity and nuance at every turn—a testament to us all of the highest level of musicianship in the early days of recording. Sadly, the balance on this recording favors the violin, but horn players will instinctively lean toward the horn part in spite of it. *J. D.*

**Parisian Horn Music.** Georges Barboteu, Jacky Magnardi, Miroslav Stefek, Vladimir Kubát, and Alexander Cir, horns; with Paul Kuentz Chamber Orchestra and Gerard Cartigny Chamber Orchestra. Sotone CD-102. Timing 47:01. Audio restoration by Steven Ovitsky.

Contents: J. Mouret 2<sup>me</sup> *Suite de Symphonies*

Antonin Reicha *Six Trios*, op. 82

F. Duvernoy *Concerto No. 5 in F*

Continuing in Mr. Ovitsky's series is this disc featuring music of composers living in Paris during the 18<sup>th</sup> or 19<sup>th</sup> centuries. Mouret's suite of seven movements, for two horns, double reeds, and strings, was premiered in 1729. Its hunting and pastoral qualities are readily apparent in this 1964 recording. Duvernoy, a French handhorn virtuoso, wrote his fifth horn concerto in the "cor mixte" style, specializing in the middle register rather than the "alto" or "basse" categories of the time. He is probably best remembered as a member of the orchestras of the Opéra-Comique and the Paris Opéra before his retirement in 1817. Antonin Reicha was born in Prague, moved to Vienna, and then to Paris in 1808. We tend to forget that Berlioz, Gounod, Franck, and Liszt studied composition with him, but hornists who know them always remember these trios. If for no other reason, acquire this disc for these six movements alone—truly gems of the repertoire! In addition to the lesser-known Czech hornists

on this disc is Georges Barboteu. While most of us may know his etude books, we should remember his artistry in the Paris orchestras and his work as professor at the Conservatoire. Many of his solo recordings were available in the USA, but this Duvernoy recording was not. Find out more about these rare and historic recordings being admirably produced by Mr. Ovitsky through his email address in this column. *J. D.*



**Horn in Trios.** José Zarzo, horn, and members of Ensemble Isola: Victor Parra, violin, Juan Parra, piano, Radovan Cavallin, clarinet. Crystal Records CD 771. Timing 67:06. Recorded at Gabinete Literario, Las Palmas, Spain. July, 1999. Contents: Johannes Brahms *Trio*, op. 40

Carl Reinecke *Trio*, op. 274

Frédéric Duvernoy *Trio No. 1*

This is a wonderful recording by Ensemble Isola and featuring hornist José Zarzo. Mr. Zarzo is currently principal horn of the Gran Canaria Philharmonic, a position he has held since 1989. He studied at The Hague Royal Conservatory with his father, Vicente Zarzo. Ensemble Isola plays beautifully. Their ensemble, balance, intonation, and interpretations make listening to their CD a pleasure. The recorded sound is full, clear, and vibrant. The Brahms performance is almost always wonderful. Sometimes it has a tendency to be slightly pedantic, but then bursts out into exciting playing. Maybe the pedantic periods make what follows even more exciting. Overall, the performance is a beautiful one. The Reinecke trio has been one of my favorites for many years. It is a work worthy of more frequent performances. The clarinet tends to lie in its higher register and the horn is usually in its middle range. This can invite balance problems, but the performers here conquer any potential problems very well. The Duvernoy trio was not very familiar to me. I knew of it but have never had the opportunity to perform it. It is a wonderful piece for a hornist to display a beautiful tone and Romantic expression. Mr. Zarzo's tone is full with richness and clarity. He makes the music exciting with energetic technical proficiency and expressive lyric skill. It has been a pleasure to hear José Zarzo for the first time. I expect we will all get to know him much better in the future. *C. S.*

**Trios for Violin, Horn, and Piano by Spanish Composers.** Vicente Zarzo, horn, Anabel G. del Castillo, violin, Bartomeu Jaume, piano. Produccions Musicals M.L.C.B., M1033. Timing 40:19. Recording location not mentioned.

Contents: Claudio Prieto *Trio en sol*

Francisco Ll. Pla *Inducciones para violin, trompa y piano*

Amando Blanquer *Improvisacion in trio*

Three new trios for violin, horn, and piano have been recorded here and they are first-rate works that should be in the common repertoire, and soon! If this CD is widely heard, I'm sure that the quality of the compositions and the excellent recorded performances will inspire many more performances. It is interesting to note that for this *Horn Call* issue I had the

privilege to hear and write about two CDs that showcase two generations of hornists, Vicente Zarzo and his son José. While the son chose to record the oldest and best known trio with horn, violin, and piano, the father has recorded three contemporary works that are clearly in the musical language of the 20<sup>th</sup> century with mild dissonance, intricate rhythms, and non-Romantic formal structures. They are, however, very Romantic in the sense of having abundant expressive and emotional character. All three trios require the performers to be very expressive and convey a strong emotional impact. The *Trio en Sol* has moments of serene beauty amid anxious nervousness. While its single movement might be considered a bit long (14:45) by some listeners, it is comprised of several sections that move freely and frequently from one emotional state to another which allows the music to have sufficient variety and interest. This is a very expressive work that requires the hornist to demonstrate abundant technical control and musical feeling. *Inducciones para violin, trompa y piano* is a virtuosic display piece for the hornist, requiring extraordinary flexibility and control. It would be impossible to describe every bit of this work's character and style. Briefly, it is mildly dissonant with declamatory and lyric expressive lines. Each instrument is allowed to be independent with its own idiomatic characteristics and yet a strong unified feeling is projected. The entire work progresses from mood to mood and builds to an exciting finish. *Improvisacion en trio* by Amando Blanquer is comprised of six sections that flow easily and without interruption from one to the next. As in the other works on this CD, the horn seems to carry the majority of the melodic material. Mastery of trills and stopped horn is crucial to this work. The music is very fluid in character and the disparate voices of the trio blend well into a satisfactory total. Vicente Zarzo is a masterful performer. His tone is clear with warmth and depth. He meets the numerous technical challenges with confidence and apparent ease. The expressive lines are beautifully connected and flowing. It's possible that the harmonic language and structures of these works may not appeal to everyone in the same way, but I was very glad to hear works that are this good for trio. Brahms is still the reigning champion, but these three are *very* good. C. S.



**Band du Soleil. Lawrence Kursar, horn,** with Gary Ross, trumpet, and Rosetta Senkus Bacon, piano. Music Presentations MP401011. Timing 62:18. Recorded at My Domain Studio.

Contents: Gershwin, arr. Bacon/Ross *Classic Gershwin Medley*  
Purcell *Sound the Trumpet*

Mussorgsky, arr. Kursar *Promenade; Ballet of Unhatched Chickens*

Rachmaninov, arr. McAlister *Vocalise*

Manfredini *Concerto for 2 Brass*

Bizet *Pearl Fishers Duet*

Puccini *O Mio Babbino Caro*

Rossini *Figaro, Figaro, Figaro*

Satie *Gymnopedie I, II, and III*

Hayes/Ross *The Battle of Jericho; Just a Closer Walk with Thee; Swing Low/Old Time Religion; Precious Lord, Take my Hand; Ev'ry Time I Feel the Spirit*

Sager/Ross *The Prayer*

It has taken me quite a long time to get started on this review. I just didn't know how to begin. It's not from lacking any opinions about the Band du Soleil, it's just that I didn't know how to express them and still be polite. I am sure that they have formed their ensemble and now write for it, perform, and record with the best of intentions, and that they have received much encouragement to do so. However, imagine, if you will, a pops orchestra that is suffering through the most severe budgetary problems and has had to cut its personnel to three players. That is my first and continuing impression. All of the music on this CD is wonderful music, but played in this context it is very unappealing and unsatisfying. The recorded sound of the ensemble is odd, at best. It has plentiful reverb but the group never attains a cohesive sound. The program is entirely comprised of arrangements but only some are credited to an arranger. C. S.



**Cornologia 2(000). Budapest Festival Horn Quartet: Miklós Nagy, László Rákos, László Gál, and Tibor Maruzsa, horns,** with additional artists on guitar, synthesizer, percussion, and mouth harp. Hungaroton Classic HCD-31950. Timing 66:43. Recorded at Hungaroton Studio, February, 2000, and at Have-Rock Studio, March, 2000.

Contents: Handel *Water Music, Suite No. 1 (selected mov'ts)*

J. S. Bach *Air from Orchestral Suite No. 3 in D*

J. S. Bach *Sinfonia from Cantata No. 29*

F. C. Homilius *Quartet in E-flat*

W. A. Mozart *Overture to The Magic Flute*

N. Rimsky-Korsakov *Notturmo*

F. Liszt *Hungarian Rhapsody No. 2*

L. Kogan *Traditional Jewish Songs*

Toth *Camelot*

Balogh *Three Movements*

The BFHQ has provided us proof that you don't need an orchestra to play Handel's *Water Music*. Their 12-minute extrapolation is convincingly sold to the audience, with plenty to keep all four hornists busy! It is a heavenly performance in every way. Their sense of articulation, phrasing, and beauty of tone throughout all registers is a model for us all. The high B-naturals, in particular, are noteworthy with solid yet delicate manner here. Music suited for all sorts of festive occasions, to be certain. To contrast, the Bach *Air* is sublime and beautifully sculpted at every phrase. The *Sinfonia* from Cantata 29 is another work that shows what four hornists of this level can accomplish without any other accompaniment. Bravo! (I didn't even miss the trumpet part from the original.) The sporadic timpani tonic-dominant punctuations did lend a nice touch in the midst of all the figuration. Looking for a Romantic-era quartet piece of Schumann *Konzertstück* ilk but without accompaniment?

Check out the Homilius 12-minute, three-movement work, a terrific hunting romp in E-flat complete with fanfare figures, folk tunes, scalar passages, and imitative sections. The second movement, slow and lyric, features post-Romantic chords in spots. The delightful Mozart overture arrangement and the melancholy Rimsky-Korsakov *Notturmo* are solid repertory for quartet. And if you want to recreate memories from those Warner Brothers cartoons, get ready for the Liszt *Hungarian Rhapsody*. Be alert: this calls for a pedal G as well as the D and E above high C. Well, what did you expect with four people covering parts originally written for 75? Spectacular playing here! I loved the trills, too. Rounding out the recording is a set of two Jewish folk-songs with spruced-up harmonies, a fanfare-like piece titled *Camelot* featuring chords of added seconds and sixths (which would make a great recital opener or closer), and a tasty three-movement jazz set. This last item is not to be missed. It features accompaniment of vibes, guitar, percussion, mouth harp, and synthesizer. Actually, I expected to hear Sinatra join in at any moment. But the last movement of this work by Balogh is rightly subtitled "Balogh's Merry Pranks." It is an ingenious medley of (in)famous horn motifs. The ones I caught are: *Till Eulenspiegel*, *Siegfried*, *Maria* (*West Side Story*), theme from the TV series "Dallas," a Rosetti E-flat major horn concerto, Mozart Concerti Nos. 2 and 3, *Ein Heldenleben*, Strauss Second Horn Concerto, Dvorak "New World" Symphony, Tchaikovsky Fifth Symphony, plus a samba treatment of Mozart Concerto No. 4. I salute this spirit of fun—a brilliant finish to a high-polished disc, to say the least. J. D.

**American Brass Quintet. David Wakefield, horn**, with Raymond Mase and Chris Gekker, trumpets, Ronald Borrer, tenor trombone, and Robert Biddlecome, bass trombone. Crystal Records CD-214. Timing 46:48. Compiled from recordings originally released in 1984 on Crystal LP S-214.

Contents: Antonio Bertali *Two Sonatas*

J. S. Bach *Contrapunctus VII*

Victor Ewald *Quintet No. 3 in D-flat, op. 7*

William Lovelock *Suite for Brass Instruments*

Gilbert Amy *Relais*

The ABQ is no stranger to the chamber music world. It has been in residence at the Juilliard School since 1987 and in residence at the Aspen Music Festival since 1970. David Wakefield maintains an unsurpassed excellence, as evidenced by superb horn playing here in every style. The CD features a broad range of music for quintet from the late Renaissance sonatas by Bertali, to a section from Bach's mighty *Art of Fugue*, to the third Ewald work for brass. While I prefer the tuba in this medium, the Ewald is probably one of the most effective works here utilizing bass trombone instead. The technical nature of the bass line is more convincing to me on this latter instrument. The work shows influence of Brahms and Bruckner as well as that of the composer's friends: Rimsky-Korsakov, Mussorgsky, and Glazunov. The four movements emphasize the chromatic nature of the valved brasses and is Romantic in every sense of the musical expression. The *Suite* by Lovelock deserves much more exposure. It is a spirited,

accessible piece written with a keen sense for sophisticated entertainment. It is neoclassic, its four movements in symphonic design. The second movement, *Meditation*, features solo trumpet and tenor trombone set against softly veiled, muted accompaniment. The *Toccata* is a tour-de-force for especially the two trumpets with several contrarily oscillating figures throughout. Its Finale opens with a fanfare section that is quasi-fugal in nature with a British noble flair. The disc concludes with Amy's pointillistic *Relais* from 1967, commissioned for the ABQ by the Biennale Contemporary Music Festival, Yugoslavia. Passages of graphically-notated, undetermined sounds intermingle with sections of rigidly controlled notes and rhythm. The composer remarks that the instruments "...play in relays and by turns regroup themselves..." In addition, loud breathing through instruments, singing while playing, pitchless staccato, trills, and flutter-tonguing exemplify the extreme contrasts possible of the instruments: an ever-shifting kaleidoscope of sound and effect. J. D.

**Brass Express in Concert. Brass Express, with Corrado Maria Saglietti, horn.** AOC Classic LEOCD015. Timing 43:06. Recorded at Sala Verdi della Scuola di Alto Perf. Musicale Saluzzo. July 18-20, 2000.

Contents: Paul Dukas *Fanfare from La Peri*

Giovanni Gabrieli *Canzona per Sonare, No. 4*

Anthony Holborne *Three Pieces*

Corrado Maria Saglietti *Impressioni per Quintetto di Ottoni*

Andre Previn *Four Outings for Brass*

Erskine Hawkins, arr. Paul Nagel *Tuxedo Junction*

The Brass Express is a quintet of players from The Italian National Radio and Television Orchestra. Their CD is a wonderful collection of well-known works from the 16<sup>th</sup> century to the present. Brass Express performs all of these here with exceptional skill. Their ensemble, intonation, dynamic range, and balance are first rate. I expected a bit more reverberation for Gabrieli and my personal taste would have liked to hear Holborne lighter and more transparent. After further hearings, though, I think that their performances are so good that they greatly overcome any minor differences between what I expected and what I heard. The new work to me is by the hornist, Corrado Maria Saglietti. His *Impressioni per Quintetto di Ottoni* is a wonderfully well-written piece of music. It explores the numerous sounds and effects possible on the brass instruments in a way that makes the sound effects a part of the music, not an added on gimmick. The composer provides a brief description of the work: "*Impressions* creates images of faraway places using calls and sounds of the animals that inhabit them. The first movement is an ambience of mystery with the presence of rattlesnakes. The second movement, a duet between a swallow and a hippo. The third movement, life of monkeys in the jungle. The fourth movement, a voyage to the ocean depths. The fifth movement, an energetic gallop." The sound effects are all written into the parts with instructions explaining their execution. These effects add greatly to the music. They make the already excellent composition even better. It was very enjoy-

able to listen to and I think is likely to become a standard work in the brass quintet literature. C. S.

**The Art of Brass.** The Potsdam Brass Quintet, **John Ericson, horn.** Mark Custom Records, 3956-MCD. Timing 45:50. Recorded at the Sara M. Snell Music Theater at the Crane School of Music, State University of New York at Potsdam. May, 2001.

Contents: Arthur Frackenpohl *Brass Quintet*

F. J. Haydn *Presto, from String Quartet, op. 76, no. 5*

W. A. Mozart *Rondo, from Concerto for Horn No. 3*

W. A. Mozart *Turkish Rondo*


D. Buck *Variations and Fugue on the Star-Spangled Banner*

Georges Bizet *Toreador Song*

Eubie Blake *"The Chevy Chase" from Glad Rags*

A. Frackenpohl *Brass Quintet No. 4*

The Potsdam Brass Quintet has produced a recording of works either written, arranged, or transcribed for brass quintet by Arthur Frackenpohl. Throughout Arthur Frackenpohl's long teaching career at the Crane School of Music in Potsdam, New York, he has produced much fine music for a variety of ensembles and solo instruments. Although he may never have achieved the acclaim that would place him in the top echelon of contemporary composers, he nevertheless deserves much credit for his notable contributions. His compositions are very high in quality and quantity. All of his works are very well crafted and display conservative melodic, harmonic, and formal characteristics. Perhaps the fact that so much of his music was first performed at the university level, and then became standard repertoire for college concerts and recitals, gave it an "educational music" stigma and that's where it tended to stay. This is unfortunate because it is, for the most part, excellent music. I'm not attempting to raise Frackenpohl to an equal footing with the greats of the 20<sup>th</sup> century, but he deserves more attention and performances. This CD is a small but valuable step in that direction.

The Potsdam Brass Quintet performs extremely well on this CD. The recording quality is very good with sufficient warmth and presence. The clarity and reverb are balanced well to give a very satisfying sound quality. All of the performers sound very good but I must give a special word of praise to hornist, John Ericson. Probably most *Horn Call* readers know John Ericson, the scholar, through his numerous articles that have appeared in those pages over the last few years. Here is your chance to hear John Ericson, the hornist. This recording may have been one of Dr. Ericson's last accomplishments while on the faculty at the Crane School of Music. Shortly thereafter he was appointed to the faculty of Arizona State University. John's sound is warm and full with a core to the sound and excellent clarity. I personally enjoy this sound—it is neither too bright and open nor too closed. John's technique is impressive and the intonation of the entire ensemble is very good. Dr. Ericson's exceptional musicality is displayed throughout. I was glad to listen to this CD many times and expect to do so many more. C. S. 



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San Francisco Symphony hornist Jonathan Ring joined the orchestra in 1991 after holding positions with the Columbus Symphony Orchestra and the Fort Wayne Philharmonic. He is a founding member of The Bay Brass, and is frequently heard on television and motion picture soundtracks.



#### BRUCE ROBERTS

Bruce Roberts is assistant principal horn with the San Francisco Symphony, principal horn with the California Symphony and horn section coach for the San Francisco Symphony Youth Orchestra. He was a founding member of the Mexico City Philharmonic, and performed with the Utah Symphony for seven years.



#### ROBERT WARD

Robert Ward, associate principal horn of the San Francisco Symphony, is a former member of the Denver Symphony and the Atlantic Symphony. He is known throughout the Bay Area for his chamber music performances and his solo work.

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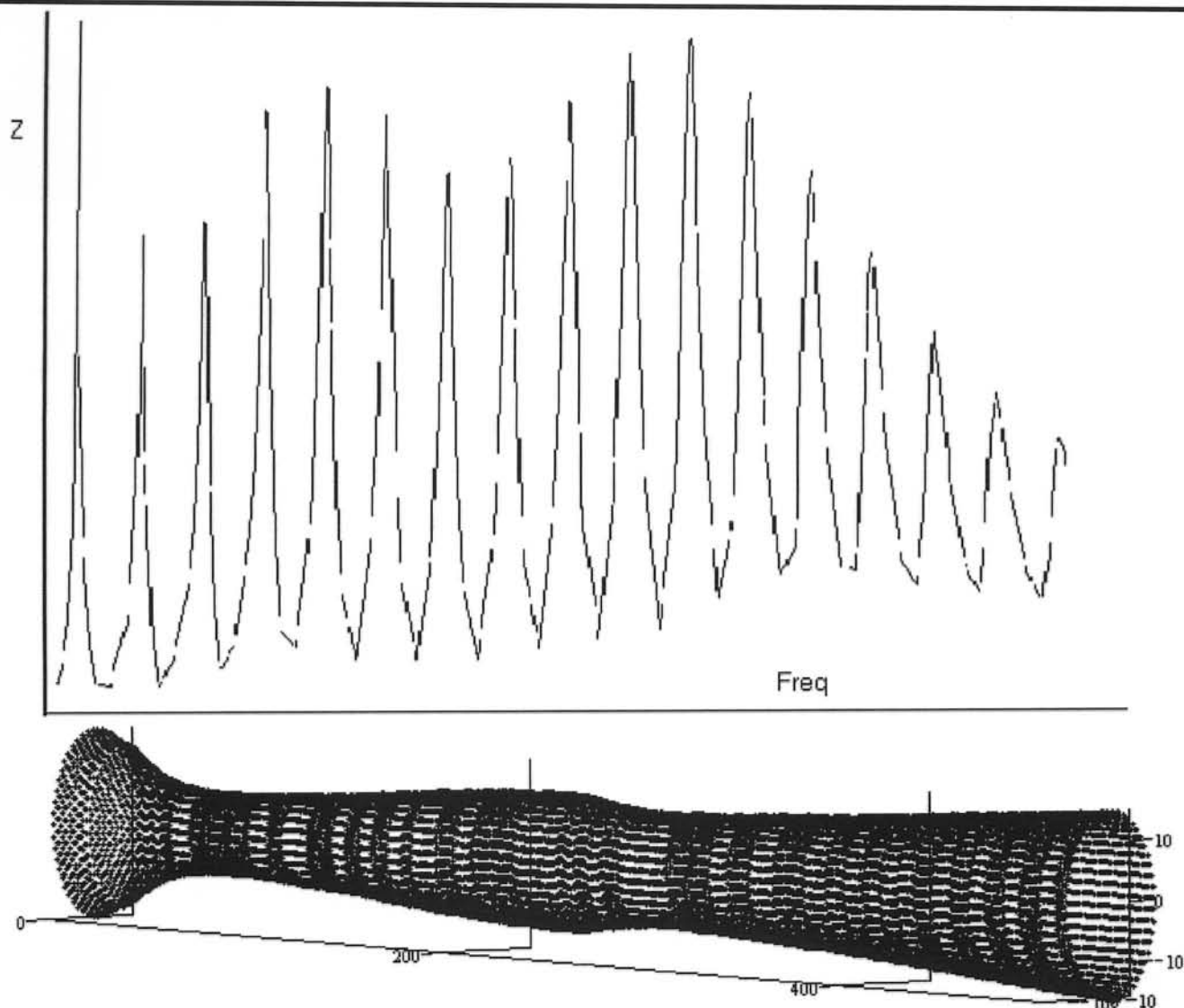
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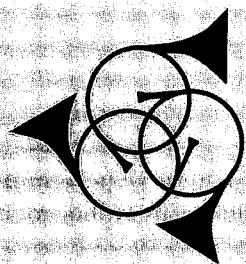
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by Kristin Thelander

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# 2003 IHS Scholarship Programs

Michael Hatfield, Scholarship Program Coordinator

*Please feel free to copy and post these guidelines*

## 2003 Barry Tuckwell Scholarship

The International Horn Society established the Barry Tuckwell Scholarship Fund to honor its Founding President and his contributions as performer, conductor, teacher, and author, upon his retirement from his solo career in 1997.

The Tuckwell Scholarship is designed to encourage and support worthy horn students to pursue education and performance by attending and participating in **masterclasses and workshops throughout the world.**

Applicants age 18 and older as of January 1, 2003, and who will not yet have reached age 25 by January 1, 2003, may apply to attend any 2003 masterclass or workshop in which they will study with master hornists and perform. An award of up to \$500 may be used in payment of tuition/registration, room and board, and travel costs. The winner will also receive a one-year IHS membership (or membership extension).

A complete application will include 1) a completed Tuckwell Scholarship Application, 2) three copies of two brief essays, 3) three copies of a CD-format recording, and 4) two letters of recommendation and assessment of need. The English language must be used for the application and all supporting materials. All application materials must be **received** by March 1, 2003. Application materials will not be returned.

The IHS reserves the right to cancel or withhold the award if conditions so warrant.

The Tuckwell Scholarship Application is available from:

Michael Hatfield  
IHS Tuckwell Scholarship  
School of Music  
Indiana University  
Bloomington, IN 47405-2200 USA

or from the IHS website: <[www.hornsociety.org/forms/tuckwell\\_scholarship\\_app.pdf](http://www.hornsociety.org/forms/tuckwell_scholarship_app.pdf)>.

## IHS Workshop Scholarships

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

All scholarship winners will be expected to attend the 35<sup>th</sup> International Horn Symposium, June 2-7, 2003, in Bloomington, Indiana, and will be honored at the symposium banquet. Previous IHS scholarship award winners are ineligible to participate in the same scholarship competition again.

## The Jon Hawkins Memorial Scholarship

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



*Jon Hawkins, 1965-1991*

The purpose of this scholarship is to encourage the attendance of deserving, highly motivated horn students at the annual IHS workshops, where they can be intensely exposed to state-of-the-art levels of performance, pedagogy, equipment, and resources. Hornists who have not yet reached their twenty-fourth birthday by June 2, 2003, may apply for up to \$1,500 (US) to be used for the registration fee, room, board, and travel costs to the 2003 IHS Symposium. One or two of these scholarships are available each year. The winner(s) will be selected on the basis of (1) performance ability, (2) a demonstrated need for financial aid in order to attend the upcoming workshop, and (3) personal motivation. In addition to the cash prize (awarded as a reimbursement at the workshop), the scholarship winner(s) will receive instruction from at least one Symposium artist in the form of a private lesson and/or masterclass, give a solo performance at the Symposium, receive an autographed copy of Werner Pelinka's *Concerto for Jon*, and receive a one-year IHS membership (or membership extension). The IHS reserves the right to cancel the competition or withhold one or more awards if, in the opinion of the judges, conditions warrant such action.



Each applicant will be asked to prepare three short essays and supply three copies of a high quality recording (CD format recommended) including at least two contrasting works that represent a range of the applicant's performing abilities. The English language must be used for all written information accompanying the application. The judges for this year's competition are Kimberly A. Reese (chair), John Wates, and Ab Koster. Students who have studied with any of the judges listed above in the past five years are not eligible for this scholarship. Application forms may be obtained online at <[www.hornsociety.org/EXTRA/scholarships.html#hawkins](http://www.hornsociety.org/EXTRA/scholarships.html#hawkins)> , or by writing:

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

Completed applications must be received by the chair of the Hawkins Scholarship Committee no later than **March 1, 2003**. Hawkins winners are ineligible to participate in the Farkas competition.

### Symposium Participant Awards

The International Horn Society is pleased to offer five Symposium Participant Awards of \$200 (US) each, to assist deserving students with financial limitations in attending the IHS Symposium/Workshop. A recorded performance is not required from applicants for this award. This year, the prize money will be used to help winners attend the 35<sup>th</sup> International Horn Society Symposium in Bloomington, Indiana, June 2-7, 2003, and each winner will also receive a private lesson from a member of the IHS Advisory Council at the workshop. Each winner will also receive a one-year IHS membership (or membership extension). Conditions for the awards are as follows:

1. To qualify, an applicant must:
  - a. Be a student of the horn who is no more than twenty years of age as of June 2, 2003.
  - b. Write a short essay (at least one page long) describing the importance of the horn in his or her life. The English language must be used for all written information accompanying the application.
  - c. Show a financial need by including with the above-mentioned page, letters from parent/guardian and teacher attesting to the applicant's interest in the horn and to his or her financial situation. N.B. Parent/Guardian letter must include permission to attend the Symposium if the applicant is under the age of majority.
  - d. Include his/her name, address, and telephone number with the application.
2. Winners will be chosen on the basis of their applications and indication of financial need.

3. Application letters with supporting material must be received no later than **April 15, 2003**.
4. Winners will be notified by mail no later than May 1. The \$200 (US) awards will be sent directly to the workshop host and be credited to the winners to partially cover registration and/or room and board fees. If an award cannot be utilized by a winner, notice must be sent immediately to the application address.
5. The IHS reserves the right to cancel or withhold one or more of the awards if conditions so warrant.
6. Applications should be mailed to:

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

Please allow ample time for international mail delivery.

### The IHS Orchestral Audition Competition/ Dorothy Frizelle Memorial Awards

Dorothy Frizelle was a member of the International Horn Society whose biography appears on page 124 of the April 1989 issue of *The Horn Call*. These awards have been established in Dorothy Frizelle's memory and to support the study of orchestral horn playing at the IHS workshops. Two awards of \$200 (US) each will be granted at the 2003 Symposium, one for the winner of the high-horn audition and one for the winner of the low-horn audition. Winners will also receive a one-year IHS membership (or membership extension). Participants may compete in both high- and low-horn auditions. The 2003 Symposium will take place in Bloomington, Indiana, June 2-7, 2003. Registration for the orchestral competition will be at the Symposium.

#### Eligibility

1. Contestants must be under twenty-five years of age at the time of the competition and must not be under a full-time contract with a professional orchestra.
2. All contestants must be registered participants of the 2003 IHS Symposium. Current registration will be checked at the Symposium.

#### Repertory

High horn (first horn parts unless noted):

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

Low horn (second horn parts unless noted):

Beethoven Symphony No. 3, trio



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

### Adjudication

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

### The Farkas Performance Awards

Finalists for the 2003 Farkas Performance Awards will receive the opportunity to perform on a recital at the 35<sup>th</sup> International Horn Symposium, to be held June 2-7, 2003, in Bloomington, Indiana. Up to five winners of the preliminary competition (selected by a taped audition) will receive a refund of their 2003 Symposium registration fee, \$150 (US) to help defray the cost of room and board while at the Symposium, and a one-year IHS membership (or membership extension). The final competition will be a live performance held at the 2003 Symposium, from which two cash prize winners will be selected. The first-place winner will receive a prize of \$300 (US), the second-place winner a prize of \$200 (US).

### Eligibility

This competition is open to anyone who has not reached the age of twenty-five by June 2, 2003. Proof of age will be required of all finalists.

### Preliminary Audition

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

1. The recording must be unedited and of high quality. CD format is preferred but tapes are acceptable with the appropriate Dolby noise reduction (if any) indicated on the cassette.
2. All of the recorded works must include piano accompaniment.
3. The recording should include the following music in the order listed.
  - A. W. A. Mozart Concerto No. 3, K. 447, first movement only (including cadenza).
  - B. Any **one** of the following solos:  
 Bozza *En Forêt*  
 Hindemith Sonata (1939) any two movements  
 Schumann *Adagio und Allegro*  
 F. Strauss Theme and Variations, op. 13  
 R. Strauss Horn Concerto No. 1, op. 11  
 (either 1<sup>st</sup> & 2<sup>nd</sup> mvts OR 2<sup>nd</sup> & 3<sup>rd</sup> mvts)

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

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

5. All applications for the 2003 Farkas Performance Awards must be received by Milan Yancich no later than **April 15, 2003**. The finalists will be informed of their selection for the Symposium recital no later than May 1, 2003. Any applications received after the listed deadline or not fulfilling the repertoire requirements will be disqualified from the competition.
6. The English language must be used for all written information accompanying the application.
7. Include the following information with the cassette recording: (a) applicant's name, (b) address, (c) telephone number, (d) FAX number, if available, (e) email address, if available, (f) birth date, and (g) a list of all compositions performed on the cassette in order of their presentation.

### Final Competition

Up to five applicants with the most satisfying recorded performances will be chosen to perform at the 2003 International Horn Symposium. The finalists will pay their own expenses to attend the Symposium. The refund of the registration fee and the \$150 (US) expense allowance will be given to each finalist during the workshop. Music to be performed on the scholarship recital is to be chosen from the repertoire listed in items 3A and 3B above. In all cases, all movements of each composition must be prepared in case there is time for the complete works to be performed during the final competition. A half-hour rehearsal with a staff accompanist will be scheduled after the Symposium begins for each finalist who does not bring his or her own accompanist.

A panel of judges composed of guest artists or Advisory Council members will select the first- and second-place cash-prize winners. The two cash-prize winners will be announced during the banquet of the 2003 Symposium. All prize money will be presented to the winners during the week of the 2003 Symposium.

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



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# International Horn Society

## Financial Statements

Years Ended December 31, 2001 and 2000

### Statements of Financial Position December 31, 2001 and 2000

	2001	2000
<b>ASSETS</b>		
<b>Current Assets:</b>		
Cash	\$ 6,653	2,872
Investments	90,790	92,345
Accounts receivable	35,367	12,301
Total assets	<u>\$ 132,810</u>	<u>107,518</u>
<b>LIABILITIES AND NET ASSETS</b>		
<b>Current Liabilities:</b>		
Accounts payable	\$ -0-	759
<b>Net Assets:</b>		
Unrestricted	(18,241)	(32,933)
Temporarily restricted	151,051	139,692
Total net assets	<u>132,810</u>	<u>106,759</u>
Total liabilities and net assets	<u>\$ 132,810</u>	<u>107,518</u>

### Statements of Activities

#### UNRESTRICTED NET ASSETS

##### Revenue and Support:

Advertising	58,458	52,869
Publication sales	1,610	886
NEWS contributions	-0-	580
Workshops	19,417	-0-
Investment income	1,601	2,292
Other support	4,974	4,389
Total unrestricted revenue and support	86,060	61,016
Net assets released from restrictions	104,373	88,297
Total unrestricted revenue and support	190,433	149,313

##### Expenses:

Program Services:		
Publications	134,121	142,667
Scholarships	4,274	3,040
Commissions	2,457	(2000)
Workshops	3,432	2,646
Total program services expenses	144,284	146,353
Supporting Services:		
General	31,457	34,962
Total expenses	175,741	181,315
Increase (Decrease) in unrestricted net assets	14,692	(32,002)

#### TEMPORARILY RESTRICTED NET ASSETS:

Membership dues	103,202	84,872
Scholarship contributions	5,269	5,170
Friendship Fund contributions	7,261	-0-
Net assets released from restrictions	(104,373)	(88,297)
Increase in temporarily restricted net assets	<u>11,359</u>	<u>1,745</u>

<b>Increase (Decrease) in Net Assets</b>	26,051	(30,257)
<b>Net Assets at January 1</b>	<u>106,759</u>	<u>137,016</u>
<b>Net Assets at December 31</b>	<u>\$ 132,810</u>	<u>106,759</u>



## 2001 International Horn Society Financial Statements

### Statement of Functional Expenses

Year ended December 31, 2000

	<u>Program Services</u>				<u>Supporting Services</u>	
	<u>Publications</u>	<u>Scholarships</u>	<u>Commissions</u>	<u>Workshops</u>	<u>General</u>	<u>Total</u>
Contract Labor	\$ 12,154	\$ -	\$ -	\$ -	\$ 16,730	\$ 28,884
Printing	88,566	-	-	-	1,730	90,296
Postage	38,475	-	-	-	2,623	41,098
Office expenses	2,860	-	-	-	3,363	6,223
Workshops	-	-	-	2,646	-	2,646
Awards and Scholarships	137	3,040	-	-	-	3,177
Commissioned works	-	-	(2,000)	-	-	(2,000)
Travel	230	-	-	-	6,525	6,755
Area representative expenses	-	-	-	-	1,025	1,025
Professional services	-	-	-	-	2,304	2,304
Thesis Lending	-	-	-	-	290	290
Miscellaneous	245	-	-	-	202	447
Bad Debt	-	-	-	-	170	170
Total expenses	<u>\$ 142,667</u>	<u>\$ 3,040</u>	<u>\$ (2,000)</u>	<u>\$ 2,646</u>	<u>\$ 34,962</u>	<u>\$ 181,315</u>

### Statement of Functional Expenses

Year ended December 31, 2001

	<u>Program Services</u>				<u>Supporting Services</u>	
	<u>Publications</u>	<u>Scholarships</u>	<u>Commissions</u>	<u>Workshops</u>	<u>General</u>	<u>Total</u>
Contract Labor	\$ 14,218	\$ -	\$ -	\$ -	\$ 15,080	\$ 29,298
Printing	83,859	-	-	-	3,308	87,167
Postage	33,016	-	-	-	1,697	34,713
Office expenses	2,047	-	-	-	3,776	5,823
Workshops	-	-	-	3,432	-	3,432
Awards and Scholarships	75	4,274	-	-	-	4,349
Commissioned works	-	-	2,457	-	-	2,457
Travel	220	-	-	-	4,101	4,321
Area representative expenses	-	-	-	-	341	341
Professional services	-	-	-	-	2,340	2,340
Thesis Lending	-	-	-	-	310	310
Miscellaneous	686	-	-	-	214	900
Bad Debt	-	-	-	-	290	290
Total expenses	<u>\$ 134,121</u>	<u>\$ 4,274</u>	<u>\$ 2,457</u>	<u>\$ 3,432</u>	<u>\$ 31,457</u>	<u>\$ 175,741</u>

### Statements of Cash Flows

Years ended December 31, 2001 and 2000

	<u>2001</u>	<u>2000</u>
<b>Cash Flows from Operating Activities:</b>		
Increase (Decrease) in net assets	\$ 26,051	(29,493)
Adjustments to reconcile increase in net assets to net cash provided by operating activities:		
Changes in operating assets and liabilities:		
Decrease (Increase) in accounts receivable	(23,066)	9,981
Increase (Decrease) in accounts payable	(759)	759
Total adjustments	<u>(23,825)</u>	<u>10,740</u>
Net cash provided (used) by operating activities	2,226	(18,753)
<b>Cash Flows from Investing Activities:</b>		
Purchase of money market mutual fund shares	(35,000)	(25,257)
Purchase of Certificates of Deposit	-	(70,000)
Redemption of Certificates of Deposit	36,555	100,811
Net cash provided by investing activities	<u>1,555</u>	<u>5,554</u>
<b>Increase (Decrease) in Cash</b>	3,781	(13,199)
<b>Cash at January 1</b>	<u>2,872</u>	<u>16,071</u>
<b>Cash at December 31</b>	<u>\$ 6,653</u>	<u>2,872</u>

### Notes To Financial Statements

#### Note 1. Summary of Significant Accounting Policies

The financial statements of the International Horn Society have been prepared on the accrual basis. The significant accounting policies followed are described below to enhance the usefulness of the financial statements to the reader.

**Organization**—The Society was organized in the State of Illinois as a general nonprofit corporation August 19, 1977 for the purpose of, but not limited to, promoting musical education with particular reference to the horn. The Society publishes a journal, *The Horn Call*, and other information for those with a special interest in the horn. The Society also awards scholarships and commissions and sponsors workshops promoting the horn. The Society is exempt from federal income taxes as a public charity under Section 501(c)(3) of the Internal Revenue Code.

The Advisory Council and management of the Society acknowledge that, to the best of their ability, all assets received have been used for the purpose for which they were intended, or have been accumulated to allow management to conduct the operations of the society as effectively and efficiently as possible.

**Changes in Presentation**—In 1995, the Society adopted Statement



## Notes to Financial Statements, continued

of Financial Accounting Standards (SFAS) No. 117, *Financial Statements of Not-for-Profit Organizations*. Under SFAS No. 117, the organization is required to report information regarding its financial position and activities according to three classes of net assets: unrestricted net assets, temporarily restricted net assets, and permanently restricted net assets.

**Estimates**—The preparation of financial statements in conformity with generally accepted accounting principles requires management to make estimates and assumptions that affect certain reported amounts and disclosures. Accordingly, actual results could differ from those estimates.

**Recognition of Donor Restrictions**—Support that is restricted by the donor is reported as an increase in temporarily or permanently restricted net assets. As the restrictions expire, temporarily restricted net assets are reclassified to unrestricted net assets.

**Allocation of Expenses**—Direct expenses are reported in the program to which they relate. Indirect expenses are not allocated to programs but are reported as general expenses.

**Donated Services**—A number of individuals have donated time to the Society; no amounts, however, have been reflected in the financial statements for such services.

### Note 2. Deposits and Investments

At December 31, 2001, the carrying amount of cash deposits is \$6,653, all of which is covered by FDIC or SPIC insurance. Deposits and investments with maturities of three months or less are considered cash.

### Note 3. Temporarily Restricted Net Assets

Changes in the temporarily restricted net asset account for the year ended December 31, 2001 follow:

	<u>Membership Dues</u>	<u>Scholarships</u>	<u>Friendship Fund</u>	<u>Life Memberships</u>	<u>Total</u>
Balance at December 31, 2000	\$ 29,909	\$ 59,596	\$ -0-	\$ 50,187	\$ 139,692
Temporarily Restricted Support Received:					
Membership dues	94,202	-	-	9,000	103,202
Frizelle Scholarship	-	10	-	-	10
Farkas Scholarship	-	5	-	-	5
Mansur Scholarship	-	-	-	-	-
Hawkins Scholarship	-	1,500	-	-	1,500
Tuckwell Scholarship	-	757	-	-	757
Friendship Fund	-	-	6,917	-	6,917
General Scholarship	-	127	-	-	127
Interest Allocation	-	2,870	344	-	3,214
Released from Restrictions	94,414	4,274	-	5,685	104,373
Balance at December 31, 2001	\$ 29,697	\$ 60,591	\$ 7,261	\$ 53,502	\$ 151,051

Temporarily restricted net assets at December 31, 2001 are summarized as follows:

<u>Membership dues received for the year ended December 31</u>		<u>Scholarships</u>	
2003	\$ 20,247	Frizelle	\$ 16,363
2004	9,450	Farkas	6,529
	\$ 29,697	Mansur	6,310
		Hawkins	3,190
		Tuckwell	13,197
		General	15,002
			\$ 60,591
<u>Life Memberships</u>			
Received from August 19, 1977			
(date of incorporation) to			
December 31, 2001			
	\$ 103,401		
Accumulated amortization	(49,899)	<u>Friendship Fund</u>	\$ 7,261
	\$ 53,502		

Membership dues are recorded as revenue in the year to which they apply. Life memberships are recorded as temporarily restricted net assets when they are received and are amortized over 20 years using the straight-line method.

### Note 4. Restatement

An account receivable for advertising in the amount of \$764 was recorded twice in error in the year ending 12/31/2000. Accounts receivable at 12/31/2000 and advertising revenue for the year ending 12/31/2000 have been reduced by this amount. Management deems the amount immaterial to the financial statements taken as a whole.



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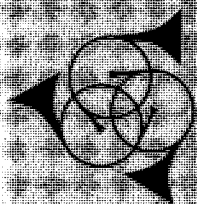
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# Index to *The Horn Call*

Volume XXXII (November, 2001 – May, 2002)

compiled by Harriet Fierman

## Feature Articles

### *Volume XXXII, No. 1 (November, 2001)*

Snedeker, Jeffrey. "The Color of Brass: An Interview with Eric Ewazen." 33-34.

Melton, William. "Greetings from Heaven, or Demonic Noise? A History of the Wagner Tuba: Part 2." 37-43.

Honea, Sion M. "A System Approach to Playing and Teaching." 45-48.

Roche-Wallace, Catherine. "Six Solo Concerti from the *Blütezeit* of the Oettingen-Wallerstein Hofkapelle." 51-56.

Leloir, Edmond. "A Visit to Lisbon." 61.

### *Volume XXXII, No. 2 (February, 2002)*

Tritle, Thomas. "A Legacy of Elegance: An Interview with Francis Orval." 33-35.

Garcin-Marrou, Michel. "The Ascending Valve System in France: A Technical and Historical Approach." 39-44.

Honea, Sion M. "A System Approach to Playing and Teaching, Part 2." 47-51.

Melton, William. "Greetings from Heaven, or Demonic Noise? A History of the Wagner Tuba: Part 3." 55-62.

### *Volume XXXII, No. 3 (May, 2002)*

Fako, Nancy Jordan, and Daniel Bourgue. "A Conversation with Edmond Leloir." 33-40.

Melton, William. "Greetings from Heaven, or Demonic Noise? Part 4: Fruition." 43-53.

McFarland, Mark. "An Interview with James Thatcher." 57-59.

Turner, Kerry. "In Defense of Clams?" 61.

## Clinics

### *Volume XXXII, No. 1 (November, 2001)*

Agrell, Jeffrey. "The Creative Hornist: 'Often it is the Horn Player'." 67-69.

Rose, Stewart. "Micaela's Aria in Bizet's *Carmen*." 71-72.

Boerger, Ron. "The Electronic Hornist: Hornists on the 'Net'—Thomas Bacon." 75-76.

Agrell, Jeffrey. "Technique Tips: Beyond Power Scales—Patterns." 79-80.

Frey, Kevin. "Past/Presents: Revisiting the Recorded Improvisation." 83-84.

### *Volume XXXII, No. 2 (February, 2002)*

Agrell, Jeffrey. "The Creative Hornist: Horn Design 101." 65-67.

Frey, Kevin. "Past/Presents #2: Julius Watkins and *Linda Delia*." 71-74.

Boerger, Ron. "The Electronic Hornist: The Promise—and the Peril—of Buying Online." 77.

Kaslow, David. "The Exercise from Hades." 81-82.

Agrell, Jeffrey. "Technique Tips: The Stepping Stone Approach." 85-86.

### *Volume XXXII, No. 3 (May, 2002)*

Agrell, Jeffrey. "The Creative Hornist: Do you PLAY your Horn?" 65-66.

Frey, Kevin. "Past/Presents #3: John Clark and *Airegin*." 69-71.

Boerger, Ron. "The Electronic Hornist: Making Music...on your PC!" 73.

Meeroff, Myrna. "A Unique Solution to the Plating Problem." 75-76.

Agrell, Jeffrey. "Technique Tips: Learning from Others 1: Low Brass." 77-78.

## Reviews

### *Volume XXXII, No. 1 (November, 2001)*

Scharnberg, William, ed. "Music and Book Reviews." 89-91.

Dressler, John, ed. "Recording Reviews." 95-99.

### *Volume XXXII, No. 2 (February, 2002)*

Scharnberg, William, ed. "Music and Book Reviews." 89-90.

Dressler, John, ed. "Recording Reviews." 93-97.

### *Volume XXXII, No. 3 (May, 2002)*

Scharnberg, William, ed. "Music and Book Reviews." 81-84.

Dressler, John, and Calvin Smith. "Recording Reviews." 87-93.

## IHS Reports and Miscellaneous

### *Volume XXXII, No. 1 (November, 2001)*

Pettit, Heather, ed. "IHS News and Reports." 17-25.

"ACLA: Latin American Horn Society." 27.

Hatfield, Michael. "2002 IHS Scholarship Programs." 103-105.

Fako, Nancy Jordan. "Minutes of the 2001 IHS General Meeting." 107-108.

"IHS 2000 Financial Statements." 109-112.

Fierman, Harriet. "Index to *The Horn Call* XXXI (November, 2000-August, 2001)." 113.

Gullickson, Lynn. "Out the Bell: Holiday Cheer." 116.

### *Volume XXXII, No. 2 (February, 2002)*

Pettit, Heather, ed. "IHS News and Reports." 17-25.

"2001 Harold Meek Memorial Award." 26.

Larkin, Christopher. "*Four-horned Fandango*: An Interview with Mark-Anthony Turnage." 27-28.

Hatfield, Michael. "2002 IHS Scholarship Programs." 99-101.

Kelly, Glenn. "Out the Bell: The French Horn, Eugene, Oregon." 104.

### *Volume XXXII, No. 3 (May, 2002)*

Pettit, Heather, ed. "IHS News and Reports." 17-25.

Bourgue, Daniel, and Nancy Jordan Fako. "Festival International de Cor de Vire." 27-28.

"Out the Bell: ODDS and ENDS." 96.





(continued from page 8)

his name was included among the horns, and that he did not perform when his name was missing.

Generally, four concerts per season were given until 1858-59 when five concerts became the rule. The number was increased to six concerts from 1868-69, and an extra concert was included in the 1870-71 season to celebrate the centennial anniversary of the birth of Beethoven.

The participation of Henry Schmitz as principal horn is therefore as follows: 1848-50, 1850-51 (first concert only), 1851-52, [1852-53, second horn?], 1853-54 (concerts 2-4), 1854-58, 1858-59 (concerts 2, 5), 1859-60 (concerts 2, 3, 5), 1860-61 (concerts 1-4), 1861-63, 1863-64 (concerts 1, 4, 5), 1864-69, 1869-70 (third horn on first concert), 1870-71 (second concert only, although it was noted in the Annual Report for the season that Schmitz did not perform at all). For the next several seasons, beginning with 1870-71, the Annual Report includes him as an Actual Member, but an asterisk by his name indicates that he did not perform. It may be that he was too busy with his principal horn commitments to the Theodore Thomas Orchestra to take part in the Philharmonic concerts. In any case, he lost his membership on April 28, 1876, but was re-elected on September 28, 1877, playing both third and second horn through 1881-82.

Over the 23-year period from 1848 to 1871, Schmitz probably performed as principal horn for 21 seasons, with two seasons (1852-53 and 1870-71) in doubt. James Chambers was principal horn of the Philharmonic from 1946 to 1967 (21 seasons), switching positions with Joseph Singer for two additional seasons. Even if he did not perform during those last two seasons, principal obligations having alternated between Joseph Singer and section colleagues Ranier DeIntinis and A. Robert Johnson, as Mr. Cerminaro has informed us, he still totaled 21 seasons as an active principal, a tenure equal to Henry Schmitz. In 21 seasons, Schmitz would have performed as principal in a total of 93 concerts. Chambers would have played as many concerts in a season or two. However, Philip Myers, who began his principal horn duties in January 1980, already has more than 22 seasons to his credit and will soon pass 23. In light of the above, does Myers not already hold the record? To paraphrase a popular television news program, "I report, you decide." Incidentally, the obituary of James Chambers by Glenn Collins, which appeared in *The New York Times* of January 3, 1989, states that Chambers "was the principal hornist of the New York Philharmonic for 23 years..." And, to top it off, the *International Musician* of September, 1974, reported that retiring hornist Joseph Singer "... held the position of solo horn longer than anyone else in the history of the Philharmonic." But, of course, it has already been proven that we can't believe everything we read in the newspapers.

Norman Schweikert  
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AAIIR Power Acousticoils .....	36	Krug Park Music .....	12
Gebr. Alexander Mainz .....	Outside Back Cover	Last Resort Music Publishing, Inc .....	99
American Brass Quintet .....	78	Lawrence University .....	43
Atkinson Brass & Company .....	65	Lawson Brass Instruments Inc .....	93
Baldwin-Wallace College Conservatory of Music .....	98	G. Leblanc Corporation .....	16
Baltimore Brass Company .....	60	S.W. Lewis Orchestral Horns .....	Inside Front Cover
BERP .....	44	Longy School of Music .....	98
Kendall Betts Horn Camp .....	99	Mamco Musical Accessory .....	68, 73
Birdalone Music .....	33	Manhattan School of Music .....	56, 84
Blair School of Music, Vanderbilt University .....	73	Mannes College of Music .....	58
The Boston Conservatory .....	105	McCoy's Horn Library .....	70
Boston University .....	28	McCoy's Horns USA .....	113
Brass Bulletin/Editions BIM .....	55	Music Academy of the West .....	70
Brass Journals .....	113	Norfolk Chamber Music Festival .....	113
Cala Records .....	68	North Carolina School of the Arts .....	51
California Institute of the Arts .....	33	Dieter Otto Metallblasinstrumentenbau .....	52
Chicago College of Performing Arts .....	59	Patterson Hornworks .....	92
Chop Sticks™ .....	44	Paxman Musical Instruments .....	34
Classified Advertising .....	112	Peabody Conservatory of Music .....	44
Clebsch Strap .....	13	QUADRE .....	100
Cleveland Institute of Music .....	104	Rayburn Musical Instrument Co., Inc .....	41, 69, 107
Conn/UMI USA .....	10	Rocky Mountain Alphorns .....	36
Crystal Records, Inc .....	35	San Francisco Conservatory .....	91
DEG Music .....	60	Engelbert Schmid GmbH .....	42
DePaul University School of Music .....	77	Richard Seraphinoff .....	83
Duquesne University School of Music .....	78	Solid Brass Music Company .....	70
Emerson Horn Editions .....	13	Sotone Historic Recordings .....	36
faustmusic.com .....	36	Stork Custom Mouthpieces .....	74
Ferree's Tools .....	65	Swiss Carbon Alphorn .....	15
Finke Horns .....	76	TAP Music Sales .....	70
The Hartt School .....	12	Richard Todd .....	11
Hip-Bone Music .....	32	TransAtlantic Horn Quartet .....	83
The Historic Brass Society .....	6	TrumCor .....	Inside Back Cover
Houser Mouthpiece Works .....	65	UC College-Conservatory of Music .....	106
IHS Back Issues .....	114	University of Minnesota School of Music .....	94
IHS Manuscript Press .....	68	University of Oregon .....	110
IHS/Meir Rimmon Commissioning Assistance Program .....	68	US Army .....	35
IHS Sale Items .....	103	US Army Field Band .....	14
IHS Tuckwell Book .....	6	Chuck Ward Brass Instrument Repair .....	60
The International Festival-Institute at Round Top .....	41	Wehr's Music House .....	6
35 <sup>th</sup> International Horn Symposium .....	9	Western US Horn Symposium .....	65
International Musical Suppliers .....	99	Wichita Band Instrument Co., Inc. ....	110
M. Jiracek & Sons .....	105	Wind Music, Inc .....	13, 66
Jupiter Band Instruments, Inc .....	42	WindSong Press .....	112
Kalison SAS di Benicchio & C. ....	13	The Woodwind & The Brasswind .....	52

## 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/adverts.html](http://www.hornsociety.org/HORN-CALL/adverts.html)>; or contact:

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## Out the Bell...

### Grab Life By The Horn!

Donna Riley of West Chester, Ohio, sent this photo. Familiar with the logo of a well-known company “Grab life by the horns”? Well, here is her truck (made by that same well-known company) with a little twist on the logo!



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





## Horn Mutes for the Discerning Professional

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



### **Stealth #4 & #5**

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

### **#45**

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

### **#44**

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

### **#24**

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

### **Tri-Stop**

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

### **#4 & #5**

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

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

Owners Richard Giangiulio and Greg Hustis invite you to call or write for more information on their full line of trumpet, horn, trombone, euphonium and tuba mutes. Visit our web site and on-line store at [www.trumcor.com](http://www.trumcor.com)

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