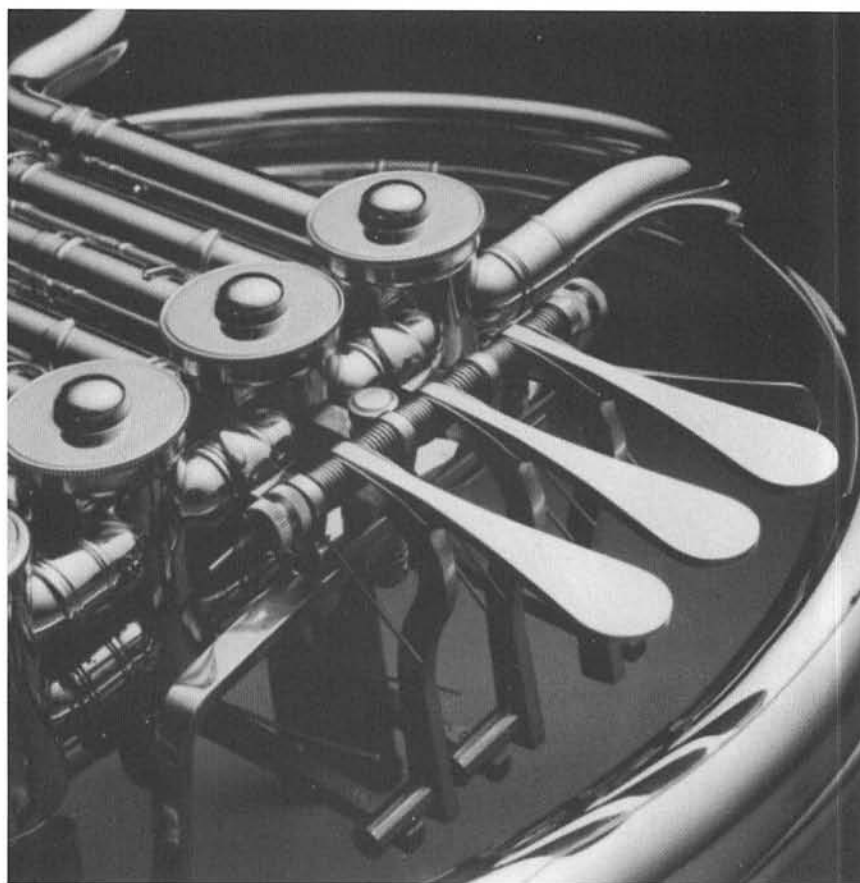


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Volume XXXIII, No. 2
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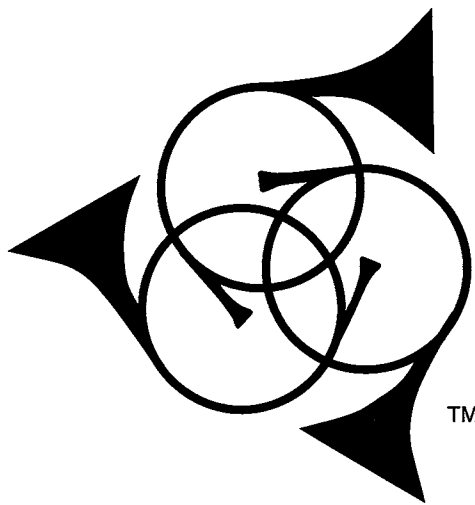
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The Horn Call

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Volume XXXIII, No. 2, February 2003



Jeffrey L. Snedeker, Editor

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On the cover: "Alphorn Song at Sunset" Harriet Fierman took this picture after the Tuesday night concert outside the Sibelius Hall during the Lahti workshop (sigh!).

The Horn Call

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From the Editor



Hello everyone!

I hope you are enjoying the cover of our February issue as much as I am, especially those of you who were able to come to the Lahti workshop. I was there that evening, and I would estimate that she took this picture at around 10:30 pm...pretty cool, eh? Putting together the workshop report took a little longer than usual—lots of photos to sort and so many wonderful highlights and memories, musical and otherwise. It is unfortunate that space had to be limited because I have so many other things (longer descriptions, lists that could have included every activity, and photos in particular, from a number of folks) that could have gone in. Sadly, to have to leave something (or someone) out does injustice, but all I can say is I did my best. I hope you like it, whether you were there or not, and I thank everyone who sent me stuff to use.

The rest of this issue has some highlights, as well. We have an opportunity to meet Jeff Nelsen of the Canadian Brass, to hear a bit about what life is like with this famous group, and to ponder some of his ideas on performing and auditioning. Having done this interview myself (with help from my students), I can honestly say he is one of the nicest, most accommodating people I've ever met (not to mention a pretty awesome player—I know, I heard their concert later that evening!). We also continue with William Melton's fascinating series on the Wagner tuba (how many of you thought you would ever see the words "fascinating" and "Wagner tuba" in the same sentence?), discussing how Anton Bruckner took Wagner's brainchild to the next evolutionary step. Jeff Agrell gives us two short columns that I certainly can identify with—de-mystifying the compositional process with some suggestions on how to harness your ideas, and an interesting examination of two very human facets that oppose each other, yet must learn to work together in order to achieve both technical and musical goals.

Finally, I want you to know that I have really appreciated hearing from so many supportive people (already!) regarding the eventual end of my tenure as your Editor. Thank you for your compliments and understanding. I am looking forward to seeing as many of you as possible in Bloomington—have you checked out their advertisements or website lately? Every day seems to bring new artists and presentations. It looks VERY exciting...

Wishing you good chops,

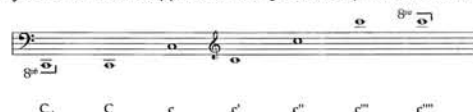
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The style manuals used by *The Horn Call* are *The Chicago Manual of Style*, fourteenth edition, and *A Manual for Writers of Term Papers, Theses and Dissertations*, fifth edition, by Kate Turabian. Refer to these texts or to recent issues of *The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

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

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

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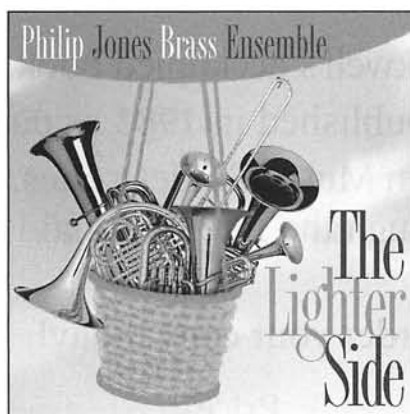
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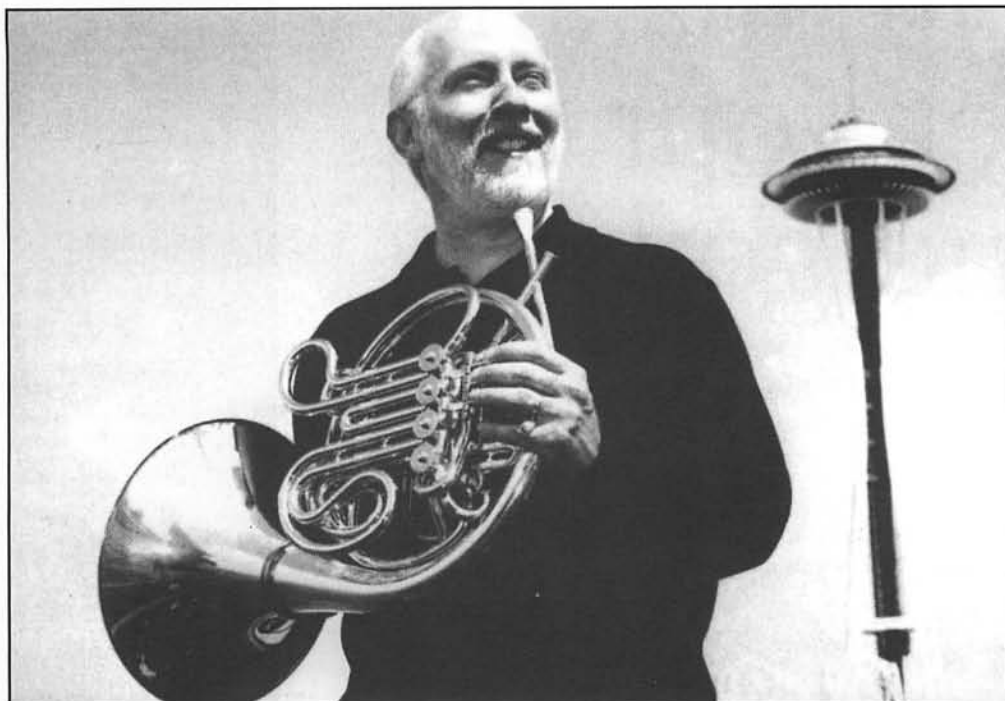
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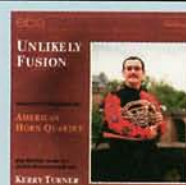
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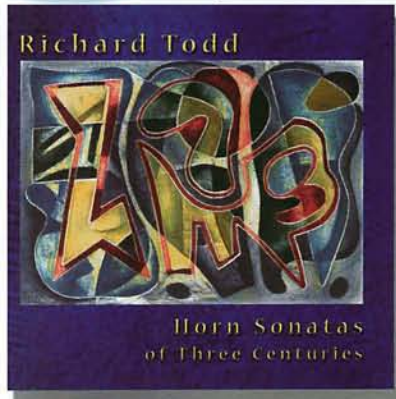
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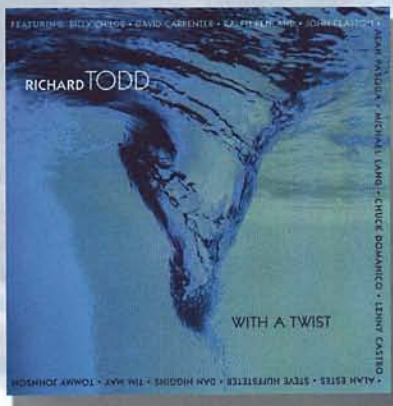


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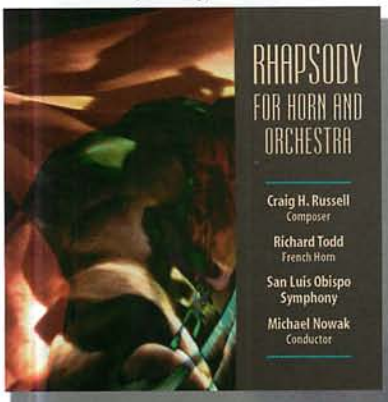
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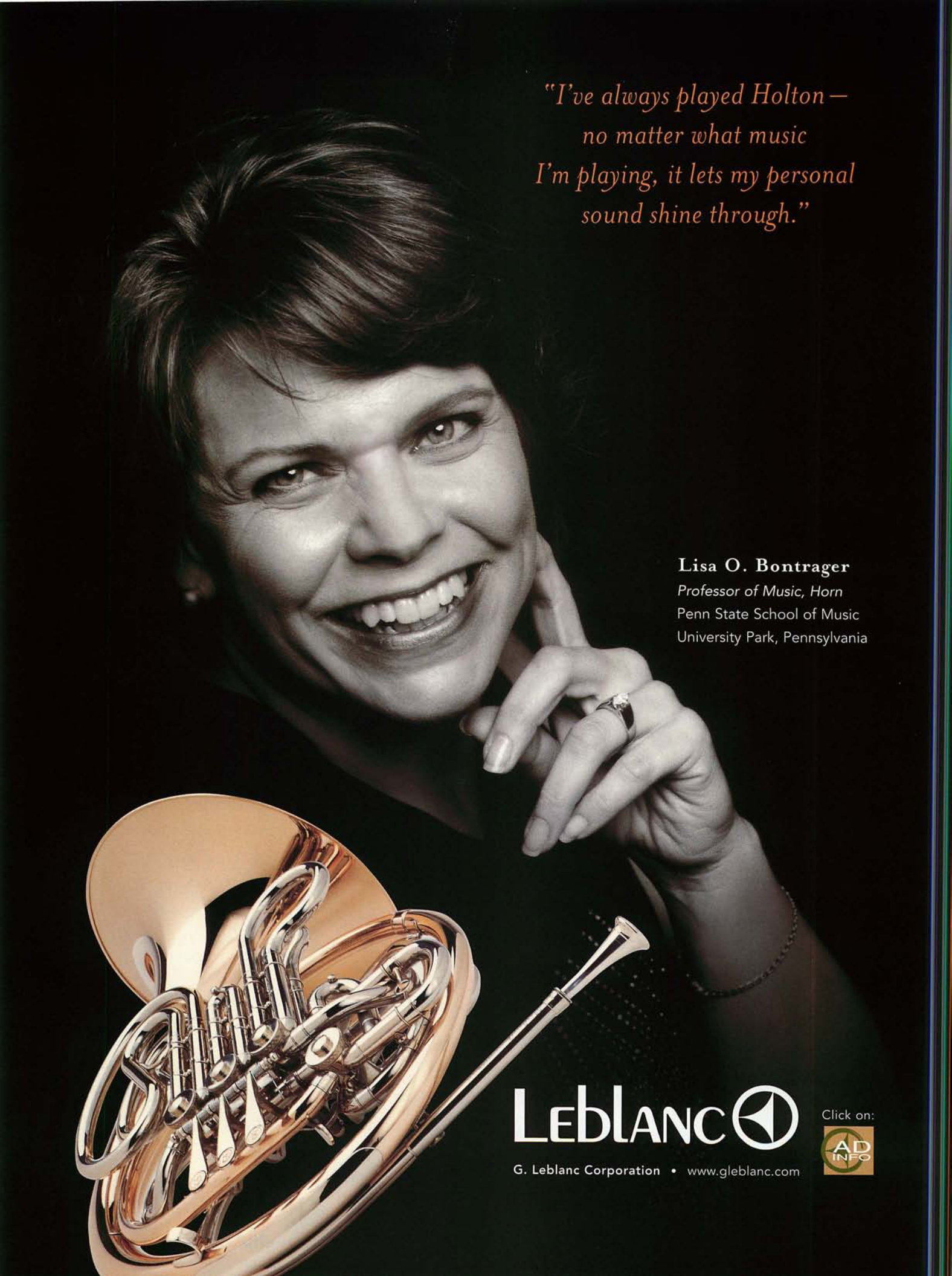
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Participants will be staying in Willkie Quad, which has recently been renovated. These are single occupancy dorm rooms. All rooms are air-conditioned, and fresh linens will be supplied. There are only a limited number of rooms, so please register early.

Off-Campus Accommodations

If you choose to stay off campus, there are many hotels, motels, and bed-and-breakfasts in Bloomington. There is an abbreviated list on our web site. For a more complete directory, visit the Bloomington Convention and Visitors Bureau website at <http://www.visitbloomington.com/>.



35th International Horn Symposium

Registration Form

(please photocopy this page in order to
keep the directions on the reverse)



Name _____
Mailing address _____
Country _____ Date of birth if under 21 _____
Telephone _____
E-mail _____

Symposium Registration Fees

Check number of registrations and/or tickets

- ___ \$250 Full Symposium, IHS member
(includes banquet)
___ \$270 Full Symposium, non member
(includes banquet)
___ \$65 Daily Rate (does not include banquet)
___ \$20 Banquet ticket

___ Total symposium fees (cost of each line X number of registrations
and/or tickets)

Return this registration form along
with full payment to:

Richard Seraphinoff/Helena Walsh
35th International Horn Symposium
IU Office of Special Programs
IU School of Music
1201 East Third St.
Bloomington, IN 47405

Tel.: 812-856-6064
E-mail: musicsp@indiana.edu
(Fax not available)

Campus Housing

Only single occupancy is available. Check an option below if desired.
Includes a continental breakfast each morning.

- ___ I would like to make a room reservation at \$50.00 per night, June 2-7,
for a total of \$250 (5 nights, Monday-Friday nights).
___ I would like to make a room reservation at \$50.00 per night, June 1-7,
for a total of \$292 (6 nights, Sunday-Friday nights).

Method of Payment

- \$___ Total for symposium
\$___ Total for housing
\$___ Total payment enclosed
- ___ Check or US money order form
enclosed, made payable to
IU School of Music
Please charge to my credit card:
___ Visa ___ MasterCard ___ Discover

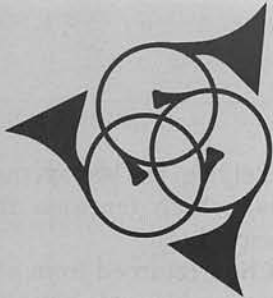
Card Number _____ Exp. Date _____

Cardholder signature _____

Cancellation/Refund Policy

A full refund will be given for registrations, banquet tickets, and campus
housing if the cancellation notice is received by May 5, 2003. No refunds will be
given after this date. The \$30 application fee is non-refundable.





IHS News and Reports

Heather Pettit, Editor

Advisory Council Nominations

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

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

The following individuals (listed alphabetically) have been nominated for election to the Advisory Council three-year term of office beginning after the 2003 international workshop and ending after the 2006 international workshop. Ballots have been inserted into this issue of *The Horn Call*. Please return your ballot by April 15, 2003, to Heidi Vogel (they are self-addressed but not stamped). Votes submitted by any other means, including email, will not be accepted.

Jeffrey Agrell has been active in the IHS for three decades and has been a Life Member since 1985. He directed the composition contest 1984-88 and is currently the IHS representative for Iowa. For *The Horn Call*, he instigated columns on orchestral excerpts and improvisation (early 1980s), currently contributes two regular columns, and is a member of the Editorial Board. All told he has over sixty published articles to his credit. From 1975-2000, he was associate principal horn of the Lucerne Symphony Orchestra. He has taught horn at The University of Iowa since 2000 and has appeared at horn workshops as a guest artist and clinician. He is an award-winning composer whose works have been published, recorded, performed, and broadcast worldwide. Combining interests in performing and composing, he has been active in composing and performing pieces that include improvisation, as well as offering workshops in improvisation for classical musicians. *(has not previously served on the Advisory Council)*

Currently **Nancy Joy** is in her seventh year as Horn Pro-

fessor at New Mexico State University, is Principal Horn in the Las Cruces Symphony, Second Horn in the El Paso Symphony Orchestra, and performs with the El Paso Opera Company. She toured Germany in 1996 and Turkey in 2000 with the El Paso Symphony. The NMSU Horn Choir under Ms. Joy's direction has received numerous national and international invitations and performed at the 1999 IHS Workshop in Athens, Georgia, and the 2000 IHS Symposium in Beijing, China. At both of these international workshops, several NMSU horn students were chosen as finalists in the Farkas Concerto Competition. Most recently, Ms. Joy became a United Musical Instruments Artist and was selected to serve on the Board of Directors for the Interactive Video Audition Service International (IVASI). *(has not previously served on the Advisory Council)*

Dr. Patrick Miles is Professor of Horn and Director of Orchestral Activities at the University of Wisconsin-Stevens Point. He has performed at several regional workshops as well as the 33rd IHS Symposium in Kalamazoo and the 23rd IHS Symposium in Texas. Patrick is an active performer throughout the US and has also appeared with orchestras in Rome and London. Prior to coming to UWSP, Patrick taught at Iowa State University, Oregon State University, and Grinnell College. Dr. Miles received his BM from Northern Arizona University and his graduate degrees from the University of Iowa, where he studied with Paul Anderson. He is the co-author of *Teaching Brass: A Resource Manual* and has had numerous articles published by the IHS. Patrick is Music Director for the Green Bay Civic Symphony, Central Wisconsin Symphony Orchestra, and an active clinician who has worked with students from over 300 schools around the US. *(has not previously served on the Advisory Council)*

Jeffrey Snedeker teaches at Central Washington University, is currently a member of several orchestras, and is featured regularly as a concert soloist, recitalist, jazz performer, and natural horn specialist. Jeff has been IHS Publications Editor since 1998 and will end his tenure in that position in 2003. He has published many articles on various topics, including seven entries for *The New Grove Dictionary of Music and Musicians* (2nd ed.). He says, "I am honored to be nominated to serve the IHS in a different way. Having observed how the AC works for the past five years, I feel I can contribute substantively to IHS' goals. My musical interests are many, and what binds them together is my love for making music, especially with the horn. As Editor, I learned what an interesting group of individuals make up the IHS, and I look forward to any opportunity to serve them." *(previously served on AC for five years as ex officio (non-voting) member)*

IHS life member **William VerMeulen** has been Principal Horn of the Houston Symphony since 1990. As a concerto and chamber artist, he performs with the finest organi-

zations, champions new music, and has had two horn concerti written for him. His recording of the Mozart concerti received high critical acclaim. He has appeared at five IHS Workshops, contributed to *The Horn Call* and does masterclasses worldwide. He was awarded first prize at the 1980 IHS Soloist Competition and the Outstanding Brass Player award of the 1986 Tanglewood Festival. Equally committed to teaching, Mr. VerMeulen is Professor of Horn at Rice University, teaches at numerous festivals including Aspen, NOI, NRO, and Round Top, and has students performing in major orchestras throughout the world. He was invited to the White House to receive a "Distinguished Teacher of America Certificate of Excellence" from President Reagan and the White House commission on Presidential Scholars. (has not previously served on the Advisory Council)

News

New York City musicians responded to the attack on the World Trade Center with concerts three times daily, seven days a week, for the duration of the rescue and recovery efforts. Hornist **Lisa Pike** and pianist Elizabeth Rodgers presented recitals and Dr. Pike organized a mass horn concert that included Eric Ewazen's *Grand Canyon Octet*. Participants that evening included **Kathy Canfield**, **Katie Dennis**, **Pat Hackbarth**, **Barbara Haver**, **David Mentzer**, **Jeff Scott**, and **Greg Smith**. All programs were held in St. Paul's Chapel at Ground Zero, and on the night of the massed choir concert the chapel windows were open and visitors waiting in line for the site viewing platform were greeted with this wonderful tribute.

On June 23, Honorary IHS Member and world renowned soloist, **Peter Damm** performed his last service in the Semper Opera I, Dresden as solo horn. Mr. Damm served as principal horn for 45 years, 33 in Dresden, and previously

with the Gewandhaus in Leipzig. His last opera was *Capriccio* by Richard Strauss, which features the famous *Mondscheinmusik* for principal horn.

The **Eastman Horn Choir** returned from a sensational residency at the 34th International Horn Symposium in Lahti, Finland. Repertoire for the four performances included premieres of Sibelius' *Finlandia*, arranged by Eastman senior horn major, **Lindsey Wood**, James Willey's *Fanfares for Ghosts*, and an original composition by Ms. Wood in commemoration of the tragic events of September 11.

Mark Houghton, a 2002 Eastman School of Music graduate, was appointed Principal Horn of the Phoenix Symphony.

Peter Kurau, horn professor at Eastman, ventured abroad last October with his faculty brass colleagues in the Eastman Brass to Germany, presenting several concerts in conjunction with the release of a new CD by the quintet.

Arkady Shilkloper will present concerts and masterclasses this April in the US. His tour includes Western Michigan University on April 10, East Carolina University with on April 12, the University of Kentucky at Louisville on April 15 and ends at James Madison University in Virginia on April 17.

As of December 23, 2002, the Canadian Brass (**Jeff Nelsen**, horn) will have performed 51 shows in 52 days on a tour that began in Europe and ended in North America. During the course of the tour, this venerable ensemble also released two new CDs, *Amazing Brass* and *Sweet Songs of Christmas*.

The Brevard Music Center Festival Orchestra presented an all-Strauss program July 14, featuring *Dance of the Seven Veils* from *Salome*, *Ein Heldenleben*, and **Gunther Schuller** leading the orchestra in *Don Juan*. The section included Dr. **John Ericson** (Principal), fellow BMC faculty Dr. **Jean Martin-Williams**, students **Davis Anderson**, **Annie Bosler**, **Erica Chenoweth**, **Genevieve Klassen**, **Andres Moran**, **Rachel**

Philadelphia Orchestra Second Horn **Daniel Williams** became sidelined by unexplained severe pain in his left arm that prevented him from playing the horn for more than a few seconds. His local physicians had difficulty making a diagnosis and months of conservative treatments failed. Finally, his Philadelphia Orchestra colleagues referred him to neurosurgeon and *Horn Call* medical editor **Philip Rosenthal** in Nashville, Tennessee. After several telephone consultations Daniel flew to Nashville for evaluation. A myelogram pinpointed a compressed cervical nerve exactly where Dr. Rosenthal expected. On November 20, Daniel was admitted to The Centennial Medical Center where Dr. Rosenthal performed minimally invasive micro-spinal surgery. The proceedings were documented by a television news crew from the NBC affiliate in Nashville and just two hours after surgery, dressed only in a hospital gown, the crew recorded Daniel holding a horn without discomfort. He proceeded to play the solo from Tchaikowsky's Fifth Symphony. Daniel Williams flew back to Philadelphia the following day, looking forward to returning to his position in the orchestra. He later reported that his preop symptoms are all better and he has resumed playing. His voice is weak but this is a common and temporary effect of this procedure which will improve without further treatment.



Daniel Williams and Dr. Philip Rosenthal



Seay, and Ericka Tyner. Dr. Martin-Williams and the students returned the following week for a performance of Bruckner's Symphony No. 4. **Allen Spanjer** (NY Philharmonic), completed the horn faculty and was heard in Mahler's 4th Symphony on July 28 and Mozart's *Don Giovanni* on August 3.



Front row (l-r): Davis Anderson, Genevieve Klassen, Annie Bosler, Rachel Seay. Second row: John Ericson, Jean Martin-Williams, Andres Moran, Erica Chenoweth, Ericka Tyner

The **Carroll French Horn Choir**, a multi-generational group of amateur and professional players conducted by IHS member **Phil Hooks**, presented a concert of patriotic tunes on July 27, 2002, at the Town Mall in Westminster, Maryland. The large audience enthusiastically sang along with the horns and was treated to a special performance of *Amazing Grace* with Phil on alphorn and accompanied by the choir.



"Amazing" Phil Hooks with the Carroll French Horn Choir

The Texas Tech University School of Music in Lubbock, Texas, is pleased to announce the appointment of **Christopher M. Smith** as Assistant Professor of Horn and **Nancy Cochran** as Director of the TTU School of Music. Mr. Smith comes to TTU after nine years at Eastern Illinois University and Ms. Cochran was previously at the Conservatory of Music of the University of Missouri-Kansas City for 28 years as Professor of Horn.

Froydis Ree Wekre, Professor of Horn at the Norwegian State Academy of music, gave a masterclass this past fall at Hornjolly in Lancashire, England. **Thomas Middleton**,

principal horn in the Lancashire Student Symphony Orchestra, played Franz Strauss' *Nocturne* for the masterclass, and probably won't forget balancing a folded bag on his head as he played. While **Robert Lovell**, a student of **Lizzie Davis** at Chethams School in Manchester, played the third movement of Hindemith's *Sonata* and had the privilege of demonstrating Froydis' ping pong ball breathing device.

The Music Academy in Gdansk, Poland, held a competition for young brass instrumentalists in September of 2002. The jury included two horn players, **Jan Jesewsky** from Warszawa and **Froydis Ree Wekre** from Norway. The winner of the Grand Prix was horn player **Feliks Gmitruk**, a student from Warszawa. Another horn player, **Henryk Kowalewicz**, who is also studying in Warszawa, received the third prize. The competition was organized by **Edward Daniecki** of Gdansk, who is also the IHS contact for Poland.

Nico De Marchi, member of the Liège Horn Quartet, Principal Horn of the Liège Philharmonic, and IHS Area Rep for Belgium, has been appointed horn teacher at the Institut Supérieur de Musique et de Pédagogie in Namur (Belgium, <www.imep.be>). In September, Nico performed Dukas *Villanelle* and in October the Britten *Serenade*, both with the Liège Philharmonic.

Nine Etudes for Horn by **John Barrows** have appeared in the horn volume of the *Advanced Band Method* by Harold Rusch, published by Hal Leonard. The etudes were devised to deal with specific problems in horn playing and are useful for both students and teachers.

Please visit the new website <www.arkansashorn.org> to check out the horn and brass culture in Arkansas. **Brent Shires**, Lecturer of Horn at the University of Central Arkansas, began a tour entitled "The Horn and The Hunt" on November 4. Featured works included works by Tomasi and Mozart, Schumann, Lefebvre, and *La Chasse de Saint Hubert* by Henri Busser. Accompanied by his wife, pianist Terrie Shires, they presented all or part of this program at Harding University, University of Central Arkansas, the American Cathedral in Paris, France, and the International School of Luxembourg. They will continue in the spring at the University of Louisiana-Monroe (February 6), University of South Alabama, Mobile (February 9), Pensacola Junior College, Florida (February 10), Emporia State University, Kansas (March 27) and the Kansas State University Horn Day (March 29).

QUADRE, the California-based horn quartet, is in the midst of a five-month residency with the San Francisco Symphony's Adventures in Music program. During this time, they will present over 140 concerts in the San Francisco public schools. In mid-February, they return to the southeastern US for concerts in Alabama, and in March they will bring their newest program, *Musica Latinoamericana*, to California audiences. This program delves into the bonds that tie Latin American music together, featuring works of Chavez, Villa-Lobos, and San Francisco composer David Garner. For concert information, check out their website at <www.quadre.org>.

Eric Ewazen had premieres of two new works for horn this fall. In October at the Western US Horn Symposium,

the High Desert Horns closed the conference with a new octet, *High Desert Octet*, commissioned by **Bobbie Litzinger** and **Allan Ginsberg** who had met Eric at the Kalamazoo workshop in 2001. Later, in November, **Greg Hustis**, Principal Horn of the Dallas Symphony, premiered a new concerto for horn and strings, commissioned and performed by the Dallas ensemble Voices of Change.



Eric Ewazen and Greg Hustis

Last fall brought a series of recitals to the University of Southern Mississippi campus. In September, **Rosemary Williams**, Professor of Horn at Bowling Green State University, performed a program that included Weber, Bozza, and Reynolds. **Dennis Behm**, Professor of Horn at USM, followed in October with Koechlin, de Krufft, Vuillermoz, Strauss, and Turner. Mr. Behm's graduate student **Patrick Creel** presented a masters recital of Madsen, Bozza, Strauss, and Brahms.

Jeffrey Powers, Assistant Professor of Horn at Baylor University has been active this past year as a clinician and performer. At the 2002 Texas Music Educators Association Convention in February, he presented the clinic "Bringing Up Johnny Corno—Avoiding the Pitfalls When Training Up Your Horn Section" and the lecture/recital "Lest We Forget—The Low Register of the Horn." He also led the horn sectional for the All State Symphony Orchestra. Last May, he traveled to San José, Costa Rica, where he presented four days of masterclasses at the National Institute of Music and performed with the Baylor Woodwind Quintet. He has also recently released his first solo CD entitled *Let All that Hath Breath Praise the Lord—Music of Praise for Horn*, which includes the first recordings of Hugh Chandler's *Sonata in One Movement*, Stephen Gryc's *Reflections on a Southern Hymn*, Edmond Marc's *Gethsemani Meditation*, and the complete set of Paul Basler's *Songs of Faith*.

Eldon Matlick (University of Oklahoma) performed the Haydn Concerto No. 1 with the Lawton Philharmonic Orchestra on November 23. Professor Matlick has also released a CD on the Mark Masters label featuring *Sonata* by Haas, *Auf dem Strom* by Schubert, Rindt's *Impressions in Jazz*, *Nocturne* by Reinecke, and Hummel's *Sonatina*.

Members of the Roanoke Symphony horn section performed a program of music for multiple horns on the Virginia Tech Chamber Music Series concerts on January 25 and 26. Quartets by Mitushin, Tcherpnin, Kerry Turner, and, of course, some *Fripperies* by Lowell Shaw were featured. Horn

section members **Wallace Easter** and **Abigail Pack** also performed the Beethoven Sextet, op. 81b, while **Barbara Showalter Josenhans** and **Rodney Overstreet** performed Divertimento No. 15 in B-flat by Mozart.



l-r: Rodney Overstreet, Barbara Showalter Josenhans, Abigail Pack, Wallace Easter

This year, the Wisconsin Brass Quintet (**Douglas Hill**, horn) celebrates 30 years as ensemble-in-residence at the University of Wisconsin-Madison. Founded in 1972, WBQ performs extensively throughout the Midwest and nationally, including performances at Carnegie Recital Hall and Merkin Concert Hall. Three recordings, *Premieres* (works by Hilmar Luckhardt and Jan Bach), *Fabrics* (works by Verne Reynolds and John Stevens), and *Images* (works by Douglas Hill, John Stevens, John Harbison, and Daron Aric Hagen), have received wide critical acclaim and the quintet has commissioned works from composers such as Hilmar Luckhardt, Jan Bach, Verne Reynolds, and Daron Hagen; Hill and Stevens frequently contribute new works as well. As part of the anniversary season, the WBQ performs on the UW-Madison campus March 8 and April 19, 2003.

John Gerber and **Lisa Bontrager** performed as soloists on November 2, 2002, with the Middletown (Ohio) Symphony for the premiere of the Stephen Gerber *Concerto for Two Horns*. The concerto, a three-movement, 26-minute work, is neo-romantic and uses a full orchestra as accompaniment. The piece was well received, with the performers receiving a standing ovation.



Composer Stephen Gerber (left), Conductor Carmen Deleone, Soloists John Gerber and Lisa Bontrager

American Horn Quartet News. After concerts in France and Luxembourg at the end of June 2002, the AHQ finally had a bit of a break before converging in New York City in

mid-August for their latest CD; a project made with the help NY Philharmonic members Phil Myers, Jerome Ashby, Allen Spanjer, Erik Ralske, and Howard Wall. August 18-20 were the dates, SUNY Purchase was the place, and with Gregg Squires in the recording booth, the recording was completed. Repertoire included a fanfare for nine horns, composed especially for this CD by AHQ member Kerry Turner, three other octets by Turner, *Farewell to Red Castle*, *Barbara Allen* and *The Ghosts of Dublin*, Eric Ewazen's *Grand Canyon Suite*, a rousing arrangement of Bernstein's *Candide* Overture, and a jazzy rendition of Brahms's *Hungarian Dance No. 5*. To finish off this production, the NY members played their rendition of Brubeck's *Take Five* and the AHQ added Gershwin's *I've Got Rhythm*. This CD is available from Squire's Productions, online at <www.musiciansshowcase.com> Keep up-to-date with the AHQ at <www.hornquartet.com>.

Saluting Dr. Al Foster reported by David McClellan

The Toledo (Ohio) horn community honored the Dean of Northwest Ohio horn players, Dr. Al Foster, on November 10 with a surprise party. Under the pretense of attending a Phi Mu Alpha meeting, Dr. Foster's wife of 62 years, Betty, brought Al to the Toledo Symphony Orchestra rehearsal room where he was greeted by area professionals, amateurs, former students, and former TSO colleagues for an evening of reminiscing, ensemble playing, a potluck dinner, and the occasional brew (Foster's, of course!).

Al's first instrument was an E-flat mellophone. When he was 12 years old, his parents got him a French horn and he began studying with Don Hurrelbrink, of the Dana Institute of Music in Youngstown, Ohio. Al attended Wooster College to study chemistry. His horn went too and he played in the local community orchestra where he met Betty. Al continued his graduate studies in Columbus where both he and Betty played in the Columbus Philharmonic (now the Columbus Symphony.) After WWII, Al and Betty moved to Toledo, where Al had accepted a Professor of Chemistry position at the University of Toledo. He stayed for forty years, retiring in 1986. In 1946, Al and Betty played in the "Friends of Music" which soon became the Toledo Symphony. After 20 years with the symphony, his increasing university duties forced him to leave, but he continued to play the horn, joining a community group, the Perrysburg Symphony Orchestra, where he played for another fifteen years until health issues intervened.

Al is renowned for his knowledge and wit. Many times he would start a remark by saying "When [Metropolitan Opera hornist] Howard Howard was in the TSO, he once taught me this trick...", or "Ted Garner [former Detroit Symphony Orchestra principal] played in the TSO for a couple of years, and he once showed me..." More often, though, he would lean over during a long rest, and skewer a pompous conductor, petulant soloist, or out-of-tune woodwind with a comment made all the more funny and sharp by the fact that it came from a man known for his quiet demeanor and generous, gentle soul.

Dr. Foster continues to "get it out of the case," as evi-

denced at this gathering where he held his own during the ensemble readings. And he continues to teach. One of his private students plays first horn in the Toledo Junior Youth Orchestra, and, as Al says, "keeps me on my toes." Al will be 88 years old as this goes to print, and he continues to inspire all of us in northwest Ohio.

In Memoriam

Elaine Powers

submitted by Paul Mansur

Carol Elaine Powers, hornist, native of Madill, Oklahoma, and a graduate of Southeastern Oklahoma State University and Southern Methodist University, died on July 30, in Dallas, Texas, at the age of 42 after a very long illness. Her funeral service was conducted in Dallas on August 2.

Just as parents do not ever expect to have to bury their children, so do we teachers find ourselves grieved when we lose a former student to death. Elaine began study with me while still a student in Madill High School, a half-hour drive from Durant, Oklahoma, where I was the horn teacher and chairman of the Music Department at Southeastern State University. She was among the best of all the students I have taught during my career. As an undergraduate at Southeastern, she played a full solo recital every year she was in school. Our staff accompanist always called her "Denise" as a feminine counterpart to Dennis Brain. Her family was quite poor so she required a great amount of help from Student Aid and Work Study programs to stay in school. I helped her find the first instrument she ever owned, a used early brass model of the original Farkas design. She used this horn in the Sherman (Texas) Symphony Orchestra her last three years in school, her first taste of professional playing.

A vivacious person, Elaine had a delightful smile for everyone to go with her intellect and musicality. She graduated from Southeastern with a 4.0 scholastic average. She was then accepted into the graduate program at Southern Methodist University where she studied with Greg Hustis, principal of the Dallas Symphony. After her graduation from SMU, she carved out a career for herself as a free-lance player and private teacher in the Dallas metropolitan area. She taught approximately thirty students and played in every regional orchestra and band she could schedule. She was a member of the Dallas Wind Symphony, with whom she made several recordings, and was Third Horn in the Richardson Symphony. She also played numerous ensemble and solo performances for churches, clubs, and other organizations.

While still in her early thirties, she was struck unexpectedly with the terrible disease of Vasculitis. There is no rhyme or reason to Vasculitis and no real knowledge of its cause. The physicians could only explain that she was "unlucky" to get it. It is an auto-immune system malady of the worst possible consequences. It destroyed her kidneys, her spleen, damaged other organs, and caused a stroke which affected her legs, her right arm and hand, and resulted in the loss of part of her vision. She teetered on the edge of death for weeks in the ICU of Baylor Hospital. In truth, she never recovered her former



strength or agility.

In spite of these physical frailties, Elaine fought back to being near normal. After months of physical therapy, she was able to walk, initially with the aid of a walker, and later with just a cane. As Greg Hustis wrote: "To me, her most impressive and inspiring playing occurred every time she boarded a city bus with cane and horn in order to find her way to a rehearsal or concert of any kind. Dallas does not have the most user-friendly public transportation system for the handicapped."

She used music that had been enlarged so she was able to read it with peripheral vision, and memorized horn parts in order to play with various bands and small ensembles. Among several conditions that appeared, it was cancer that finally caused her death. Elaine was a sweet person of enormous talent with a gentle disposition. We who remain of the horn persuasion have lost a friend and an example of tenacity from which we can gain inspiration to persevere in our love of the horn and of each other.

Upcoming Events

(listed chronologically)

Find Updated News and Workshop Information at
<www.hornsociety.org>

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>, or Email Kristen Hansen at hansen_kristen@colstate.edu or 706-649-7271.

LHQ to premiere Ewazen Work in Cincinnati

In April 2003, the Liège Horn Quartet will be on tour in the US, visiting four universities and giving masterclasses and recitals to premiere a new quartet commissioned by the LHQ from Eric Ewazen, with assistance from the Meir Rimmon Commissioning Assistance Program of the IHS. The world premiere of the new quartet will take place at the University of Cincinnati College-Conservatory of Music on April 14, 2003, followed by performances April 15 at Miami (Ohio) University, April 17 at West Virginia University, and April 21 at Penn State University. Additional information can be found by contacting the schools concerned, or online at <www.liegehornquartet.com>.

Western Illinois Horn Festival 2003

The Western Illinois Horn Institute, in conjunction with the Womens Studies Center of Western Illinois University

and the Illinois Arts Council, announces The Western Illinois Horn Festival, dedicated to the memory of Helen Kotas Hirsch, April 6, 2003, on the campus of Western Illinois University. Featured artists include Lowell Greer, Eva Heater, Virginia Thompson, and Ellen Campbell. For more information, contact Randall Faust, 126A Browne Music Hall, 1 University Circle, Western Illinois University, Macomb, Illinois, 61455, Tel: 309-298-1300, Email: RE-Faust@wiu.edu.

IHS 2003

The 35th IHS conference will be held June 2-7, 2003, at Indiana University. Bloomington. See the advertisement and registration information elsewhere in this issue.

Ninth Annual Kendall Betts Horn Camp

The ninth annual Kendall Betts Horn Camp will be held June 14-29, 2003, at Camp Ogontz in Lyman, New Hampshire, under the auspices of Cormont Music, a New Hampshire non-profit corporation. A unique seminar and retreat for hornists of all ages (minimum age 14), abilities, and accomplishments, guided by world-class faculty including (in addition to Mr. Betts): Hermann Baumann, Lowell Greer, Michel Garcin-Marrou, Martin Hackleman, Michael Hatfield, Soren Hermansson, Charles Kavalovski, Roger Kaza, David Krehbiel, Abby Mayer, Robert Rutch, plus others TBA. Enrollment is limited in order to achieve a 4:1 participant-to-faculty ratio. Participants may attend either or both weeks at very reasonable cost. Scholarships and assistantships will be awarded on a competitive basis. Please visit the KBHC website <www.horncamp.org> for details or contact Anna Betts, KBHC Participant Coordinator, 4011 Roanoke Circle, Minneapolis, MN 55422-5313, Tel: 763-377-6095, Fax: 763-377-9706, Email: <HORNCAMP@aol.com>.

Hornforum

Every summer, the town of Zhusice in the Czech Republic celebrates the birth of Jan Vaclav Stich (a.k.a. Giovanni Punto) with Hornforum. June 21 and 22 you can hear young horn players from the Czech conservatories in solo performance with orchestra and playing in various ensembles. Held in a beautiful setting, next year's event will mark the 200th anniversary of the virtuoso's birth. For further information, contact Jan Homan, Kovcinu 1493, Praha 8. Kobylisy, 182 00, Czech Republic, Tel. 286-88-67-55.

Bar Harbor Brass Week 2003

The Bar Harbor Brass Week 2003 will be June 22-28 on the College of the Atlantic campus in Bar Harbor, Maine. Contact <www.barharborbrass.org> for further information.

Master Class for Musicians

This year's Master Class for Musicians is scheduled for July 11, 2003, in Montpelier, Vermont, with Denver University Horn Professor Emeritus David Kaslow presenting. For details, please Email: dkaslow@du.edu, Tel: 802-229-2994, or direct mail to David Kaslow, 34 George St, Montpelier, VT 05602.



The IHS Friendship Endowment Account

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

Reports

Second International Band Festival and Competition, Cheju, Korea

by Marian Hesse

The second International Band Festival and Competition took place in Cheju, Korea, August 12-19, 2002. With competitions for each member of the brass family, as well as brass quintet, this small island was awash with brass players. In addition to young musicians competing for prizes, many professional brass ensembles from around the world performed during the 10-day festival. This year's festival included performances by Volga Brass, Prague Brass, Seoul Brass, Flemish Brass, Eves Brass Quintet (Korea), Yeh Shu Han Brass Quintet (Taiwan), Chestnut Brass Company (USA), Women of Brass (Europe), and Ewald Brass (Hungary). The horn competition had only three competitors and the first prize winner, Gideon Siedenberg of Germany, gave first class performances in each of the three rounds. Mr. Siedenberg played all of his selections from memory, including Mozart Concerto No. 4, Persichetti *Parable*, Bozza *En Forêt*, Haydn Concerto No. 1, and Strauss Concerto No. 2, demonstrating not only his mental fortitude, but his enormous musical and technical flexibility. He comes from a family of hornists, perhaps we will hear the Siedenberg quartet in the future! This competition is held in August of even-numbered years. Not only is it a stellar opportunity to meet many other young musicians who are striving to perfect their craft, it is a chance to experience the culture of Cheju Island. Each evening features a brass concert of two or more groups and each is preceded by a display of Korean Culture and Music.

Con Cornos, Aqui!

by Barbara Chinworth

There was quite a blow down in the desert on the west campus of Pima Community College September 28, 2002, when area hornists gathered for Con Cornos, Aqui! Host Victor Valenzuela, third horn of the Tucson Symphony Orchestra and adjunct professor of brass at the college, was joined by Barbara Chinworth, who handled administrative duties, and Mary Knepper, handhorn specialist and freelance artist who performed and assisted with organization. Masterclasses included Dr. John Ericson, ASU (Tempe), on mouthpieces, bell flares, and mutes; Dr. Keith Johnson, UA (Tucson), on the positive aspects of practice, such as knowing when to stop; Dr. Karen McGale Fiehler, NAU (Flagstaff), a breathing class; and Mary Knepper on the handhorn.

Organizers and guests alike performed in recital and the performance program was further enhanced by the addition of the ASU and UA horn studios, UA's handhorn ensemble,

and the horn section of Tucson's Southern Arizona Symphony Orchestra. Some of the music featured during the event included Mr. Valenzuela performing Koechlin's *Quatre Petite Pièces*; Mary Knepper playing Duvernoy's *Barcarolle* from *Three Nocturnes*; Dr. Fiehler performing F. Strauss' *Nocturno*; Margaret Brouwer's *Sonata for Horn and Piano* performed by Dr. Johnson; and *Sentiments Romantiques*, Voss' arrangement of the F. Strauss work selected by Dr. Ericson. The Tucson Symphony horn section (Jackie Sellers, principal, Kristine Crandall, Mr. Valenzuela, Shawn Campbell, and Kathleen Demlow) premiered Sellers' new work, *Arizona Bossa Nova*, and Jay Vosk's *Fanfare for Con Cornos, Aqui!*

United Musical Instruments had a large exhibit with ten horns and lots of giveaways. Local store Beaver's Band Box donated \$200, as did a Tucson Symphony member. The level of performance at this workshop was very high and you can look for this event again next year.

Western US Horn Symposium

reported by Eldon Matlick

"Come to Las Vegas...and bring your horn!" That was the battle cry of hosts Bill Bernatis and the University of Nevada, Las Vegas, for the Western US Horn Symposium held October 23-27. With the bright lights of Las Vegas Boulevard in the background, the symposium featured marvelous performances by guest artists, interesting and informative exhibits, thought-provoking clinics, and new or relatively unknown works.

Composer Eric Ewazen was in attendance and his music featured prominently. The event opened with band and orchestra performances of two of his large ensemble compositions, followed by chamber music and a new horn octet. Host Bill Bernatis was a healthy participant, performing four of Mr. Ewazen's works for horn and conducting two others for horn choir—quite a juggling act that he handled with great aplomb. Jazz artists John Clark and Ken Wiley electrified the audience with their concerts. LA studio whiz Jim Thatcher's recital featured a new work, a horn sonata by Bruce Broughton, that was an unbelievable tour-de-force. Mr. Thatcher's performance came off splendidly and the ovation was certainly well deserved. His masterclass on life as a studio musician the following morning was certainly eye-opening to the audience and participants alike.

The Gala Concert featured the concerto competition winner, a jazz performance by Ken Wiley (joined by John Clark and Jim Patterson), and three horn ensembles: the participants horn choir, directed by Brian Kilp and Eldon Matlick; the High Desert Horns, an ensemble of UNLV students and area players who premiered Eric Ewazen's ambitious *High Desert Octet*; and the Western U.S. Horn Sym-

posium All-Star Band (clinicians and guest artists) performing *Silverado* and Dana Wilson's *This Suite Ain't a Straight Sentimental Marvel*. It would be unthinkable to go to Las Vegas and not pay homage to The King, so as a fitting finale, Don Hannah, Elvis' arranger, supplied a version of *Viva! Las Vegas*, for eight horns and rhythm section. Congratulations to Bill Bernatis and his staff for an informative, enjoyable conference.

The Call of the Wild Horn Festival

by D. K. Brisbin

Last September, Cold Lake, Alberta, Canada, became known for more than sub-zero temperatures, cruise missiles, wolves, an air base, and heavy sweaters. It was the location of the horn world's most carefully guarded secret—the annual Call of the Wild Horn Festival organized by Jeff Gaye, a local horn player in the Canadian Air Force. Forty horn players from Canada and the US attended and were treated to fine horn playing, fabulous clinics, and beautiful scenery.

On Friday evening participants were treated to a unique group, "Wind, Women, and Song," (soprano Kim Mattice Wanat, mezzo-soprano Elizabeth Raycroft, pianist Darolyn McCrostie, and hornist Mary Fearon) performing *Sinfonia* by Pilss, *Beau Soir* by Debussy, and several selections from their album *La Dolce Vita*. Saturday morning Thomas Bacon presented a masterclass, and Saturday afternoon the double bill of Edmund House, principal horn with the Okanagan (BC) Symphony, and Gerald Oncuil, acting principal horn of the Edmonton Symphony Orchestra, performed music of Rossini, Wilder, and Porter. Mr. House brought his experiences in Brazil to the event with the Brazilian Dance Suite of *Duda do Recife*, and Mr. Oncuil introduced participants to a lovely jazz selection of Quincy Jones, *The Secret Garden* for horn and piano.

Saturday evening, the concert at the Air Force Base Theater featured Thomas Bacon and Soren Hermansson, horns, and Erica Goodman, harp. Mr. Bacon played an outstanding performance of *Im tiefsten Walde*, *Morceau de Concert*, *Three Fairy Tales*, op. 42, and Wilder's Second Sonata. The duo of Hermansson and Goodman amazed the audience with Duvernoy's *Second Nocturne "L'echo"*, *Second Nocturne* by Bochsa, Dauprat's *Sonate pour Cor et Harpe*, *Chants d'arrière-saison* of Bernard Andres, and *Hornlokk* by Berge.

For the final event on Sunday, the horn choir, directed by Tom Bacon, played a concert by the side of the lake. It was a beautiful sunshine-filled day, Kevin Berg serenaded the crowd with the strains of Brahms on the alphorn, and the air was filled with waldhorn duets and parforcehorn and posthorn serenades by Edmund House and friend.

Are you tired of the hot summer days? Bored with your vacation? Looking to be musically stimulated? Make a date to attend the next Call of the Wild Horn Workshop in the summer of 2003. Contact Jeff Gaye, 4th Air Wing Command, Cold Lake, Alberta, Canada.

Toronto Horn Day

by John Kowalchuk

Over fifty hornists attended classes and workshops presented by Dan Gress of the University of Ottawa, Joan Watson of the Canadian Opera Company, Lisa Bontrager from Penn State, and Julie Landsman of the Metropolitan Opera during the 2002 Toronto Horn Day.

The day of recitals, masterclasses, and exhibit-browsing at booths for Leblanc, Samuelson Music (Paxman, E. Schmid), Yamaha Canada (True North Brass), and music from The Hornists' Nest was topped off by a fabulous evening concert. The concert was opened by the True North Brass, and then the horn section of the Toronto Symphony Orchestra (Fred Rizner, Chris Gongos, Marcus Hennigar, and Richard Cohen) was joined by Erin Cooper-Gay and Gabe Radford and the University of Toronto Horn Choir under the direction of Marcus Hennigar. The Contributing Artists Ensemble of clinicians Lisa Bontrager, Dan Gress, Julie Landsman, and Joan Watson were joined by Gary Pattison of the Canadian Opera Company Orchestra, and IHS Canadian Coordinator John Kowalchuk to play Scott Irvine's composition, *Morning Song*, arranged for six horns, followed by *Georgia On My Mind* arranged by Sammy Nestico for the 31st IHS Workshop held in Athens, Georgia.

Finally, it came time for the massed horn choir under the direction of the workshop host John Kowalchuk. All attendees, joined by University of Toronto students and Scott Irvine and Al Kaye of the True North Brass, were invited to join together in playing *Fanfare de Chasse* and the finale *O Canada* for eight horns originally set for the 30th International Horn Summit in Banff, Alberta.

It was thrilling to organize such an exciting horn event and thanks are due to the University of Toronto and all the clinicians and sponsors who contributed to making this a great horn day.

Relax! Bar Harbor Brass Week

by Cara Sawyer

As I stepped off the plane in Bangor, Maine, on August 18 and saw the "searching for service..." message flash across the face of my mobile phone, my limited knowledge of the imminent Bar Harbor Brass Week hit me. All I knew was that I was attending a week-long brass festival on Mt. Desert

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, Lynn Deyoung, Gabriela Fernandez, Richard King, Didac Monjo, Hyun-Seok Shin, Christine A Smeltzer, Sachiko Ueda.**



Island, the home one of the more beautiful sights in America, Acadia National Park. Wanda Whitener and her son John picked me up with their welcoming gestures and smiles (and functional cell phones) and I was whisked away to a week of relaxed, high-quality music making amidst a breathtaking campus setting.

The Bar Harbor Brass Week began with the tragic death of 25-year-old trombonist Mark Woolman Horner on December 14, 1998. Mark grew up in Mt. Desert Island, attended the Juilliard School, and became principal trombone of the San Antonio Symphony at age 23. Donations to the family created the 'Mark Fund,' and its first project, facilitated by Mark's former Juilliard roommate Kenji Bunch, was to send the New York-based Extension Ensemble to Mt. Desert Island for a week with local students. At the same time, trombonist Matt Vaughn, Mark's former colleague in San Antonio, began to think about starting a college brass festival. The two ideas met to become the 2001 Brass Week. Matt and Heather Vaughn, along with Mark's parents, Carol Woolman and Bill Horner, coordinated the festival.

Most daily activities took place on the campus of the College of the Atlantic. The distinguished faculty was comprised mostly of members of the Philadelphia Orchestra (Adam Unsworth, horn) and the Extension Ensemble (Theo Primis, horn) whose demeanor and attitude consistently showed their desire for our improvement and care for our musical health. In addition, Carol Woolman presented a replenishing mid-week masterclass on music-related anxiety, discussing the effects stress has on our bodies and helping us find ways to deal with performance-induced adrenaline rushes. There were large brass ensemble rehearsals every morning (quintets were later in the day), divided by age group.

The first performance was a fun, laid-back outdoor concert in town, featuring the college choir and faculty quartet and ending with all BHBW participants and faculty, as well as local musicians and students not directly involved in the festival, crammed into the gazebo for a number of tunes. The Saturday Memorial Concert was held at St. Savior's Church and featured both choirs. High school repertoire included music by Susato and Gabrieli, while the college choir performed music by Williams, Di Lorenzo, Plog, and an arrangement of Bach's *Tocatta and Fugue*. As if this wasn't enough, the program also featured the Extension Ensemble playing one movement of Eric Ewazen's *Shadowcatcher*, with accompaniment transcribed for brass choir by V. Allen, and ended when all participants and faculty joined together for a beautiful arrangement of Respighi's *Pines of the Appian Way*.

The Bar Harbor Brass Week might best summed up in the words of hornist Jeffrey Gonzalez, who said, "the ambience generated during the week was one focused on learning and creating great music." The level of organization was astounding, the schedule was ideal, and the staff showed great insight into the needs of performers' tired faces as the week wore on, giving afternoons and evenings off just when we were not sure we were going to make it. The festival's success is largely the product of tender loving care from all parties involved in its creation.

Undergraduate Assistantships

The **University of Louisiana at Lafayette** announces a brass quintet scholarship available August 2003. Responsibilities include performing with the Echelon Brass Quintet and other UL Ensembles. Address inquiries to Dr. Paul Morton, Assistant Professor of Trumpet, Tel: 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** (Catherine Roche-Wallace, horn professor) announces academic teaching/administrative assistantships for graduate students, with high priority given to horn players. The deadline to apply is April 15, 2003. Application materials as well as audition requirements may be obtained from: Dr. Andrea Loewy, Coordinator of Graduate Studies, School of Music, University of Louisiana at Lafayette, PO Box 41207, Lafayette, LA 70504.

Western Michigan University (Johnny Pherigo, horn professor) announces a Graduate Assistantship opening in horn for the 2003 academic year. Interested hornists should contact Dr. Johnny Pherigo at Tel: 616-387-4692 or Email: pherigo@wmich.edu. Additional information about the graduate program at Western Michigan University is available on the website www.wmich.edu/music.

The **University of Colorado at Boulder** (David Pinkow and Michael Thornton, horn) announces a Graduate Assistantship in horn beginning Fall 2003. For more information, please contact Dr. David Pinkow, Assoc. Professor of Horn and Graduate Dean, at 303-492-2208. The deadline is open, but for highest consideration, please reply by March 1, 2003.

The **Penn State University School of Music** announces an opening for a Graduate Teaching Assistant in horn for Fall 2003. Please contact Professor Lisa Bontrager for more information at Email: ljb5@psu.edu or Tel: 814-865-3221.

Illinois State University is offering Graduate Tuition Waivers for hornists. Graduate Tuition Waiver students may apply for non-studio Graduate Assistantships and may be candidates for vacant studio assistantships. Contact the School of Music for applications Tel. 309-438-7633 or visit www.arts.ilstu.edu/music/ for an online application and more information. To schedule an audition, contact Dr. Joe W. Neisler, Professor of Horn, 5660 School of Music, Illinois State University, Normal, IL, 61790-5660, Tel: 309-438-5063, Email: jneisler@ilstu.edu.



News Deadline

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

2002 Harold Meek Memorial Award

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

by Michel Garcin-Marrou

The Editorial Advisory Board of International Horn Society Publications has selected Michel Garcin-Marrou's article, "The Ascending Valve System in France: A Technical and Historical Approach (Part 1)," to receive the 2002 Harold Meek Memorial Award for volume year XXXII (2001-2002). The article selected is the first in a two-part series in *The Horn Call*, appearing in the February 2002 issue (vol. XXXII, no. 2) and completed in October of 2002 (vol. XXXIII, no. 1). This honor was created by the IHS Advisory Council in the summer of 1999, and is named in memory of the first editor of IHS publications, Harold Meek, whose seriousness for the job laid a firm foundation for the journal's successful existence. The criteria for selection includes the following considerations:

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

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

Michel Garcin-Marrou is a unique musician. He 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. He is also Editor of *Le Revue du Corniste*, the journal of the Association Française du Cor. He is well-known to IHS members for his performances at numerous workshops, giving masterclasses, lectures, and recitals. He is a thoughtful, passionate musician who seeks to combine research with performance, and has succeeded at all levels in this goal. He is also generous with his time, having been an Advisory Council member for several years, and now serves as IHS Vice-President.

On behalf of the International Horn Society and the IHS Editorial Advisory Board, I extend hearty congratulations to Michel with best wishes for continued success in all he does.

Jeffrey L. Snedeker
Editor, IHS Publications

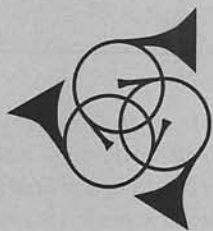
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IHS Honorary Membership Awards 2002

Hans Pizka and Valery Polekh

Hans Pizka

Prof. Hans Pizka was born in 1942 in Metz, Lorraine, France, the eldest son of the late horn professor Erich Pizka. His family roots go deep into Bavaria's Suebia province near Fuessen and Memmingen which was once part of Austria, and his mother's side goes back to the early 12th century in St. Hubert near Kempen, not far from Cologne and Duesseldorf, next to Cleve and Xanten. It is interesting to note that Xanten is the site of Wagner's *Siegfried*, and also there is a Maria Stich on his father's side of the family in Upper Austria, from central Bohemia in the early 18th century, the same century in which Johann Wenzel Stich (Giovanni Punto) was born.

Hans was educated at the Academic Gymnasium in Linz, Upper Austria, (a 450-year-old school) mainly by professors of the Jesuit tradition. He began his musical education at age 4 on violin, and continued with viola and horn at age 9. His first horn teacher was his father and later he continued his horn studies with the late Gottfried von Freiberg and Josef Veleba of the Vienna Philharmonic. His first (reviewed) public performance was at age 11, and he played his first horn concerto in front of a professional orchestra at 15.

His orchestral career led him from Linz (Bruckner Orchestra), to Duesseldorf as successor to Gerd Seifert, and to Munich as successor to Norbert Hauptmann. He has held the "Franz Strauss Chair" as the Bavarian State Opera Orchestra's principal horn in Munich since 1967, and is often called as an extra player or to fill in as first horn with the Vienna Philharmonic. He has played under the batons of many famous conductors (Karajan, Boehm, Kleiber, Sawallisch, Mehta, Ozawa, Muti, Abbado, Kubelik, Bernstein, and others), and he has been a frequent soloist in many countries all over the world. Hans still continues as a concert soloist, author of several important horn-related books (*Mozart and the Horn*, *Hornist Dictionary* 1986, and *Wagner and the Horn*—soon to come out on CD-ROM), lecturer, horn designer, horn collector, publisher of horn-related music, producer of compact discs, and an expert regarding nearly everything connected with the horn. He published about 500 titles of music, most for or with horn(s). He started a horn-making business under his own brand name a few years ago, producing double horns and Viennese



Hans Pizka in Lahti, Finland

Pumpenhorns.

In 2002, Hans Pizka finished his sixth term on the Advisory Council, stepping down after 18 years of service to the IHS. He has served the society in many capacities, including Vice President. He translated and published *The Horn Call* in German (*Hornruf*) from 1983-1994. His lifelong devotion to his art and his activities as ambassador through music has been honored by the President of the Federal Republic of Austria with the honorary title of Professor, a title so deserved, it is hard to imagine calling him by any other. The IHS is pleased to recognize his impact in all areas of the horn world, bestowing upon Prof. Hans Pizka its highest honor. (compiled from information provided by Prof. Pizka)

Valery Polekh

Valery Vladimirovich Polekh is recognized as one of the leading Soviet horn players and teachers of his generation—an honored artist of the Russian Soviet Republic, soloist of the orchestra of the Bolshoi Theatre, virtuoso concert artist, laureate of All-Soviet and international competitions, performer on numerous recordings, and author of pedagogical methods. His playing is described as having its own characteristic signature: he sang on his instrument in a vocal manner, without any hint of strain or false sound spoiling the tone, and he played with a lightness and mastery of technical complexity. The author of many magnificent pieces and exercises for the horn, Polekh earned recognition as the best interpreter of the horn miniature. His collections of virtuosic songs in original settings for the horn became classic, and his performance of them showed his expressive talent. A musician of sophisticated culture and artist of high renown, he devoted himself to the service of Soviet art. His life's work is interconnected with the establishment and development of Soviet musical culture, from his supervision of instruction in the wind instruments, to participation in All-Soviet and international competitions, to his leading role in the development of Soviet orchestral and solo wind playing.

Valery Polekh was born on July 5, 1918, in Moscow into the family of a civil servant. His parents were well educated, intelligent people who ensured that music would be an important part of their children's world. After gaining some experience in a factory band ("Krazny Proletari"), in 1933,



Valery passed the entrance examinations of the October Revolution Music School. There he studied with the great hornist and soloist of the Bolshoi, professor Vasily Nickolaevich Solodyev. In 1935, Solodyev left the music school, succeeded by Anton Aleksandrovich Shetnikov, also a member of the Bolshoi and who proved to be a great help to Valery.

Valery's first professional engagement began in 1936 in the chamber theatre and later that year Valery gave his solo debut, performing Glazunov's *Reveries*. In 1937, he was accepted to study at the Moscow Conservatory with Ferdinand Eckert. A Czech by nationality, Eckert had studied at the Paris Conservatory and had been teaching in Moscow since 1905. In 1938, Eckert advised him to audition for the first horn position with the radio orchestra. Polekh played Eckert's horn concerto, and was chosen as an assistant to soloist A. I. Yusov.

Work in the symphony orchestra was interesting, yet Polekh was drawn to the opera. At the end of 1938, Valery successfully auditioned for the orchestra of the Bolshoi Theatre, joining a section of such famous hornists as Solodyev, Zuckermann, Shetnikov, and Aenov. In 1939, Valery Vladimirovich began his compulsory service in the Red Army and played in the Moscow army headquarters orchestra.

In March of 1941 Moscow hosted the All-Soviet Union wind instrument solo competition. Valery entered and played Haydn's second concerto, a fantasy by Eckert, and the *Introduction, Theme, and Variations on a theme by Weber* by G. Gotvalda. The result was first prize, and the beginning of his outstanding reputation as a soloist. In 1949, Polekh won first prize at another international solo competition in Budapest. In 1951, he was the inspiration for Gliere to write his Concerto, op. 91, and gave the first performance in Leningrad in 1952, conducted by Gliere himself. In 1963, he recorded two Mozart concertos (K. 417 and K. 495) and in 1965 gave the first performance of the Britten *Serenade* in Russia at the Moscow Conservatory. A supporter and member of the International Horn Society, he attended and performed at the 1979 IHS workshop in Los Angeles. Valery Polekh played principal horn at Bolshoi Theatre Moscow for 34 years, and taught at the Moscow Conservatory beginning in 1981 where he shaped a whole generation of Soviet horn players. He also created an edition of the Mozart concertos and in 1986 completed a horn method. The Advisory Council of the International Horn Society is pleased to recognize Valery Polekh's contributions to the horn world as a performer and teacher. (compiled from information provided by Valery Polekh and from <www.orc.ru/~andan/> "Valery Polekh" by Yriy Usov, translated by Chris Stratton.)



Valery Polekh

The intent of Honorary Membership in the International Horn Society is to honor living hornists who have made a major contribution at the international level to the art of horn playing. This contribution must be one that will extend beyond the individual's lifetime and should exist in several areas, such as performance, teaching, research, or service to the IHS. A nominating committee, consisting of past presidents and/or Advisory Council members, shall present to the Advisory Council a minimum of two candidates for this honor every year. Nominations may come from any IHS member. Supporting materials demonstrating why the candidate deserves this honor must be sent to the chair of the nominating committee. Final selection will be made by a two-thirds majority vote of the Advisory Council. Honorary Members receive Life Membership in the IHS, a congratulatory letter, and a certificate. Honorary Members are also eligible for registration provided by the workshop host, and room and board provided by the IHS to any international workshop.



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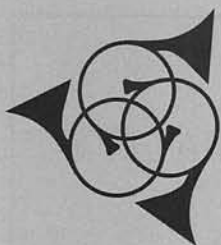
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2002 IHS Punto Award

Olavi Wikman

by Esa Tapani

Olavi Wikman, b. 1931, began his musical studies in the Guard's Band in 1944. His horn teacher was Holger Fransmann. After two years, 1949-51, as a permanent player, he left the Guard's Band and became a permanent member of the Turku Philharmonic Orchestra in which he remained for 42 years and five months. Of that time, he was the principal horn for 34 years.

In addition to his work in the orchestra, Wikman was a horn teacher for several years in the Turku Music School and Conservatory. He is the first "master" for many Finnish horn players. Olavi Wikman has also been active as a brass band conductor. He has made, and continues to make even in retirement, several arrangements for orchestras and choirs. Olavi Wikman has performed as a soloist and a chamber musician and has made radio recordings.

Vikman is remembered as an uncompromising player who honors music. The solo parts in Tchaikowsky's Fifth or Brahms' Second Symphony, for example, remain in the hearts of both colleagues and the public. The first performance in Finland of Schumann's *Konzertstück* took place in Turku, by the horn section of the Turku Philharmonic Orchestra, with Olavi Wikman as the First Horn.



Olavi Wikman is open-hearted and always willing to help. To his students and fellow musicians in the horn section, he is encouraging and has a good sense of humor. A brilliant storyteller, he has told numerous anecdotes and tales that have been passed on from generation to generation.

The Turku Philharmonic Orchestra has a long tradition in horn playing, and this tradition has been well cherished by Olavi Wikman, the father figure of the orchestra's present horn section.

Olavi Wikman is a great musician and a great human being.

Individuals selected for the Punto Award shall have made a major contribution at the regional or national level to the art of horn playing. This contribution can be in any of a variety of areas, such as performance, teaching, research, or service to the IHS. The international workshop host or any Advisory Council member can nominate individuals for this honor,

and selection will be by majority vote of the Advisory Council. Punto Award recipients receive a congratulatory letter and a certificate.

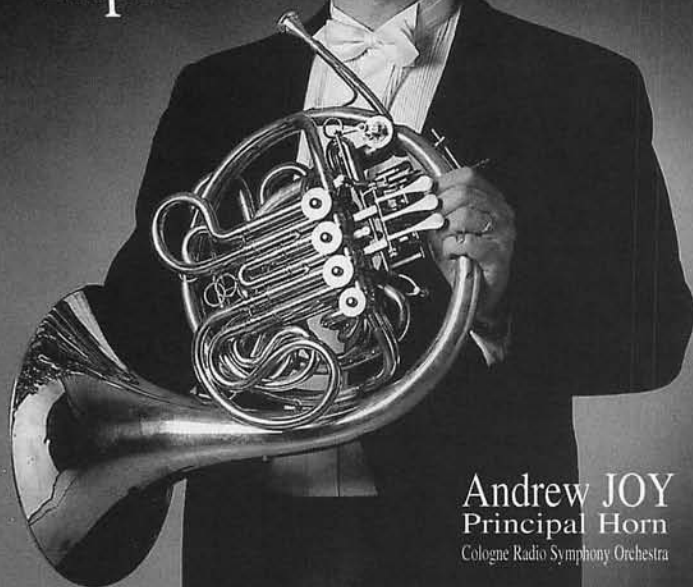


IHS PUNTO AWARD RECIPIENTS

(created 1985)

1985	Mason Jones, Siegfried Schwarzl	1994	Paul Anderson, Frank Franano
1986	Alex Grieve, Milan Vach	1995	Yasuyo Ito, Xiang Fei
1987	Richard Moore, Don Peterson	1996	Douglas Campbell, Julian Christopher Leuba
1988	Robert Creech, Eugene Rittich	1997	Morris Secon, Milan Yancich
1989	Ludwig Heibl, Richard Theurer	1998	Eugene Rittich
1990	Lowell Shaw, Paul Anderson, Marvin Howe	1999	Brice Andrus
1991	Wayne Barrington, Clyde Miller, Louis Stout	2000	Young-Yul Kim, Li Fu
1992	Arthur Bevan, Sidney Coulston	2001	Eugene Wade
1993	Joseph White	2002	Olavi Wikman

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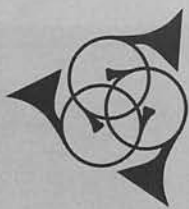
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Full doublehorn Bb/F, with A-stoppingvalve



Full triplehorn Bb/F/f-alto



The 2002 IHS Scholarship Awards

Michael Hatfield, program coordinator

Each year the IHS sponsors four different workshop scholarships designed to encourage and support students of varying levels, abilities, and experience to attend and participate in the annual IHS workshop/symposium: the Jon Hawkins Memorial Scholarship, the Symposium Participant Awards, the IHS Orchestral Audition Competition, and the Farkas Performance Awards.

The taped preliminary audition for the 2002 Farkas Performance Awards, judged by Milan Yancich (Chair), produced three finalists who received a refund of the workshop registration, \$150 towards other workshop expenses, and a performance on the Farkas Solo Competition recital at the workshop. The finalists included: Tonni Hyytinen (Helsinki, Finland), Susan Freese (Topeka, Kansas), Jose Bernardo R. Silva (Trofa, Portugal). First place was won by Jose Bernardo R. Silva.



2002 Farkas Competition
Winner Jose Silva

The 2002 John Hawkins Memorial Scholarship, the IHS Scholarship Program's most prestigious award provides one or two students with all expenses to attend the workshop in Lahti (registration, housing, meals, and transportation), as well as a workshop performance opportunity and instruction from a workshop artist. This year's applications were reviewed by Kimberly A. Reese (Chair) of Pennsylvania, USA, Ab Koster of Kattenstiege, Germany, and John Wates of Surrey, England. The 2002 winner was Jenny Kim of Arcadia, California (USA).



Jenny Kim, winner of the 2002
Jon Hawkins Memorial Scholarship

Updated and detailed guidelines for the 2003 IHS Workshop Scholarship Program appear in this issue of *The Horn Call* and on the IHS Website.



2002 Frizelle Winners
Liz Porter and Julie Fagan

The IHS Orchestral Audition Competition for the two Dorothy Frizelle Memorial Awards took place over several days of the symposium. The high-horn audition was won by Liz Porter, and Julie Fagan won the low-horn audition.

Two students were selected to receive 2002 Symposium Participant Awards: Julie Fagan (Eastman School of Music) and Isabel Forster (Conservatory in Maas-tricht, Netherlands). Michael Hatfield chaired the selection committee.



Julie Fagan and Isabel Forster, 2002
Symposium Participant Awards

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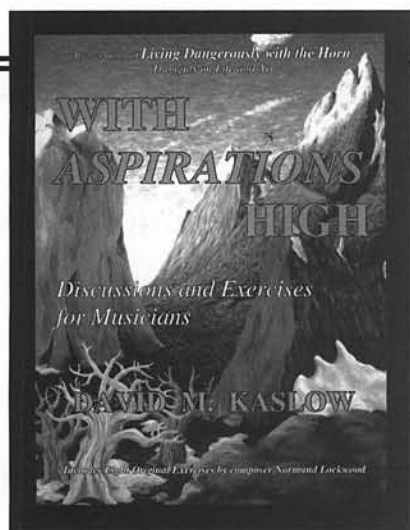


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The Musikhochschule Winterthur-Zürich announces auditions for both hornclasses for the Fall of 2003. Application information can be obtained from the school by writing to:

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zentrale.mw@hmt.edu
or
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zentrale.mz@hmt.edu



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and further information about the school can be found at the following web site: **www.hmt.edu/musik**
The deadline for applications for the Fall Semester 2003 is March 31, 2003.

Auditions will take place either live, by tape or CD in late May or early June 2003.

With concentrated study of the orchestral and solorepertoire, study at the Musikhochschule Winterthur-Zürich specializes in orchestral audition techniques, in one of the world's most beautiful countries. Classes are relatively small (8-12 students on the average) for greater individual attention, but job placement statistics speak for themselves, with former graduates playing in orchestras in Denmark, Germany, China, Portugal, France, Italy, the Czech Republic, Slovakia, Australia, Austria and Switzerland.



Nigel Downing was born in England. After studying and playing both in England (RLPO, CBSO, BBCSO) and Germany (Staatstheater Darmstadt), Mr. Downing moved to the Tonhalle Orchestra Zürich in 1987. Since 1991 he has also been teaching horn and chambermusic at the Musikhochschule Winterthur-Zürich. Mr. Downing has written a book on horn technique on web at: www.hornweb.ch/singingonthewind.

David W. Johnson (L.R.A.M.) is co-principal hornist of the Berne Symphony Orchestra and the winner of the 1985 Geneva Competition for horn. He has held principal horn positions in the Niedersächsischen Staatsorchester Hannover, Radio-Sinfonie-Orchester Basel and Philharmonia Hungarica. He has taught at the Hochschule für Musik + Theater Bern and Staatliche Hochschule für Musik Freiburg and is the founding member of the American Horn Quartet, an ensemble with which he has won first prizes at international chambermusic competitions in Belgium, Hungary and Japan.



The Musikhochschule Winterthur-Zürich offers private lessons, class lessons in both orchestral repertoire (audition training) and solorepertoire, with priority given to the solorepertoire necessary for orchestral auditions, chambermusic coaching and performance and sight reading, Wagnertube, naturalhorn and descant horn. The school offers scholarships based on both financial need and instrumental merit. Tuition is approximately \$875 per semester. This course of study is open to all foreign students in possession of a college, university or conservatory diploma. The course is postgraduate and has no age limits, but most of the students are 22-29 years of age.

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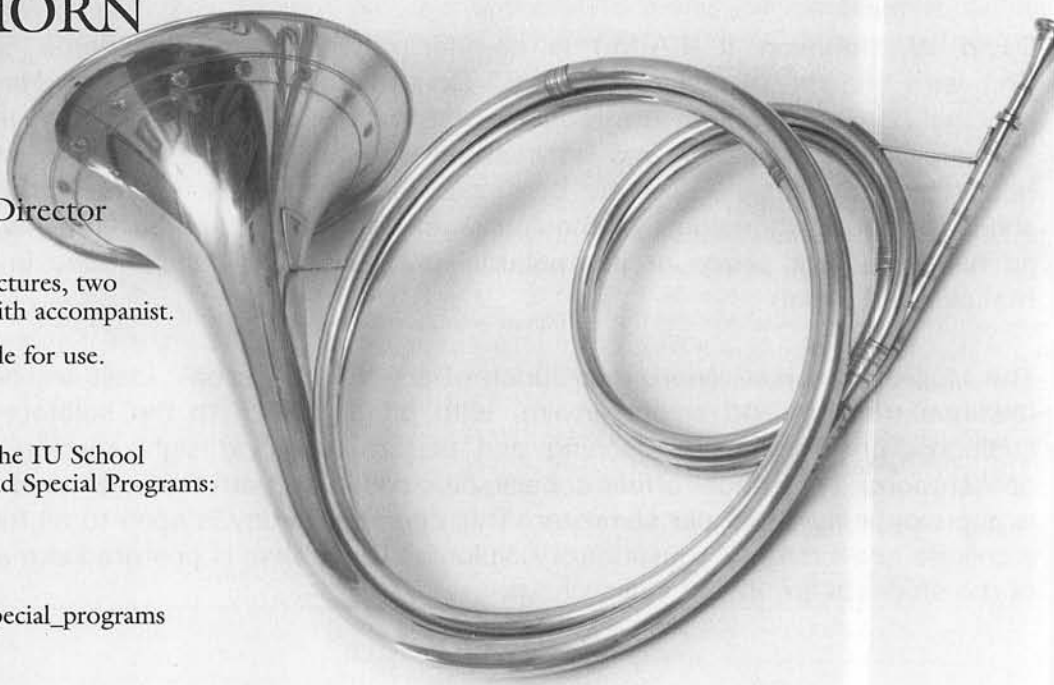
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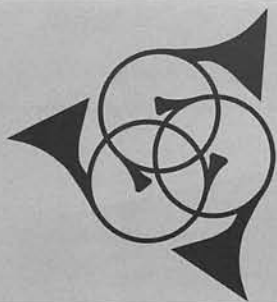
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IHS Lahti, 2002

Dear friends,

The next six pages celebrate the 34th International Horn Symposium, held August 4-11, 2002, in Lahti, Finland.

Hosts Esa Tapani and the Horn Club of Finland welcomed over 200 participants from 23 countries to a wonderfully organized and presented event. The level of performance all week long was outstanding. Over 20 concerts, each of the 34 featured performers who took the stage joined in a good-natured game of musical one-upsmanship. To witness one amazing performance after another, from towns, orchestras, conservatories, places some of us could barely pronounce was uplifting and humbling—truly a rare treat that perhaps signals a much bigger and more talented world than any one person can comprehend. And yet, there was more to it than that. There was a varied repertoire, much of it new or by lesser known composers (at least to Westerners like me). We witnessed premieres of solo pieces, works for horn and percussion, horn and organ, horn choir, as well as concertos and other pieces not listed in the symposium program. Further, we heard a kaleidoscope of music from Scandinavia, including tributes to Holger Frandsen and Vitali Buyanovsky, whose influence is still felt today. Esa and his staff provided us with a relaxed, supportive setting, conducive to discussion and sharing of ideas. Still, there was something special in the air, something that pervaded the entire week. I think it was a combination of the joy of music and a celebration of wonderful horn playing, something shared by all who attended.

In the pages that follow, there are pictures, some letters received, and small “diary” entries. For those who were able to come, I hope it will stir fond memories. For those unable to join us this time, I hope you gather some of the wonderful energy and atmosphere we enjoyed, and be sure to join us next year in Bloomington!!! It won’t be reindeer meat (served several different ways) with a glass of Lapin Kulta, but it will certainly have its own flavors. *Ed.*



Timo Ronkainen
("The Velvet Sound" of
Finland)

Sunday
1st concert in Sibelius Hall
2nd concert—representatives of 5
Scandinavian countries



Sibelius Hall



Iceland Symphony Horn Section:
(l-r): Emil Fridfinnsson, Lilja Valdimarsdottir,
Thorkell Joelsson, Anna Sigurbjörnsdottir,
Stefan Jon Bernhardsson, Joseph Ognibene



Jakob Keiding
(Denmark)



Sibelius Hall lobby



Monday
Masterclasses begin
Welcome concert, featuring the Horn Club of Finland
Jazz Evening with Arkady...and a double alhorn!!!



*Hermann Baumann
masterclass*



Bruno Schneider masterclass



*Michel Garcin-Marrou
masterclass*



Frøydís Ree Wekre masterclass



Horn Club of Finland



Esa Tapani, Alessio Allegrini, Hermann Baumann



Virginia Thompson and Ib Lanzky-Otto



Pasi Pihlaja

Tuesday
Music of Buyanovsky
Sibelius Hall fireworks—Allegrini, Schneider high
chops; lyricism of Gardner and Lanzky-Otto; pieces by
Dohnanyi, Brahms, Beethoven, Strauss, Haydn,
Nielsen— but the bassoonist wins with seven pieces
performed!



Arkady





Wednesday
Noriki Taneko with Takashi Yoshimatsu's
"Mimic Bird Comic" for horn and percussion
Europäische Horn Sextett and Dauprat
Natural horns— Corniloquio on Gallay
Quartet, Beethoven Wind Quintet, Sonata, and
an elegant Mozart Piano Quintet



Rick Seraphinoff and a Mozart quintet to die for!



Noriki Taneko



Dante Yenque
(photo by Hans Pizka)



Hans-Jörg Angerer masterclass



Gloukhov and Govorova



Corniloquio

Thorkell Sigurbjornsson's *Wiblo* was written in 1978 for Ib Lanzky-Otto and his father Wilhelm. (Hence the title, W Ib LO) Of course it's also a clever play on words which works in English, "we blow." The composer is a childhood friend and schoolmate of Ib and also studied with Wilhelm when the family lived in Iceland between 1945 and 1951. *Wiblo* was originally scored for solo horn, solo piano and strings, but the composer re-wrote it for IHS Lahti 2002. I chose to play this piece as a good example of the pan-scandinavian spirit which was so evident at Lahti, connecting three of the Nordic countries: Denmark, Iceland, and Sweden. Unfortunately, neither this new version of *Wiblo* nor the Icelandic Songs that the ISO section performed on opening night are available yet in print, but I will keep *Horn Call* readers informed if that changes.

I want to take this opportunity to thank Esa and our Finnish hosts for an unforgettable week in Lahti. We Icelanders, along with our Scandinavian cousins, appreciate their efforts to include all five Nordic countries as collateral co-hosts, and we were proud to attend in (per-capita) record numbers (10 from a country of 270,000!) It was my first time playing at an IHS workshop and I was overwhelmed by the feeling of support and comradery from everyone there. What a wonderful place to renew old friendships and make new ones in this great hornplaying community. Also, special thanks to the fantastic accompanists and other instrumentalists who all performed beyond the call of duty.

On behalf of the ISO horn section,
 Bless og takk fyrir okkur!
 Joseph Ognibene



Randy Gardner masterclass



Europäisches Hornsextett

Thursday
Gloukhov playing Tchaik 5 with piano and the Pirchner Quartet
Concert by the Fountain and a yummy Banquet
Paxman vs. Alexander Soccer Match
Horn and Organ at the Church of the Cross (on the hill in the dark)

Friday
 More Scandanavian music, performed by wunderkind Solyom;
 Ib plays *Alarne*; two Plaggess
 More natural horn— Corniloquio and a Nonet by Froelich
 Eastman Horn Choir
 Sibelius Hall and the Finnish Radio Symphony: *En Saga*,
 premiere of Jouni Kaipainen concerto, Brahms 3...



Eastman School of Music Horn Choir



Alexander Ensemble Japan



DeMattia, Keiding, Brodahl, Scharnberg play Hindemith

Sunday
 Music of Madsen
 Premiere of Composition Contest Winner
 Final performance of the College Honor Horn Choir
 A moving performance by Stefan and Linda



*Markus Maskuniitty
 (photo by Hans Pizka)*



*Ib Lanzky-Otto
 masterclass*

Saturday
 Japanese Horn Ensemble
 Alexander Ensemble
 Lyric Romanticism of Neuling, Strauss, and
 Rheinberger
 Basilio Di Sorbus with the hilarious Fire
 Brigade Band— where you do get a
 sousaphone that small? (See OTB)
 Finally— more Arkady, Dante, and then
 Esa and Ib with an unforgettable Britten
 Elegy— such graphic depiction of text!
 what tone quality! what creativity! such a
 long extension chord! (See OTB)



*College Honor Horn Choir,
 Hermann Baumann, conductor*



Stefan and Linda



Hello, Jeff,

As I wrote Esa Tapani, Lahti was a great experience for me, in all respects. It was good that so many North American players participated, thanks primarily to the efforts of Prof. Peter Kurau of Eastman, who brought most of his large Horn class over.

I was disappointed that, other than Alan DeMattia of the Cleveland Orchestra, there were no other representatives from the "major" North American orchestras. There is a transformation of the "Horn ideal" in progress at this time, and I regret that the Americans are not into it.

As for the horn playing I heard, I now realise that there is a genuine Finnish "school" of playing, certainly a formidable force in the Horn world. How has this secret been withheld from us smug North Americans for so long?

Our hosts provided a splendid environment, excellent dining in the Conservatory dining hall...reindeer soup and reindeer stew on a couple of lunches (tasty!), a salmon stew at the party-gathering at the park on the nearby lake (gourmet, I'd say!), and a feeling of warm hospitality at all times.

The Sibelius Concert Hall, about a kilometer away from the Conservatory...a very pleasant walk along the lakeside...is an architectural and musical gem. The Finnish Radio Symphony played for us a splendid concert at the Hall which I will always remember. The Radio Symphony exemplified the same values I heard from the Finnish hornists at the conference, emotional commitment and clarity of statement, with a certain modest reserve.

I experienced a feeling of "homesickness" when the conference concluded, and it was necessary to return to our mundane reality.

Christopher Leuba
Seattle, Washington



*The IHS Advisory Council: Meetings done...
and still standing and smiling!*

Amateur sessions are becoming regular events at the international symposiums. This year we had two separate sessions, and next year are planning three. So many questions were raised that we did not have time to address more than a few of them. A panel will continue the discussion next year. Interest was high in an amateur ensemble, which next year will meet at least once to read through some choir literature, with the possibility of continuing throughout the week. For the first time, three amateurs performed solos for each other. Next year we are planning a masterclass. If you would like to play a solo or orchestral excerpt (perhaps as a section), or if you have other suggestions, please contact Marilyn Bone Kloss (mbk@world.std.com or 978-369-0011)

Marilyn Bone Kloss
Concord, Massachusetts



Hans Pizka



*IHS Honorary Members
Hermann Baumann and Edmond Leloir*



The Banquet



*Amateur Forum at Lahti:
Martin Neumann, Marcay Dickens,
Stefan Jauer, Linda Reynold, and
Marilyn Kloss (photo by Rose Ruze)*



*Passing the Presidential Torch:
Virginia Thompson and Johnny Pherigo*



Fountains in Lahti



Swiss carbon fiber really floats!!



*Playing by the Lake
(photo by Hans Pizka)*



*Horn Calls at the soccer match
(photo by Hans Pizka)*

Dear Participants of the 34th International Horn Symposium,

I want to thank you for coming to Lahti and making the event possible. When marketing the Symposium a year ago I hoped that as many as possible horn friends would come to Finland. Participants coming from 23 countries surpassed even my positive expectations. To me this clearly shows that IHS is truly an international organization.

The Advisory Council worked very hard again during the Symposium week. We were proud to welcome almost the full Council to Lahti. Only one member was missing. As the retiring Vice President, I would like to express my gratitude to have been able to work with so many great people during the past three years.

One of the best parts of hosting a symposium is that you are privileged to plan the concert program. I was extremely lucky to get so many fantastic artists to contribute to our concerts. We couldn't really pay any of them well and many played without a fee. It was an unforgettable week with so many great performances and I was totally overwhelmed by the standard of all the artists. Thank you, artists, for executing my dream concert program with such conviction. If the participants enjoyed the concerts even half as much as I did (it sure sounded like they did) you may be very proud.

Making many new friends was the reward for sending over 600 emails during the preparations. I hope to see you all in future Workshops.

Esa Tapani
Host, 34th
International
Horn Symposium



The Tapanis—ready to have their lives back!

*Peter Steidle: Recordings
at the Velvet Club:
Bach to Tchaikowsky,
Barboteu to Vladkovic*



*Angerer and Tapani:
duelling parforcehorns*



*Setting up for
Beethoven around
the fountain
(photo by Hans Pizka)*





35 Years of International Horn Workshops

compiled by Patrick Carlson

First Annual International Horn Workshop
June, 1969, hosted by Bill Robinson
Florida State University, Tallahassee

Second Annual International Horn Workshop
June 15-19, 1970, hosted by Bill Robinson
Florida State University, Tallahassee

Third Annual International Horn Workshop
June 14-18, 1971, hosted by Bill Robinson
Florida State University, Tallahassee

Fourth Annual International Horn Workshop
June 12-16, 1972, hosted by Philip Farkas
Indiana University, Bloomington

Fifth Annual International Horn Workshop
June 17-22, 1973, hosted by the Claremont Music Festival,
Pomona College, Claremont, California

Sixth Annual International Horn Workshop
June 9-14, 1974, hosted by Robert Marsh
Ball State University, Muncie, Indiana

Seventh Annual International Horn Workshop
June 15-20, 1975, hosted by Aimé Lainesse
Centre d'Arts d'Orford, Magog, Quebec, Canada

Eighth Annual International Horn Workshop
International Brass Congress, June 12-18, 1976, hosted by the
Institute for Advanced Musical Studies, Montreux, Switzerland

Ninth Annual International Horn Workshop
June 13-17, 1977, hosted by James Jacobs and Andrew Spearman,
The Hartt College of Music, University of Hartford, Connecticut

10th Annual International Horn Workshop
June 18-24, 1978, hosted by Douglas Campbell
Michigan State University, East Lansing

11th Annual International Horn Workshop
June 17-23, 1979, hosted by Vic Vener
University of Southern California, Los Angeles

12th Annual International Horn Workshop
June 15-20, 1980, hosted by Philip Farkas
Indiana University, Bloomington

13th Annual International Horn Workshop
June 21-27, 1981, hosted by Roy Schaberg, The Crane School of
Music, State University of New York at Potsdam

14th Annual International Horn Workshop.
August 16-21, 1982, hosted by Daniel Bourgue
Palais des Papes, Avignon, France

15th Annual International Horn Workshop
June 5-11, 1983, hosted by Burton E. Hardin
Eastern Illinois University, Charleston

16th Annual International Horn Workshop
International Brass Congress, June 3-8, 1984,
hosted by Indiana University, Bloomington

17th Annual International Horn Workshop
June 16-21, 1985, hosted by David Phillips
Towson State University, Baltimore, Maryland

18th Annual International Horn Workshop
September 21-27, 1986, hosted by Michael Hölzel
Nordwestdeutsche Musikakademie, Detmold, West Germany

19th Annual International Horn Workshop.
June 22-27, 1987, hosted by Gaylen Halton
Brigham Young University, Provo, Utah.

20th Annual International Horn Workshop
June 19-25, 1988, hosted by Roy Schaberg, The Crane School of
Music, State University of New York at Potsdam

21st Annual International Horn Workshop
July 22-29, 1989, hosted by Hans Pizka
Am Gastieg Cultural Centre, Munich, West Germany

22nd Annual International Horn Workshop
June 17-23, 1990, hosted by Burton E. Hardin
Eastern Illinois University, Charleston

23rd Annual International Horn Symposium
May 14-18, 1991, hosted by William Scharnberg
University of North Texas, Denton

24th Annual International Horn Workshop
July 25-31, 1992, hosted by Michael Purton
The Royal Northern College of Music, Manchester, UK

25th Annual International Horn Workshop
May 16-22, 1993, hosted by William Capps
Florida State University, Tallahassee

26th Annual International Horn Symposium
May 28-June 2, 1994, hosted by Nancy Cochran
Conservatory of Music, University of Missouri-Kansas City

27th Annual International Horn Workshop
International Horn Festival, July 23-28, 1995
hosted by the Japan Horn Society, Yamagata

28th Annual International Workshop of the IHS
June 17-22, 1996, hosted by Ellen Campbell
University of Oregon, Eugene

29th Annual International Horn Workshop
June 8-13, 1997, hosted by Peter Kurau
The Eastman School of Music, University of Rochester, New York

30th International Horn Summit
June 2-6, 1998, hosted by Frøydis Ree Wekre, David Hoyt, Isobel
Rolston, The Banff Centre for the Arts, Alberta, Canada

Celebration '99: 31st IHS Annual Symposium
May 18-23, 1999, hosted by Jean Martin
University of Georgia, Athens (USA)

32nd International Horn Society Symposium
July 22-28, 2000, hosted by Paul Meng
China Century Theater, Beijing, China

33rd International Horn Symposium
June 4-9, 2001, hosted by Johnny Pherigo
Western Michigan University, Kalamazoo

34th International Horn Symposium
August 4-11, 2002, hosted by Esa Tapani and the Horn Club of
Finland, Päijät-Häme Conservatory, Lahti, Finland

35th International Horn Symposium
June 2-7, 2003, hosted by Richard Seraphinoff, Michael Hatfield,
Myron Bloom, Indiana University, Bloomington

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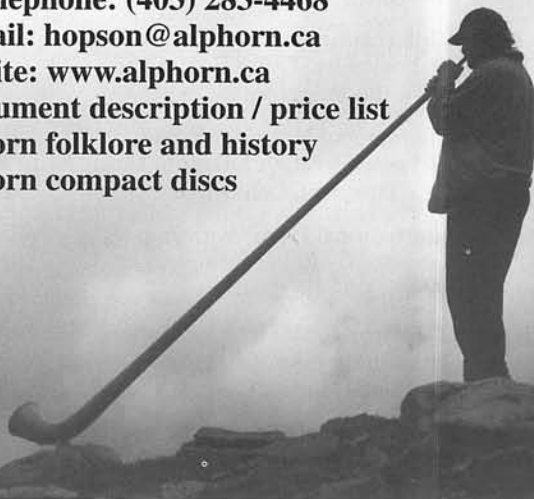
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Fearless Canadian: An Interview with Jeff Nelsen

by Jeffrey Snedeker *et al*

Jeff Nelsen joined the Canadian Brass in the Fall of 2000. This interview took place in February 2002 as a round-table discussion including Jeff, your editor (another Jeff), and horn students from Central Washington University. The Canadian Brass was the featured performing ensemble at the Washington Music Educators conference in Yakima, Washington, and the CWU Horn Ensemble served as the "warmup band" for the CB's performance at the conference banquet. Special thanks to Paul Rossi for his help transcribing the text of this article.

Jeffrey Snedeker: So, why don't you start by telling us a little bit about where you're from, where you grew up.

Jeff Nelsen: I grew up on a pig farm just five miles north of Edmonton, Alberta (Canada). I got to live on a farm and still have lessons in the city and lots of other city stuff. It was a mix of both those cultures. My parents are opera singers...yes, opera-singing pig farmers. My dad grew up on the farm and went to Toronto to study singing. He met my mother and they performed in the east for a while, moved back to the farm, and had the family. I have two older sisters: the oldest is a flute player in England, and the younger is a bassoonist in the Boston Symphony. She's married to Dave Ohanian. He's my brother-in-law.

JS: I didn't know that!

JN: He was the Canadian Brass horn player from 1986 to 1998. I started the horn about 20 years ago when I was 12, and played for three or four years. After that, I did sports and other things (my mom calls it my "girls-and-cars" phase). At that point, everyone was telling me, "You don't want to be a horn player; it's too hard, and you're not practicing enough," and, "You're not doing it." I listened to them, and I stopped. But the four years away enabled me to come back to it on my own and want it a lot more. A great thing that came out of it was that I didn't feel that I HAD to be a horn player. It was just something I loved to do like anything else. That also enabled me to fail more easily because I was allowed to.

Paul Rossi: What sports were you interested in?

JN: When I was younger, I did a lot of soccer, and then in high school it was basketball, football, and volleyball. I was tall. I came back to horn in 1989 after I had taken a year off after high school and did a year of general arts. I wanted to be a lawyer but when I realized how much reading you have to do, I went back into music and did that for another year. I was about to stop music again and become a teacher of other things when my sister, who was playing bassoon at

McGill University in Montreal, made me audition there and I got in. So I went there in 1990. I have been asked many times what really made me want to be a horn player. At one point at McGill, I realized that I touched some members of the audience. A teacher I respected told me I touched him, moved him musically. Knowing I could make a difference made me hungry for more. I didn't end up getting my bachelors degree though, because in 1993 I went to my second professional audition and won it: fourth horn in the Winnipeg Symphony.

JS: Tell us about your horn teachers.

JN: My first horn teacher was David Hoyt. He taught me just for one year. He wasn't taking any beginning students, but my mom had just sung *Auf dem Strom* with him, so he took me on for my first year. I was 12; I don't remember much but he must have set me up right from the beginning. I remember trying to figure out the "Imperial March" theme (from *Star Wars*). Did you know you can play it all on first valve? And then, a woman named Kay McAllister taught me for four years, and she was really great. She would go and study with Roland Berger every year, and she just loved music. Then I stopped for four years, and when I started again, it was with Jean Gaudreault, second horn in the Montreal Symphony Orchestra. I studied with him for three years at McGill and then played with him in the section when I joined the MSO in 1994 as a one-year sabbatical replacement on fourth horn. We roomed together on tours, and it was like summer camp. He was amazing, but then he has a law degree, as well. He's a genius and an amazing pool player, too. I think most second horn players are the brains, the Intelligentsia of the horn section. The best gifts he gave me were not only knowledge, etc., but looking back, he also helped me NOT pick up a lot of negative concepts, too. I studied with a lot of others. And, of course, before any audition, I would do about 50 mock auditions and try to play for anybody. Another important influence in my life has been Pace Sturdevant, a trumpet player who studied with Arnold Jacobs. He physically could not say, "Don't!" It was not that he tried not to. He just said, "Okay, that's great! Now do this!" The words "do not" never came out of his mouth. I believe growth comes from constructive focus on things TO do. For example, right now, don't think about the colour Green. (pauses) Hmmm...I'd wager our first thought was of Green and then something else to get away from Green. I say skip the thought of what NOT to think, and just think constructively. This is forward thinking.





JS: Was fourth horn in Winnipeg your first gig?

JN: Yes. The next year, there was the sabbatical replacement opening in Montreal, and I won that audition, too.

Patrick Carlson: So, when you won the Winnipeg audition, what was your first thought: "That's something I can do"? I mean, maybe not earth-shattering, but something encouraging you towards being a professional musician?

JN: Sure. I had subbed a little bit the year before with the National Symphony Orchestra in Ottawa. We also did two auditions a year at McGill for the orchestra, and it was a great orchestra. The interesting thing is the decision to do an audition is made before you're really ready, so it's tricky. But the most important thing is to fully commit to it, and then don't waste time or energy questioning it. Just go for it 110%.

JS: How did you prepare yourself for the Montreal audition?

JN: When I found out about it, I did *everything* possible for about two months. I ate, drank, and slept horn and the Montreal Symphony. Then, at the audition, I did the first round with my fly open, but I didn't know it at the time. After the first round, I walked into the washroom, put water on my face, looked down and just went, "Oh, man!" It brought me right back down to reality. But, I was very prepared for that audition and got in, so since then I've really been into the study of the whole audition process. I could go on for hours about the whole auditioning thing.

PC: Did you start every audition feeling that you prepared as much as you could?

JN: Yes. And I would only do one at a time. If they were a week apart, I would just make sure I did everything I could to win the first one and not dilute my preparations by mixing the two audition lists together. It's just not an option.

JS: I heard you had more than one audition for the Canadian Brass. Tell us how you got involved with them and then how that led to getting your job.

JN: I grew up with Jens Lindemann, a former trumpet player with the group. We're both from Edmonton. I got to know David through Jens. So Jens, David, and I hung out sometimes. That's how David met and later married my sister. So, when the opening came up in '98, I had the inside scoop straight from David. I think they brought in six or eight different people from all over the world. They sent me some music, and I got ready to audition. Once again, I went 110% out on it. I made a book. I got reference letters from conductors and a bunch of old teachers and colleagues. Then I wrote a reference letter for myself, saying, "I highly recommend Jeff Nelsen for this position. Being Jeff Nelsen, I am the best person to tell you why he is perfect for the Canadian Brass." I gathered all this stuff and put in pictures of me, of Jens and me as kids, and of David and me arm-wrestling. I just went 110%, put it in a beautiful album and sent it off. For the audition, they brought me to Toronto and we played for a couple of hours in a church. I memorized the "Little Fugue" and did a bunch of other stuff. At what I thought was the end, we did *Beale Street Blues*, screaming high and loud, with all the choreography, and it was great. I blew my chops completely to my teeth. While packing up our instruments, Gene asked, "Do you have any solos or anything else you want to play?" I said,

"Okay!" I started with Mozart and then some excerpts. This continued for a while, but most auditions see us playing more than expected. Then we went out for lunch and talked for another hour and a half. I had a long ponytail at that point. Very young energy. I did magic tricks for them. It was great! But they took Chris Cooper. He had been in the Empire Brass Quintet and a great player, and from what I heard, more settled energy-wise. Then, two years later, Chris left, Ryan [Anthony, trumpet] had joined the group by then, and the energy was different. So, Chuck [Daellenbach] called me and offered me the job. August 24, 9:41 PM, year 2000. I wrote it on a piece of paper. Marked that moment!

To speak a bit more about auditioning, other aids I use are reminder quotes like, "If you think you've done everything possible towards your goal, just remember you haven't." Even if you've done a million things, you can always do a million more things towards your goal, and this can be a positive thing. None of this is to be daunting or to be fearful, you know. It should be exciting, freeing. It is possible to be fearless in everything. Not to say I am, but I figure a constant pursuit of it keeps things from getting stale, and insures growth in music and life. Fearlessness has become an area that I am fascinated with. I lecture about it any chance I get, and am working on a book about it as well. It's all about how much you want it. It can be very simple, definitely not easy, but simple. Passion for excellence will get you up at 6am, and get you to bed early enough, too, plus if you get up at 6am three days in a row and don't nap, you'll be in bed early and asleep by that third night, guaranteed! Also, you don't want to go in there thinking about winning. You want to go in there to play your best. One of David's favorite inspirational sayings is, "While you're making excuses, someone else is in a practice room learning something they couldn't play yesterday." Excellence isn't relative in this instance because we could win the audition against a thousand people, and lose against one person. Our best and worst day's performance ends up being whatever we've settled for during our months of preparation, so we'd better prepare with our highest standards, because the next person is! We walk into the audition thinking, "make the decision easy for them." BOOM. Right from the first note, you get to tell them you're the one they want. We're not playing well enough to beat Sally, or get to the next round, but finally getting to show them we're the one they want in their orchestra. My Montreal Symphony audition was over after the second round.

I wonder (and this is in the book) if our focus on confidence needs to exist. To me, the concept of confidence could be replaced with a focus on being fearless. I try to be fearless, not confident, because I don't think there has been a moment in my life when I've thought, "Okay, I am 100% confident." On the other hand, looking back on certain moments, I have been 100% fearless. We did a concert September 14, 2001, just after 9/11, and we did Barber's *Adagio* as an encore. That was the most amazing musical experience I've ever had because I was 100% giving. Completely fearless. No ego, no consciousness, no nothing. I've had others like that, but nothing compares to that moment of complete fearlessness. I think that's a

state we can reach. In trying to be confident, however, you have to think intellectually about being confident. Do you have any thoughts on that? Does that make sense to you at all?

JS: It does. One of the more revealing comments that I read once was that talent may be something you're born with, but confidence is something you learn. And to hear you take this other direction and say, "Maybe confidence doesn't really exist, and it really is about fearlessness," I can see, in a way, how that relates.

JN: To add to that, though, the fearlessness I'm talking about is like the fearlessness of a child, so we're definitely born with it and then learn, or actually are taught, the lack of it. But if you look at children, they're not confident, they're just fearless.

PC: Not really aware of themselves.

JN: Yes! I think if you're being confident, it's contrived. Maybe I have a jaded view of what confidence is, but maybe that doesn't even need to be said. I think it's easier to go for fearlessness than confidence. Maybe that's all I'm trying to say.

JS: Here's a tricky question: can you consider yourself fearless in performance and still miss notes?

JN: I do it all the time!

JS: Unfortunately, one of the measures of success that we accidentally use (or sometimes on purpose) is how many notes we miss.

JN: I don't. And our audiences don't.

JS: No, I don't think audiences usually do, either. One of the hardest things for us to learn is how to be confident and still miss notes. We can be fearless and go for it and still not be perfect. We still try to make it tangible and count up the missed notes and say, "Well, maybe I was fearless, but maybe now, I'm stupid, because now I'm being fearless, but I'm still missing notes." But you have to reconcile that for yourself.

JN: For sure, but it is better to do that while listening to recordings of what you've done, I think, and hearing it after you've done it, rather than listening to the running commentary in your head while you're doing it. You know when you miss notes. When you play horn, you can't worry about it.

Angela Gonzales: Is it something that, once you learn, you're pretty much cured of it, or is it something that you have to remind yourself of every once in a while?

JN: Well, you can't remind yourself while you're doing it. Then you're not fearless, you're a bit distracted, in your

own way again. Even knowing you've missed a note during a performance puts the mind a split second behind "the moment." My mom says, "if you're listening, and the audience is listening, then who's singing?" That's why we practice, I think, and why we perform over and over and over again. I think fearlessness comes—and Gene [Watts, CB trombonist] talks about this a lot—from getting to let go, from losing intellect, becoming completely out of your head. I think it is really achievable, being in the bliss, all that silly stuff. I think it is very real. I don't want to hear a perfectly accurate horn player who doesn't go for it. When I'm signing autographs, if it's a young brass player, I always write, "Miss all your notes. Just go for your music. Have fun. No fear." What Chuck and Gene also talk about is that they don't fashion their programs

for musicians. That's not our audience. Our audience is the other 90% of the 10,000 people who come to hear us at Blossom or Ravinia. Only a couple hundred are probably musicians, and some might be using the intellectual knowledge that we, sadly, are cursed with. OK, maybe not cursed, as it's an incredible gift to hear music with this knowledge. But it sure impedes the enjoyment of music sometimes, at the very least. I think we

can get over it, past the head to the heart. And that's the most powerful thing about instrumental music. The lack of lyrics enable the waves of sound and vibration to reach past the mind and directly into our hearts.

JS: I find, though, that sometimes the only encouragement I can offer that makes marginal sense, if any, is, "If you keep doing it, you'll learn yourself." On the other hand, we still have plenty of books and other resources where people try to help us through that.

JN: A lot comes down to with whom you spend your time, also. Pick your friends really carefully, and that will be your support group. Pick your teachers really carefully. And really pick people who help your brain go towards things that you believe in. That's what we do in school: learn how to filter out what matters and act on it. When I did the Chicago audition a few years ago, I had lessons with Dale Clevenger two weeks before the prelims, two days before prelims, and a day before finals. Out of all that, the biggest thing he said that hit me was, "Musical thought dictates technique." For me, that really simplifies a lot of things. He said, "Don't talk about technique. I don't want to hear about that." Just, "What do you think it's supposed to sound like?" Somebody asked me a



Hangin' with Jeff: Paul Rossi, Kerrie Cardwell, Aiko Watanabe, Melinda Menke, Jennifer Hesse, Jeff Nelson, Rachel Hubenthal, Angela Gonzales

while ago, "How do you guys deal with warm-ups?" I said, "We have a little thing we call 'Just a Closer Walk' warm-up. We get off the plane, go straight to the gig, and sometimes our first notes of the day are playing 'Just a Closer Walk' as we walk down the aisle. And that's how we warm up." Being warmed up is a state of mind. Frøydis says it in her book: there are no bad days, only days where it takes twice the effort to achieve a good result. Your mind knows that your lips aren't warmed up, so you have to breathe more or do more or not play so softly this time, etc., etc. Be smarter than yourself and compensate.

AG: Do you get any practice time while you're on tour?

JN: It depends on the tour. You know, we travel every day. Last October, I think it was 15 countries, 20 cities in 23 days. Every day we traveled, so there was absolutely no way. We'd basically start at 7:00 in the morning, get there at 2:00 or 3:00, and sleep for a couple of hours. We have to leave around 5:30 and eat. We do a sound check every night, and that's where we play for about half an hour.

AG: So, the performances just help keep you in shape?

JN: Most definitely. I'm now just realizing that I used to go through phases of practicing a lot and then not. I was a "binge" practitioner. For auditions, for two months, I would go at it crazy, crazy, crazy, do the audition, and then take a week off. And then it would turn into two weeks. Maybe I'm the only one in the room who didn't know it, but practicing every day is a lot better than binge-practicing for four hours one day and not the next. So, now I do try and at least take the horn out for half an hour in the hotel when I get there, and it's a lot better.

PC: What do you do in those half-hours?

JN: David Ohanian just gave me this little arpeggio routine and I do that every day as fast and as clean as possible. I have always focused on having a great sound, regardless. I think having singer parents really got me conscious of resonance. My mom always said, "open your head while you're playing." She said, "Think about syllables." We were talking about this very thing last night. Chuck and Gene are amazing. I mean, Gene is still constantly asking about, "What were you doing last night? Did you say, 'Too' or 'Tah' when you're playing?" because someone asked him two days earlier, "What syllable do you use?" Gene will say, "Well, I don't know." And Chuck will tell him what he uses because Chuck knows Gene better than Gene knows Gene—some of the time, anyway. It's funny. They've been inseparable for 30 years. They're constantly talking about all that, so we do, too. Otherwise, I just noodle a lot on the mouthpiece. You can do that in the morning if you get up. I get up—I'm up at 6:00 in the morning now because I'm working out a lot, just going to the gym and stuff—but just sit in front of the TV, and noodle away a bit. And the chops feel great—for me, anyway. Another thing—this is another moment in my life, actually—was being inspired by John Zirbel, who is first horn in Montreal. When I play legato, I try to play like him. He's just like this flowing brook. It's beautiful. When I sat in the Montreal section for the first time, after hearing him from the audience for years, it was incredible—it's perfect, straight out of the bell. Most horn players I had heard up to that point,

their sound kind of cleans up by the time it gets out to the audience. John said there is no reason that every time you're playing a note or doing anything with your horn, you can't be focussed 100% on exactly what you're doing and what you're about to do. There's no reason why every time the mouthpiece comes to your mouth everything can't be set up perfectly. That's the battle of every day.

JS: To me, what that sounds like is that it's really about finding a balance because if you're playing a lot, you don't need to practice a lot. What you do need is to make sure that your fundamentals are taken care of and the basics are there so that you come to it as strong as you can feel. Sometimes it means playing a lot, sometimes a little, sometimes just working in your head. It's all a matter of just finding a balance.

JN: Yeah, and also having a great balance in that guilt that comes when you're not playing perfectly or not playing really, really well. You want the guilt that makes you play better and work harder, not the guilt that makes you feel bad. Another thing Frøydis says is to try to end every practice session with something you can play well, so every time you put the instrument away, you feel, "Yeah, I can do this," instead of walking away saying, "I can't do this!" You know, I usually don't practice for longer than 20 minutes at a time. I have a timer and I set it for a 20-minute countdown. I play 20 minutes on the horn and 20 minutes of another thing, 20 minutes horn, 20 minutes of something else. But every time I put my horn down, I try to walk away from it feeling good. It may be silly or naïve, but if it gives me a .1% improvement in my playing, I'll do it. It makes my day better. Playing is no longer work.

Kerrie Cardwell: Do you ever get frustrated when you're going for long periods, just traveling and performing?

JN: The only time I feel that way—and I know this very accurately—is when I'm tired. It's all about energy, getting enough rest. And we meditate, also. When I joined the group, one of their gifts to me was a transcendental meditation course. They've been doing it for thirty years, and it is really amazing. Twice a day. The clarity is really great. So for me, I know I need rest when I'm not thinking well.

KC: Do you get much of a chance to see the sights when you travel?

JN: Yeah, a lot of the time. It depends on when the travel date is, but we go when we can. After concerts, we like to wander around because we're always pumped, but then we have to get up early the next morning and go. I try to take lots of pictures, too, and put them in my web diary.

JS: So, what's it like playing in this group? I mean, the first words I expect are "wonderful" and "fantastic."

JN: Yeah, it's a dream. For me, it's cool to play a lot of melodies and things like that, stuff I didn't get to do as much on fourth horn. It also gives me chances like this to sit and talk, to hopefully inspire people, and then to walk out and have the best show ever.

JS: Okay, what's the most difficult part about being with the CB?

JN: The personal side. I want a family and I haven't been in a long-term relationship for a few years. Then again, I'm really choosy. I may not have met her yet, so this gig is a great vehicle to meet her because I'm all over the world. The

other side of that is that this gig may be perpetuating my single-ness. It's tricky, but I'm happy with my life.

PR: And you travel all over the place. I mean, when you're very dedicated to what you do, it takes a lot of your time and energy. It takes time away from pursuing a relationship.

JN: But that's not a bad thing, because my horn playing's never been better.

JS: What's your normal touring schedule like?

JN: When I first joined the group in the fall of 2000, we rehearsed for about two weeks in the beginning of September. Then we did two shows in Dallas, a show with the Spokane Symphony, and then we were in Germany for a month, a different city every day. Then we had maybe a week off or less, and then our Christmas tour went all the way to Christmas Eve, so that was insane. Then we had few weeks off and then sporadic run-outs. Until Jens left, there were four of us living in Toronto, and Ryan had an apartment there. Now, Chuck, Gene, and I live in Toronto, and Ryan and Joe [Burgstaller, trumpet] stay at my house and sleep on the couch when they come back to town. The upcoming schedule is we have three weeks off coming up, a couple of shows with the Memphis Symphony, then recording and rehearsing, and then another block of time off. And then again, at the end of October, we go every single day straight until Christmas Eve—52 concerts in 53 days. Then we have a month off. So this year's looking really, really good. You know, blocks of recording, rehearsing, performing, and then time off.

JS: Some groups that are sort of self-contained split up the administrative stuff, or each person handles one aspect. How is the Canadian Brass set up?

JN: Gene does travel. We joke about that. No one could ever take travel away from him, and, ummm, no one wants to. So if we have a bad travel day, we can always blame Gene. I'm the librarian—one of the rooms in my house is like the Canadian Brass Library. We have all the music up there and a lot of merchandise and stuff. But then, I also do my website diary, and I reply to all the emails, fan mail, anything like that.

JS: He does! He replied to my email!

JN: Ryan does merchandise, so when we get to the hall, he gets it all set up for selling in the lobby. He also looks for new ideas about merchandise, bags, shirts, CD covers, and so on. We have some pretty cool merchandise, actually (see <www.canadianbrass.com>). Joe does tech stuff; he talks to all the technicians at the hall about lighting and chairs and stands. I usually ask for a recording of each show, and if we're driving the next day, we listen to it any time we can. I have a video of the last couple of shows, and we watched it, and it's been the best growth period. Every moment we have, we try to get better, all five of us. That's the most amazing part about it. Chuck does everything else, managing the incredibly huge business side of everything. His work is probably the most extensive, covering details in every area of the group. Chuck and Gene are still the Canadian Brass, and they really take care of the group.

Jennifer Hesse: Do you have any upcoming projects in the works?

JN: We've been trying to get into studios since I joined. We have very long lists of repertory we want to record. We'll

have a new CD this winter called *Amazing Brass* that is the first recording with the three "new guys." We also have a new play-along coming out. We're constantly talking about new album concepts—are they called "albums" anymore?

JS: It's got to be hard, considering the history of the group and how many different kinds of recordings you've done.

JN: Yeah—well over 50. [Ed note: plus two more, as of this publication date.]

JS: It's very revealing to hear what you said earlier that, in a way, you appreciate musicians paying attention to what you're doing, but at the same time, you're really playing for an audience that's 90% or more non-musicians. That must really guide your repertoire choices. I'll ask you kind of an annoying question, and maybe it's just to hear your response. In some ways, obviously, the Canadian Brass has done more for brass instruments and brass literature than any group in history. And yet, at the same time, considering the percentage of arrangements and that sort of thing the group normally performs, those who have a purist attitude have a problem with that. Nowadays, you go to concerts of many other (and I won't say which) professional brass quintets, and it's very much a Canadian Brass-inspired program with increasing majorities of arrangements and things like that. Of course, these are very entertaining and acknowledge the audience you describe. At the same time, however, there's an artistic question that inevitably creeps in. I know the CB has taken some grief about this over the years, but how do you respond to that? I'm not trying to put you on the spot, but it is one of those things that can come up.

JN: Right. That same question can be asked another way: do I have food on the table or not? And even beyond the food-on-the-table concept, what about just having people in the seats? And yet, we love every note we play. We still try to purify whatever repertoire we're doing into being a piece of art, regardless of what intellectual purists think. We are constantly trying to get new works written for us, and we've commissioned over 50 new works. We're doing an original work written for us on our recital now by Michael Kamen. It's a beautiful work and we love it. We commissioned Christopher Dedrick to write a 45-minute original piece for us and the percussion quintet NEXUS that we'll perform in 2003. We're always looking for and trying out new works, but a lot of the time we don't perform them because we don't like them. That's a big part of it. It's the same with a lot of really beautiful pieces of music that are just not arranged to the standards of the Canadian Brass. The bar has been raised so high with Luther Henderson and Christopher Dedrick, who did the Bernstein and the Beatles album and all our Gershwin and Ellington. So those standards are high within our own purist Canadian Brass concert.

JS: Have you had any artistic "issues" with the group, especially coming from an orchestral background?

JN: No, but the difference with me is that right when I got called from the Canadian Brass, I was on tour with Michael Bolton. I'm not the biggest purist in the room. I love anything that touches my heart. We do music that brings people to the seats. I think that's where a lot of contemporary music loses: the ears. I'm not a big fan, but that's just me. I have a big

Einstein poster that says, "Imagination is more important than knowledge." I'm a lot less intellectual, more spiritual. That's how music touches people, I believe.

JS: To go in a slightly different direction, there are some quintets out there that have recently added or formed including percussionists. Has the CB ever considered that?

JN: Nothing permanent. It would change everything about the group and the way the nucleus of five works. We are looking forward to this collaboration with NEXUS, though—it's really exciting.

JS: It sounds like, schedule-wise, you don't really have much time to do any other kinds of playing.

JN: Actually I'm free to do stuff if it doesn't conflict with the CB schedule. When I joined the group, someone tried to tell me that I shouldn't even try to book any other outside gigs, or do anything. I walked in the first week, being my own fool self, and asked, "Oh, I got asked to do this movie soundtrack. Is it okay?" Chuck and Gene said, "Are we working?" "No." "Sure! Give us 10%, though." And they laughed. So from then on, I've been talking to friends about outside recordings, and they're totally fine with it. It's just that, most of the time, when I have time off, the last thing I want to do is go to the airport. I actually would play, though, do recordings and stuff like that. The only thing is if it's in direct competition with the group, like if they're going to hire only me to play in front of an orchestra when they could hire five of us, but they're getting me for one-fifth of the price. That's still using the Canadian Brass name, and we don't want it to go that way.

AG: Well, I'm not going to hold you to the answer to this question, but now that you've been in the group for about a year and a half, how long do you think you see yourself being a part of the Canadian Brass?

JN: In my "living in the moment" mentality, it's both impossible to answer, and easily answered: I'm 100% happy in the Canadian Brass for now and my foreseeable future. I'm definitely not done here, and I'm excited about our future together.

JS: You said something about being a magician. Have you incorporated any into the shows?

JN: I'm trying. We did a show at the St. Louis Symphony, a Halloween show, and I did an explosion after our entrance piece. The audience loved it, so I did it the next night, it's now in the show permanently. But I had to stop flying with explosives. We had a couple of tricks lined up for "Hornsmoke," but dancing around, doing the square dance while playing and things like that were enough for me to try and get that down first. So magic's on the backburners for now. I did mainly close-up magic, and it's hard to ask an audience to pick a card.

JS: How many shows do you keep current? I know you've got a lot of repertoire to choose from, and I've seen the "Tribute to Ballet" and the opera stuff you've done. Do you choose repertoire for a particular period of time, or do you just have a whole bunch to choose from, and then each performance is fashioned? How does your programming work?

JN: Yes, yes, and yes. Gene does most of the programming, and he has a very spiritual outlook on how the pacing of the program will go and what will work. Repertoire-wise,

we all get together, decide on a theme, and then call our friends and see who has arrangements and who wants to do arrangements. When they arrive, we play them. A lot of the time they're dismissed pretty quickly. Chuck and Gene have been doing it for so long, they know what works and what doesn't. We go on from there, depending on the theme of the recital. Some of it now is based on new repertoire we can program. With the older repertoire, they have to check and see when the last time it was performed.

JS: Forgive me, because I haven't seen the group in its most recent form. Are you still playing all memorized?

JN: A big portion of the music is memorized. We don't do it entirely from memory because there is a great visual with the music stands onstage, and it adds variety. So we do *Toccata and Fugue* off the music, and when a program is relatively new, we play off the music until it is learned. But we have a 25-minute Gershwin set that we did recently that we hadn't done for a few months, but we used it, and it was all choreographed by memory.

Aiko Watanabe: I have a question. Have you ever gotten physically ill before a concert?

JN: Yes.

AW: How did you handle it?

JN: One day, I was throwing up all day, and it wasn't what you think. It was actually food poisoning. Really! Quarter till eight was the last time I "emptied out." I had a fever and everything. It was the same as going from fourth horn to Canadian Brass and standing in front of Canadian Brass and 2,000 people and playing the solo. There's just no choice, no option but to give it 100%. You've got to go out there, smiling and playing anyway. That's what being a professional is: you do it and you don't show anyone anything negative. Ryan was really sick for our concert last night. He had to leave twice to blow his nose, and he couldn't clear it out. He couldn't breathe. He was really sick, and he sounded amazing.

Rachel Hubenthal: Did he still seem sick when he was performing, because oftentimes, during a performance, it goes away. And afterwards, you feel worse.

JS: Adrenaline is a wonderful thing.

JN: Yes, adrenaline and where your mind is focussed. Again, fearlessness. A lot of people say they give some of their best performances when they're sick.

RH: You can focus much more.

JN: Yes. You can't think about, "Oh, that car cut me off, and I had to sit in traffic" or, "I was ten minutes late, and I couldn't do my warmup"—so you just have to get really, really sick once in a while.

AW: Didn't you get nervous just by being sick?

JN: No. You're not allowed to do that if you're focussing on giving to these 200 or 2,000 people that come to see you that night. There's this movie about Michael Jordan called *To the MAX*, and before every introduction, he says to himself, "There's a person out there tonight that's never seen Michael Jordan play, and this is going to be their one time to be able to see Michael Jordan play." And he goes out and plays for that person. Those people paid their money, cleared their schedules, and came to sit in chairs. It is an unbelievable privilege to have an audience out there giving 100% of their equally

precious time to come and listen to us. I mean, it's a gift that is shared. You can only be stressed out if you decide that what you're thinking about stresses you out. Your level of nerves is inversely proportional to your level of preparation.

JS: So, tell us a little bit more about the book that you're writing.

JN: Right now, it's just little sections on the road, the simple path to audition success and power performance. I really like exploring the mental energy of auditioning. I spend a lot of time on constructing mock auditions and finding or creating reinforcement that gets you playing your most musical. Play for anyone. Get their input, then filter through. Pick what they say that matters to you. Don't play for really negative people. Play for really picky people if you want, but only if you respect them, because everything, to some degree, touches you. Frøydis has written about how fragile our egos are. We have to cuddle our confidence, really baby it. We know that our confidence is very easily shaken, and accordingly, we should be smarter than

ourselves: choose your thoughts, your friends and your support group really well. Eat well, stay healthy. Listen to the recordings. I loop a tape of just the prominent excerpts, like *Till Eulenspiegel* or *Don Juan*, and put it on in the background, 24-7. I never sat and studied the excerpts. I have the scores, as well, but if it's on in the background, there's no way, after weeks of hearing the music, that you won't hear the entire orchestra when you're playing that excerpt. You'll know exactly what's going on around you, just like all those radio songs we can sing along with. We didn't study them, we just had them on in the car, etc. Then, just work on mental focus. Read books on power performance for athletes, singers, and all those who go towards that fearless, clear-of-garbage state of mind. Get out of your own way.

JS: That's interesting. I've read a lot about sports psychology, and it's obvious to me that the mentality really can work. I don't think it necessarily makes you more artistic, but I think it does free you to be more of who you are.

JN: What do you mean by "artistic"?

JS: Well, I don't think that having a strong sports-oriented mentality immediately or automatically makes you a more artistic musician. I think it makes you a better performer because it frees you up from some of the various forces that create performance anxiety and stuff like that. It gives you something to focus on so that you're not out there thinking, "What am I doing?", which is part of the deal, but still needs to be balanced. You can't just study sports psychology and not the excerpts. I'm not suggesting that this is what those who advocate this approach mean, but

we can get so intent and enamoured of the mental process, that we forget that you've got to keep your emotional side available when making music—if you're going to make Tchaik 5 sing, it's not about acting like a hockey player. It's about finding and being able to share that tender side of you that needs to come out to make Tchaik 5 work.

JN: That's a filtering process we use, like *The Inner Game of Tennis*. Is that what you meant?

JS: Yes. Performing is a really interesting, ongoing thing. What's the most useful thing you've ever learned?

JN: Patience, probably.

JS: How did you learn patience?

JN: A lot, I think, from watching others. I watched a lot of movies, and I think it really touched me when they touch on real life, in real sorts of social commentaries about what we're living through. I saw a lot of problems developing just from people reacting right away, not giving thought and time to figure themselves out, being patient and forgiving, and just being really open-minded. We need to get rid




Guess who sat in with the CWU Horn Ensemble at the conference performance that evening...?

of the "Us vs. Them" mentality, whether with the audience or amongst ourselves. We are all different and yet we are all the same. I am a pig farmer, but I am in the Canadian Brass, too. I am both and I am neither.

JS: Any final thoughts?

JN: Right before I got in the Canadian Brass, I got principal horn of the Vancouver Symphony, Marty Hackleman's old position. (Marty was also CB hornist from 1983-86.) Then, Canadian Brass gave me a call, and I wrote to him and said, "Hey, Marty, I got another one of your old jobs." He sent me a really nice email with one of his favorite sayings, "If you can approach success and failure and treat both these imposters the same..." And that's monolithic to life. Success and failure is a choice of perspective, so you can be one, both, or...hmmm...neither, simply happy.

We're just all in this together. I've been called naïve, but I know I'm selective with it, and I'll very happily die naïve. Life is 100% perspective, and we gotta think something, so we might as well think constructively. I may often fall short of that ideal, but right now I'm IN that state of hope and that's important. It is what you're thinking about right now. I grew up on a pig farm, and now I am playing in the Canadian Brass, so if I can do it, anyone can. That's as simple as every morning can be: just waking up and going. If you want it, go at your horn. Go at being a magician, or a writer, or a geographer, or whatever. Whatever it is doesn't matter, but if you love it, you're going to be incredible at it.

ALL: Thanks, Jeff, for your time and for sharing your thoughts and ideas with us!!! 



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ROBERT WARD

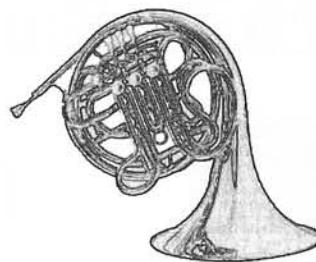
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Greetings from Heaven, or Demonic Noise?

A History of the Wagner Tuba

by William Melton

Part 5: The Disciple

The long odyssey was over. Wagner's vision of 1853 had at last borne fruit, and in 1875 the Wagner tuba was a tangible reality. But the composer did not employ the instruments in his next music drama, Parsifal, and Wagner's death on February 13, 1883, produced a cataclysm in the musical world. In the words of composer Paul Kuczynski, "It was as if, together with Wagner, music itself had also died."¹ Whether Wagner's namesake instruments would be taken up by other composers was uncertain.

In July of 1883, an Austrian admirer made a pilgrimage to Wagner's grave. It was early morning, and he thought he was alone, but an inadvertant witness recorded the scene.

Now the footsteps came closer, quietly and timidly. The man, his head covered in the silver gray of age, approached the grave as if trying not to disturb the profound tranquility of death. Reverently he trod to the foot of the headstone, took off his hat, clasped his hands, and began to pray so sincerely and fervently that tear upon tear coursed down his cheeks and he was lost in the shuddering, painful emotions of somber introspection. The forest bird was now silent, but the pilgrim would not have heard it in any case—his eyes were wet, and he was deeply enveloped in his own grief and empathy for the suffering of another. Then the first ray of sun slipped through the branches and shone golden upon the name which was engraved on the headstone. On the face of the devout pilgrim this worked like a revelation of a higher power—all sorrow vanished, and his features glowed luminously, filled with new hope and faith.²

The pilgrim was Anton Bruckner.

Bruckner's reception as a composer had been hitherto discouraging. He had arrived in Vienna from the provinces in 1868 at age forty-five to take up the posts of Professor at the Conservatory and Court Organist (Lecturer at the University was added in 1875). He brought considerable skill in counterpoint gained in six years of study with the fabled Simon Sechter, a virtuosity on the organ cultivated at posts in St. Florian and Linz, and a growing catalog of compositions. But his undeniable gifts were joined with such a naïve personality (which those who knew him better understood as candidness) and an intense religiosity that fashionable Vienna had difficulties taking him seriously.³ His larger works were rarely performed. During the Bruckner-led premiere of his Third Symphony, masses exited the hall after each movement, leaving it almost empty at the end. The Philharmonic musicians were unenthusiastic about premiering his compositions. In addition, Bruckner's openly-declared admiration for the music of Richard Wagner had made an adversary of the influential *Neue Freie Presse* critic Eduard Hanslick, who championed Johannes Brahms. As late as 1876 Bruckner complained, "Thus

have I lived in Vienna since 1868, heartily regretting ever having moved here, because support, recognition, and means of subsistence have all been wanting."⁴

Bruckner had embraced Wagner with all the enthusiasm of a late convert. He was thirty-seven years of age before he heard his first Wagner performance, but an acquaintance noted that it induced "a state of musical excitement which I never observed in him again."⁵ Bruckner student Ernst Schwanzara wrote of his teacher's first encounter with *Tannhäuser* in 1863: "Carried away by the intoxicating harmonies and melodies, the astonished and enthusiastic Bruckner recognized that Wagner's great work was an ingenious fulfillment and extension of Sechter's theories, and that indeed he too could construct a masterpiece using Sechter as a scaffold."⁶ Hans von Bülow first introduced Bruckner to Wagner at a performance of *Tristan und Isolde* in Munich in 1865. Bruckner, typically self-effacing with those he felt above his station, abased himself completely when in Wagner's company ("So naïve was his hero-worship of the master that he could not even be induced to sit down in Wagner's presence").⁷ In 1868, Bruckner again made the trip to Munich to see *Die Meistersinger*, and afterwards exchanged letters with Wagner.



Wagner and Bruckner: "The Greeting," silhouette by Otto Böhrer
[Richard-Wagner-Museum, Haus Wahnfried, Bayreuth: N 1148]

In mid-September 1873, Bruckner took his Second Symphony in C minor and Third Symphony in D minor on a visit to Bayreuth to ask Wagner to accept the dedication one of the of the works. Bruckner wrote that after reading through the scores, "Wagner came and wrapped his arms around me,

☞ Greetings From Heaven, or Demonic Noise?

praising me in such a complimentary fashion that I blush to recall it. He also said that the dedication was quite a proper idea, and would give him the greatest joy."⁸ "I was fortunate enough to sit with the master for two and a half hours, as he spoke about the musical situation in Vienna, served me beer⁹ ["Oh, just look who is my waiter!"¹⁰ Bruckner exclaimed over and over], showed me his garden, and even his grave!!!"¹¹

The next morning Bruckner was in a panic. The plentiful beer of the day before had fogged his memory,¹² and he was unsure which of the two works Wagner had preferred. Fortunately, he met sculptor Gustav Kietz at breakfast in the hotel they shared. Kietz had been present in the room the day before while the two composers had conversed, though he had been occupied working on a bust of Wagner. In a memoir, Kietz recounted his response to Bruckner: "'I am very sorry that I cannot be of any help,' I said, 'but because of my work I could not pay proper attention to what was being discussed. I only remember that a symphony in D minor was referred to, which I thought must be Beethoven's Ninth, and then once something about a trumpet was mentioned.'"¹³ Bruckner, overjoyed, sent the following note to Wagner, to which Wagner added a line in answer:

Symphonie in D-moll, wo die Trompete das Thema beginnt.

A. Bruckner

Ja. 'Ja' Herr Doktor Jones?

Richard Wagner

"Symphony in D minor, where the trumpet begins the theme. A. Bruckner." "Yes! Yes! Warmest Regards. Richard Wagner." [Richard-Wagner-Museum, Haus Wahnfried, Bayreuth: Hs 109/VIII]

Seeing Bruckner safely off, Wagner wished him a good trip, adding yet again in case Bruckner had forgotten, "So, the one where the trumpet begins the theme."¹⁴

The rather lopsided relationship nevertheless progressed encouragingly according to Bruckner: "Since then I have had the great honor of correspondence, and the invitations to the [Bayreuth] Festivals [the *Ring* in 1876, and *Parsifal* in 1882]...and in Vienna I have often been invited by Wagner to share an evening meal."¹⁵ The enthusiasm was all on Bruckner's side. But as evidenced by Cosima Wagner's diary, the Wagners' reaction to Bruckner would evolve from pity ("...the poor Viennese organist Bruckner, who has been shoved aside by Herr [Johann] Herbeck and others because

he was in Bayreuth to bring the dedication of his symphony!"¹⁶ to an odd sort of respect ("R[ichard] dreams that a pope with the visage of the composer Bruckner visits him...and when R. goes to kiss his hand, His Holiness kisses his and then takes with him a bottle of cognac").¹⁷ Despite the influx of important guests (led by Kaiser Wilhelm I, King Ludwig II, and Emperor Dom Pedro II of Brazil), Wagner instructed Friedrich Feustel that the Austrian composer was to have one of the best seats for the 1876 *Ring*: "I would like Bruckner (Vienna) to be given a seat in the gallery: he has earned it!"¹⁸ Wagner's friend Emil Heckel recalled, "Wagner prized Bruckner highly and spoke of performing his symphonies, which at that time had found scant reception."¹⁹

The new music director of the Vienna Court Opera and Philharmonic concerts, Hans Richter, arrived with the 1875 season. Bruckner had high hopes rooted in Richter's Wagnerian past, hopes that were quickly discouraged. The composer wrote, "Hans Richter's intimacy with Wagner's most vehement enemies has caused me the greatest astonishment."²⁰ Actually, the former hornist Richter was an admirer of Bruckner's Fourth Symphony, and not surprisingly, considering the prominence given the horns²¹ (Richter, when late for an appointment with Bruckner at the "Hinterbrühl" restaurant, took the coachman's horn and blew the fanfare from the scherzo as notice of his impending arrival).²² The conductor helped Bruckner to a rare success with the premiere of the Fourth Symphony on February 20, 1881, and Richter's granddaughter related the story of the composer's grateful response:

At a rehearsal, Bruckner arrived beaming with enthusiasm and happiness. He pressed a Maria Theresa Thaler in my grandfather's hand and said: "Take it and drink a mug of beer to my health!" My grandfather was deeply moved, and afterwards had the Thaler gold-plated and wore it on his watch chain for the rest of his life."²³

In general, however, Richter was required to tread a fine line to maintain friendly relations with both Brahmsian and Wagnerian camps in Vienna. With six children to support, he was also working extremely hard. In addition to the Opera and the Philharmonic he took over the concerts of the Gesellschaft der Musikfreunde, and the duties of directing the Imperial Chapel Choir. Once, up in the choir loft he noticed a literal manifestation of his fate. Johannes Brahms and Bruckner were both seated in the chapel, widely apart on different sides, and he motioned to his charges, "Look down there boys, those two would really prefer to devour each other."²⁴ Bruckner reverted to his former opinion: "Hans Richter never performs my music anywhere! He marches to Hanslick's drum!"²⁵ Philharmonic violist Siegfried Bachrich, a more objective observer, wrote that, "Hans Richter was above such party politics, and belonged to no party."²⁶

One of the overwhelming impressions that the Bayreuth *Ring* of 1876 had made upon Bruckner was that of Wagner's new quartet of tenor and bass tubas. "Had he not been inspired by the magic of the Wagnerian orchestral sound, would Bruckner have included the Wagner tubas in his most mature three symphonies?"²⁷ questioned Alfred Lorenz.

Bruckner may have been uniquely receptive to such an instrument—in the early 1860s, he had experimented with writing for euphonium and tenor horn.²⁸ But after hearing the *Ring* tuba quartet, “Bruckner had clearly been extremely smitten by the expressive possibilities of their sound.”²⁹ Now the composer, at the age of fifty-nine, first decided to employ those tubas himself. One reason Bruckner adopted the instruments was clearly practical, to reinforce the brass section that he used as a structural backbone. According to Alfred Orel, the Brucknerian orchestra “was characterized by the wide compass of the brass ensemble. It is starkly prominent as a driving force, and also as a harmonic cornerstone for the entire sound structure.”³⁰

It is equally clear that Bruckner experienced the tuba sound spiritually, as conveying a sense of the numinous. Walter Wiora defined Bruckner’s understanding of the word as having the following qualities: “Terribly mysterious; majestic; boundlessly energetic; amazing; augustly noble as opposed to profane; fascinating (unbelievably enthralling, enchanting, ecstatic).”³¹ Bruckner’s symphonies have been compared to masses without words, or as put by Robert Simpson, “Each of his symphonies is a cathedral in sound.”³² The terminology applied to Bruckner’s Adagios has verged on the theological: “hieratic intonations... The spirit is floating in an ocean of light. Its song of thanks swells into an overpowering hymn that echoes across the heavens,”³³ “It is as if the soul is suspended in the purest ether, freed from all earthly concerns.”³⁴

Ernst Kurth devoted a long paragraph to Bruckner’s spiritual bond with the Wagner tuba, beginning with the Seventh Symphony:

Those who are familiar with Bruckner’s symbology will see that not an outer, but an inner imperative is behind inserting the tuba choir at this point. It is both mellow, and yet darker than the typical Bruckner trombone sound; it is not simply a heightening, but a transformation, an inner consecration. From the Fourth Symphony onwards, Bruckner had added contrabass tuba to the three trombones, and so achieved a darkening of their bright metallic sound, as well as a mighty foundation for his weighty choir of winds. However, as substantial as the solemn pronouncements were through the Sixth Symphony, they were also restricted by the ponderous bass lines. The main difference with the introduction of the tenor tubas lies in that their sound is also featured in the melodic sphere (as well as being a unified chordal block that stands independently alongside the trombone choir). The tubas surpass the trombones in darkness and profundity, and the mellowness of their tone is more closely related to the horns. Bruckner, normally cautious and afraid of innovation, found it a hard decision to move the tuba choir (which had come like a revelation in Wagner’s *Nibelungen*) into the symphony. It is not a matter of timbre, but of soul... The opening motif itself is an expression of the psyche of tuba sound and seems to have grown out of it. Here all is of a piece.³⁵

The words from 1925 now have an outmoded intensity.

Still, the thought of contemporary Bruckner scholar Benjamin M. Korstvedt is not dissimilar:

I agree that it was a primarily a musical (or in Kurth’s words an “inner”) motivation that prompted Bruckner to use the Wagner tubas in the Seventh, not a conscious desire to emulate Wagner or pay homage to him. Bruckner’s adoption of the Wagner tubas also reflects the great importance of tone-color and timbre in his symphonic conceptions. The Wagner tubas added one more variety of brass-tone to the music (for example the marvelously effective contrast of horns and Wagner tubas in the coda of the Seventh Adagio). Wagner tubas seem to be more of color/chordal instruments than the trombones or bass tuba, and as Kurth says, they have a distinctive mixture of “Schwere und Düsternis” but still with a softness. Bruckner often uses them wonderfully to add a new depth to many darker, somber passages, especially the codas of the last three Adagios.³⁶

Bruckner began work on the second movement of his Seventh Symphony in E major in late January 1883. His mood was gloomy, as he described to Felix Mottl: “Once I returned home feeling melancholy. I thought to myself that the master could not possibly live much longer.”³⁷ He composed the opening theme for four Wagner tubas (Example 1):

Example 1: Anton Bruckner, Seventh Symphony, Adagio, mm. 1-4.

Sehr feierlich und sehr langsam
I. hervortretend

The tuba quartet intones this passage three times in its entirety during the course of the movement, and each time the effect of the repetition is heightened by variations in the accompanying voices. The theme is followed by a climbing three-note motif in the strings, quoted from Bruckner’s *Te Deum*, where it appears to the text, “In te, Domine, speravi: non confundar in aeternum” (“In you, Lord, I put my hope: abandon me not through all eternity.”) By February 1883, Bruckner had completed the Adagio through a C major *fortississimo* plateau (shortly before rehearsal letter X). Then news of Wagner’s death reached Vienna: Bruckner’s stark calendar entry for February 13, 1883, was “R W †.”³⁸ Of the dejected band that met at the Café Parsifal the evening of the 14th, “no one was more distressed and paralyzed than poor Bruckner... He moaned heartrendingly, ‘It’s awful, terrible! I knew that I would lose the master! He has gone, and has left me behind!’”³⁹ Bruckner later told Theodor Helm, “See here, I had progressed exactly to this point when [the news] arrived at the conservatory from Venice on the morning of February 14, 1883. Then I cried, oh how I cried—and afterwards composed the genuine funeral music for the

master."⁴⁰ The music now reaches a tragic intensity, the "grieving tuba choir"⁴¹ lending the "non confundar" motif a "Nibelung gloom"⁴² (Example 2). A reminder of the main theme inevitably concludes the movement, but as Robert Simpson observed, "First, major turns to minor with a noble utterance of the tubas and horns...cavernous and grand."⁴³

Example 2: Seventh Symphony, Adagio, mm. 184-193.

Many have commented on similarities to Siegfried's Funeral Music. The connection is real but subtle, perhaps even subconscious on the part of its creator. Bruckner's friend Karl Almeroth recalled an organ recital that Bruckner gave at St. Florian on August 28, 1885:

At 3:30, the concert commenced, and Bruckner gave one of the best of his world famous improvisations. Siegfried's majestic funeral dirge from *Götterdämmerung* sounded, beginning quietly, always swelling, and mounting to an unsuspected strength that affected the listeners deeply. An ingeniously fashioned contrapuntal development followed; but soon a new funeral lament, just as majestic and exalted, was joined to Siegfried's dirge. It was Bruckner's funeral music from the Adagio of his Seventh Symphony, which he wrote in his profound grief over Wagner's death.⁴⁴

Ingrid Fuchs noted that Bruckner "employs the tuba quartet as a closed ensemble for the hushed tones of the *piano* passages, but also uses the raw aspect of their timbre to reinforce the louder high points."⁴⁵ In the Finale of the Seventh, the tuba choir does make exposed quartet appearances such as the following passage (Example 3), that August Göllerich called "the tubas' benediction".⁴⁶

The tubas are also used simply as reinforcement for the brass (Example 4), in Walter Niemann's words, to "intensify the solemn cer-

emonial tone."⁴⁷

Artur Nikisch, who conducted the premiere of the Seventh in Leipzig on December 30, 1884, had been an admirer of Bruckner's music for over a decade—in fact, as "a green, eighteen-year-old violinist,"⁴⁸ he had played in the Vienna premiere of Bruckner's Second in 1873 under the composer's

baton. Bruckner wrote Nikisch, "I am looking forward to the movements with the tubas."⁴⁹ Nikisch's answer was disappointing: "For the Seventh, we have no tubas at our disposal, and so must use four horns as substitutes."⁵⁰ Bruckner responded plaintively, "Are no military tubas available?"⁵¹ Wagner tubas built by C. W. Moritz had undoubtedly been used in Leipzig under Anton Seidl's tenure, had traveled across Europe with Angelo Neumann's Wagner troupe, and were available from the

manufacturer nearby in Berlin. Not far away in Dresden, the Hofoper had received a set of C. A. Eschenbach tubas earlier in 1884 for their *Ring* cycle, and Dresden solo hornist Oscar Franz had extolled them in an instrument guide he published in March of that year.⁵² But the expense of hiring extra players and the difficulty of rehearsing a quartet into adequacy were not part of Nikisch's plans.

Bruckner traveled to Leipzig for the premiere (in which Friedrich Gumpert played principal horn). The reception was mixed, though Bruckner pupil Franz Schalk described it as worse:

It was as if the symphony had been played for an empty hall, apart from those "experts" who had sneers frozen on their faces. It was impossible to complain about the malicious influence of the critics—the sad result was due simply to the taste of the times, or perhaps a general lack of understanding that is timeless...The most positive comment I heard was that there should be cuts made, especially in the Adagio...After the performance Bruckner was desperate.⁵³

Example 3: Seventh Symphony, Finale, mm. 151-155.

Example 4: Seventh Symphony, Finale, mm. 203-212.

Breit und wuchtig

2 Tenor Tubas in B-flat basso
a 2

2 Bass Tubas in F basso
a 2

ff marc. sempre

R immer breiter a 2 ff

So it was that the premiere of the Seventh complete with Wagner tubas fell to Munich, where conductor Hermann Levi was full of enthusiasm for the work, and solo hornist Franz Strauss had used his considerable influence as steering committee regular to force it past an unwilling orchestra (and a horn-tuba section that in addition to Strauss would have included Josef Reiter, Hermann Busch, Bruno Hoyer, Josef Mühlbauer, Josef Mayer, and Wilhelm Pötzsch).⁵⁴ Bruckner made the journey to hear the performance accompanied by his pupil Friedrich Eckstein, who described the visit in detail:

Our trip to Munich occurred in early March 1885, after a winter of grueling work, bitter disappointment, and painful illness for Bruckner... The night train disgorged us about seven in the morning. We went, as had been arranged, to Levi's apartments (who was still deep in slumber when we arrived). The housekeeper led us into a lovely music room. Bruckner's symphony manuscript was open on the piano... [Levi] appeared shortly, greeted Bruckner, whom he had never met, with spontaneous warmth, invited us to share his breakfast, and spoke ceaselessly throughout about the powerful impression that Bruckner's work had made upon him. Then he sat at the piano and played through the symphony, alternately from memory or consulting the manuscript, whereby he would interrupt again and again at specific points to ask Bruckner to explain his creative intentions.

Then, about 11 o'clock, we left the house in order to attend the first orchestra rehearsal at the Odeon. Of this rehearsal I remember among other things that the best wind player in the orchestra was the father of Richard Strauss.⁵⁵ After a number of carefully prepared rehearsals came at last a wonderful, deeply moving performance of the work, one that sent Bruckner into transports of delight, and also brought him one of greatest public triumphs of his life.⁵⁶

The performance on March 10, 1885, was both an immense popular and critical success, and the retiring Bruckner was unprepared for such applause. "The members of the Court Orchestra honored the modest, amiable master the next day during a rehearsal. The tubists encored the passages from the Adagio for him in the conductors' room in the Court Theater, at which the composer was overjoyed."⁵⁷ Bruckner, "par-

ticularly impressed with the imposing tuba sound,"⁵⁸ described what he called the happiest week of his life:

The performance was of an excellence and perfection beyond my hopes. The reception (so it is said) was one of indescribable acclamation and enthusiasm; even conductor and orchestra applauded vehemently. No one can remember anything like it ever happening in the Odeon. At the artists' reception, H. Levi proposed a toast: to the most significant symphonic work since Beethoven's death! And so forth. The performance of this splendid work (as he called it) was the crowning moment of his artistic career!

...On the 11th, my Viennese friends and I attended a performance of *Walküre* in Munich. It was glorious, as I had not heard the phenomenal work complete since 1876. After the public had left, H. Levi, responding to my request for a tribute to the blessed, beloved, immortal master, played the Funeral Music from the second movement of the Seventh Symphony with the tubas and horns three times. Countless tears were shed. The atmosphere in the darkened Court Theater was indescribable.⁵⁹

Eckstein reported that his teacher "was profoundly moved when the orchestra acceded to his earnest wish, and despite everyone's great fatigue and the late hour, played the remarkable dirge from the Adagio of his Seventh Symphony, and that three times. The rendering of the powerful, dusky tuba sounds in the empty gloom of the hall, after midnight, was an unforgettable experience."⁶⁰ And the identification of the tuba quartet as evocator of the numinous was impossible for Bruckner to forget. He wrote to Arthur Nikisch of the scene,⁶¹ and a month later still enthused to Wagner's youngest daughter Eva about the Munich tribute of "the four new tubas."⁶²

The positive Munich reception (the *Münchner Neueste Nachrichten* asserted, "With the Adagio, a truly exalted hymn of mourning, Bruckner has made an immortal contribution to musical art")⁶³ encouraged performances of the Seventh elsewhere. Bruckner wrote Felix Mottl in Karlsruhe:

First, is the orchestra well-disposed towards my music? Second, do you have the new *Nibelungen* tubas? Third, will you, as Levi and Nikisch have lovingly done, invest your entire ar-

tistic self, and rehearse and conduct the Adagio with the tubas and the Funeral Music for the blessed master as if it were your own composition?...P.S. The 4 tubas are very important in this.⁶⁴

Less than two weeks later the composer wrote again: "Definitely use tubas (horns are in no way adequate replacements for the tubas)."⁶⁵ Bruckner even enlisted Hermann Levi's aid: "I ask you if you will have the goodwill to personally convince Herr Mottl that all five tubas are absolutely necessary (not horns, as in Leipzig)."⁶⁶

For a performance in Graz on March 14, 1886, Bruckner persuaded conductor Karl Muck to order the entire tuba section from the Vienna Philharmonic.

At the first rehearsal in Bruckner's presence, all waited for the tubists—who did not appear. It was verified that they had arrived, but then declared they had no need of a rehearsal. Now Bruckner went in search of them accompanied by "Samiel" [Eckstein]. With uncommonly good instinct he discovered the Viennese, after four false leads, in the fifth tavern on the Murgasse, where they were playing cards. Bruckner said: "I'll give you whatever you want, even pay for a carriage, but I beg you to come." They still resisted, but Bruckner packed them into the coach without pity.⁶⁷

When the symphony was finally performed in Vienna on March 21, 1886 (meanwhile Cologne and Hamburg had also beaten Vienna to the punch), the critical reception was mixed, as a positive reaction from Theodor Helm ("The sonic effect the tubas bring to Bruckner's Adagio is indescribable")⁶⁸ was more than balanced by Eduard Hanslick's vocal distaste for this "symphonic anaconda."⁶⁹ Hanslick's anti-Wagnerian colleagues went further, singling out the Wagner tuba for abuse. Max Kalbeck (the later biographer of Brahms) observed, "Two pairs of tenor and bass tubas dig a deep, black grave, into which we gaze with lascivious shivers."⁷⁰ "We hear a funeral march," wrote Gustav Dörmke,

with which, we are assured, Bruckner mourns the death of Richard Wagner. Hence the five tubas, which recall their predecessors in Siegfried's Funeral Music from *Götterdämmerung*...The composer mixes these bass tubas with horns and then sends them down the most gruesome and chromatically tangled paths imaginable.⁷¹

Despite such initial hostility, the Adagio of the Seventh, with its unique tuba sound, became the closest piece that Bruckner had to a widespread popular success, and the next two years saw premieres of the work in Berlin, Dresden, Amsterdam, London, Chicago, and New York.⁷² In critical reaction since, many commentators have praised Bruckner's treatment of the Wagner tubas. Fritz Volbach wrote, "Bruckner introduced the Wagner tuba quartet into the symphony, and thereby achieved a fullness and rounding off of the brass sound that is incomparable."⁷³ Richard Wetz wondered at range of expression of "this highly individual use of the brass, producing such crushing, demonic, holy, noble, and mystical effects,"⁷⁴ and August Halm insisted, "the brass of the orchestra has never before glowed with such white

heat as in Bruckner's Adagios."⁷⁵ For Wolfram Steinbeck, "It is especially the tenor and bass tubas, the so-called Wagner tubas, that are the innovation that Bruckner adopted to expand the horn section beginning with the Seventh Symphony. Their sacred, majestic sound gives particularly the Adagios of the last three symphonies their special stamp."⁷⁶ Walter Abendroth cited "the heroic, mournful pathos that radiates from the C-sharp minor musings of the dark-hued tubas,"⁷⁷ and Erwin Doernberg described the Adagio as "the most beautiful music ever composed for Wagner tubas."⁷⁸ Alfred Orel found sound of the instruments "smooth and full,"⁷⁹ Deryck Cooke "majestic,"⁸⁰ A. C. Howie "mellow,"⁸¹ and Gerhart von Westernmann "lustrous."⁸² Ernst Kurth noted of the Bruckner brass section, "It is the expression in tone color of his being and religious sublimity. How well he knows the method of achieving an even deeper hue—it is then that he turns to his tubas."⁸³

In Bruckner's Eighth Symphony in C minor, the tubas play a more extended role, appearing in all movements but the scherzo. After the symphony's completion in autumn of 1887, Bruckner endured the disappointment of Hermann Levi's refusal to perform it as it stood. Among other complaints, Levi found the lavish employment of the tubas "impossible."⁸⁴ After the composer had made a substantial revision (which included reserving "the tubas for those places where their special timbre was used to effect"),⁸⁵ Felix Weingartner in Mannheim agreed to the world premiere. Ultimately Weingartner wrote Bruckner to cancel: "On top of everything else, the military band from which we got our reinforcements had themselves engaged new players for the tubas who had absolutely no experience with the instruments. For your symphony, I held three sectional rehearsals for the four tubists, without ever obtaining an acceptable result."⁸⁶ Bruckner complained to Hermann Levi, "I conceived of performance only by you, certainly not the little orchestra with military tubas (!!!) and (in my eyes) the suspicious Herr Weingartner in Mannheim."⁸⁷

It fell to Hans Richter and the Vienna Philharmonic to premiere Bruckner's newest symphonic effort. Josef Schantl led a section that included hornists Emil Wipperich, Christian Nowak, Michael Pichler, and Rudolf Vargits, and hornist-tubists Franz Nittmann, Wilhelm Kleinecke Jr., Josef Richter, and Josef Helmsky.⁸⁸ Richter's granddaughter wrote:

On December 18, 1892, Hans Richter crowned his career with the world premiere of the Eighth Symphony, which was a great success. Again Bruckner came to his dressing room, this time carrying a large tray. My grandfather asked, "What is that for?" whereupon Bruckner answered, "For the children!" Piled on top were six *Krapfen*⁸⁹ for each of the six children.⁹⁰

Eduard Hanslick predictably sneered at "the latest achievements of the Siegfried tubas,"⁹¹ but commentators since have been more appreciative. Willibald Kähler noted of the beginning of the development in the first movement, "The tubas, gloriously spread out over their range, take up the first theme, initially in E-flat, then in G-flat."⁹² In the Fi-

nale, Otto Schumann cited "Horns, tubas, and trombones intone the battle cry together, confident and irrefutable,"⁹³ and, "Trumpets, trombones, and tubas affirm the fate motif in a powerful gesture."⁹⁴

The meat of the tuba contribution lies in the Adagio, where, after letter D (Example 5),

"the tubas intone greetings from heaven"⁹⁵:

At letter Z in the Adagio (Example 6), the chorale formerly in the horns is taken over by the tubas. As Erich Kurth wrote, "the theme is forced from streaming light and plunged into darkness...though to be sure a darkness that is transfigured by an inner glow which covers the whole ending of the movement in gentle serenity."⁹⁶


As Bruckner's health failed him, Kaiser Franz Josef approved the composer's move to a custodian's lodge at the

Example 5: Bruckner, Eighth Symphony, Adagio, mm. 67-70.

(Feierlich langsam; doch nicht schleppend)

2 Tenor Tubas in B-flat basso ("8va bassa semp.")

2 Bass Tubas in F loco ("8va bassa semp.")



Belvedere Palace in July 1895. The first three movements of his Ninth Symphony in D minor were finished by the end of November of that year, the tuba quartet making its first appearance in the third, the Adagio. Though he could only hear the Adagio on the keyboard and in his imagination, Bruckner commented, "It will be the most beautiful thing that I have composed, and moves me every time that I play it."⁹⁷ When Theodor Helm visited the composer, Bruckner went to the piano, played the last Wagner tuba passage with shaking hands, and said in a tone of painful resignation, "Farewell to Life"⁹⁸ (Example 7).

The thematic building blocks of the Adagio included allusions to works of Wagner and Liszt, and to many of Bruckner's own compositions (the tubas quote the Adagio of the Eighth, and the Benedictus from the Mass in F minor).⁹⁹ The tuba section also figured in the end of the movement, long considered Bruckner's last completed musical utterance (Example 8).

By January of 1896, Vienna Philharmonic cellist Joseph Sulzer wrote that the skeletal composer had to be carried on a chair to hear his Fourth Symphony, as he was too ill to walk: "There was no one in the entire orchestra who was not deeply affected by the tragic scene. And then there was the horrible contrast: the mighty brass sounds—and their creator infirm and mortally ill."¹⁰⁰ Bruckner was acutely aware that he would not be spared to complete the finale of the Ninth Symphony. Dr. Richard Heller, Bruckner's physician, described the race against time: "He worked slowly on his

Example 6: Eighth Symphony, Adagio, mm. 283-291.

Z

2 Tenor Tubas in B-flat alto ("loco")

2 Bass Tubas in F ("loco")

Violin 1

Violin 2, Viola, Cello, Bass pizz.

zart markiert

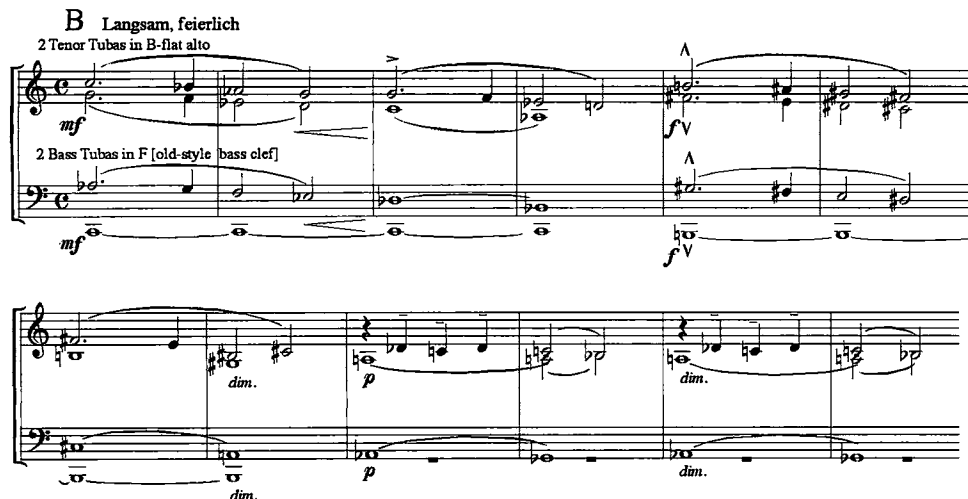


Greetings From Heaven, or Demonic Noise?

Example 7: Bruckner, Ninth Symphony, Adagio, mm. 29-40

B *Langsam, feierlich*
2 Tenor Tubas in B-flat alto
mf

2 Bass Tubas in F [old-style bass clef]
mf



Ninth Symphony the entire period. Progress was somewhat slower because his hands trembled terribly, often producing blots and mistakes as he wrote, which then had to be painstakingly erased or pasted over.¹⁰¹ For many years afterwards it was assumed that the composer did not get beyond sketches of the Finale, but recent research has led to a rejoining of widely-strewn manuscript sections. According to Bruckner scholar John A. Phillips,

the Finale was an indispensable component of the original compositional conception of the Symphony, not as it has historically been regarded, as some kind of appendix to it, or simply irrelevant. Moreover, the orchestral score of the Finale, as Bruckner left it, was not an inconclusive draft but a continuous, compositionally complete 'emergent autograph score,' of which several finished bifolios had already been marked by the composer as '*fertig*.' That this fact wasn't recognised by musicologists before now is nothing short of scandalous.¹⁰²

Example 8: Ninth Symphony, Adagio, mm. 231-243.

X **Y** **Z** Horns 1-4 in F
(unisono) *p*

2 Tenor Tubas in B-flat alto
zart hervortretend
p

2 Bass Tubas in F (old style bass clef)
p



The Wagner tuba presence in the movement is not insignificant. Phillips commented, "As opposed to their much more economical usage in the Adagio, Bruckner assigns the tubas a highly important role from the very beginning of the Finale."¹⁰³ The Finale of the Ninth has been published by the Bruckner Complete Edition (Vienna: Musikwissenschaftlicher Verlag) in transcription, facsimile, and a "documentation" or performing version, of the surviving fragments.¹⁰⁴

Ferdinand Löwe conducted the Wiener Konzertvereins-Orchester (a predecessor of the Vienna Symphony Orchestra) at the premiere of the first three

movements of the Ninth Symphony in Vienna on February 11, 1903. Bruckner pupil Karl Grunsky observed of the Adagio at the world premiere: "Then comes the quiet song of the tubas, charged with memory of pain and hope. This chordal sequence, Bruckner felt, signified the 'Farewell to Life.'"¹⁰⁵ Subsequent commentary did not fail to note the functions of the Wagner tuba, both acoustical and biographical. Wolfram Steinbeck referred to the "miraculous sense of calm"¹⁰⁶ the Wagner tuba brings to the score, and Alfred Beaujean cited the "warm overall sound that is guaranteed by the organ-stop of horns and Wagner tubas."¹⁰⁷ The instruments run like a threnody through Otto Schumann's comments: "The tubas cast their shadow over the entire proceedings... the solemn message of the tubas is the knowledge of death... Always the tubas warn, 'Your time has come.'"¹⁰⁸ Ernst Kurth alluded to "the sublime primal light of the tuba sound,"¹⁰⁹ and Walter Abendroth wrote, "The

tubas awaken memories of a rich life, one filled with spiritual delights and miseries."¹¹⁰ Werner Wolff noted, "the following, slowly falling melody in the horns and tubas is of such a beguiling magic that one can readily believe that Bruckner wrote it in a spirit of total surrender to the muse, even if one did not know that he called this passage 'Farewell to Life.'"¹¹¹ Even Igor Stravinsky, not an aficionado of Bruckner, wrote in later years, "I still have not learned to like Bruckner, but I have

come to respect him and I think that the Adagio of the Ninth Symphony must be accounted one of the most truly inspired of all works in symphonic form...no composer of that period is so personal a harmonist as Bruckner (cf. bars 85-86 in the flute and violins; the tenor tubas at P...)"¹¹²

Dieter Michael Backes may have overstated the case when he wrote that, "Bruckner's notation of the Wagner tubas appears over-complicated and even willful,"¹¹³ though it is undoubtedly problematic. Some difficulties were an inheritance from Richard Wagner, like the reasoning that induced Schott to publish the individual *Ring* parts so "the tenor tubas were given to 5th and 6th horns, the bass tubas to 7th and 8th, so that the 7th (a high hornist) must contend with the low 1st bass tuba, and the 6th (a low hornist) with the higher 2nd tenor tuba."¹¹⁴ In Bruckner's Seventh Symphony, tenors are written in B-flat basso and basses in F basso (in treble clef)—for novice tubists a quandary, because Bruckner nowhere stipulates "basso" for either instrument. Transpositions are made more treacherous by Bruckner's use of key signatures (the tenor tubas must cope with six sharps in the Adagio of the Seventh), rather than the traditional horn neutral key signature with all accidentals specified. The resultant complexity blighted Richard Wetz's first experience conducting Bruckner's Seventh in 1914:

I am so happy that I got through the performance. At the dress rehearsal, the tubas were still not able to transpose their parts properly, so I sat at my desk the whole afternoon afterwards and transposed their parts for them. Without a second to rest, I hurried to the theater to rehearse with the tubas just before the concert, and then things went adequately. The next day I could not drag myself out of bed."¹¹⁵

In the Eighth, the only symphony where the indications of the correct octave are given, tenors alternate between B-flat "bassa" and "loco" (Bruckner's meaning of the latter is actually alto), and basses are in F "bassa" in treble clef and F "loco" in bass clef (truly loco this time, read as in new notation). In the Ninth, tenors are notated in B-flat alto and basses in F loco (in old bass clef, read an octave above), but the proper octaves are again left unspecified by the composer. An inconsistency occurs at letter Q in the Adagio, where the tenor notation changes without notice to B-flat basso for eight bars,¹¹⁶ while the next entrance at letter V is back in B-flat alto (this incongruence has finally been corrected in the newest critical edition of the Ninth by Benjamin Gunnar Cohrs).¹¹⁷

The transposition problem is complicated by the myriad versions and editions of Bruckner's symphonies, characterized by Robert Simpson as one "of the most infuriating, perplexing, and fascinating of all critical problems in music."¹¹⁸ The self-doubting Bruckner was exposed to fierce criticism, and he produced multiple versions in order to improve his symphonies' reception. Well-meant suggestions of conductors or former students were incorporated.¹¹⁹ The choice of versions has occupied performers and scholars in the interim, and they have produced widely differing solutions. In the case of the Eighth alone, four very different versions have been published.¹²⁰

Anton Bruckner died on October 11, 1896. The funeral train began at the Belvedere apartment, where a quartet of Philharmonic hornists accompanied the Akademischer Gesangverein in the middle movement of Bruckner's *Germanenzug* ("In Odins Hallen ist es licht").¹²¹ The company was swollen by legions of Bruckner's devoted students. Albert Gutmann, the publisher of the Fourth and Seventh symphonies, noted the appearance of an unexpected mourner: "Brahms attached himself to me and accompanied the train of grievers a long part of the way at my side. He could not master his deep emotion."¹²² Declining an invitation to enter, Brahms waited outside the Karlskirche before turning for home.¹²³ He had already endured a terrible blow that year when Clara Schumann had died on May 20. By summer's end, Brahms was himself failing, but still summoned the will to march with the autumnal funeral train of his longtime antagonist.¹²⁴ Among the many musical tributes inside the church, Richard Perger led the Singverein in Schubert's *Litanei* ("Ruhn in Frieden alle Seelen," D. 343), accompanied not by the original piano, but the quartet of Philharmonic hornists.¹²⁵ At the conclusion of the service, up in the choir loft Hans Richter directed a brass contingent from the Philharmonic in the Adagio from the Seventh Symphony.

Even after the death of the master-symphonist, the tuba quartet was not universally accepted. Nicolai Rimsky-Korsakov wrote that the tubas entered the orchestra "to the detriment of other groups," and had led to a "neutralization of brass sound."¹²⁶ The influential academic Hugo Riemann sharply criticized their inclusion in the ensemble because they "functioned separately, in opposition to the integration of the orchestral body into a homogenous whole...the tuba choir is something that does not belong in the symphony."¹²⁷ Many composers were understandably loathe to involve themselves in the Wagner tuba's notorious difficulties: writing idiomatically for them (and in the proper key), as well as finding a quartet of the instruments, and skilled players that could master the intonation problems. Set against these pitfalls was a solitary benefit—their unique sound.

To be continued...

Notes

¹Paul Kuczynski, *Erlebnisse und Gedanken* (Berlin, 1898), 86-87.

²Paul Marsop, *Kastner's Wiener Musik-Zeitung* (March 31, 1887), in August Göllerich and Max Auer, *Anton Bruckner. Ein Lebens- und Schaffens-Bild*, vol. 4, part 2 (Regensburg, 1936), 89-90.

³"He was deeply moved when he heard *Tannhäuser*. He stood in the standing-room section when he heard [Hermann] Winkelmann sing the story of his pilgrimage to the Pope in Rome. When *Tannhäuser* related how he was cursed by the Pope, Bruckner began to cry and shouted: 'Why did he not pardon him! Why did he not pardon him!'" Max Graf, *Legend of a Musical City* (New York, 1945), 148. Bruckner's provincial background is often reflected in story. In 1923, the Vienna Philharmonic made their second tour of South America, with Richard Strauss on the podium and Bruckner in the repertoire.

Bruckner's music was heard in Buenos Aires for the first time, and the ensuing enthusiasm was great. After the performance animated audience members pushed their way into the orchestra dressing room. A particularly delighted gentleman bumped

into Karl Stiegler, the famous first hornist of the orchestra, and wanted to know: "This Anton Bruckner—glorious, sublime! I have never heard of him; is he Austrian?" Whereupon Stiegler answered with an exaggerated shrug: "Of course he is Austrian. In fact he is a provincial Austrian. You see, my dear sir, all the farmers at home compose like this!" Alexander Witeschnik, *Musizieren geht übers Probieren. Die Geschichte der Wiener Philharmoniker in Anekdoten und Geschichten* (Vienna, 1967), 76.



Seventh Symphony, Adagio (first page) in Bruckner's hand
[Musiksammlung, Österreichische Nationalbibliothek: Cod. *19.479]

Much hagiography surrounds Bruckner, and the related anecdotes of his behavior are legion. While taken individually the stories are often suspect, but their sheer mass commands a certain respect: "Question: how many anecdotes about Bruckner actually exist? Answer: absolutely none—they're all true!" Renate Grasberger and Erich Wolfgang Partsch, *Bruckner—Skizziert. Anton Bruckner Dokumente und Studien*, vol. 8 (Vienna, 1991), 199.

⁴Letter from Anton Bruckner to Wilhelm Tappert, October 1, 1876, in Anton Bruckner, *Briefe*, vol. 1, (1852-1886), ed. Andrea Harrandt and Otto Schneider. *Sämtliche Werke*, vol. 24 (Vienna, 1998), 163.

⁵Letter from Otto Kitzler to August Göllerich, 1897, in Alfred Orel, *Bruckner Brevier. Briefe, Dokumente, Berichte* (Vienna, 1953), 148.

⁶Anton Bruckner, *Vorlesungen über Harmonie und Kontrapunkt an der Universität Wien*, ed. Ernst Schwanzara (Vienna, 1950), 21.

⁷Gabriel Engel, "The Life of Anton Bruckner," *Chord and Discord*, vol. 2, no.1 (January, 1940): 7. The distinguished psychiatrist Erwin Ringel wrote about Bruckner's "neurotic characteristics" ("Psychogramm für Anton Bruckner," *Bruckner-Symposium Linz 1977. Bericht*, ed. Franz Grasberger [Linz, 1978], 26), but commentators since have found this view of the composer's personality too extreme.

⁸Letter from Anton Bruckner to Wilhelm Tappert, October 1, 1876, in Bruckner, *Briefe*, vol. 1, 163.

⁹For beer aficionados (as was Wagner himself), the beer served to Bruckner was from a keg of Weißenstephan, brewed in the oldest licensed brewery in the world, established 1040 in the Benedictine abbey on the Nahrberg in Freising north of Munich (though there is evidence that the monks had been brewing beer with local hops for their own consumption since the 8th century).

¹⁰Hermann Unger, *Von Wagner bis Pfitzner und Weismann. Bildnisse neuerer deutscher Komponisten* (Cologne, 1940), 23.

¹¹Letter from Anton Bruckner to Hans von Wolzogen, February, 1891, in Orel, *Bruckner Brevier*, 154-155.

¹²Eating well was one of Bruckner's few vices, but the composer was very moderate in his beer consumption. He was often the guest of a group of medical doctors (including Brahms' friend Theodor Billroth) that met regularly at the Riedhof restaurant for wide-ranging discussions over pilsner. Bruckner invariably ordered the smallest glass, a *Seidel* (1/3 liter)—Wagner did not pass up opportunities for puns in regard to his assistant Anton Seidl) and would always specify "with a lot of foam" (essentially reducing the portion to 1/6 of a liter). Göllerich and Auer, *Anton Bruckner*, vol. 4, part 2, 564. Wagner's beer consumption was much more robust, and keeping up with the revered master out of high courtesy would have been a shock to Bruckner's system, thus explaining his foggy, forgetful state the next morning.

¹³Gustav Adolph Kietz, *Richard Wagner in den Jahren 1842-1849 und 1873-1875*, ed. Marie Kietz (Dresden, 1905), 184.

¹⁴Letter from Anton Bruckner to Hans von Wolzogen, February, 1891, in Orel, *Bruckner Brevier*, 155.

¹⁵Letter from Anton Bruckner to Wilhelm Tappert, October 1, 1876, in Bruckner, *Briefe*, vol. 1, 163.

¹⁶Diary entry for February 8, 1875, in Cosima Wagner, *Die Tagebücher*, vol. 1 (Munich, 1976), 894. Actually, Johann Herbeck may have been Bruckner's most constant supporter.

¹⁷Diary entry, April 22, 1881, in *Ibid.*, vol. 2 (Munich, 1977), 729.

¹⁸Letter from Richard Wagner to Friedrich Feustel, April 30, 1876, in Egon Voss, "Wagner und Bruckner. Ihre persönlichen Beziehungen

anhand der überlieferten Zeugnisse (mit einer Dokumentation der wichtigsten Quellen)," *Anton Bruckner. Studien zu Werk und Wirkung. Walter Wiora zum 30. Dezember 1986*, ed. Christoph-Hellmut Mahling. *Mainzer Studien zur Musikwissenschaft*, vol. 20 (Tutzing, 1988), 233.

¹⁹Briefe Richard Wagners an Emil Heckel. *Zur Entstehungsgeschichte der Bühnenfestspiele in Bayreuth*, ed. Karl Heckel (Berlin, 1899), 99.

²⁰Letter from Anton Bruckner to Wilhelm Tappert, October 12, 1877, in Bruckner, *Briefe*, vol. 1, 175-176.

²¹As Bruckner himself described the *Fourth Symphony*: "In the first movement profound nocturnal peace; the coming of dawn is then signaled by the horn... The trio of the third movement; a mealtime serenade of the hunters in the forest." Letter from Anton Bruckner to Hermann Levi, December 8, 1884, in *Ibid.*, 228.

²²Göllerich and Auer, *Anton Bruckner*, vol. 4, part 1 (Regensburg, 1936), 419, footnote.

²³Schacht-Richter, 15.

²⁴Franz Josef Grobauer, *Die Nachtigallen aus der Wiener Burkapelle* (Horn, 1954), 146.

²⁵Letter from Anton Bruckner to Rudolf Krzyzanowski, May 5, 1884, in Bruckner, *Briefe*, vol. 1, 213. The original idiom is more to hornists' tastes: "Er bläst in Hanslick's Horn!"

²⁶Siegfried Bachrich, *Aus verklungenen Zeiten. Erinnerungen eines alten Musikers* (Vienna, 1914), 100.

²⁷Alfred Lorenz, "Zur Instrumentation von Anton Bruckners Symphonien," *Zeitschrift für Musik* 103 (November, 1936): 1325.

²⁸The *Apollo-Marsch* (WAB 115) of 1862 included three euphoniums, as did the *March in E-flat major* (WAB 116) of 1865. Bruckner employed tenor horn in 1863 in *Germanenzug* (WAB 70). Renate Grasberger, *Werkverzeichnis Anton Bruckner* (Tutzing, 1977), 76, 128-129.

²⁹Ingrid Fuchs, "Aspekte der Instrumentation der Symphonien Brahms' und Bruckners," *Bruckner Symposium. Johannes Brahms und Anton Bruckner. Im Rahmen des Internationalen Brucknerfestes Linz 1983. Bericht*, ed. Othmar Wessely (Linz, 1985), 137.

³⁰Alfred Orel, *Anton Bruckner. Das Werk—Der Künstler—Die Zeit* (Vienna & Leipzig, 1925), 68.

³¹Walter Wiora, "Über den religiösen Gehalt in Bruckners Symphonien," *Anton Bruckner. Studien zu Werk und Wirkung*, 241.

³²Robert Simpson, "Bruckner and the Symphony," *The Music Review* 7 (1946): 40.

³³Richard Wetz, *Anton Bruckner. Sein Leben und Schaffen* (Leipzig, 1923), 133.

³⁴Karl Grunsky, "Neunte Symphonie," *Bruckners Symphonien*, ed. Karl Grunsky (Berlin & Vienna, 1908), 198.

³⁵Ernst Kurth, *Bruckner*, vol. 2 (Berlin, 1925), 996.

³⁶Private communication from Benjamin M. Korstvedt to the author, June 24, 2002.

³⁷Letter from Anton Bruckner to Felix Mottl, April 17, 1885, in Anton Bruckner, *Gesammelte Briefe*, ed. Franz Gräflinger (Regensburg, 1924), 84.

³⁸Elisabeth Maier, *Verborgene Persönlichkeit. Anton Bruckner in seinen privaten Aufzeichnungen*, vol. 1: *Textübertragungen und Kommentar* (Vienna, 2001), 212.

³⁹Göllerich and Auer, vol. 4, part 2, 80.

⁴⁰*Ibid.*, 81. Stephen Parkany raised the following possibility: "Evidently Bruckner, long 'enchanted' by these instruments, added them to an already-finished firstdraft more or less upon the spur of the moment when he heard of Wagner's death..." "Kurth's Bruckner and the Adagio of the Seventh Symphony," *19th Century Music* 11, no. 3 (Spring, 1988): 269. This conclusion, which dramatically links Wagner's death and Bruckner's use of the tubas in direct tribute, is based solely on the evidence of a fragment of Bruckner's earlier draft. The surviving passage features lower strings at the first return of the opening theme (letter G, m. 77), while the final version gives the material to the tubas. But the above conclusion is made at the expense of other possible scenarios: that Bruckner had originally employed the tubas more

sparingly in the movement and not at every return of the theme, or that their inclusion had occurred to the composer during the three weeks between finishing the earlier draft on January 22 and Wagner's death on February 13.

⁴¹Wolfram Steinbeck, "Schema als Form bei Anton Bruckner. Zum Adagio der VII. Symphonie," *Analysen. Beiträge zu einer Problemgeschichte des Komponierens. Festschrift für Hans Heinrich Eggebrecht zum 65. Geburtstag*, ed. Werner Breig, Reinhold Brinkmann, and Elmar Budde. *Beihefte zum Archiv für Musikwissenschaft*, vol. 23 (Stuttgart, 1984), 322.

⁴²Otto Schumann, *Konzertführer* (Wilhelmshaven, 1952), 162.

⁴³Robert Simpson, "The Seventh Symphony of Bruckner: An Analysis," *The Music Review* 8 (1947): 183.

⁴⁴Göllerich and Auer, *Anton Bruckner*, vol. 2, part 1 (Regensburg, 1928), 293.

⁴⁵Ingrid Fuchs, "Aspekte der Instrumentation der Symphonien Brahms' und Bruckners," *Bruckner Symposium. Johannes Brahms und Anton Bruckner. Im Rahmen des Internationalen Brucknerfestes Linz 1983. Bericht*, ed. Othmar Wessely (Linz, 1985), 137.

⁴⁶Göllerich and Auer, vol. 4, part 2, 119. Italics added by editor.

⁴⁷Walter Niemann, "VII. Symphonie in E dur," *Bruckners Symphonien*, ed. Karl Grunsky (Berlin & Vienna, 1908), 146.

⁴⁸Renate Ulm, "VII. Symphonie in E-Dur," *Die Symphonien Bruckners. Entstehung, Deutung, Wirkung* (Kassel, 1998), 173.

⁴⁹Letter from Anton Bruckner to Arthur Nikisch, November 5, 1884, in Bruckner, *Briefe*, vol. 1, 225.

⁵⁰Letter from Arthur Nikisch to Anton Bruckner, December 10, 1884, in *Ibid.*, 230.

⁵¹Letter from Anton Bruckner to Arthur Nikisch, December 19, 1884, in Orel, *Bruckner Brevier*, 232.

⁵²"Because of the larger bore, the tone of the tuba is bigger and fuller than that of the horn." Oscar Franz, *Die Musik-Instrumente der Gegenwart* (Dresden, 1884), 55.

⁵³Letter from Franz Schalk to Richard Spur, January 19, 1885, in: Bruckner, *Briefe*, vol. 1, 236.

⁵⁴Private communication, Hans Pizka to the author, July 15, 2002.

⁵⁵Eckstein and Bruckner were treated to a full evening of Franz Strauss' art: the program opener was Mehul's horn-packed overture *La chasse du jeune Henri*. Leopold Nowak, *Anton Bruckner. Musik und Leben* (Linz, 1973), 225.

⁵⁶Eckstein, 151-152.

⁵⁷Heinrich Bihle, *Die Musikalische Akademie München 1811-1911* (Munich, 1911), 96-97.

⁵⁸Göllerich and Auer, vol. 4, part 2, 277-278.

⁵⁹Letter from Anton Bruckner to Hans von Wolzogen, March 18, 1885, in Bruckner, *Briefe*, vol. 1, 246. As Bruckner "would not stop enthusing about the sound of the tubas in the symphony," Levi had the tubas serenade the composer in the break after the first act of *Walküre*, as well. Göllerich and Auer, vol. 4, part 2, 283.

⁶⁰Eckstein, 153-154.

⁶¹Letter from Anton Bruckner to Arthur Nikisch, March 15, 1885, in Bruckner, *Briefe*, vol. 1, 245.

⁶²Letter from Anton Bruckner to Eva Wagner, April 10, 1885, in *Ibid.*, 249.

⁶³Heinrich Porges, "Das 2. Abonnement-Concert der Musikalischen Akademie," *Münchener Neueste Nachrichten* (March 12, 1885).

⁶⁴Letter from Anton Bruckner to Felix Mottl, April 17, 1885, in Bruckner, *Gesammelte Briefe*, ed. Franz Gräflinger, 85.

⁶⁵Letter from Anton Bruckner to Felix Mottl, April 29, 1885, in *Ibid.*, 86-87.

⁶⁶Letter from Anton Bruckner to Hermann Levi, ca. after April 26, 1885, in Bruckner, *Briefe*, vol. 1, 256.

⁶⁷Göllerich and Auer, vol. 4, part 2, 422. Bruckner's unique upper Austrian dialect is not well served by translation, and his original an-

swer is worth reproducing: "I gib Ihna was Sie wollen, zahl' an Wagen, aber bitt' Ihna, kumman S'." After being flushed from their hiding place, the tubists must have performed creditably, as Bruckner later wrote conductor Josef Thiard-Laforest (who was performing the Seventh in Pressburg [Bratislava]), "Get the tubists from the Vienna Court Opera, like they did in Graz; they play wonderfully!" Gabriel Dusinsky, "Anton Bruckner und die Aufführung seiner Siebenten Symphonie 1890 in Pressburg," *Bruckner Jahrbuch* 1981, ed. Franz Grasberger (Linz, 1982), 153.

⁶⁸Theodor Helm, *Deutsche Zeitung* (March 25, 1886), in Göllicherich and Auer, vol. 4, part 2, 459.

⁶⁹Eduard Hanslick, *Neue Freie Presse* (March 30, 1886), in *Ibid.*, 436.

⁷⁰Max Kalbeck, *Die Presse* (April 3, 1886), in *Ibid.*, 448.

⁷¹Gustav Dömke, "Das VII. Philharmonische Konzert," *Wiener Allgemeine Zeitung*, no. 2186 (March 30, 1886).

⁷²Bruckner's successes in central Europe did not translate into successes abroad. The London premiere of the Seventh under Hans Richter elicited the following critical lament: "There is reason for unfeigned regret at the failure of the much-vaunted Symphony... Yet fail it did, at any rate for the time, the audience listening with unmistakable coldness, or else going away." Anon., "Richter Concerts," *The Musical Times* 28, no. 532 (June 1, 1887): 343. In New York, the reaction was even worse: "Anton Bruckner's Seventh in E major made the most complete fiasco that the annals of music in New York show. At the public rehearsal, as well as at the Concert, fully two-thirds of the audience left the room after the second movement, the much praised Adagio." Anon., "Music in America: New York," *The Musical Times* 28, no. 527 (January 1, 1887): 41.

⁷³Fritz Volbach, *Das moderne Orchester*, vol. 1: *Die Instrumente des Orchesters. Ihr Wesen und ihre Entwicklung* (Leipzig & Berlin, 1921), 106.

⁷⁴Richard Wetz, "Die Instrumentation Anton Bruckners (2. Fortsetzung und Schluß)," *Das Orchester* 9, no. 13 (July 1, 1932): 50.

⁷⁵August Halm, *Die Symphonie Anton Bruckners* (Munich, 1923), 200.

⁷⁶Steinbeck, 14.

⁷⁷Walter Abendroth, *Die Symphonien Anton Bruckners* (Berlin, 1940), 107.

⁷⁸Erwin Doernberg, *Anton Bruckner. Leben und Werk* (Munich & Vienna, 1963), 204.

⁷⁹Orel, *Anton Bruckner. Das Werk...*, 69.

⁸⁰Deryck Cooke, "Anton Bruckner," in *The Symphony*, vol. 1: *Haydn to Dvorák*, ed. Robert Simpson (Harmondsworth, 1966), 297.

⁸¹A. C. Howie, "Bruckner—A Disciple of Wagner?" *Soundings: A Musical Journal*, no. 4 (1974): 47.

⁸²Gerhart von Westermann, *Knaurs Konzertführer* (Munich, 1951), 286.

⁸³Ernst Kurth, *Bruckner*, vol. 1 (Berlin, 1925), 588.

⁸⁴Letter from Hermann Levi to Josef Schalk, October 7, 1887, in Benjamin M. Korstvedt, *Anton Bruckner: Symphony No. 8* (Cambridge, 2000), 70.

⁸⁵*Ibid.*, 71.

⁸⁶Letter from Felix Weingartner to Anton Bruckner, April 9, 1891, in Anton Bruckner, *Gesammelte Briefe: Neue Folge*, ed. Max Auer (Regensburg, 1924), 370.

⁸⁷Letter from Anton Bruckner to Hermann Levi, April 22, 1892, in Korstvedt, 25.

⁸⁸Private communication, Pizka.

⁸⁹Sweet-doughed, deep-fried, and rolled in sugar, *Krapfen* are a round, larger relative of fritters, doughnuts, and beignets.

⁹⁰Schacht-Richter, 15.

⁹¹Eduard Hanslick, "Bruckners Achte Symphonie," *Neue Freie Presse* (December 23, 1892).

⁹²Willibald Kähler, "Sinfonie Nr. VIII (c-Moll)," *Bruckners Symphonien*, ed. Karl Grunsky, 156.

⁹³Schumann, 164.

⁹⁴*Ibid.*, 164.

⁹⁵Göllicherich, vol. 4, part 3, 36.

⁹⁶Kurth, *Bruckner*, vol. 2, 1079-1080.

⁹⁷Max Auer, *Anton Bruckner. Sein Leben und Werk* (Vienna, 1934), 347.

⁹⁸Constantin Floros, "Zur Deutung der Symphonik Bruckners. Das Adagio der Neunten Symphonie," *Bruckner Jahrbuch* 1981, 90.

⁹⁹For a listing of all the works Bruckner cited in the Adagio of the Ninth, with a discussion and musical incipits, see *Ibid.*, 89-96.

¹⁰⁰Joseph Sulzer, *Ernstes und Heiteres aus den Erinnerungen eines Wiener Philharmonikers* (Vienna & Leipzig, 1910), 64-65.

¹⁰¹Göllicherich and Auer, vol. 4, part 3, 550.

¹⁰²Private communication from John A. Phillips to the author, June 23, 2002. Phillips continued, "Doubtless the entire exposition was conclusively finished in completed orchestration—the fact that several of the surviving exposition bifolios were not renumbered suggests that later, renumbered versions were lost here. Bruckner's normal working methods were highly consistent and systematic, and this allows us to make a number of statements which in the case of many other composers would be less justifiable." Italics added by the editor.

¹⁰³John A. Phillips, "Neue Erkenntnisse," *Bruckner Jahrbuch* 1989/90, ed. Othmar Wessely (Vienna, 1992): 164. Phillips, who studied Bruckner's tuba writing in detail in the process of preparing a collaborative performing version of the Finale of the Ninth, elaborated:

So while few of the 268 completed measures of the roughly 700 m. Finale feature tubas, Bruckner seems to have scored for these instruments in the Finale, even more than in the Adagio, as a kind of independent orchestral group. Their emergence in the Adagio is consistent with their role as symbolic of death, like Wagner's usage in the *Ring*, here Bruckner's use of them in the opening passage of the movement and in the *Abschied vom Leben* theme (letter B), which becomes the chorale of the Finale. The last specific reference to tuba scoring in the surviving fragments of Bruckner's score is that on pp. 102-3 (reference see below). It is more than likely that the tubas would have been intended to be replaced again by 5th-8th horn for the reprise of the chorale theme (*Autograph-Partitur*, pp. 124 ff., which would definitely have been scored for the full brass contingent!), the tubas would doubtless have returned in the coda, and we felt it appropriate to maintain them into the final apotheosis. Private communication, Phillips.

¹⁰⁴Anton Bruckner, *Sämtliche Werke, zu Band IX, IX. Symphonie d-Moll, Finale (unvollendet): Rekonstruktion der Autograph-Partitur nach den erhaltenen Fragmenten*, ed. John A. Phillips (Vienna, 1994); ditto: *Faksimile-Ausgabe sämtlicher autographen Notenseiten*, ed. John A. Phillips (Vienna, 1996); and ditto: *Dokumentation des Fragments*, ed. John A. Phillips (Vienna, 1999, 2002). A comprehensive monograph is in preparation. Several completed performing versions of the Finale of the Ninth exist, the most recent (and the only one based on the reassessment of the sources) being the collaboration of Nicola Samale, John A. Phillips, Giuseppe Mazzuca, and Benjamin Gunnar Cohrs (Vienna, 1992, 1996).

¹⁰⁵Karl Grunsky, "Bruckners IX. Symphonie," *Die Musik* 2, vol. 11 (1903): 366.

¹⁰⁶Wolfram Steinbeck, *Anton Bruckner. Neunte Symphonie d-Moll* (Munich, 1993), 114.

¹⁰⁷Alfred Beaujean, "6. Symphoniekonzert—Bruckner's Neunte," *Aachener Zeitung* (April 6, 2001).

¹⁰⁸Schumann, 165.

¹⁰⁹Ernst Kurth, *Bruckner*, vol. 2 (Berlin, 1925), 721.

¹¹⁰Abendroth, 159.

¹¹¹Werner Wolff, *Anton Bruckner* (Zurich, 1948), 253.

¹¹²Igor Stravinsky and Robert Craft, *Expositions and Developments* (London, 1981), 61 (footnote).

¹¹³Dieter Michael Backes, *Die Instrumentation und ihre Entwicklung*



in *Anton Bruckners Symphonien*, vol. 1 (Diss., Mainz, 1993), 129.

¹¹⁴Diethard Riehm, "Aufführungspraktische Probleme bei Blasinstrumenten des 'Ring'-Orchesters," *Sequenzen: Frau Prof. Dr. Maria Elisabeth Brockhoff zum 2.4.1982 gewidmet*, ed. Georg Berkemeier and Isolde Maria Weineck (Münster, 1982), 289.

¹¹⁵Letter from Richard Wetz to Martha Grabowski, February 28, 1914, in Erich Peter (ed.), *Richard Wetz (1875-1935) als Mensch und Künstler in seiner Zeit* (Dortmund, 1975), 248. This experience may explain why the composer Wetz, though heavily influenced by Bruckner in his own symphonies, did not write for Wagner tubas.

¹¹⁶The tuba parts to the unfinished Finale of the Ninth were notated in B-flat basso, and John A. Phillips found that this demonstrates that Bruckner returned to the finished Adagio to make the correction at Q during his last months, while he was working on the Finale. Private communication, Phillips. Another error is the use of tenor clef rather than treble for the tenor tuba in B-flat in the Finale of the Eighth in the 1887 version (bars 593-595). Anton Bruckner, *VIII. Symphonie c-Moll, Fassung von 1887*, ed. Leopold Nowak, *Sämtliche Werke* (Vienna: Musikwissenschaftlicher Verlag, 1972), 214-215.

¹¹⁷Anton Bruckner. IX. *Symphonie in d-Moll* (1. Satz, *Scherzo & Trio, Adagio*); *kritischer Bericht*, (ed.) Benjamin Gunnar Cohrs. *Sämtliche Werke*, zu Band 9. (Vienna: Musikwissenschaftlicher Verlag, 2001).

¹¹⁸Robert Simpson, "Bruckner and the Symphony," *The Music Review* 7 (1946): 36-37.

¹¹⁹Conductors included Hans Richter, Arthur Nikisch, Hermann Levi, and Felix Weingartner, though later generations also tinkered with Bruckner's scores. Students comprised Josef and Franz Schalk, Ferdinand Löwe, Franz Zottmann, and Max von Oberleithner.

¹²⁰The first was done in 1892 by Haslinger-Schlesinger-Lienau (Vienna & Berlin), and was reprinted by Eulenberg and others. Since then editions have been produced for the *Musikwissenschaftlicher Verlag* by Robert Haas (1939; reprinted by Kalmus), and Leopold Nowak (Bruckner's versions of 1890 [1955] and 1887 [1972]). Haas was director of the music collection of the Österreichische Nationalbibliothek in Vienna from 1919 until 1946, and Nowak fulfilled the same function 1946-1969.

¹²¹Rudolf H. Führer, "Anton Bruckners 'Germanenzug,'" in Anton Bruckner, *Germanenzug. Sämtliche Werke*, vol. 22/7 (Vienna, 1998), VIII.

¹²²Albert Gutmann, *Aus dem Wiener Musikleben. Künstler-Erinnerungen 1873-1908* (Vienna, 1914), 44.

¹²³In the 1920s and 30s, a number of Bruckner "novels" appeared that further muddled the popular biographical conception. For example, Brahms' poignant appearance in Bruckner's funeral train was not enough for novelist Robert Hohlbaum. The Brahms of Hohlbaum's novel *Die Herrgotts-Symphonie* actually enters the Karlskirche, as does Hugo Wolf (who in reality had no invitation and was turned away):

The Karlskirche was bathed in dusky candlelight. The bells resounded, full of heavy import. Pitilessly their sound bore down upon a man suffering from pain, until he arose, and with difficulty carried himself into the church. Self-absorbed, unnoticed in the crowd, was Johannes Brahms. The incense-filled air weighed heavily in his lungs, and the stillness weighed upon his soul. Then the organ began, like a greeting from a world where life and death, inseparable, have dominion. Laboriously, the visitor crept towards the casket. The sounds roared down upon the masses from the choir loft, the tones relentlessly accusing, facing the soul of Johannes Brahms and asking: "Do you feel how great we are? Why not before now? Why not before now?" Humbly, he felt his way further, until he stood at the foot of the corpse. It was swathed in a serene, pale majesty. All that was earthly, was small, ridiculous, or blemished, was now erased. Like marble, the forehead rose above the chiseled, aristocratic features, the embodiment of the organ sound, prodigious, growing powerfully, filling the heights of the church.

Johannes Brahms stood close to the casket, unable to move his gaze away from the transfigured grandeur. He felt small before it, but it was also oddly reassuring. Deep in his soul were hidden things that he no longer suspected, which now broke through dam and wall, summoned by the sounds and radiance. They told of a thousand things which daily existence had smothered, that were sunken by the noisy whirl of life, but now bloomed in the simple, pure stillness that is sometimes briefly experienced by the living.

"Non confundar in aeternum!" Abandon me not through all eternity! The words arched into the air, forming a golden cupola of wondrous structure, crowning the still, marble head. Profoundly moved, the trembling hands of Johannes Brahms clasped the casket. Then, recoiling from a pair of eyes that blazed at him with wild, glowing hatred, he removed them and sank weakly down. Johannes Brahms moved away, further and further into the crush of people until he lost himself in the multitude. Then Hugo Wolf's gaze finally turned again to the deceased, to whom alone belonged his great and understanding love...

Johannes Brahms walked through the portal, past three students who were weeping with the abandon of youth. As he emerged into the light of strange, painful existence, the hard question remained: who will weep for you? A few old people, perhaps; a few women. But no young hearts, to mourn and cherish you as a precious inheritance for generations to come. The autumn wind rustled the leaves, and clouds, like faded laurel leaves, encircled the blue sky. To Johannes Brahms it felt like the frost of the earth chafed his soul... Robert Hohlbaum, *Die Herrgotts-Symphonie. Eine Bruckner-Novelle* (Leipzig, 1925), 50-53.

¹²⁴Johannes Brahms died less than six months later, April 3, 1897.

¹²⁵*Tages-Post* (Linz), October 16, 1896.

¹²⁶Nicolai Rimsky-Korsakov, *Grundlagen der Orchestration* (Berlin, 1922), 25.

¹²⁷Hugo Riemann, *Große Kompositionslehre*, vol. 3 (Stuttgart, 1913), 87.

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



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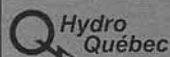
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About the horn teacher

David W. Johnson is principal hornist of the Berne Symphony Orchestra. He has held principal positions in the Niedersächsischen Staatsorchester Hannover, Basel Radio Symphony Orchestra and Philharmonia Hungarica. He has taught at the Hochschule für Musik + Theater Bern and the Musikhochschule Freiburg and is the founding member of the American Horn Quartet, an ensemble with which he has won 3 first prizes at international chamber music competitions in Belgium, Hungary and Japan. In addition to his orchestral and chamber music career, Mr. Johnson also won the 1985 Geneva Competition for horn.



The Creative Hornist Blueprint for Success

by Jeffrey Agrell, column editor

Creativity thrives on limitations. The toughest way I know to compose a piece is to sit down at the piano without any particular idea or plan and start trying to write a piece one note at a time in order. This invariably results in a great deal of noodling and doodling and not much else. Whenever I forget to take my own advice and try to compose this way, I always give up after while and go have a root beer and wonder why I can't seem to get anywhere. The messing around part is fun and often leads to interesting discoveries, but it's hard to make a piece that way.

Then I remember: it is much easier to build a house if you have a blueprint than if you just start picking up boards and start nailing them together at random. Likewise composing. If you want to build a composition, start with a blueprint. In this column, I want to arm you with some ways to concoct sonic blueprints and then send you on your way to use them to create your own music.

The Usual Suspects

The most common way to set up your structure is to use some of the forms (form is what they call a blueprint downtown) that composers have used for ages. There are a great many of these, but they are all variations of this: Do something (call it A). Then do something different (call it B). If you go no farther than this, you have a Binary (AB) form. If you end by repeating the first something, you have Ternary form (ABA). If you do that first thing twice to begin with, you have Song form (AABA). If you keep coming back to that first thing and do something different each time in between, you have Rondo form (ABACADA etc.)—this should be familiar since it is the form of the last movement of all the Mozart horn concertos. If you keep repeating your first idea but you do it a little differently each time, you have Variation form (A' A'' A''' etc.). There are more forms, but this is enough to give you the idea of some of the prefab blueprints available. The length of each segment is up to you; e.g., in a typical song (AABA), each section is 8 measures, 32 bars all told. It's not a bad idea to decide exactly how many measures each should be—then you have an exact mold into which to pour your music. You may, of course, change it later (add extensions, introductions, codas), but set the measure limitations and get started. And—don't forget—you are always at liberty to invent your own order: if ABCBDACCEFBA works for you, do it.

Work From a Model

One way to quick-start a new composition is to base it on any piece that you like and know very well—a

pop tune, a folk song, a horn concerto, a symphony movement. You can copy any parameter of the piece: the structure (as we will do here), the chords, the harmonic progressions, the rhythms, the instrumentation, the meter, and so on. To get a taste of this, let's take Sousa's *Stars and Stripes Forever* for a sample blueprint. We might not plan to use the key, chords, meter, tempo, or attitude, but we can still use the structure, which, if memory serves, is something like this:

4 bars introduction
AA: 16 bars repeated
BB: 16 bars repeated
C: (key change) 16 bars (S&S theme)
D: 16 bar (interlude)
CDC

You may note that this is very similar to the Minuet and Trio form used by Mozart and the Classical crew, so you see that you are not married to any particular style if you use a standard form.

Liner Notes

A great way to get a quick start on a piece is to write down in prose a description of what might happen in your piece—sort of like writing the liner notes before you write the piece. It works well to be very general at first, then make successive revisions adding more details. Don't worry that anything is set in stone—you can and you will change it when you transmute the words into notes. But the process will clarify your thinking of what you want to do and will get you going, which is the point. Let's improvise an example:

First pass: General idea—a piece with lots of color and movement.

Second pass: Instrumentation: woodwind quintet. Slow, mysterious beginning. Then fast, accented section emphasizing the different colors. Abrupt lyrical section reminiscent of the opening, subtly taking on a rhythmic pulse that eventually takes over. The movement ends with a varied version of the opening Allegro.

Third pass (abridged): The piece (4/4) opens with flute and muted horn moving through a slow (MM=72) but angular unison theme. A chord formed by the other instruments

begins *pp*, then becomes a tremolo and suddenly turns into a brusque Allegro (mm.=126) after a fermata. The lower voices rumble a jagged ostinato over which the upper voices feud with sharp accents. The regularity of the duple is occasionally broken up by isolated 3/4 measures...

TEACHERS!

Beyond raw playing ability, what makes a student special? What qualities are common to the students who later succeed in the profession (as teachers or professional players)? Email a brief answer to jeffrey-agrell@uiowa.edu. A future column will list teachers' answers to this question (anonymously). Thanks for your contributions.



Graphs and Graphics

Another quick way to visualize certain kinds of structure is to chart them. You can draw graphs indicating the rise and fall of dynamics, texture/density, tempos, even energy or activity level. Graphic images of any sort, say, Van Gogh's "Starry Night" or Picasso's "Guernica" or your toddler's drawing of a kitty cat may also serve as a kind of blueprint, at least of the kind of feeling you want in your piece. Harness it.

The Power of Emotion

The task of composing is greatly aided if you invest some very personal feelings in the piece. A composition is usually most convincing when it is for something or someone that has meaning for you, the composer. Write 'up close and personal.' Use the rawest of emotions to fuel your writing—sadness, love, hate, lust, envy, anger, and so on. Evocative titles (whether announced or not) can be powerful road maps for compositions. Call your piece "Agony of Dieting," or "Death of My Goldfish" if you wish, or call it Etude No. 11 (you aren't required to reveal your emotional wellspring), but it will give your piece an honesty and sparkle you can't get any other way. If you are not sure how to express it, look for models in pieces that make you feel that way. Your emotional blueprint will allow the piece to pour from your pen far more fluently and eloquently than any theory assignment you ever had, with the added benefit of making you more concerned with expression and less concerned with 'the rules.'

Time Limits

Hollywood film and TV composer David Angel once taught me another very useful limitation: set a length in minutes and seconds. In his line of work, he had to be prepared to write music to fit to the tenth of a second. For our purposes, it is much easier to write knowing that you only have to fill 2' 30" rather than... um... who knows how long. Knowing the duration, the tempo, and the meter, you can calculate exactly how many measures the piece will be. You can then figure how many measures you need to fill for each section. It is dramatically less intimidating to know that you only need to come up with 8 or 16 bars of music at a time.

Miscellaneous

You may come up with other parameters useful in designing your blueprint. One example is the musical language of the piece, either generally or specifically, e.g., tonal, atonal, major, minor, Phrygian mode, diminished, jazzy, V-I oompah music, chromatic, and so on. You could also append the name of a standard form if the form and style seem useful: beguine, estampie, gailliar, boogie-woogie, Charleston, hoedown, mambo, jig, tango, galop, sarabande, cakewalk, etc.

STUDENTS!

What makes a teacher special? Think of all the teachers you've ever had—not just horn teachers—and make a short list of the qualities that make a teacher great. Send to jeffrey-agrell@uiowa.edu; your answers will appear in a future Creative Hornist column (anonymously). Thanks for your contributions.

Combinations

You will soon note that combining different kinds of blueprints will set you up well and quickly to compose. The more information you have, the easier it is to compose. Let's try it. Starting now you have three minutes to plan a new piece. I'll do it

with you. Ready...Go!

And... time's up. I'll show you mine first:

1. Length: 3 minutes
2. Emotion: curiosity, playfulness (Image: a child at play)
3. Instrumentation: horn, piano
4. Tempo: lively
5. Meter: alternating 2/4 and 6/8
6. Form: rondo (intro ABACA coda).
7. Harmony: pentatonic major + Lydian mode
8. Description:

Intro: piano sets up a rhythmic groove, plinking some wide-ranging stabs in bass and treble, mostly tonal with occasional dissonant but quickly resolved notes.

A: horn begins with a long tone over the groove, crescendos into a bouncy theme that incorporates occasional stopped notes.

B: dialogue, call and answer.

A: make it A', a little different each time it comes back.

C: horn is down low, piano up high.

A'': theme is varied even more and extended, accel. into the codetta, racing to the end.

Are we done? No, we can add more detail, but the procedure did what it was supposed to—it created plans for a viable composition very quickly. We may change any or all of the elements we created, but it's a lot easier to edit something when you have something to edit. Even if we end up throwing the whole thing out, we haven't wasted much time.

How was your effort? If you didn't finish in three minutes, no matter—we use deadlines to jumpstart the creative juices. The point is that you can fool around for days at the piano and not get a single useful measure, but if you attend first to setting up some kind of plan for your piece, you may find that it writes itself, and fairly quickly at that. When you're done, send me a copy of your opus and especially the blueprints you devised to get you there.

Jeffrey Agrell teaches horn at the University of Iowa. For information on his Creative Horn Playing workshops and concerts, Email: jeffrey-agrell@uiowa.edu.



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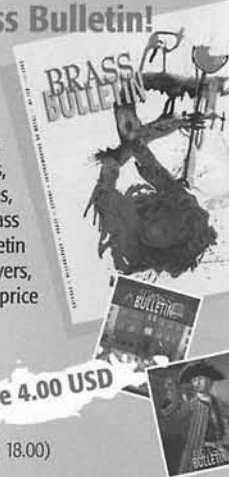
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Technique Tips

The Accountant and The Artist

by Jeffrey Agrell

Every horn player has two natures: an accountant and an artist. Success in both the short run and the long run depends on a healthy balance between the two.

Meet the Accountant

If horn playing seems difficult, you're just not organized—Accountant.

Our Accountant side is linear, cerebral, precise, and extremely well organized (the ideal of the accountant, of course, not the unethical examples seen in the news recently). The socks in his sock drawer are perfectly arranged in rows and ordered by color. She squeezes the toothpaste from the end, never from the middle. The Accountant likes nothing better than to sit down with a pencil and a list of tasks that he can organize and prioritize. Everything can be ranked or rated in order: she can tell you why oranges are superior to apples, why *Otello* outranks *Ernani*. The Accountant can set up a schedule faster than you can eat your corn flakes. He'll tell you what, when, where, and why. For every decision to be made, she makes a list of pros and cons, adds them up, and arrives at a decision, and you can be sure that emotion plays no part in it. Our Accountant is completely rational at all times and proud of it. He thinks, deduces, acts. Things get done! She is an ace problem-solver who knows how to locate trouble spots and to carve any big problem into a series of easily digestible little ones.

Here comes the Artist

If practicing the horn becomes boring or routine, it's time to open your eyes again to the beauty, wonders, and just plain fun the instrument has to offer.—Artist

The Artist in us sees things differently. He is intuitive, passionate, curious, inventive. Not only are her socks not lined up, she might wear two different colors, just for the variety. He loves apples for their appleness and oranges for their orangiosity—and would never rank one ahead of the other. The Artist loves the horn and everything about it. She enjoys every moment of the playing, can't wait to get back to it when she reluctantly has to be parted from it for a few hours for such marginal details as eating, sleeping, etc. The Artist is in love with the Process of playing the horn. He is bubbling with new ideas for constant change, variation. She never does anything the same way twice.

Dark Side—Accountant

The Accountant is cool, cautious, conservative, skeptical. She is not a fan of new ideas and reflexively says "no" to anything new that comes along. The Accountant is not interested in how you feel. You must have a plan, a schedule. You will follow the plan, meet the schedule, achieve the goal, no ifs, ands, or buts. Your lip hurts? Too bad. Keep playing until you reach the end of the measure/line/page/piece/hour. The Accountant can be a Drill Sergeant who is only interested in the Drill, not your Personal Problems, like fatigue, hunger, pain, and so on. The Schedule is there in black and white and that's the end of it. None of that touchy-feely malarkey for the Accountant.

The Accountant does not enjoy playing the horn—the entire concept is irrelevant. The Accountant's job is to get good at playing the horn, nothing more, nothing less. The Accountant could not care less if the program he sets up is Purest Root Canal Work. Music is Serious; it is not supposed to be Fun! Fun is for children!

The Accountant does not enjoy listening to the horn. She scrutinizes your performance and makes lists of clams, even suspected clams. His nagging voice will be in your ear after every performance. *During* every performance! Everyone else loved your playing? Not the Accountant. She finds no reason to rejoice unless absolutely every note was in place, and even then she can find something to fret about. Note that he doesn't care about the *musical* content of your place, just whether your playing matched the ink on the page.

The Accountant is content to do everything the same way every time, exactly the way her teacher told her, and with no interest in discovering anything new for herself.

Dark Side—Artist

The Artist's nature is a sword that cuts both ways, too. He is hot-blooded, excitable, enthusiastic, eager, extreme, effervescent. She never saw a new idea that he didn't want to try, immediately. He may have grandiose plans, but never gets very far toward them because as soon as he starts, he sees another one and changes direction. The Accountant is fond of saying that a diamond is just a lump of coal that stuck with the job; the Artist wants to be a diamond—this week. Next week, she may want to be a sapphire, then an emerald, then perhaps a submarine or a Big Mac. If he were a

Accountant vs. Artist: examples

Accountant	Artist
Rock climber	Surfer
Ingres	Delacroix
Leo Bloom	Max Bialystock
Apollo	Dionysus
Stoic	Epicurean
Room service	Toasting marshmallows
Jimmie Stewart	James Dean
Money	Love
Cats	Dogs
Ant	Grasshopper
SUV	Pickup
Handshake	Kiss
Pavarotti	Elvis
Parents	Kids



Technique Tips: The Accountant and the Artist

chicken crossing the road, he would end up as roadkill because he would never quite manage to make it across. She may often flit aimlessly in her practice. The Artist does not want to hear the Accountant's admonition that focusing on one problem today would be much more productive than trying to touch briefly on 47 things the way the Artist is wont to do.

While it is true that the Artist enjoys playing the horn, loves to perform, and doesn't fret about clams, he also tends to pay little attention to the scratches in his practicing that need attention and correction.

Balancing Act

The Accountant needs the sensitivities of the Artist to know when to alter the plan, the schedule, the goal, to take into account, so to speak, the needs of the moment. Without the Artist to come up with variations, the Accountant is content to stay stuck in mind-numbingly boring routines that slowly murder even the keenest interest (or even basic awareness) in the horn and horn playing over time. Our Artist needs the Accountant to manage our limited time, and to look beyond the moment and decide goals and realistic means of achieving those goals. Our Accountant needs the Artist so that our playing is rich, varied, and full of life and joy and expression.

If we take care to see that our Accountant side is in balance with our Artist side, we can have it all—organization and pizzazz. None of us is either all Accountant or all Artist—Halleluyah for that—though most of us have proclivities to one side or the other. To succeed, we just need to know when to emphasize one or the other. Then we will always be able to get the job done—and have a good time doing it.

Jeffrey Agrell teaches horn at the University of Iowa. His Accountant and Artist have been duking it out for a long time. jeffrey-agrell@uiowa.edu



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MICHAEL HATFIELD is Professor of Music and Chair of the Brass Department at the Indiana University School of Music. Former positions include 23 years as Principal Horn of the Cincinnati Symphony Orchestra, adjunct Professor and Chair of the Brass, Woodwind, and Percussion

Division at the College-Conservatory of Music at the University of Cincinnati, and member of the Cincinnati Woodwind Quintet (Principal Players of the Cincinnati Symphony). He was co-principal horn of the Aspen Festival Orchestra and faculty of the Aspen Music Festival for 17 years and has played Principal Horn of the Santa Fe Opera. As faculty member of the Grand Teton Orchestra Institute, he also played with the Grand Teton Festival Orchestra.

Currently a member of the Advisory Council, he has been a soloist at the 1983 and 1985 International Horn Society Conventions and has appeared regularly at the national and regional conventions.

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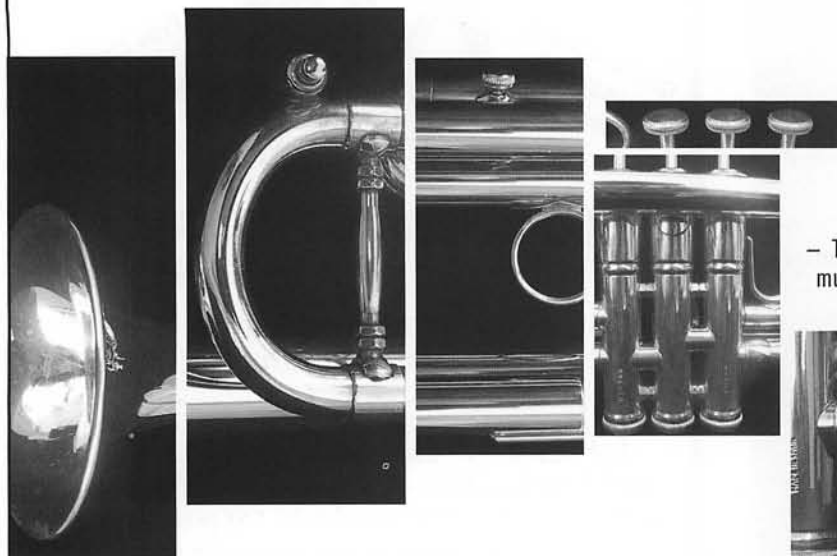
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Music and Book Reviews

William Scharnberg, editor

***Mastering the Horn's Low Register* by Randy C. Gardner** (2002), International Opus, PO Box 4852, Richmond, VA 23220, \$30 plus \$5 shipping.

Randy Gardner, Professor at the Cincinnati Conservatory of Music, created this text from his twenty-two years of experience as second horn in the Philadelphia Orchestra. Upon opening the one hundred-page publication, the reader is greeted with two pages of endorsements from important international hornists. These are more than enough to market the text and this review only adds to those endorsements.

After an introduction that underlines the importance of musical conception and muscle memory in the learning process, the text is divided into three parts. The first deals with fundamentals of horn playing, including respiration, embouchure, and miscellaneous topics such as sound perception, hearing protection, use of the double horn, stopping and muting, multiple tonguing, and bass clef. In this section, one might argue with the mathematics behind the author's discussion of air speed versus volume as one descends in the horn range, yet the general idea is very important. It is refreshing to hear a hornist who has dedicated himself to the low register of our instrument advocating embouchure shifts, a technique frowned upon by some teachers. One of the more unusual exercises invites the hornist to shift back and forth from a "high" to a "low" setting on one note without changing timbre.

The second section contains twenty-one excerpts from the orchestral repertoire with suggestions and exercises designed to improve the execution of each. While most are standards from the low horn repertoire, there are first horn excerpts that have important low notes, including the openings to *Ein Heldenleben* and *Till Eulenspiegel* and the "Promenade" to *Pictures at an Exhibition*. Professor Gardner offers suggestions to a few difficult low excerpts that are less often seen on audition lists such as the fourth movement to Tchaikovsky's Symphony No. 5, the fourth/first horn interjection in the fourth movement of Mahler's Symphony No. 1, the opening to Mahler's Symphony No. 3, and two excerpts from Wagner's *Ring*.

The third section lists etudes, solos, and texts for the low-range specialist. Although the author includes the Bai Lin flexibility exercises for all brass instruments, he does not list any material from the other bass clef instruments, such as the lyrical Bordogni-Rochut *Melodious Etudes* for trombone.

The information in the publication is very methodically presented and the layout is excellent, with an occasional blank page to insure that the discussion of an excerpt is adjacent to the excerpt itself. If you aspire to be a low hornist, you would be foolish not to buy a copy of this top-notch book! *William Scharnberg*

***Standley Routine* by Forrest Standley** (2002), edited by Gene

Standley and H. Stephen Hager, Southern Music Co., San Antonio, TX 78292, \$7.50.

Forrest Standley's legendary routine is credited for helping many well-known professional hornists achieve the coordination and stamina to perform at the top of their form. Standley was the principal horn of the Dallas Symphony for a year, then the Pittsburgh Symphony for nearly ten years, after which he taught at Carnegie-Melon University for twenty-eight years. His son, Gene, principal horn of the Columbus Symphony, assisted Stephen Hager, Professor at Southwest Texas State University in the publication of this routine.

The routine begins with four pages on "How to Use This Routine," with an introduction by Professor Hager and the original preface. The remainder of this section on was presumably written by Forrest Standley and contains basic information about how to practice, suggestions about range development, fundamentals of tone production, and brief paragraphs on stopping, multiple tonguing, and lip trills.

The routine is divided into six sections, each with four scale exercises (one in major and one in minor each for two keys), two sets of triads built on each degree of two major scales (one in duple and another in triple subdivisions), one arpeggio exercise for endurance, and two major arpeggios to be performed on the natural harmonic series. For example, after a long tone exercise, the routine begins with scales in C major and minor, B major and minor, triads on each degree of the F major and F# major scales in duple and triple subdivisions, a longer G major arpeggio exercise for endurance, and the B major and F# major arpeggios performed on the B-flat and F side 1+2+3 valve combinations. The next set has scales in D-flat major and C# minor, B-flat major and minor, with E major and G major arpeggios in duple and triple subdivisions, an A-flat major arpeggio endurance exercise, and C and G major arpeggios using the 1+3 combinations on both sides of the horn. In each set, the endurance exercises and scales are all articulated, while the arpeggios are slurred in groups.

When performed in its entirety, the routine reputedly takes an hour and forty minutes to complete; for this much music, the price is very reasonable. The exercises are excellent for daily work on scales and arpeggios, with the bonus of building a strong embouchure. *W. S.*

Coincidentally, two 2002 publications of **J. R. Lewy's 12 Études pour le Cor chromatique et le Cor simple avec accompagnement de Piano** were sent by separate cottage publishers in Texas. Thomas Z. Hale from Austin published a version with the horn part bound separately from the piano accompaniment, both using plastic spiral binding. It was created with music software, is excellently laid out and is priced at \$30. Dr. Hale can be reached at wholeherd@juno.com.

The other edition is edited by William N. O'Bannion,



also using music software. Here the horn and piano accompaniments are bound together with a loop plastic binding. This edition comes with a CD of the etudes performed on a synthesizer, with accompaniment, and a floppy disk synthesized version of the piano accompaniments. The price of the edition is somewhat unclear: the sales representative for the publisher suggested \$54 in an email to me, asking my opinion of the edition and its potential market. Although this one includes electronic extras, the price seems high for the limited number of hornists who would be interested in the publication. O'Bannion Music is located in Carrollton, Texas, with an email address of obannionmusic@aol.com.

These etudes have been available for years, published in the 20th century by Friedrich Hofmeister Verlag. Joseph Rudolph Lewy is considered the first important valved horn player. His presence in Vienna in the 1820s led to speculation about his connection with the fourth horn solo in Beethoven's Symphony No. 9 and Schubert's *Auf dem Strom*. From this information, one would anticipate basic pre-Kopprasch etudes. On the contrary, these are incredibly virtuosic etudes more akin to a 19th-century version of Verne Reynolds' *48 Etudes*, each covering a range of at least three octaves (the horn spans written F to d^{'''} over the twelve etudes). No. 1, for example, spans a range of written c to c^{'''}, with two chromatic measures that are to be played using hand horn technique. No. 2 contains huge leaps, the widest of which is f to c^{'''}, with nine written c^{'''}s and one d-flat^{'''}, and the last six bars feature multiphonics! The third etude appears almost as difficult as the first two until one notices that it is to be performed on the *cor simple* (natural horn). No. 5 is a study in the use of valves as quick crook changes, modulating between the F and E horn until the end, where E-flat crook and chromatic horn are indicated. Here the O'Bannion edition includes an alternate F horn version, also added for Etudes 10 and 11 for the same reason. Although the F horn version will be easier to read for the modern player, it seems to defeat the original purpose of the etude. The piano accompaniments are quite basic, simply outlining chords most of the time, with an occasional flourish during brief lulls in the horn part.

If you are a hornist who craves techno-thrills, you must own either of these editions. There are pluses to each, with the Hale version slightly easier to read, only because the notation size is consistent throughout the collection. I also favor the separation of the horn and piano part: realistically this is not recital material, unless technique is the featured attraction. With both editions, the bass clef notation is modern and one could argue that there are measures in each that would be easier to read in the opposite clef, with too many ledger lines either above or below the staff. W. S.

Fanfare for a Dozen, op. 140: Antiphonal Piece for Three Horn Quartets by Christopher Wiggins (2001), Emerson Horn Editions, P. O. Box 101466, Denver, CO 80250.

From Christopher Wiggins' prolific pen comes yet another brilliant composition for twelve horns. The energetic

seventy-four-measure fanfare, marked quarter-note=120, features rhythmic exuberance and colorful harmonies based usually on mediant relationships, with a plethora of major ninth and minor seventh chords. The first hornist in each of the three quartets requires a strong high c^{'''} and the fourth hornist in the third quartet must have the best low range, down to written G at the bottom of the bass clef. There is a great deal of syncopation, some mixed meter and hemiola, and two quintuplets in the B3 part (third horn, second quartet). The noisy opening and conclusion surround a quiet but rhythmically active middle section. If you have twelve fine players, three of them with strong high registers and one star in the low register, this is a flashy program opener! W. S.

The following is a third installment of new publications from Hans Pizka Edition, D-85551 Kirchheim, Germany or email: hans@pizka.de. More will follow in May. W. S.

La Chasse précédé d'un Andante pour Harp et Cor obl. by Robert Nicolas Charles Bochsa fils (1789-1856), CK15a. 2001.

Here a march-like *Andante* ushers in a hunting episode for horn and harp. The horn part is not complicated, with a written range of c' to g^{''} for F horn, unless performed on natural horn, where some chromaticism offers a challenge. The harp, primarily an accompanying instrument, has a more difficult but not virtuosic part and is no match for the horn in the louder passages. Considering the lack of music from this era for this combination, this work should rise quickly towards the top of its class. It is not great music but neither is it pretentious: it is simply a little march and a hunting horn rondo.

Lyrische Suite for Harp and Horn by Ferdinand Rebay (b. 1889), CK38. 1985/2001.

This light-hearted romantic work, dated 1925, is dedicated to Karl Stiegler. The F horn part ranges from e to c^{'''}, including grace notes, some as wide as an octave. The horn part requires finesse, a bit of stamina, and the ability to hit two c^{'''}s near the end. The composition is laid out as a suite, opening with a rough *Allegro marcato* waltz, which digresses to an elegant waltz and returns. A second *Adagio* section, includes a sentimental waltz in 12/8, is followed by an *Allegro scherzando* "gallop." Then a quiet interlude reminisces on the slow and opening waltz melodies before returning to the beginning waltz, now transformed into a march marked "with humor but not rough." The march softens for a moment before a very flashy coda. This is the type of work that is more often written for horn and piano but if a harpist is willing to take on the complexity of the part, it is quite a tour-de-force.

Trios for Violin, Viola, and Horn, Volumes I-III by Anton Vranitzky (Wranitsky) (1761-1819), William Martin Collection 75 a, b, and c.

There is no preface to these three volumes of classical trios. The first trio is in three movements: *Maestoso*, *Larghetto con variazioni*, and *Menuetto*. The second includes an *Allegro*,

Menuetto, and *Allegro*. The third begins with an *Adagio*, followed by a *Menuetto* and *Finale: Allegro*. The horn is always in E-flat, usually playing the role of a second viola, with occasional flourishes. The horn writing spans only written c' to g" but there are some gymnastic passages, particularly in the first movement of the third trio. If only one trio is to be performed and the hornist makes the selection, the winner would be either the third trio for its first movement or the second trio with its two quick movements. The natural horn technique required is not difficult for an accomplished performer.

Trio in Dis for Violin, Violoncello, and Horn by Karl Stamitz (1745-1801), William Martin Collection 74.

William Martin suggests that this is a work from Karl Stamitz's youth. Stamitz was a recognized composer of his era and his budding talent is evident in this three-movement trio: *Allegro*, *Polonaise*, and *Vivace*. The score and parts do not clearly separate the *Vivace* from the *Polonaise* but logic suggests that they should be. The movements are brief and the horn part is interesting, including some demanding passagework and one written c" (E-flat horn) in the first movement. By comparison, the two following movements are rather simple, with a range of only e' to g". This trio would be a good although not nearly so challenging recital companion to Franz Joseph Haydn's *Divertimento a tre*.

Trio für Oboe, Horn, und Klavier by Ferdinand Rebay, CK38a, Hans Pizka Edition CK38a. 2001.

Ferdinand Rebay (1880-1953) was a Professor of Composition at the Musikakademie in Vienna. This trio was composed in 1925 and dedicated to hornist Karl Stiegler. It is a major work for this combination and it is a surprise that it has not been more noticed over the years since its creation. It comes in three substantial movements with a total duration of over twenty minutes: *Kräftig und energisch bewegt (Forte energico con moto)*, *Sehr ruhiges Zeitmass*, and *Sehr lebhaft (alla Tarantella)*. The first movement is in D minor, traveling to B-flat major for the second movement, and returning to D major for the third. While the outer movements are not in optimum keys for horn technique, they are excellent for intonation with the oboe. The horn and oboe writing is quite idiomatic and the horn has a modest range of written e to a", with one b-flat" and one b". The dynamic range, the finesse over twenty minutes, the sustained ending of the second movement with its wide legatos, and the very fast final movement all require an advanced hornist. Dynamics that rise to *fortississimo (fff)* in both instruments will obviously need to be handled sensitively in the horn to match the oboe volume.

Of all the new publications from Hans Pizka reviewed here, this is may be the diamond of the batch. There are a few minor notation problems with the *Finale* publication but they are rather obvious and manageable.

Concerto in E-flat for Oboe and Horn by Franz Anton Habermann, William Martin Collection 41. 1995.

Habermann lived from 1704 to 1783, so a three-movement Baroque concerto featuring the clarino range of the horn is both

anticipated and delivered. The horn part ranges from written e' to d" for horn in E-flat, with the majority of the concerto between c" and c". The *Allegro* first and third movements include gymnastic passages for both horn and oboe, mostly mimicking each other. The hornist of today would select a descant horn, if available, and must be able to manage a quick, light woodwind style of playing. The second movement, *Larghetto*, suffers the most from the technical limitations of the horn of the era. Here the soloists open with two-measure imitations then join on a syncopated motive. A cadenza is included that we must assume was penned by William Martin. This is not great music with only two good reasons to program it: 1) you have the equipment and technique but need the music to show off, or 2) your trio is looking for an 18th-century work to balance the standard works from the 19th century (e.g., Reinecke or Herzogenberg) and the several fine 20th-century works for this combination. A piano reduction of the concerto by William Martin was sent for review with no indication if an orchestral version is available.

In *The Horn Call*, from October, 2002, a series was initiated reviewing items from the catalog of the Robert Ostermeyer Musikedition in Leipzig. Continuing the series in this issue, reviews focus on some little-known solo concertos of Rosetti as well as duos by the horn player Heinrich Simrock. The "ROM" numbers used here refer to the "Robert Ostermeyer Musikedition" catalog numbers. A current list of Ostermeyer's publications and details on ordering can be viewed at his web site <www.corno.de>.

In his recent book, *The Music of Antonio Rosetti (Anton Rössler) ca. 1750-1792: A Thematic Catalog (1996)*, the noted scholar Sterling E. Murray lists 26 concertos for either one or two horns by the Bohemian composer (included in the catalog are works that are either lost or are only questionably by Rosetti). This is more than for any other composer from the 18th century. Small wonder then that confusion exists about which concerto is which. With ten solo concertos in E-flat listed, referring to "the Rosetti E-flat" will no longer be sufficient. And due to the discovery of a second version of a concerto in D minor reviewed below, identifying "the Rosetti D minor" is also not so straightforward anymore. How does one identify compositions when titles alone are not specific enough? In sorting out the Rosetti concertos, hornists have used Kaul catalog numbers, but these have now been superseded by Murray's catalog, especially since it includes works that have been recently discovered, so Murray's numbers will be used here. Clearly, Ostermeyer has benefited from Murray's catalog, and in turn, horn players looking for more early horn music are benefiting from Ostermeyer's publications. Though the horn and piano versions are reviewed here, orchestral scores and parts for all the concertos are available from Ostermeyer as well. Thomas Hiebert, California State University, Fresno

Konzert für Horn in E-flat by Antonio Rosetti, ROM 37b. 2000. Murray C 43Q.

In this first edition by Ostermeyer, Rosetti has been indicated as the probable composer of a little-known concerto, listed in Murray's catalog as C 43Q (Q denotes "questionable authorship"). On the only known (and undated) manu-

script of the concerto, however, Rosetti's name is not found, but that of one of his contemporaries is: Mozart. Unfortunately, it is clear upon hearing the concerto that it is not an unknown masterwork by W. A. Mozart, but more likely the work of another composer, conceivably Rosetti, or maybe even a horn player. Murray's designation of Rosetti as the probable composer was apparently based on stylistic considerations and similarities between this and other horn concertos by Rosetti. Perhaps someone attempted to pass off the concerto as Mozart's, or some similarities between this concerto and those of Mozart have caused the attribution. For purposes here, it will be considered to be by Rosetti.

In most of his horn concertos, including this one, Rosetti utilizes the following movement scheme: I. *Allegro* of some kind, II. *Romance*, III. *Rondo*, which of course, is also found in some of Mozart's concertos. Similarities to Mozart's concertos show up on other levels as well. For example, in Rosetti's *Romance*, the subdominant key is used, and melodic leads directly preceding recurrences of the opening theme are also found, both features of second movements of Mozart's concertos K. 495 and K. 417. Most specifically, some of the melodic passages remind one of Mozart, one of the most striking being the ending of the *Romance*, which is surprisingly similar to the ending of Mozart's *Romance* in K. 495.

The concerto also has some characteristics that one associates with Rosetti, such as a very long orchestral introduction in the first movement, and the clearly-delineated sections that shift between major and relative or parallel minor. This is music from the heyday of the natural horn, and virtuoso hornists wanted to show off their prowess. So perhaps it is not surprising to find that some of the flashiest passages are repeated one time too many, making the work a bit mechanical and causing some unevenness. Though quite playable, a fair amount of agility is needed for the more active passages. The horn part is limited to the middle register (from written *g* to *a''*), in what would eventually be called the *cor mixte* range. Overall, this is what one would expect from a Rosetti horn concerto: predictability, but with some nice touches. In particular, I found the *cantabile* theme of the second movement and the lilting chromatic theme in the third movement attractive.

Konzert für Horn in E-flat by Antonio Rosetti, ROM 36b. 1999. Murray C 54Q.

This is another of Ostermeyer's first editions, and like the previous concerto it has an interesting history. For many years, and as recently as the publication of Murray's Catalog, this work, known only in manuscript form, was considered to be an incomplete concerto for two horns, with the first horn part missing. Ostermeyer has determined that it is in fact a solo concerto for second horn, with the title of the single solo horn part ("*Corno 2do prinzipale in Dis*") causing the misunderstanding: it was evidently misinterpreted to mean the second horn part of two, as opposed to a concerto for second horn. It certainly has the compass of a concerto for second (low) horn, ranging from *a''* on top all the way down to *G1* in "old notation." Ostermeyer suggests that

it may have been written for Franz Zwirzina (also Zwierzina), a hornist active at the court of Oettingen-Wallerstein where Rosetti worked for a time.

With its many arpeggios and impressive leaps back and forth between the middle and the low registers, this work is a showpiece for the second horn (*cor basse*) player, and very good agility is needed to pull off a decent performance. However, one might be less likely to choose the piece for performance because it is compositionally weak. The lack of harmonic and melodic variety, an overabundance of tonic arpeggios, and a disjunct writing style, all lead to a routine sounding composition, especially in the first two movements. Like many of Rosetti's concertos, a rollicking rondo in 6/8 meter finishes off the concerto, this being arguably the finest movement of the piece. After playing the concerto, I got a strong feeling that it was written by a lesser composer than the Rosetti who wrote the Concerto in D minor (Murray C 38) reviewed below. If this work truly is by Rosetti, it is one of his less-inspired efforts.

Konzert für Horn in D minor by Antonio Rosetti, ROM 52b.2000. Murray C 39.

Rosetti's *Konzert für Horn in D minor* (Murray C 39), published by Ostermeyer, is the first modern edition of this concerto, the only other print being that by Seiber in Paris made c. 1786. Though it is a first modern edition, many performers will be surprised to find much in this concerto that sounds familiar, since it is quite similar to the well-known and oft-recorded Concerto in D minor (Murray C 38) reviewed below. Interestingly, because this concerto was published before the better-known concerto, it may well have been an earlier version; this appears to be borne out in the higher musical quality of the later version. For purposes of comparison, I will refer to C 39 as the "early version" and the well-known concerto in D minor (C 38) as the "later version."

What are the differences between the earlier and later versions? Though the range in the early version, from written *g* to *a''*, is a bit more delimited than in the later concerto, the technique required is comparable. Also, while some of the horn's solo material is virtually the same, at times it has been repositioned within the concerto; this happens, for example, in the exposition of the first movement where the initial and subsequent solo horn entrances are reversed. Curiously, there is no recapitulation of the horn's opening theme anywhere in the first movement in the early version. Rosetti must have been in an experimental mood when composing this early version, for in addition to the tonic D minor and some closely related keys like F major, foreign key areas, such as E-flat and A-flat, are touched upon as well in the first movement.

One of the remarkable aspects of both early and later versions, largely lost on modern ears, is that they were conceived as concertos in a minor key. For even though one finds parts of movements and even whole movements in minor keys, attempts at composing an entire horn concerto in minor is almost unheard of in the 18th century. This situation is due in part to the open note limitations of the natural horn, and requires some compositional ingenuity on the part of

Rosetti. Both early and later versions were written for horns crooked in F, and in fact, a fair amount of the solo writing is in the key of F major.

Variant versions of material in the two concertos appear to reflect their positions as early and later versions respectively. For example, at first glimpse, the ending of the solo horn part in the first movement seems to be different in the two versions, but upon closer examination it clear that the later is just a more ornamented (and more elegant) version of the earlier. And, similarly, the third movements are quite different in spots, however the rondo themes are variants of the same idea, and both end unpretentiously with the rondo theme in D minor. Material unique to each concerto is also found, the most prominent example being the entire second movement; once again, the latter version is superior. Perhaps my opinion is colored by the fact that I know the later version much better, but I find that while the early version is pleasant, the later version is more masterfully written and musically satisfying.

Konzert für Horn in D minor by Antonio Rosetti, ROM 87b (2002). Murray C 38.

In the review above, I mention that this later version of the D minor concerto is better written than the early version, making it the more preferred of the two; a case in point is the structure of the first movement which is more finely wrought. Moreover, the last movement utilizes a rondo form, that, in addition to including an "a la Chasse" section, also employs the unusual procedure of interspersing two *Adagio* sections for some interesting contrast. However, it is the middle movement, marked *Romance*, with its lovely *cantabile* lines, that is the gem of the work. As such, Rosetti's concerto in D minor (Murray C 38, Kaul III: 43) stands out as one of his best efforts for solo horn. Bernhard Krol's edition, published by N. Simrock in 1959 (and based on manuscript parts in Berlin that have subsequently been lost), has served as the only edition of this popular concerto for many years. Now Ostermeyer has unearthed an edition published c. 1789-90 that was unknown until fairly recently, and has based his "new" edition on this print.

Ostermeyer's new version differs from Krol's 1959 edition in a number of rhythms and notes (including fewer octave doublings in the left-hand piano part), but nothing that modifies the concerto too significantly. The new edition apparently also faithfully reproduces original dynamic markings and offers some editorial suggestions for dynamics (in parentheses) both of which are quite useful for interpretation. In the area of articulation however, the two editions are more at odds; Ostermeyer's edition shows legato markings much less frequently than Krol's edition. Granted, they were working from different sources, and therein may lie some of the differences. In his notes, Ostermeyer mentions that his markings are faithful to the original print, and, following a Wallerstein custom in which repeats of melodic passages did not necessarily call for the same articulation, parallel passages have been reproduced with different articulation patterns. As Ostermeyer rightly comments, the modern per-

former should be aware of such a practice. This creates an interesting state of affairs, however, in the second movement where I found three different articulation patterns for the opening theme when it returns in the movement. Ostermeyer adds yet another dimension to this when dotted-line slurs (implying an editor's suggestion) are thrown into the mix. Given this situation, contemporary performers must simply do as accomplished 18th-century performers doubtless did and use their best judgement. This is one of the more admirable of Rosetti's many horn concertos and it deserves to continue to be performed frequently. Ostermeyer has provided us with another decent edition from which to do so.

18 Duos für zwei Hörner, 1. Heft (Book 1), op. 2, by Heinrich Simrock, ROM 30. 1999.

A native of Bonn, Heinrich Simrock (1754-1839) came to Paris in 1792 and was appointed horn teacher at the Conservatoire in 1802. In addition, he established a Paris branch and acted as the Paris agent for his brother Nicolaus Simrock, who was also a hornist and founder of the famous publishing firm of the same name. H. Simrock's *18 Duos für zwei Hörner*, Book 1 (like Book 2 below), published c. 1802, is conceived as a set as is evident from the original title which includes the designation "suite." Perhaps these suites were intended to be played from beginning to end. And perhaps these were duos played by the brothers Simrock at one time. As is traditional with suites, all the movements in H. Simrock's duos are notated in the same key, and the movements alternate in character, tempo, and meter, some of which exhibit dance characteristics. They are relatively short works, many including internal repeats with modulations to the dominant, and they stand as little models of "classical" eight-bar phrase writing. The most unconventional is no. 4, entitled "Kohlsberger ou Walze Alsacienne" with its changing meters (between 2/4 and 6/8). As a rule, the duos have the melody in the first horn and broken chords (in Alberti bass style) in the second horn part. As might be expected, the harmonic style relies heavily on horn fifths and tonic-dominant harmony, which can become a bit wearing, though welcome shifts to the parallel minor key occur from time to time. My favorites in this book include no. 8 with its minor sections, no. 11 "Par Russe," which has an engaging melody, and no. 17, an *Allegretto* with some dynamic interplay between the parts. At their best these duos are charming, and at their worst they are routine. Though not masterworks, I found them generally attractive, fun to play, and also good for natural horn work. Range demands are moderate, from C in "old notation" to a" above the staff.

18 Duos für zwei Hörner, 2. Heft (Book 2), op. 2, by Heinrich Simrock, ROM 31. 1999.

Heinrich Simrock's *18 Duos für zwei Hörner*, Book 2 continues much along the lines of Book 1 reviewed above. Favorites in this book are no. 8, a *Rondo Allegro* with a catchy melody, and no. 16, a *Menuetto* that is one of the more extended and inventive of the duos due to the introduction of some chromaticisms.



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Recording Reviews

John Dressler and Calvin Smith

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Lyrical gems for the Horn. Gregory Hustis, horn, with Steven Harlos, piano. Crystal CD770. Timing 65:46. Recorded at the Mesquite Art Center, Mesquite, Texas, April 7-9, 1998.

Contents: Fauré *Five Songs*

von Krufft *Sonata in F*

Scriabin *Romance*

Nelhybel *Scherzo Concertante*

Reinecke *Notturmo*

Françaix *Canon in Octave*

Vinter *Hunter's Moon*

Glière *Nocturne, Romance, Intermezzo, Valse Triste*

Bozza *En Forêt*

Marais *Le Basque*

I remember Michael Hatfield telling me in a lesson once that a successful recital needs variety: one cannot build a musically satisfying program out of major concertos or sonatas alone. I think that's excellent advice as one needs to remember the audience in addition to the desire to play the major literature. For this reason alone, Gregory Hustis's latest disc

is a welcome addition to the recorded repertoire. I was especially pleased to hear the *Scherzo Concertante*, *Canon in Octave*, *Hunter's Moon*, and the set of Glière pieces; these rarely make appearances on recital or on discs. Here is some fabulous playing of those smaller and primarily 19th-century character pieces study. Most of the pieces or movements of pieces on this recording last from one to three minutes, making them a wonderful new file-folder of material. (The von Krufft and the Bozza are the largest works here.) New to me are the set of five songs of Fauré, transcribed by Dallas-area musician Sterling Procter; they have recently been published by Kalmus. All of them were composed between 1877 and 1881 and feature from lilting lines and understated lyricism to flourishes of agitation and fortissimo passages. Hustis evokes some gorgeous phrasing here which should not be missed.

The von Krufft sonata, composed in 1812 by a Viennese contemporary of Beethoven, is often compared to the latter's sonata written 12 years earlier. The piece definitely demonstrates the level of playing the early 19th-century natural horn artists must have exhibited. The Scriabin certainly has a lovely melody for the horn, but the accompaniment is a bit off-beat (figuratively and literally) as at times the chords are juxtaposed to the solo part in an avant-garde way. The Nelhybel is truly a study in rhythm, accent, and repetition. Not containing a very memorable tune *per se*, it does feature a nice variety of colors from the other repertoire on the disc. It also features a rather comfortable range for the horn, making it very suitable as a "relief" piece on a recital after a heavy concerto. The Reinecke is reminiscent of the style of Brahms, but a little more aggressive harmonically. If you haven't studied the *Canon in Octave*, make certain you hear it with the piano soon after beginning to work on it. It's a perky piece where the horn follows the piano with the tune one beat later, giving it almost an "incorrect" feel when first putting it together. A jazzy section appears at the end, bringing the work to an unexpected, nearly mid-air close.

Philip Farkas used to tell us in lessons to envision the story of a hunter and his beloved when performing *Hunter's Moon*. For me, the opening section depicts the hunter leaving his cabin on his horse to visit his lady, the lyric second section is his love song to her after he has arrived at her home, and the return of the opening section is the return trip to his cabin. Glière's op. 35 is a collection of eleven character pieces for a variety of instruments, four of which are played on horn. The first two of those on this disc were originally intended for either clarinet or horn while the other two were created specifically for horn. They all feature the *cantabile* nature of the instrument. Bozza's *En Forêt* has become a staple of the early 20th-century repertoire with its sectional form and calling for a great deal of technique: a range of over 3 octaves, trills, glissandi, stopped horn, lyricism, cadenzas, even a quote of St. Hubert's horn call. It is a major tour-de-force and is always a crowd-pleaser. The disc concludes, rightly so, with an en-

core-type piece: the one which Dennis Brain enjoyed using. This 18th-century French country dance, originally conceived for viola da gamba, is most convincing on the horn. Gregory Hustis has been Principal with the Dallas Symphony Orchestra since 1976 and is horn instructor at Southern Methodist University. His warm tone, artful finesse, and total command of the horn utilize both sensitive and bold approaches at all the right junctures. *John Dressler*

Hunter's Moon. **Lisa Bontrager, horn**, with Kathy Cinati, piano, and Daryl Durran, bassoon. Summit Education DCD327. Timing 57:54. Recorded in the Recital Hall of the Pennsylvania State University, University Park, Pennsylvania May-September, 2000.

Contents: Horvit *Circus Suite*

Bozza *En Forêt*

Barboteu *Cinq pieces poétiques*

Vinter *Hunter's Moon*

Wilder *8 Duets for Horn and Bassoon*

Glière *Intermezzo*

Glazunov *Reverie*

Basler *Three Hymn Tune Settings*.

No sooner had I listened to Mr. Hustis' disc another couple of times, than Ms. Bontrager's disc arrived on my desk. This confirmed my perception that someone else felt a recording of character pieces was sorely needed. It is terrific to now have yet another recording of the Bozza, Vinter, and Glière. In addition to those pieces already discussed above, I truly enjoyed hearing the Horvit piece. This quirky set of five movements (each with an animal subtitle reference) brings across the moods of a circus through colorful dissonance, bouncy rhythms, and at times some arresting modal melodies. Many may already be familiar with Barboteu's etude books (if not, seek them out!). New to me on this disc is his set of five poetic pieces composed in 1972. It is a set of unaccompanied vignettes based on French poems; they explore the more pastoral and romantic character of the horn. Coming in at about two minutes each, these make another set of pieces that would complement any recital. I was sad that the artists on this disc did not give us all 12 of the Wilder duets for horn and bassoon. They are about one minute each (some less) and give us brief fleeting moods involving counterpoint, lyricism, jazz, and pop. Again, these make super "relief" music on any recital. Also not to be missed on this recording is Basler's *Three Hymn Tune Settings*. Often I get requests from students for pieces that are suitable for use at church functions, and these are excellent adaptations of *Abide with Me*, *Amazing Grace*, and *Shall We Gather at the River*. The influence of Copland and Appalachia is detected along with even some allusion to both Brahms and John Adams. Ms. Bontrager's spirit, style, and energy are to be emulated. She gives us some delightful music all of various moods, harmonic structures, and rhythmic elements. I hope these horn rarities won't be so rare in the future as they all have merit and appeal. *J. D.*

Horn Sonatas of Three Centuries. **Richard Todd, horn**. Kevin Fitzgerald, piano (Beethoven and Rheinberger), and Jon Sakata, piano (Schuller). GM Recordings GM2070CD. Tim-

ing 58:44. Recorded May 2, 3, 5, 1999, in House of the Book at The Brandeis-Bardin Institute, Brandeis, California.

Contents: Ludwig van Beethoven *Sonata in F, op. 17*

Gunther Schuller *Sonata for Horn and Piano*

Josef Rheinberger *Sonata in E-flat Major, op. 178*

There was a young man from L.A.
The French horn he wanted to play.
So this *wunderkinder*
Took lessons from Linder
Soon lots of good gigs came his way.

This fellow was nobody's fool.
He chose USC as his school.
The horn teachers there
Were a world-famous pair.
Great playing was always their rule.

Down in the pit or on stage,
His playing was always the rage.
His technique impressive,
Such music, expressive!
He made art of the notes on the page.

In studio jobs he's required
To play without flaw or get fired.
He does this all day
(never thinking of pay!).
He always sounds great, never tired.

In addition to this he now has
Launched on a career playing jazz.
No trouble this time
In finding a rhyme:
All agree that his jazz has pizzazz.

And now a new treat comes our way.
From centuries past and today.
Fur Horn und Klavier
We're privileged to hear
Three sonatas that Rick Todd will play.

He's mastered the "Schuller-esque" style.
His Beethoven's the best by a mile.
Rheinberger has beauty.
It's clearly my duty
This CD to praise with a smile.

And now as I end this review,
I must say this to those of you who
These verses offended,
I never intended
To let this thing go so askew. *Calvin Smith*

Twentieth Century Contrasts. **William Barnewitz, horn**, with the Miramar Sinfonietta. Albany Troy509. Timing 11:57. Recorded at the Miramar Theatre, Milwaukee, Wisconsin, no date; disc released in 2002.

Contents: Wilder *Five Love Songs*

I hesitated a few moments in reviewing this disc since it

only features one piece for solo horn. But the piece is so well performed and, like so many other pieces in the column this issue, is relatively unknown to many, I had to include it here. Alec Wilder was largely self-taught except for a brief stay the Eastman School of Music. He developed his own eclectic style rather early in his career. He is known primarily for pop music he wrote for such artists as Cab Calloway, Frank Sinatra, Peggy Lee, and Ethel Waters. He also wrote art songs for Eileen Farrell and Jan DeGaetani, and larger works for Eric Leinsdorf and Gunther Schuller. His friendship with New York City freelancer John Barrows has left us with several fine horn works. These love songs were commissioned by Morris Secon (Rochester Philharmonic and New York freelancer, himself) who premiered it in 1979 at the Michigan State University Horn Workshop. The work features, at times, styles reminiscent of Impressionism and features modality and *cantabile* themes peppered with sentiment. Wilder is a sadly neglected American "original," and his works (especially the three sonatas for horn and the two suites for horn, tuba, and piano) deserve to be performed much more regularly. Barnowitz demonstrates superb lyricism and emotion here with beautiful phrasing and nuances in especially the higher tessitura passages. He is currently principal horn with the Milwaukee Symphony Orchestra and produces a brilliant performance in every way. J. D.

Symphonies Concertantes. Daniel Catalanotti, horn; with The Orchestre de Chambre Calmel, conducted by Bernard Calmel with Bernard Chapron, flute, Jean-Michel Penot, oboe, Philippe Cuper, clarinet, and Gilbert Audin, bassoon. BNL Productions 112762. Timing 69:48.

Contents: Jean-Baptiste Bréval *Symphonie Concertante for Flute, Bassoon, and Orchestra*

François Devienne *Second Symphonie Concertante for Flute, Oboe, Bassoon, Horn, and Orchestra*

Bréval *Symphonie Concertante for Clarinet, Bassoon, Horn, and Orchestra*

The final sixty years of the 18th century saw the development and rise to prominence of the symphony concertante. During the latter third of the century, Paris became an especially active center for composers who contributed greatly to the symphony concertante, which developed into an important sub-form of the symphony. The essence of this form is the contrast between a small group of solo instruments and the full orchestra. The solo instruments are largely featured as soloists rather than being featured as group. For hornists, the best known and most performed is the one attributed to Mozart. The two symphony concertantes on this CD that call for horn vary in soloist instrumentation from Mozart, but are beautiful examples of this musical form. François Devienne (1759-1803) was a virtuoso on the flute and bassoon. He had a distinguished career in Paris as a performer and as a prolific composer. Jean-Baptiste Bréval was born the same year as Mozart. He was renowned in the late 18th century in Paris as a cellist, teacher and composer. Bréval and Devienne give the solo instruments ample opportunity to display their virtuosity, and the performers here respond with an impressive dis-

play of musicianship. The ensemble playing is excellent. Daniel Catalanotti plays with flair and precision. He has a beautiful singing tone and impeccable technical skill. This CD contains wonderful music. It is recorded with a very clear and rich sound. It was a pleasure to get to know some lesser-known works like this and hearing them played by Daniel Catalanotti only added to the pleasure. Tell your wind player friends about this one! C. S.

Concertos for I.M. Imre Magyari, horn. The Solti Chamber Orchestra, Ervin Lukacs, conducting; The New Hungarian Chamber Orchestra, Janos Kovacs, conducting. Hungaroton Classic HCD 32073. Timing 66:45. Recorded September 9, 11, 23, 25 and October 2, 2001, at the Hungaroton Studio.

Contents: Frigyes Hidas *Horn Concerto No. 2*

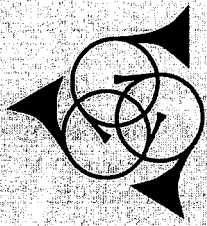
Máté Hollós *Cornotturmo*

György Vukán *Horn Concerto*

Tibor Kocsák *Concertino for I. M.*

Here is another gem that you are going to enjoy very much. It is an absolute pleasure to receive a CD like this that includes four previously unknown works (to me, anyway) and have them played so wonderfully by a virtuoso hornist that I didn't know. Each of the four composers represented here have created works that are going to greatly enrich the horn repertoire. The Hidas concerto uses broad expansive solo lines that allow free, expressive playing. The short second movement (*quasi una cadenza*) is unaccompanied and moves *attacca* to the brisk third movement, which consists of lively passages in alternating meters. The *Cornotturmo* of Máté Hollós is a beautifully expressive work. The composer created the title by combining the Italian words *corno* and *notturno*. The *notturno* aspect is conveyed through the work's freely interpreted lyric sections that are occasionally contrasted with a brisker portion of music. The string section functions as a mood-setter for the horn, as a contrasting character, and as a chamber music partner. However, throughout, the horn is in the starring role, as it should be in a *cornotturmo*. György Vukán's concerto is a beautiful and stunning solo work for the horn. The orchestra of strings, woodwinds, brass, and percussion displays numerous colors of sounds for the solo horn, which is also called upon to show a full range of registers and expression. Romantic, folk, and contemporary flavors blend well and display the composer's view that the future of musical expression needs no boundaries between styles and genres. Still, Tibor Kocsák's *Concertino for I.M.* contains the most impressively beautiful track on this CD, the opening movement, "Romantic Song." It is grand, expressive, and luxurious. The composer states that it was inspired by the music of North America. The music is spectacular! Imre Magyari performs all of these magnificent works with a full, forthright sound. His sound is open and clear. He can be lyrically expressive, powerfully forceful, and display fiery technique in all registers and any dynamic level. This is my first encounter with his horn playing and it was most enjoyable and impressive. I hope we will all be hearing more from him. C. S.





MINUTES OF THE 2002 IHS GENERAL MEETING

President Virginia Thompson called the meeting to order at 9:05am, Saturday, August 10, 2002, in Lahti, Finland. Executive Secretary Heidi Vogel was present as were Advisory Council members Nancy Jordan Fako, Randy Gardner, Michael Hatfield, Marilyn Bone Kloss, Johnny Pherigo, Hans Pizka, Arkady Shilkloper, and Esa Tapani. Also present were *Horn Call* editor Jeffrey Snedeker and International Workshop Coordinator Nancy Cochran. Frank Lloyd, Michel Garcin-Marrou, Paul Meng, William Scharnberg, and Richard Seraphinoff had been in attendance at the symposium, but had already left. Philip Myers was unable to attend.

The Minutes of the 2001 General Meeting, as published in the November 2001 edition of *The Horn Call*, were approved.

President Virginia Thompson reported on the Advisory Council's continuing efforts to improve the Society's budgetary concerns, and stated that the budget was indeed recovering. She announced a new system to encourage patronage, whereby different levels of support will be acknowledged by publishing the names of donors in *The Horn Call*. She also announced that the fee for Life Membership, which had not increased since 1993, would increase from \$500 to \$750. She encouraged the membership to continue donating to establish an endowed account for the Friendship Project.

Executive Secretary Heidi Vogel reported on memberships and finances. The IHS membership had a small increase this past year. As of June 1, 2002, there were 3598 members: 2611 from the United States and 752 members from 57 other countries (including 133 members from Finland). There were 218 library members and 17 "lost sheep." Included in these totals are 29 Honorary, 26 Complimentary, and 18 Associate members. There were 318 Life members, including 15 new Life members this year. These figures do not include new members that were welcomed at this symposium. A Compilation Financial Statement has been prepared by a Certified Public Accountant and will be published in the October 2002 issue of *The Horn Call*.

Horn Call Editor Jeffrey Snedeker thanked everyone on the Editorial Staff, the Editorial Advisory Board, and the Advisory Council, in particular Newsletter Editor Heather Pettit and ("perfect") Advertising Agent Paul Austin. He also thanked Website Managing Editor John Ericson and Webmaster Bruce Hembd for their work in updating and making improvements to the IHS website, and encouraged all members to consult the website and to submit news and announcements to it. The Membership Directory is available online and members may request an inexpensive photocopy of the directory from him, if desired, at no cost. Editor Snedeker announced that the transition to three issues per year of *The*

Horn Call has been completed and that the winner of the 2001 Harold Meek Award was William Melton for his series of articles on the history of the Wagner tuba. He requested that participants at the 2002 Symposium send photos to him immediately so that he would be able to include them in the coming *Horn Call*. Editor Snedeker announced that this coming year, his fifth, must be his last as Editor, and he thanked everyone for their patience and support.

Secretary/Treasurer Nancy Jordan Fako reported on the Regional Workshop Assistance Fund. In 2002, the following workshops received assistance in partial support of workshop expenses: the Midwest Horn Workshop, hosted by Bruce Atwell in Oshkosh, Wisconsin (\$500); the 2002 Southeast Horn Workshop, hosted by Karen Robertson-Smith in Boone, North Carolina (\$300); the Arizona Intrastate Retreat, hosted by Karen McGale Fiehler in Flagstaff, Arizona (\$300); the Northeast Horn Workshop, hosted by David Ohanian in Boston, Massachusetts (\$300); and the Festival International de Cor, hosted by Daniel Bourgue and Michel Coquart in Vire, Normandie, France (\$100). Requests from Columbus, Ohio, Las Vegas, Nevada, and Namur, Belgium were not funded due to budgetary restraints. Applications and Guidelines for the Regional Workshop Assistance Fund are available from the Secretary/Treasurer. Regional Workshop Coordinator Brent Shires is available to provide assistance and information to regional workshop hosts and prospective hosts.

Nancy Cochran, International Workshop Coordinator, began her report by acknowledging and introducing 2002 Workshop Host Esa Tapani. Michael Hatfield, co-host with Richard Seraphinoff and Myron Bloom of the 2003 Workshop in Bloomington, Indiana, spoke about the progress of their plans for the June 2-7, 2003 Symposium. The 2004 workshop will be hosted by Javier Bonet, July 25-31, in Valencia, Spain. Anyone interested in hosting an international workshop should contact Nancy Cochran for information.

Virginia Thompson announced that the Dallas Symphony plans to produce a commercial recording of our most recent major commissioned work, *Beyond Autumn: Poem for Horn and Orchestra* by Joseph Schwantner, which was premiered by Greg Hustis with the Dallas Symphony in 1999.

Randy Gardner, as chairman, reported on the Meir Rimmon Commissioning Assistance Program. The other members of the committee are Greg Hustis and Randall Faust. Approved for partial funding this year were: \$1,000 to the Liège Horn Quartet for a 20-minute multi-movement quartet by Eric Ewazen; \$500 to Kent Leslie for a new composition for horn and percussion with recorded sounds, by James A. Beckel; \$500 to John Clark for a jazz sonata for horn and piano by Mike Holober. Two applications have been received for projects in the next fiscal year.



Michael Hatfield, Scholarship Program Coordinator, reported on the 2002 IHS Scholarship Awards. Jenny Kim of Arcadia, California, was selected as the winner of the 2002 Jon Hawkins Memorial Scholarship. The finalists for the Farkas Performance Awards were Susan Freese (USA), Tommi Hyytinen (Finland), and José Bernardo Silva (Portugal). The final results were: Bernardo Silva, First Place; Freese, Second Place; and Hyytinen, Third Place. The judges for the final competition were Hermann Baumann, Nancy Jordan Fako, Michael Hatfield, and Richard Seraphinoff. The Tuckwell Scholarship winner was Nicholas Caluori (USA). Symposium Participant Awards went to Julia Fagan (USA) and Isabel Forster (Netherlands). The Frizelle Orchestra Audition Awards were given to Liz Porter (USA), high horn; and Julia Fagan (USA), low horn. Information about the 2003 IHS Scholarship Programs will be published in *The Horn Call* and will appear on the IHS website.

Virginia Thompson reported for Karen Robertson-Smith, Coordinator of the Composition Contest, that the 2001 IHS Composition Contest had 59 submissions, which is the largest number of entries in the history of the competition. First Prize was won by Kelly-Marie Murphy of Canada for *Departures and Deviations* for Violin, Horn, and Piano. Second Prize was won by Paul Richards of the USA for *Rush Hour* for Horn and Piano. Two works received Honorable Mention: *Blot Horn* for Solo Horn by Daniel Hjorth of Sweden and *Unvoice* for Two Horns and Piano by John Parcell of the USA. The competition is held every two years, so the next submission deadline will be in the fall of 2003. The current rules will be available on the IHS website. Karen Robertson-Smith has resigned the position of Coordinator of the Composition Contest. Members are invited to apply for this post. The deadline for applications is December 15, 2002. Information will appear in *The Horn Call* and on the website.

Virginia Thompson reported for Marcia Spence, Editor and Coordinator of the Manuscript Press, that negotiations for the publication of new works continue and will be announced in *The Horn Call*. The IHS Manuscript Press cover pages have a new look. Many of the poorer quality manuscripts are being engraved and works that include tape formats have been transferred to CD.

Virginia Thompson reported for Kristin Thelander, Coordinator of the Thesis Lending Library, that there is now a total of 106 theses. A complete list will appear regularly in *The Horn Call*, and will be posted on the IHS website. Al-

though the Advisory Council allocates funds to support the purchase of additional papers, donations are encouraged.

Area and country representatives were asked to stand and receive applause from the assembled members. Virginia Thompson then reported for Frøydis Ree Wekre, Membership Coordinator for Europe, that we are trying to enlist one contact person from each European country to collect news for *The Horn Call* and to promote the IHS. Some European countries do not yet have IHS representatives: anyone interested in being a representative for his or her country should contact Frøydis Ree Wekre.

Virginia Thompson acknowledged the following members' contributions to the Society: John Kowalchuk, Membership Coordinator for Canada; Yoel Abadi, Membership Coordinator for Israel; Soichiro Ohno, Membership Coordinator for Asia; Alan Mattingly, new Membership Coordinator for the USA; IHS Archivist Ted Honea; Recording Archivist John Ebert; and all others in the various positions offering support and counsel.

New Honorary Members elected by the Advisory Council are Hans Pizka of Austria and Valery Polekh of Russia. Also noted were the Honorary Members who were in attendance at the symposium: Hermann Baumann, Edmond Leloir, and Frøydis Ree Wekre. Olavi Vikman (Finland) received the Punto Award.

Virginia Thompson expressed appreciation to retiring Advisory Council members Marilyn Bone Kloss, Hans Pizka, and Esa Tapani, who in turn acknowledged Virginia Thompson's retirement from the council. Michael Hatfield and William Scharnberg were re-elected to a second term by the membership, and Shirley Hopkins Civil was elected to a first term. The Advisory Council elected Javier Bonet and Peter Steidle for three-year terms, and Bruno Schneider for a two-year term. The Advisory Council also elected new officers: Nancy Jordan Fako was re-elected to the office of Secretary/Treasurer, Michel Garcin-Marrou was elected Vice President, and Johnny Pherigo was elected President.

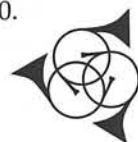
Virginia Thompson asked for new business from the Floor. Although there were a few comments and questions from members on various topics, no new business was introduced and the meeting was adjourned at 9:50.

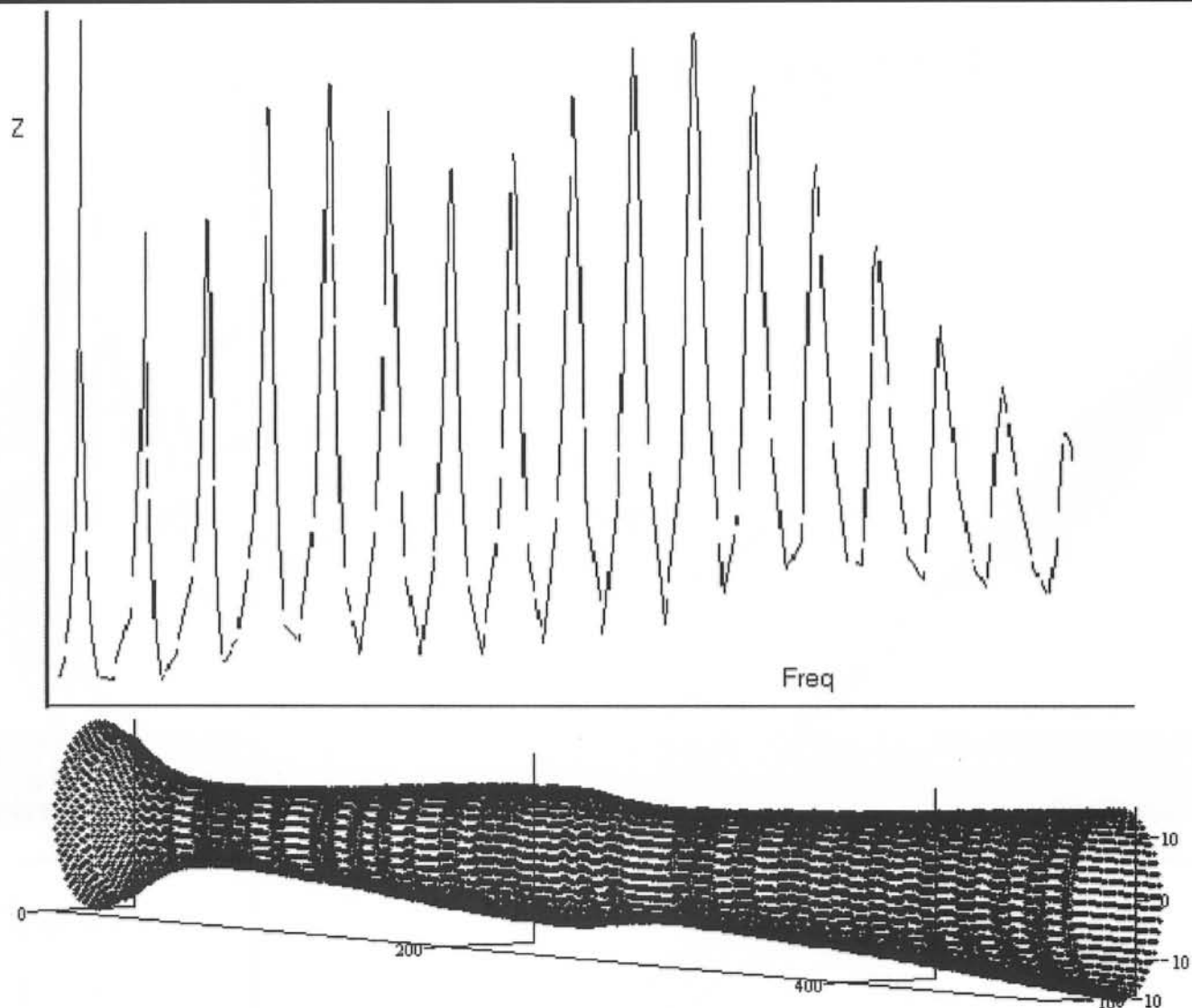
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Submitted by
Nancy Jordan Fako
Secretary/Treasurer



*Heidi Vogel presents outgoing President Virginia Thompson with an original drawing "Hand-horn" in appreciation for her work.
(Photo courtesy Marilyn Bone Kloss)*





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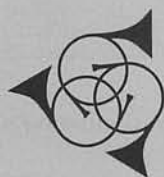
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2003 IHS Scholarship Programs

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>.

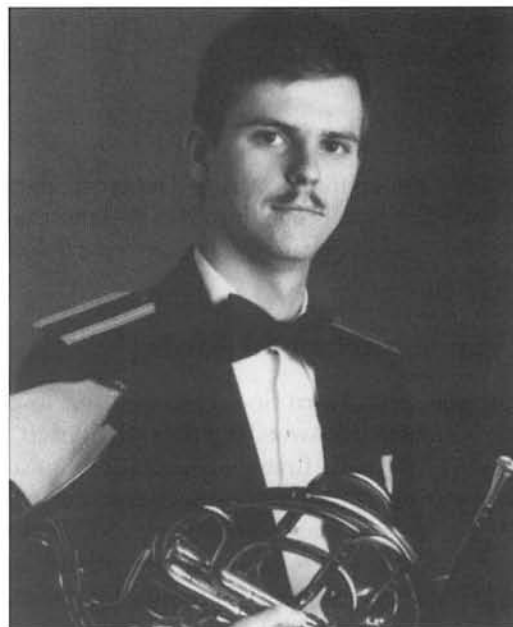
IHS Workshop Scholarships

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 35th 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> , 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 35th 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, mvt. III
Beethoven Symphony No. 7, mvt. I
Brahms Symphony No. 3, mvt. III
Ravel *Pavane pour une infante défunte*
Strauss, R. *Till Eulenspiegel*, 1st & 3rd horn calls
Strauss, R. *Ein Heldenleben*, opening
Tchaikovsky Symphony No. 5, mvt. II
Wagner Siegfried's Rhine Journey, short call

Low horn (second horn parts unless noted):

Beethoven Symphony No. 3, trio



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

Adjudication

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

The Farkas Performance Awards

Finalists for the 2003 Farkas Performance Awards will receive the opportunity to perform on a recital at the 35th 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 1st & 2nd mvts **OR** 2nd & 3rd mvts)

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

Milan Yancich
9185 SW 90th Street
Ocala, FL 34481

5. All applications for the 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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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> (follow links to *The Horn Call*); or contact:

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





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