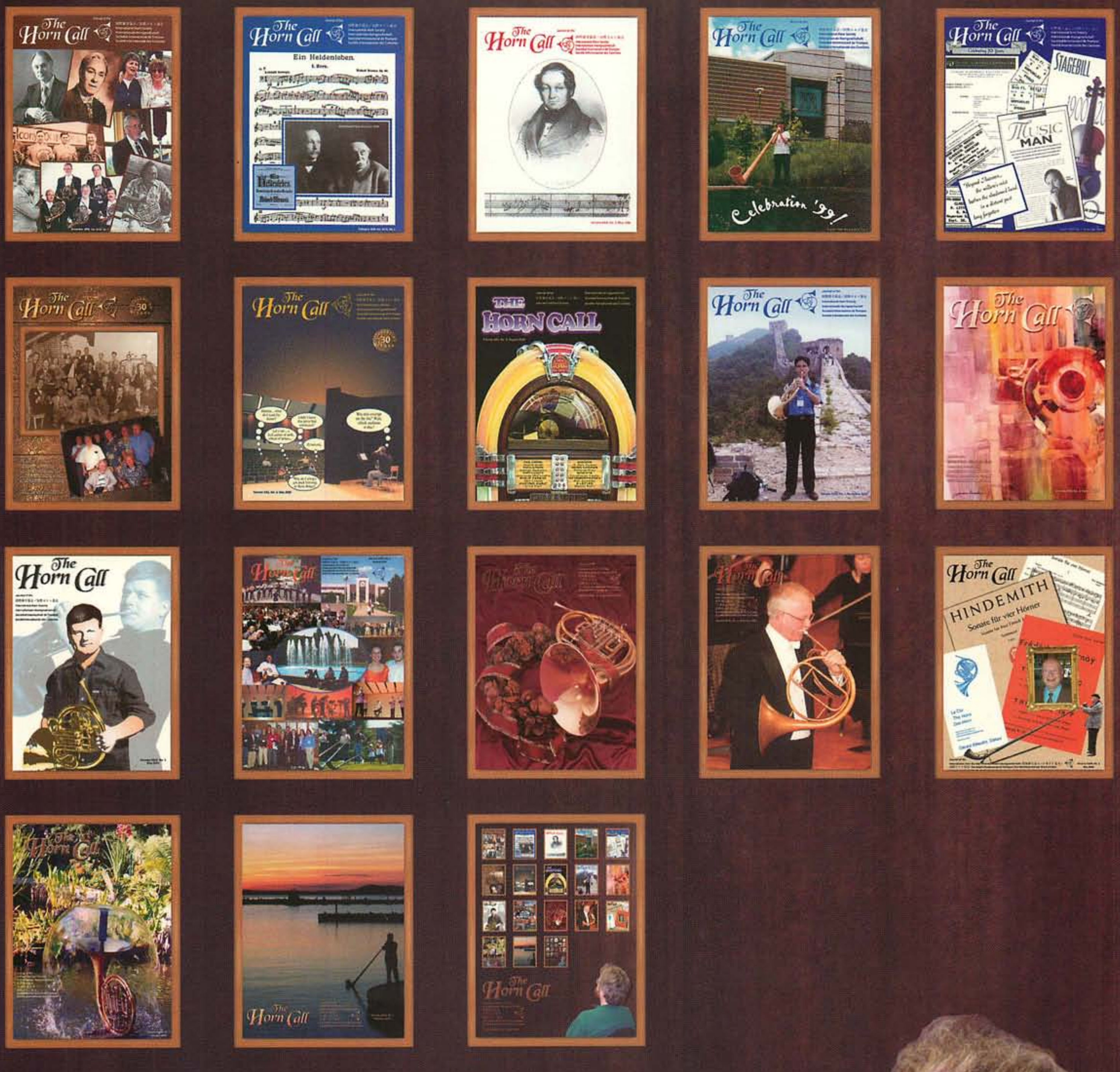

The Horn Call

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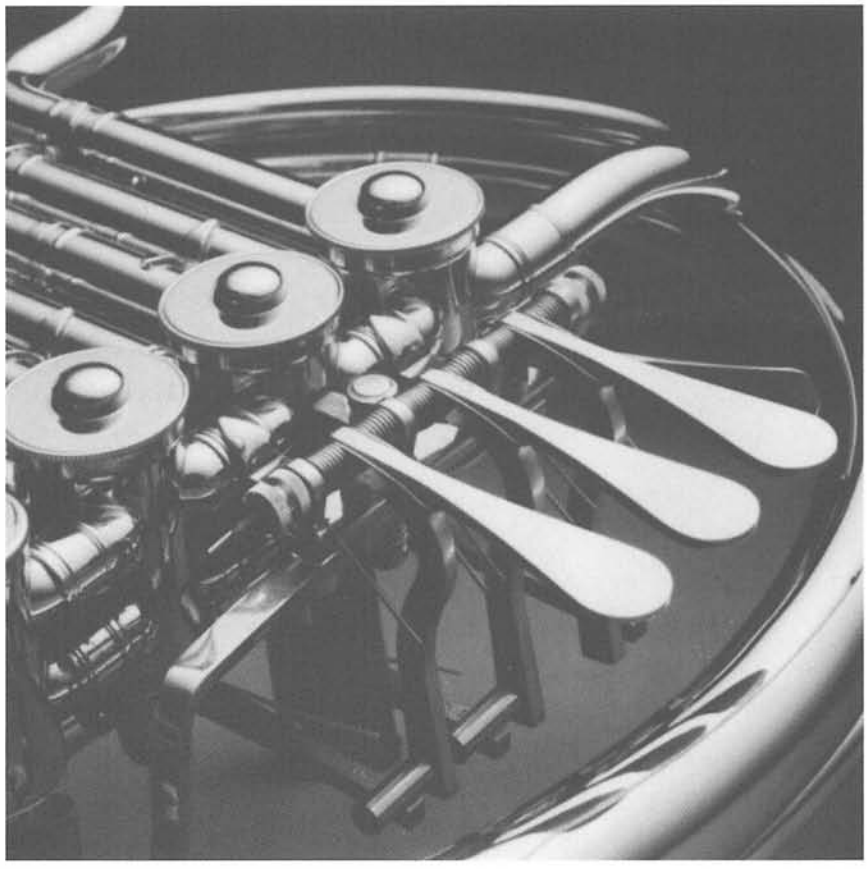
Volume XXXIII, No. 3, May 2003



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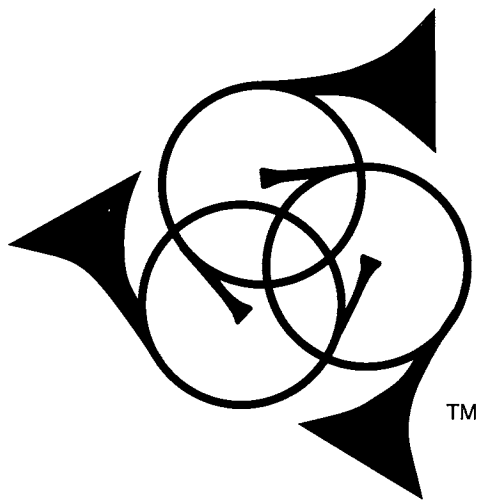

Jeffrey L. Snedeker, Editor

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On the cover: When I look at it this way, all I can think is,
"Wow! What a GREAT time! What a LOT of work!"
Thank you all for your support (and your indulgence). *J. S.*

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The Horn Call

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From the Editor

Hello everyone!

Ah, parting is such sweet sorrow! As you might expect, I have mixed feelings about my last issue as your Editor. I am relieved that a successor has been chosen, and I know he will do a fine job (I'll resist the urge to jump the gun on Johnny Pherigo who will announce who it is on the next page). I am happy to think I'll have more practice time, and be able to move more easily into a new phase of "Dad-dom." I am also sad because I'll miss the contact with authors, advertisers, and society members, the sense of accomplishment when an issue is finally "put to bed" (often kicking and screaming), the excitement of opening a fresh box of magazines to see how things really turned out. It is a job that demands a lot of attention, and it has been so rewarding to be a part of a great team—and make no mistake, it takes a team.

I am so grateful to: my Editorial Advisory Board, who often wondered what they were supposed to be doing, but were always there for me; Heather Pettit, whose pro-active approach to News was a blessing; Kevin Frey, for his different slant on things; recent staffers Ron Boerger and Jeff Agrell for their inspirations; Jean Martin, who, despite a busy schedule, still managed to coax some interesting insights out of orchestral colleagues; Bill Scharnberg and Jack Dressler (and Calvin Smith) for their positive, professional attitudes; all the authors and interviewees, everyone who posed (or didn't) for a picture at workshops; and last and most, Paul Austin for doing such a wonderful job with our advertisers—Paul is truly a gift who has kept on giving. I am also grateful to our advertisers who lived through three rate hikes in five years as we tried to keep up with the economy—folks, the society benefits from your support, and we hope you feel supported in return.

The Editor invariably has regular communication with IHS officers, especially the President, and I have been very lucky to have been able to work with Nancy Cochran (as I came into the job), then more closely with Frøydis Ree Wekre, Virginia Thompson, and now Johnny, all of whom have been patient and understanding. Heidi Vogel is the IHS rock, the steady hand on the tiller (and the till, too); thanks, Heidi, for more than I can express here. As the website has grown, I must thank Bruce Hembd and more recently John Ericson, who have contributed so much time and expertise. Others have lent important hands at various times: John Burch, Janet Shields, Peter Gries, Doug Hill. So many others have shown so much support and encouragement, I couldn't possibly mention them all, but I am nonetheless grateful. And without the support of my family, nothing is possible—thanks, Marilyn, for your patience. I know it wasn't easy.

Finally, I must tell you that the saddest aspect of leaving this position is the prospect that I will no longer have convenient excuses to drop in on Cheryl Anders, Susan Johnston, and the rest of the staff at Record Printing, Packaging, and Design, here in my little hometown. It wasn't just a terrific professional relationship, but a fascinating and rewarding creative time. I learned SO much. Thanks for your patience, your creativity, and your totally professional approach to your work.

I am proud of what we accomplished in five years. It has been a great ride, but, don't worry, it's way too early for sunsets. I'll see you in Bloomington and beyond.

Wishing you good chops
ALWAYS,

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

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

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

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

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

President's Corner

Johnny Pherigo

Greetings Horn Players!

First, I want to announce the appointment of two of our members to positions in the IHS. William Scharnberg has been appointed Editor of IHS Publications, replacing Jeffrey Snedeker, who will be stepping down as Editor after the May 2003 issue of *The Horn Call*. I wish to express my gratitude to Jeff for his excellent service as Editor these past five years, and to welcome Bill into the latest of what is for him a long line of service roles in the IHS. Bill is a Past President of the IHS, was host of the 1991 International Workshop at the University of North Texas, has served several terms on the Advisory Council, and is a former International Workshop Coordinator. I congratulate Bill on this most recent achievement and look forward to working with him.

Paul Basler has been appointed IHS Composition Contest Coordinator, replacing Karen Robertson Smith, whom I thank for her faithful service in this capacity. Paul is the horn professor at the University of Florida and is an active composer. We can all look forward to Paul's service as Composition Contest Coordinator. Please refer to information about the IHS Composition Contest elsewhere in this issue.

These are challenging times for music and the arts in the USA. As I write this letter, Broadway musicians have gone on strike rather than accept a management proposal reducing the minimum number of musicians playing in the large Broadway theatres from 21–24 to as few as 7. This proposal, if implemented, would probably mean the end of acoustic live music in most Broadway theatres, as a handful of keyboard players armed with synthesizers would dominate the orchestra pits. Undoubtedly this trend would soon extend to the rest of the country, where it is already problematic with touring companies. Elsewhere, reports are circulating of reduced or canceled seasons or financial crises is orchestras such as those in San Antonio, Houston, Pittsburgh, Colorado Springs, and Savannah. In my own state of Michigan, the economic crisis has led to proposed budget cuts in the public universities of approximately ten percent from last year. The current proposal for arts organizations funding in Michigan is for a fifty percent cut next year. These funding scenarios are being played out across the USA.

The irony is that, as I go to the three or four concerts or recitals weekly that command my presence (or that I just really want to hear!), I am more convinced than ever that **live music is best!** I have little aesthetic interest in CD recordings that have been edited and engineered to the point that the music's very soul has been exorcised along with the technical imperfections. Recordings are effective as study materials and preservations of interpretative concepts, but in the production process they tend to lose their spontaneity and energy. I remember the first time I heard the Chicago Symphony live after years of worshipping their recordings. I was stunned and thrilled to discover that in performance they sounded **better** than their recordings, because in live performance an energy enveloped the hall that could never be captured in the recordings. One of the best parts of my job as a university music professor is that I am paid to go to concerts and listen to students playing their hearts out for their friends, family, and teachers. The technical imperfections do not detract from the music. Rather, they **humanize** the event. A live performance will never be "perfect," but I would rather be a part of a live performance where the communication, however imperfect, is sincere, in the moment, and soulful.

The point is this: if we want music to survive as a living social art form, then we must support live music! Support financially and attend frequently concerts and recitals given by your local orchestras, university students and ensembles, high school bands and choirs, community music groups, local jazz clubs, and anywhere else real people are playing live, acoustic music. Celebrate the act of creation and recreation before your eyes and ears.

I'll see you at the concert!

Correspondence

Dear Editor,

I am looking for information about Robert Saxon (1920-1977) who played horn in recording studios in Hollywood and Las Vegas from early 1946 until around 1950. Mr. Saxon was a native of Little Rock, Arkansas, and spent six years in the Army, part in the Army Band in Washington, DC, and part in the medical corps in Europe, prior to his time in Hollywood and Las Vegas. I would greatly appreciate anyone having any information or perhaps a photograph contacting me at one of the following: Email: jeanmbrown@attbi.com; Tel: 415-457-3374 .

Thank you,
Jean Brown
85 Main Drive
San Rafael, CA 94901

Dear Editor,

I noticed something in the Music Reviews section of the February 2003 issue that deserves further comment. Tom Hiebert presents catalogue numbers for F. A. Rosetti's concertos that are potentially confusing to hornists who are not familiar with them. I suggest that any further listings of concerti by Rosetti include a thematic incipit (first phrase) for better identification.

About twenty-five years ago, I submitted a listing of the then-known concerti; this was published in *The Horn Call*. At that time, I did provide the "thematische Verzeichnis" as I suggest, along with a different cataloguing system, i. e., "DTB"—*Denkmäler der Tonkunst Bayern* (Monuments of Bavarian Music).

Listings of the Rosetti concerti are almost useless without a musical example being provided, as there were many concerti for horn(s) in D or horn(s) in E-flat, and the novice will certainly be confused by a simple numerical listing, whichever system is decided upon.

Years ago at the University of Washington, I had an annual Rosetti Marathon, with students and local players playing the then-known thirteen concerti, non-stop. Each concerto times out at about 20 minutes of virtuosity. This amounted to about 4.5 hours of non-stop Rosetti. After each player finished his or her assigned composition, there was a welcome "no-host bar." The campus police did not interfere.

Sincerely,
J. Christopher Leuba
Seattle, Washington

Those interested will find Chris' Rosetti article in The Horn Call *VIII, no. 2 (May 1978): 42-49. Ed.*

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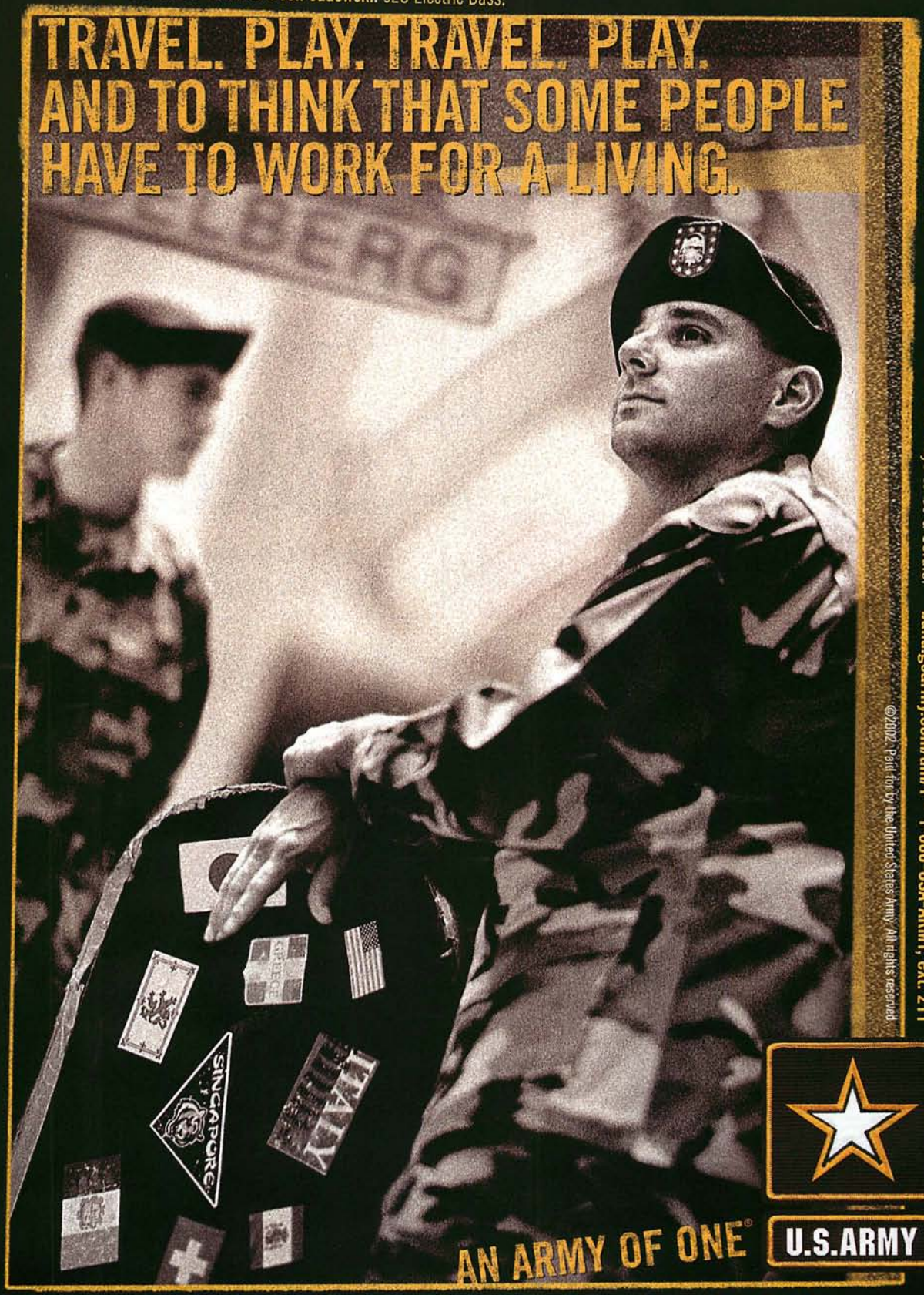

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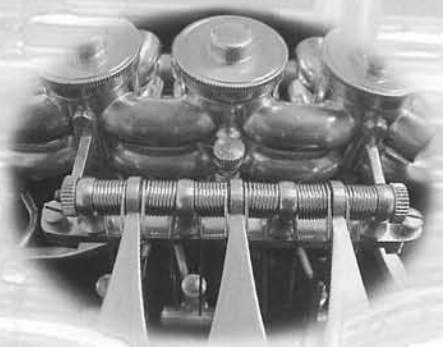

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Two concerts featuring guest artists with Bloomington's Camerata Orchestra, Paul Gambill, conductor

Guest Artist and Contributing Artist recitals

Master classes and lectures by Guest Artists and others

Banquet

Lecture session on medical issues for horn players

University horn ensembles and mass choirs

Student Competitions

Discussions, master classes, and ensemble playing for amateur hornists

Limousine service for guest artists is provided by **Classic Touch Limousine**.

To make arrangements to travel from the Indianapolis airport, contact them at: (800) 319-0082 or (812) 339-7269 www.classictouchlimo.com

Registration Information

You may register by mail or online at our web site at http://www.indiana.edu/~ihs. Please read through the Registration page and follow the registration link at the bottom of the page. Exhibitors will need to view the information on the Exhibitors page on our web site for registration information.

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

These fees include a $30 non-refundable application fee.

Once your registration application has been received an information packet will be sent to you that includes dining and parking information. Lunch and dinner will be available on a cash basis in a dorm close to the School of Music (10 minute walk) and there are several restaurants across the street as well.

Campus Housing

Dormitories will be available for reservation for participants who are over the age of 18. You will be able to reserve a room online for the duration of the Symposium (June 2–7). This will include a continental breakfast each morning. For those wanting to arrive early, you will be able to reserve your dorm room one day early (June 1).

The cost of a room will be $50.00 per night, June 2–7. For those wanting to check in on Sunday, June 1, the cost will be an additional $42.00.

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

Name _____

Mailing address _____

City _____ State_____ Zip_____

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 occupany is available. Check an option below if desired. Includes a continental breakfast each morning.

____I would like to make a room reservation at $50 per night, June 2–8 for a total of $300 (6 nights, Monday–Saturday nights)

____I would like to make a room reservation at $50 per night, June 1–8 for a total of $342 (7 nights, Sunday–Saturday 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

News

The **Indiana Horn Ensemble** is active in promoting the horn through education and supporting music programs in the central Indiana area. For information about the group, its philosophy and a performance schedule, visit their website, <www.indianahorns.org>.

Dr. **David Hoover**, faculty member at California State University, Northridge, performed and conducted at the International Conference Center in Castelvecchio-Pascoli, Italy in September. Following his European recital, he premiered Rowan Taylor's *Concerto for Natural Horn and Chamber Ensemble* on December 14 with the Pierce College Chamber Orchestra, directed by the composer. This is Mr. Taylor's third horn concerto, all three of which are dedicated to Dr. Hoover.

David Hoover performing the premiere of Rowan Taylor's Concerto for Natural Horn

On August 11, the horn section of the Bemidji Area Community Band in Bemidji, Minnesota performed *Caught By the Horns* by **Burton Hardin**. The horn section included **Sara Bergsven**, **Dick Houtkooper**, **Jackie Schaffer**, **Melinda Schoeneck**, **Bonnie Swanson**, and **Eve Sumsky**.

Ohio composer Dr. **Steven Winteregg** has written a new work for **Richard Chenoweth**, Principal Horn of the Dayton Philharmonic Orchestra, Professor of Horn at the University of Dayton and Yamaha clinician, entitled *High Veldt Sunrise* for Horn and Midi. Inspired by Chenoweth's African safari, *High Veldt Sunrise* includes extensive use of stylized African drumming and choral techniques. Funding for the commission came from the Montgomery County (Ohio) Arts organization, Culture Works.

The **Lyrique Quintette** (Dr. **Timothy Thompson, horn**) performed during the August 2002 International Double Reed Symposium in Banff, Alberta, Canada, and presented the Robert Russell Bennett *Concerto for Wind Quintet and Wind Ensemble* with the University of Arkansas Wind Ensemble in March 2003. Dr. Thompson also performed the Strauss Concerto No. 1 with the University of Arkansas Symphony Orchestra in Fayetteville.

Kerin Black was appointed principal horn of the KwaZulu-Natal Philharmonic Orchestra in Durban, South Africa. After completing high school at Interlochen Arts Academy in Michigan, Ms. Black moved to London to study at the Royal Academy of Music. After graduating in 1999, she has been working as a freelance horn player in London, and spent three years training as an Alexander Technique teacher, having qualified last July.

Frøydis Ree Wekre was in Luxembourg for a masterclass at the Conservatoire de Musique, April 3- 6, 2003. It was the eighth time that Ms. Ree Wekre had been invited by the school.

Good news for *Fripperies* fans! **Lowell Shaw** is springing Volume 9 on the unsuspecting horn world. Contact Lowell at the Hornist's Nest for more information.

Anthony Britten, recently retired Professor of Horn at Texas Tech University in Lubbock, presented a masterclass on February 21 to 50 high-school and middle-school horn students in Allen, Texas. The following day, Mr. Britten performed the Mozart Concerto No. 1, the Rosetti D minor Concerto, and, as an encore, the Saint-Saëns *Romance*, op. 36, with the Allen Philharmonic Symphony Orchestra. On March 31 he returned to Allen again for a demonstration to 900 third-grade students that included a Mozart concerto, handhorn techniques, and a discussion about natural horn involving a garden hose.

After 25 years of university teaching, **Peter Kurau** enjoyed his first sabbatical leave during the spring [wishful thinking in Rochester!] 2003 semester. His 24 Eastman students spent the term enjoying the tutelage of **David Cripps**, former solo horn of the London Symphony Orchestra and the Halle Orchestra. Peter continued his position as Acting Assistant Principal Horn of the Rochester Philharmonic Orchestra during his sabbatical semester, and presented recitals, clinics,

AC appoints New Editor: Bill Scharnberg

The Advisory Council of the International Horn Society is pleased to announce that Bill Scharnberg has been appointed its next Publications Editor. Bill is currently horn professor at the University of North Texas, and this adds to the long list of capacities in which he has served the IHS, including President, International Workshop Host, Book and Music Reviews Editor, a gaggle of IHS committees, and many other roles. His performing, teaching, and research interests cover a wide range of subjects and experiences, which will mesh nicely with the many challenges presented by the different constituencies and types of publications that are a part of the society and its business. Bill will begin his duties during the 2003 Symposium in Bloomington and his first issue of *The Horn Call* will appear in October. Congratulations, best wishes, and many thanks, Bill!!!

masterclasses, and lessons at Florida State University, the Southeast Horn Workshop (Columbus (Georgia) State University), the University of Missouri-Columbia, the University of Missouri-Kansas City, Wichita State University, and the conservatories in Helsinki and Lahti, Finland. Peter is also happy to report that **Verne Reynolds** remains busy as a composer, and has completed a new Horn Trio (horn, violin, and piano) that was premiered at the Eastman School on September 22, 2002.

Barry Tuckwell, **Mary Bisson**, **Cathleen Torres**, and **Paul Østerballe** performed Stravinsky's *Four Russian Peasant Songs* for four horns and children's choir on March 1, at the Meyerhoff Symphony Hall in Baltimore as part of the *Vivat! St. Petersburg Festival*.

L-R: Cathleen Torres, Paul Østerballe, Mary Bisson, and Barry Tuckwell

Rebecca Dodson-Webster, horn professor at the University of Louisiana at Monroe, appeared in a February recital with pianist Richard Seiler at the University of Central Arkansas in Conway, Arkansas. The program included works by Sylvan, Kvandal, Mozart, and Strauss. The duo is promoting Dodson-Webster's new CD *Music for Horn and Piano* recently released on the Centaur label. Dodson-Webster also appeared with the University of Louisiana at Monroe symphony orchestra performing Mozart's Horn Concerto No. 1.

Kristina Mascher and **Kerry Turner** presented "Soirée pour Amis du Cor" on March 10 at the Villa Louvigny in Luxembourg. They performed the brilliant Concerto for Two Horns by Haydn, as well as a set of brand new duets composed by Mr. Turner; each presented several solo pieces as well, including works by Turner, Hindemith, Doug Hill, and Kalliwoda.

London Horn Sound instigator and former LSO principal horn **Hugh Seenan** and his wife Zoe welcomed baby Matthew James early in February. Congratulations!

The **TetraCor Horn Quartet**, **Paul Capehart** (Dallas Symphony Orchestra), **Nicole Cash** (DSO), **James Nickel** (DSO), and **Jeffrey Powers** (Baylor University) debuted on February 22 as part of the 100th Anniversary Celebration of the Dallas Museum of Art. The recital program included *The Marriage of Figaro Overture*, *Quartet No. 1* by Kerry Turner, Bach's *Fugue in C minor*, movements from Bozza's *Suite*, *Three Motets* by Brahms, and *Carmen Suite* by Bizet; a repeat performance, coupled with a masterclass, was presented at Baylor University on March 4. For further information about TetraCor, contact Paul Capehart at capehart@bigplanet.com.

Robin Dauer, horn professor at Arkansas State University, and **Ion Balu**, fourth horn of the Memphis Symphony, performed in Romania as featured soloists. On November 28, with the symphony in Sibiu, Robin played the Telemann Concerto in D Major and together they performed the Vivaldi Concerto for two horns in F. On December 3, they played the Vivaldi again with the symphony in Rîmnicu Vîlcea.

Quadre, the California-based horn quartet, finished their five-month residency with the San Francisco Symphony's Adventures in Music program this spring. All of the concerts have been geared for first and second graders in the San Francisco public schools, which is fortunate given the mentality of Quadre's personnel! Nevertheless, the group is looking forward to the opportunity of participating at the International Horn Symposium in Indiana the June as a contributing artist ensemble. To learn more, visit <www.quadre.org>.

Samuel Adler *Concerto* Premiere

by Charles Gavin

February 8, 2003 marked the premiere of a major new work for horn, the *Concerto for Horn and Orchestra* by the distinguished American composer Samuel Adler. Commissioned and performed by William VerMeulen, principal horn of the Houston Symphony Orchestra, and the Houston Symphony Orchestra, the project was the result of a recording Mr.VerMeulen made of the Adler concert etude for solo horn and the resulting artistic relationship between himself and Mr. Adler. Featuring virtuosic writing for both the soloist and orchestra, Mr. VerMeulen's performance was nothing short of spectacular. The technical demands on the soloist are extreme and challenges abound for the orchestra as well. Charles Ward, classical music critic for the *Houston Chronicle* included this comment about the premiere in his review, "Adler filled his three-movement work with energy, zestful orchestration, and imaginative exchanges between the soloist and orchestra. Adler does pay homage to standards of the concerto repertoire for horn. The opening of the first movement is reminiscent of the opening of the Strauss second concerto. A short paraphrase of a Mozart rondo begins the third movement before the work launches into a parade of mixed meter passages. The second movement is one of ethereal beauty. It features a dialogue between the solo horn, a solo off-stage piccolo, and solo off-stage English horn.

Paul Basler appointed Coordinator of IHS Composition Contest

The IHS Advisory Council has appointed Paul Basler, professor of Horn and Composition at the University of Florida (Gainsville), as successor to Karen Robertson Smith as Coordinator of the IHS Composition Contest. Paul brings a full range of performing and creative experiences to this position. He has won several awards, including 1993-1994 Fulbright Senior Lecturer in Music at Kenyatta University (Nairobi, Kenya), 1995-1996 University of Florida Teacher of the Year, and the 2001-2003 College of Fine Arts University of Florida Research Foundation Professor. Basler is resident hornist for the annual Composers Conference in Boston and has performed as guest artist at numerous workshops and festivals. Basler has been a member of the Charleston, Greenville, Asheville, Tallahassee, and Valdosta Symphonies, and continues to maintain a busy performing schedule throughout the United States and abroad, having premiered over 120 works written for him in the past seven years. He also has received two American Cultural Affairs Specialist Grants from the US Department of State and serves as a Visiting Artist-in-Residence with the Dominican Republic's Ministry of Culture and the National Conservatory of Music.

His music has been performed throughout the world and recent compositions have received performances at Carnegie Hall, Tanglewood, the Spoleto Festival, Symphony Hall in Chicago, Kennedy Center, the National Theatres of the Dominican Republic and Kenya, Lincoln Center, the Sydney Opera House, the Aspen Music Festival, the Grand Teton Music Festival, and in Shanghai by the Shanghai Philharmonic. His music is published by Carl Fischer, Colla Voce Music, Walton Music, Southern Music, Hinshaw Music, R.M. Williams Publishing, and the IHS Manuscript Press. When contacted for comment, Paul said, "I hope that my background as a hornist and composer will help to make our composition contest better known nationally and internationally, bringing in many more outstanding submissions and garnering it the recognition that it deserves. I am honored to be a part of this project." Congratulations, best wishes, and many thanks, Paul, for taking on this important position!

William VerMeulen had a busy spring with recitals at Rice University and performances of the Strauss Concerto No. 1 in Mexico and Poland. Look for him this summer in Houston on June 20, Aspen and Steamboat Springs in June and July, and Sun Valley and the Orcas Island Music Festival in August and early September.

The **Green Bay Horn Quartet** (**Bruce Atwell, Ryan Gruber, Kathryn Krubsack**, and **Daniel Vidican**) performed a recital on March 5 in Green Bay, Wisconsin. Their program featured works by Artôt, Turner, Bach, and Heiden.

Green Bay Horn Quartet L-R: Dan Vidican, Kathryn Krubsack, Bruce Atwell, Ryan Gruber

The Pinnacle Brass, resident quintet of the University of Central Arkansas (**Brent Shires, horn**), made their international debut with a series of concerts and master classes in France. The tour included such venues as the Conservatoire Niedermeyer (Issy-lès-Moulineaux), École Municipal de Musique et Danse (Creil), the Woodwind/Brasswind Store, and the American Cathedral in Paris. The quintet premiered *For Five*, by Jean-Michel Damase in Paris.

Pinnacle Brass: Megan Heikkila, trumpet; Larry Jones, trumpet; Denis Winter, trombone/euphonium; Jean-Michel Damase; Louis Young, tuba; Brent Shires, horn

In Memoriam

Jan Bos

by Louise Schepel

Jan Bos, former solo horn in the Royal Concertgebouw Orchestra of Amsterdam, died in February. He was born in 1909 and played in Amsterdam from 1937 to 1974. His live performances and recordings have been admired all over the world. At the end of his career, he played a single B-flat Knopf horn, like many players in Amsterdam at that time. He had a small but wonderful sound, very appropriate for the lovely acoustics of the Concertgebouw in Amsterdam. A recording that I always cherished was the Mendelssohn *Nocturne*.

Joseph Littleton

by Marilyn B. Kloss

Joseph C. Littleton, known at horn gatherings for his enthusiasm and the alphorns he constructed and played, died on December 16, 2002, of bone cancer at age 82. Joe started playing horn in elementary school. "I haven't the faintest idea why I chose the French horn—but I'll play the horn as long as I can lift it from the case," he was quoted as saying. He played through four years at Cornell, where he earned a degree in electrical engineering and was a champion wrestler. He served in the South Pacific during World War II and then followed his father to Corning, where he became a business manager, receiving two patents. Joe was also a community leader: President of the Corning Philharmonic Society, Chairman of the Zoning Board, and an active member of the Keuka Watershed Improvement Cooperative, where his work earned him the 2001 Merton Plaisted Keuka Lake Watershed Award. As an adult, Joe played in community bands and since 1990 in the Sterling Brass Quintet; he serenaded travelers on the Keuka Maid Tour Boat with his alphorn. Joe is survived by his wife of 57 years, Barbara, two daughters, a son, and seven grandsons. Barbara Littleton can be reached at 9095 South Lake Road, Hammondsport, NY 14840, or blittleton@hotmail.com.

A Gift from Ken

by Barry Benjamin

This is a hard story to write. There is so much to tell. I'll start with the dry facts: Ken Schultz came from Chicago to study at the Eastman School of Music in 1953. It was my second year there. We were both horn performance majors and we became friends immediately and brothers over time. In some ways we were exactly alike. We felt the same about life, music, politics, and philosophy. In some ways we were opposites too, but always with a real respect and admiration for each other. We shared an apartment for a while. We shared a lot of laughs and a few hard times, too. I met Barbara, his high school sweetheart long before they were married. She was perfect for Ken and they adored each other. They married in 1956.

Ken knew Carl Geyer in Chicago. Geyer was a fabulous horn repairman who became a maker of custom horns. He made his horns to order and he wouldn't make them for just anyone. Before Ken went to college, he used to hang around in Geyer's shop. He repeatedly asked Geyer to make a horn for him, but Geyer refused. "You don't need a horn like mine. When you get a real playing job, I'll make a horn for you," he told Ken.

I dropped out of Eastman in my senior year to play co-principal horn in the Buffalo Philharmonic. It was too good a position to miss, but I returned to complete my degree the next year, so Ken and I graduated at the same time. Ken and Barb moved to Atlanta where Ken played in the Atlanta Symphony. He called Geyer and asked him to make him a horn. Geyer said that he would. Ken would have it in 6 to 8 weeks. After 10 weeks without the horn arriving, Ken called Geyer and found that Geyer had finished the horn and was about to send it when one of the Chicago Symphony players tried it and wouldn't give it up. Geyer felt he had to sell it to him. But he had started another right away and it was going to be ready soon. "I think it's my Stradavarius," he told Ken. When it arrived, Ken played it and thought so, too. He played it in the St. Louis Symphony for 25 years after leaving Atlanta. Then 18 years ago he retired and stopped playing horn. Barb had contracted multiple sclerosis in the 1970s and the disease was advancing slowly but inexorably. They had started a small antiques business and it was flourishing. Ken wanted me to help sell his horns and I did. But not the Geyer. "I can't sell that horn, it's my soul," he told me, and I understood. Ken took care of Barb as she got worse and worse. We saw them occasionally when we could, but you know how life is—it gets in the way of living.

Ken called the day after the attack on the twin towers. His voice was very grim. We thought Barb had died. She hadn't. Ken had been diagnosed with fast-growing pancreatic cancer. He had as little as two months left.

We drove out to St. Louis. The four of us had three days together. There were so many wonderful and precious moments and moments of agony, too. Then Ken brought out a horn case and handed me a letter with my name on it. I opened it and read the letter. It said: "Dear Barry, My Geyer needs a new home. Please! It's yours. Thanks for your friendship all these many years. Ken" He wanted me to keep playing it for him. I asked if he wanted me to play it for him now, he cried and nodded. I played all afternoon. It was the best horn I had ever played. Ken, Barb, and Deb sat and listened. On the evening of the last day there, we opened a bottle of champagne and sipped and told old stories. We hugged and cried. We knew that this terrible sorrow was the price of our almost fifty years of friendship.

On February 25, 2003, Barbara died. Ken called to tell me. The light had gone out of his life. He lasted only seven more days. He died the evening of March 4. Every time I play his Geyer, our Geyer, I will think of Ken. When I can't play any more, I will give it someone who understands and who will play it for Ken. And for me.

Upcoming Events

(listed chronologically)

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

IHS 2003

The 35th IHS conference will be held June 2-7, 2003, on the Indiana University campus in Bloomington. See the advertisements in this issue of *The Horn Call*.

Rome Festival Orchestra

Join artists from around the world in Rome, Italy, by performing with the Rome Festival Orchestra July 3-25, 2003, or July 14-August 5, 2003. Perform chamber music, symphonic works and fully staged opera and ballet. General information, email addresses of alumni, and application forms

Visit <www.hornsociety.org> and stay Up-to-Date!!!

News: Frequently Updated News Items and Workshop Announcements.

The Horn Call: Indexes for *The Horn Call:* Back Issues; Guidelines for Contributors; Advertising information; Online Articles.

What is the IHS?/IHS People: IHS Membership Directory and more.

EXTRA! Online registration/membership renewal and information about other IHS programs.

IHS Online Network: Discussion e-list; Horns For Sale; User-submitted Email Directory, and more.

Get the latest IHS news and updates at <www.hornsociety.org>!

are available <www.geocities.com/romefestival> or email Connie Galatilis at romefestival@yahoo.com. This opportunity is sponsored jointly by an American educational charity and an Italian associazione culturale.

Natural Horn Workshop

Indiana University and Richard Seraphinoff host the 2003 Natural Horn Workshop, June 9-14. Open to professionals, students, teachers, and advanced amateurs, the daily schedule will include masterclasses, ensemble sessions, and lectures. Each student will receive two private lessons. A limited number of instruments are available for those who do not own a natural horn. Registration fees are $425 for full tuition and $200 for auditor status. Inquiries should be made toTel: 812-855-6025 or Email: musicp@indiana.edu.

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. As in the past, Kendall is planning a unique seminar and retreat for hornists of all ages (minimum age 14), abilities and accomplishments to study, perform and have fun in the beautiful White Mountains under the guidance of a world class faculty to include (in addition to Mr. Betts): Hermann Baumann, Lowell Greer, Michel Garcin-Marrou, Martin Hackleman, Michael Hatfield, Soren Hermansson, Charles Kavalovski, Roger Kaza, Abby Mayer, Jennifer Montone, Robert Routch, James Thatcher, plus others to be announced. Enrollment is limited in order to achieve a 4:1 participant to faculty ratio that ensures personalized curricula and individual attention. Participants may attend either or both weeks at very reasonable cost. Camp Ogontz is a magnificent 300-acre facility that is famous for its hospitality and food. Kendall Betts is principal horn of the Minnesota Orchestra and a former member of the Advisory Council of the IHS. Please visit the KBHC website <www.horncamp.org> 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.

Fourth International Women's Brass Conference

The fourth International Women's Brass Conference, cohosted by Dr. Sharon Huff and Dr. Amy Gilreath, will take place June 17-21, 2003, at Illinois State University in Normal, Illinois. The conference is open to all women and men performers, composers, educators, conductors, students, amateurs, and music lovers. Highlights of the conference include solo competitions on each of the six brass instruments (trumpet, horn, trombone, bass trombone, euphonium, and tuba), as well as lectures, masterclasses, exhibits, and performances by internationally recognized brass artists. Invited artists/clinicians at this time include: Linda Brown, Lauraine Carpenter, Judy Saxton, Laurie Frink, Ingrid Jensen, Marvin Stamm, Liesl Whitaker, Lisa Bontrager, Froydis Ree Wekre, Marie Luise Neunecker, Rebecca Root, Gail Williams, Jeannie Little, Julia McIntyre, Audrey Morrison, Angela Wellman, Brian Bowman, Helen Tyler, Velvet Brown, Jane Maness Noyes, Dan Perantoni, and Sam Pilafian. Also invited to perform are Monarch Brass, the Saint Louis Symphony Orchestra Trumpet section, the Army Blues, the Athena Brass Band, Junction, Bones Apart, and the Illinois Symphony Orchestra. The conference is sure

Call For Scores

2003 IHS Composition Contest

Original Compositions
composed during the past two years
featuring the horn:
as an unaccompanied instrument
as a solo instrument with accompaniment
OR
as a member of a chamber ensemble

Submission Deadline: December 1, 2003

For more information, visit
<www.hornsociety.org/NEWS>
or contact
Paul Basler, IHS Composition Contest Coordinator
School of Music, P. O. Box 117900
University of Florida, Gainesville, FL 32611-7900
Tel: (352) 392-0223, ext.227, Fax: (352) 392-0461
Email: basler@ufl.edu

to offer a wealth of opportunities for students, amateurs, and professionals alike. For more information, check out the conference website at <www.iwbc2003.ilstu.edu>, or email conference coordinator Kelly Watkins at: kwatkin@ilstu.edu.

Hornforum

The 12th Hornclass course will be August 9-17, 2003, in Nove Straseci, Czech Republic, featuring Peter Damm, Joel Arias, Bedrich Tylsar, and organizers Jindrich Petras, Jiri Havlik, and Zdenek Divoky, as soloists and instructors. This course also honors Jan Vaclav Stich (a.k.a. Giovanni Punto) who died in Prague exactly 200 years ago this winter. Because of this anniversary, the Czech Horn society "Hornforum" has arranged classes, concerts, seminars, and exhibitions. Many soloists, including Damm, Tylsar, Baborak, Klanska, Petras, Divoky, Zemplenyi, Arias, Horn Trio Prague, and more will perform Stich-Punto's music, not only in the August Hornclass, but also throughout the Czech Republic in 2003. Hornclass 2003 offers daily lessons, solo opportunities and chamber music. The price is 340 euros for the week, including hotel and food. Contact Horn Music Agency Prague, CZ-141 00 Praha 4, Mezipolí, 1092/6, Email: hornclass@email.cz, or Tel: +420 2 414 827 45 (Zdenek Divoky) or +420 313 632 242 (Jiri Havlik).

Bar Harbor Brass Week 2003

The Bar Harbor Brass Week 2003 will be June 21-27 on the College of the Atlantic campus in Bar Harbor, Maine. Visit <www.barHarborBrass.org> for further information.

Master Class for Musicians

This year's Master Class for Musicians, "Fearlessness and Musical Integrity," is scheduled for Friday, July 11, 2003, from 1-6pm in Montpelier, Vermont, with Denver University Horn Professor Emeritus David Kaslow presenting. The class is open to serious hornists of all ages and levels. The first session will address performance anxiety and the details of musical awareness; the second will be a performance-based masterclass. For further information, check the "All-Day Music Lessons," and "The Exercise from Hades" articles at <www.du.edu/~dkaslow>. For details, please email dkaslow@du.edu; call 802-229-2994; or direct mail to David Kaslow, 34 George Street, Montpelier, VT 05602.

Glottertäler Horndays

The 6th Glottertäler Horndays will take place June 17–22, 2003. Included in this year's event will be a horn competition with jury members Hermann Baumann, Ifor James, Rolf Schweizer, Stephan Rinklin, and Peter Arnold. The competition will be held in two categories, one for students and another for young horn players of up to 20 years in age. First prize includes a cash award and a solo recording made at SWR Radio Station. There will also be masterclasses presented by Mr. Baumann, Mr. James, Mr. Rinklin, and Professor Arnold, and an exhibition of horns and horn music. Contact Professor Peter Arnold at edition.fouquet-arnold@t-online.de, for further information.

St. Petersburg State Conservatory Workshop

The St. Petersburg (Russia) State Conservatory will hold a horn workshop September 12-16, 2003, dedicated to the 75th anniversary of Vitali Buyanovsky. Masterclasses, concerts by well-known European performers and performances by the Horn Club of Finland will be part of the event in addition to performances of music by Buyanovsky. For further information, contact Pasi Pihlaja at pasi.pihlaja@kolumbus.fi.

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

Winnipeg Horn Workshop

by Mark Christianson

On Thursday, January 30, 2003, Mark Christianson presented a workshop/clinic for 18 horn players from around the city of Winnipeg, Manitoba, Canada. The evening started with a masterclass by Mark covering basics such as breathing, posture, right hand position, and warm-ups; of particular interest was the idea of holding the bell on or off the leg in regards to tone projection and balance within the ensemble. The next hour and a half was spent in ensemble playing with participants randomly selecting what parts to play. Many of the students attending were from ensembles where they were the only player or one of few in a section, and it was quite thrilling for them to hear and play in such a large ensemble. It was a great joy to listen to the group and hear it come together over the course of the evening.

Lyrique Quintette in Thailand

by Timothy Thompson

The Lyrique Quintette (Timothy Thompson, horn), woodwind quintet-in-residence with the University of Arkansas at Fayetteville, spent two weeks touring central and southern Thailand. In Bangkok, the Lyrique was in residence at Kesatsart University where they presented several masterclasses, taught private lessons, met with Bangkok Symphony and other local musicians and consulted with university administration in attempts to set up a program of exchange between Kesatsart and the University of Arkansas. The culminating festival performance began with the quintet in a full recital; three hours later, the final composition featured the Lyrique in *Concerto for Wind Quintet and Wind Symphony* by Robert Russell Bennett. For an encore, the quintet performed a rousing rendition of *St. Louis Blues* that brought the crowd to its feet.

The Lyrique also performed a recital in Bangkok at

Tim Thompson with students of the Kesatsart University Wind Symphony

Tamnak Prathom, former residence of a prince of Thailand that now serves as a museum and cultural center, and then a residency at the Prince of Songkhla University.

The two-week visit meant a lot of hard work, but the quintet was rewarded with royal treatment. The Thai people were extraordinary hosts, treating us to constant, and unbelievably gracious, hospitality. What impressed us the most was the incredible diligence and hard work on the part of the Thai teachers and students. The Lyrique Quintette hopes that this trip will initiate a long program of exchange with the musicians of Thailand and other neighboring countries.

2003 Northwest Horn Workshop

by Kathleen Vaught Farner

Central Washington University (Ellensburg) was the site of the Northwest Horn Workshop help January 31-February 2, 2003. Hosted by Jeffrey Snedeker, the workshop attracted over 70 horn players from Washington, Oregon, Idaho, California, and British Columbia.

The American Horn Quartet led the field of guest artists with an opening concert that included works by Kerry Turner, Sir Michael Tippett, and John Williams' *Hogwarts Forever* from the film *Harry Potter and the Sorcerer's Stone*. The group followed their exciting opening concert with a return appearance the second evening featuring the Schumann *Konzertstück* for Four Horns accompanied by the Central Washington University Symphony Orchestra. The workshop was not all about the AHQ, however. Another highlight of the orchestra concert was the world premiere of Gregory Snedeker's *Concertino for Horn and Orchestra* performed by the composer's brother, and workshop host, Jeffrey. Also featured were two guest artist ensembles who played Leigh Martinet's arrangement of *Orpheus in the Underworld Overture*, and Richard Goldfaden's amazing 10-part arrangement of *Till Eulenspiegel* (with Ellen Campbell on first but plenty of hot-seats to go around). Another highlight was the regional guest artists' solo recital featuring Robert Dickow, Robert DeCou, Kathleen Vaught Farner, Jeffrey Snedeker, J. Christopher Leuba, Michael Hettwer, and Ellen Campbell.

James Norman's horn quartet *Drunk with a Pallid Washerwoman* won first place in the composition contest, while Karl Kroeger's *Canzona IV* for six horns took second, and *Waldszenen* for horn quartet by Walter Ross placed third. All the winning compositions were performed by ensembles of guest artists, including those mentioned above and Dawn Haylett, Steve Denroche, Ed House, Doug Campbell, Patrick Carlson, Heather Babbitt, and Angela Goude. Two solo competition winners, Kipp Johnson (high school division) and Rachel Seay (university division) appeared in the Gala Concert, Johnson performing the Schumann *Adagio and Allegro* and Seay the Krol *Laudatio*. The Pacific Lutheran University Horn CORtet (Sarabeth Butts, Clarissa Chase, John Dodge, and Gina Gillie) also performed in the Gala Concert in addition to serving as the featured clinic group in two AHQ masterclasses. And what would a horn gathering be without a massed horn ensemble? The Gala Concert came to a vigorous close as many enthusiastic horn players joined ranks under the baton of Liz Ward.

The Pacific Lutheran University Horn CORtet with Kerry Turner L-R: Gina Gillie, John Dodge, Kerry Turner, Clarissa Chase, Sarabeth Butts (photo by Robert Dickow)

2003 Dayton Brass Festival

by Richard Chenoweth

Over 100 brass players and enthusiasts attended the 2003 Dayton Brass Festival, January 17-19. Those attending heard the artistry and wisdom of Bill Barnewitz (Principal horn, Milwaukee Symphony), James Jenkins (Tuba, Jacksonville Symphony Orchestra), Doug Yeo (Bass Trombone, Boston Symphony Orchestra), and Bill Williams (Principal Trumpet, Santa Fe Opera and Berne, Switzerland) as they performed recitals, gave masterclasses and, with Neal Gittleman, Music Director of the Dayton Philharmonic Orchestra, presented a panel discussion on "The Art of Auditioning." Participants were also treated to a performance by members of the festival staff and a concert by the Dayton Philharmonic Orchestra. Thanks to Culture Works, Yamaha Corporation of America, the University of Dayton, and Hauer's Music for their generous sponsorship of this exciting weekend.

Fifth International Glottertal Horn Days

by Alfred Winski (translation by Laurance Mahady)

Over 60 hornists from seven nations met May 30-June 6, 2002, in the southern German town of Glottertal in the Black Forest. Amateurs from community bands and church en-

sembles (the youngest a nine-year-old from Sauerland, Germany) played confidently next to their older colleagues, the instructors and organizers of the Horn Days, Prof. Peter Arnold from the Music Conservatory in Mannheim and Stephan Rinklin from the Municipal Music School in Waldkirch. Guest instructors included Prof. Hermann Baumann and Church Music Director Prof. Rolf Schweizer.

The Youth Orchestra of Baden-Baden under the direction of Karl Nagel opened the festival in St. Blasius Church with a program that included the Concerto in F Major for Four Horns and Strings by Handel with soloists Baumann, Rinklin, Fabienne Arnold, and Stefan Berrang, and Mozart's Concerto, KV 417, performed by Peter Arnold. Also featured were works for horn and organ, including Mouret's *Rondeau*, performed by Laurance Mahady and organist Constanze Schweizer, and August Korling's *Pastorale*, performed by Hermann Baumann and Prof. Schweizer.

In the masterclass, Hermann Baumann and Peter Arnold worked with participants. Stephan Rinklin led a "Course for All" in which he offered specific advice for playing problems, and Rolf Schweizer (composer of the *Suite-Concerto Grosso for Horn Orchestra* which premiered at last year's Horn Days) rehearsed the Glottertal Horn Orchestra. His considerable charm and warm-hearted manner made the long hours of concentrated practice worthwhile.

The variety of rehearsals included time for smaller ensembles and a seminar by Johannes Radeke of Gillhaus Musik in Freiburg, which included not only tips for instrument care, but also directed participants in some hands-on repairs of their own. Exhibitors included Alexander Horns.

Two concerts were performed during the Horn Days. On Saturday, nine participants in the horn and organ masterclass demonstrated their abilities; the audience was particularly appreciative of Stefan Berrang's performance of *Missa muta* by Bernhard Krol. The final concert on Sunday, organized by Peter Arnold, put everyone on stage. Nicolas

Fabienne Arnold, Stefan Berrang, Stephan Rinklin, Hermann Baumann playing Handel Concerto for four horns

Wernet, a pupil and veteran of Horn Days played Beethoven's Sonata in F, Thomas Berrang, a horn student of Peter Arnold, presented a perfect rendition of the third movement of Strauss' Second Horn Concerto, and a nice contrasting "Pops" moment was provided by an ensemble of amateurs playing arrangements of the Beatles' songs *Yesterday* and *When I'm 64*, arranged by one of the participants.

The fifth year of the International Glottertal Horn Days proved to be quite a success. Thanks to Peter Arnold whose new ideas, compositions, arrangements, and extra efforts ensure its development.

The next deadline for news items is August 10, 2003. Send items directly to Heather Pettit.

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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, Didac Monjo, Hyun-seok Shin, Sachiko Ueda, Yung-Kai Chang.**

Not All of Alberta's "Big Horns" are Mountain Goats

by Don Gray

Cold Lake is a small community in Northern Alberta, more than 300 kilometres from the nearest symphony orchestra or university music programme. Officially a city, with a population of just over 12,000, Cold Lake has embraced the sound of the horn as its link to the world of concert music.

The region is classic horn country. South of town, the landscape offers alternating views of mixed boreal forest and golden farmland. To the north is bush—lakes and rivers lined with poplar, birch, spruce, and jackpine. And then there is Cold Lake itself—cold, clear, and deep. An ancient Dene Souline story tells of Louwe Chok, an enormous fish that devoured a man but was killed by the splinters of his canoe. They named the lake "Louwe Chok Tro" in honour of this great fish.

This is where horn player Jeff Gaye established the Call of the Wild Horn Music Festival, a weekend of chamber music featuring the horn.

The inaugural Call of the Wild in 1996 proved to be an enjoyable retreat for Alberta horn players. What was more important to the organizers was that it drew an audience from the general public, many of whom were not in the habit of attending performances of "serious" music. It was apparent that the sound of the horn, refined though it is through centuries of development, still resonates with the sound of its distant origins.

"This is the key to our success, and to our future," says Gaye. "While we have been able to depend on the support of horn players, we don't see ourselves as a workshop. The focus is on the performances. We offer a great weekend of chamber music concerts that has drawn music lovers from all over the place, and almost incidentally, there is also a small component of playing and instructional opportunities for players."

The quality of the music has been most impressive. The festival has been well supported by the players of the Edmonton Symphony Orchestra's horn section. The four—David Hoyt, Donald Plumb, Gerald Onciul, and Andrew Lehocky—had been in the orchestra together for twenty years, but hadn't performed as a quartet until they came to Cold Lake in 1996 (another first—David caught his first fish here that year). They have returned as soloists in the years since then.

Another Edmonton player, Mary Fearon, has performed at each of the seven festivals to date. She and pianist Darolyn McCrostie have teamed up with soprano Kim Mattice Wanat and mezzo Elizabeth Raycroft to form "Wind, Women, and Song"—essentially the Call of the Wild "house band." The group released it first CD, *La Dolce Vita*, at the 2002 Festival.

Players and teachers from Western Canada (Thomas Staples, Bill Hopson, Edmund House, William Gordon, Carol-Marie Cottin) have performed, as well as military musicians in various ensembles from across Canada. Yamaha Canada has generously supported appearances by Joan Watson of the Canadian Opera Company Orchestra and Christopher Gongos of the Toronto Symphony; and international artists include Andrew Clark (UK), Joseph Ognibene (Iceland), Soren Hermansson (Sweden), and Thomas Bacon (USA, thanks again to Yamaha Canada).

And, despite the Festival's name, the music programming has not followed a stereotypical outdoor theme. Classical and Romantic selections are interspersed with English Baroque, French salon music, 20th-century works, show tunes, original compositions, and more (e. g., Joan Watson had several players join her to play "The Schmenge Brothers Meet John Williams"—movie music set in polka style, for eight horns!).

Diane Jenkinson, Marketing and Promotions Coordinator for the City of Cold Lake, feels that the Festival is a "perfect fit" for the community. "This may seem like an unlikely location for a chamber music festival, because of our relative isolation," she says, "but I think that's a big part of what draws the players to come here. There's a friendly informal atmosphere, the concert venues are small and intimate, and the natural surroundings are beautiful. It all adds up to a thoroughly enjoyable weekend of great music."

Thomas Bacon agrees. "Hey, I live in a huge city near the Gulf of Mexico, where this winter we have not yet had a hard frost, and I am picking lettuce from my garden in late February. None of my Canadian friends had even heard of Cold Lake. Then when I looked at the map and saw where it is I just had to find out what it is like in that part of the world."

Local audiences are enthusiastic about the Call of the Wild, and the sound of the horn has drawn many people to approach classical music for the first time. "It's great to see how the audiences respond to the various programmes," says Gaye. "Performers are not afraid to play new music or to invite the listeners to try something different. I think it shows that serious music has a broader appeal we sometimes think. It's all in the presentation."

Gaye and the other organizers have big hopes for their little Festival. "Now that we have established ourselves as an event that can present great players from around the world, we hope to attract major sponsorship to take us to the next level." Future plans include commissioning a major composition, and performances by larger ensembles.

The eighth annual Call of the Wild Horn Music Festival runs September 5-7, 2003.

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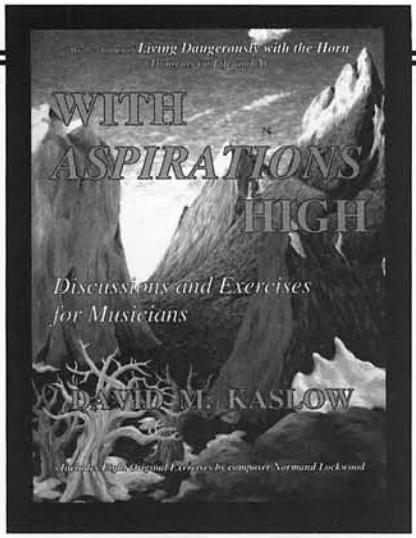

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Archery, Csikszentmihalyi, and What's Really Important, Anyway?

by Jeffrey Agrell

Archery

Eugen Herrigel was a German philosophy professor who went to Tokyo for six years in the 1930s to study Zen. He was told that he could not study Zen in the Western sense, that he could only experience it through the study of a traditional Japanese art. Since he was a hobby marksman at home, he chose what he thought was the closest 'art': archery. As it turned out, he might have made faster progress had he chosen *ikebana*, the art of flower arranging, as his wife did. He detailed his struggles in his classic book, *Zen in the Art of Archery* (my copy is published by Vintage Books, 1989).

The professor was interested in mysticism, but he was mystified by the approach to archery that he encountered: for a long time, the novice archer was not even to try to shoot at a target. The first entire year was devoted to learning how to draw the bowstring back while breathing 'spiritually', that is, with effortless strength and complete concentration. Then, for another year Herrigel worked on releasing the arrow. Just that. One year.

He suffered endless failures. His archery master told him:

> ...you do not let go of yourself. You do not wait for fulfillment, but brace yourself for failure. So long as that is so, you have no choice but to call forth something yourself that ought to happen independently of you, and so long as you call it forth your hand will not open the right way, like the hand of a child: it does not burst open like the skin of a ripe fruit. ...The right art is purposeless, aimless! The more obstinately you try to learn how to shoot the arrow for the sake of hitting the goal, the less you will succeed in the one and the further the other will recede. What stands in your way is that you have too much willful will. You think that what you do not do yourself does not happen.

When I first read the book years ago, I had a lot of trouble understanding the Master's particular way of describing the performance events. Purposeless? Aimless?

There was more. Only after four (4!) years was Herrigel allowed to shoot at a target. The process of drawing back the bowstring and releasing had by now become an automatic "ceremony." His success was not measured by whether he hit the target or not. A shot may have only grazed the target, but the Master might say, "There! It shot!"

Huh? What was he talking about? *It* shoots? If I'm not doing it, who is?

For "it" to shoot, one must achieve *mushin*, which literally means "no-mind." Herrigel said, "When *mushin* functions, the mind moves from one activity to another, flowing like a stream of water and filling every space."

For some time I didn't have much more luck than Herrigel understanding this.

Herrigel: And how does one attain this state of no-mindedness?

Master: Only through practice and more practice, until you can do something without conscious effort. Then your reaction becomes automatic.

Practice! Now there was something I understood. We were getting somewhere. But I still had questions. What does it means if you miss the target?

Master: You can be a Master even if every shot does not hit... There are different grades of mastery, and only when you have made the last grade will you be sure of not missing the goal.

What if you hit the target? Isn't that really important?

Master: The hits on the target are only the outward proof and confirmation of your purposelessness at its highest, of your egolessness, your self-abandonment.

But Herrigel got into trouble when he gloried in making a good shot.

Master: What are you thinking of? You know already that you should not grieve over bad shots; learn now not to rejoice over the good ones. You must free yourself from the buffetings of pleasure and pain, and learn to rise above them in easy equanimity, to rejoice as though not you but another had shot well. This, too, you must practice unceasingly—you cannot conceive how important it is... What stands in the way of effortless effort is caring, or a conscious attempt to do well. To generate great power you must first totally relax and gather your strength, and then concentrate your mind and all your strength on hitting your target.

It was starting to make sense. The parallels with horn playing were becoming clear, as were the lessons Herrigel had learned:

- The key to success was learning and ceaselessly rehearsing "the ceremony," which was a ritual of performance that proceeded from a calm and focused mind.
- The key to the ceremony was focusing the mind on the (one) thing the archer is doing in the moment. "The key is not to think of doing things right every time; the thought seems too overwhelming. Just do it right one time: this time, right now. That's all you ever have to worry about. Do what has to be done, when it has to be done, as well as it can be done, and do it that way every time."
- The pursuit of archery (horn...) is not one of sport, where you try to defeat an opponent or score bullseyes. The target is yourself, mastery of yourself, to train the mind.
- "There is joy in the struggle." See below.

Csikszentmihalyi

Many years after reading *Zen in the Art of Archery*, I came upon the writings of Mihaly Csikszentmihalyi (cheek-sent-

me-high-ee), the University of Chicago psychology professor who is known for his study of human enjoyment. Csikszentmihalyi says that activities are enjoyable when they have what he calls "flow" (*Flow: The Psychology of Optimal Experience* [Chicago: HarperPerenniel, 1991]). To summarize, flow is characterized by:

1. Attention to a clearly defined goal. Achieving a higher level goal requires going through a series of smaller, easily achievable goals.

2. Pursuing the goals for their own sake, not for reward, money, fame, etc.

3. Feeling completely concentrated and absorbed in the activity.

4. An altered perception of time—hours pass quickly.

5. Skills that match the challenge so that one has a sense of control over one's actions.

6. Actions during the activity are automatic.

7. No awareness of self. No thought of winning or losing.

8. Immediate feedback during the activity on how one is doing.

This all adds up to a feeling: fun or enjoyment or playfulness. Activities that produce flow produce happiness.

It might come as a surprise, but Csikszentmihalyi says that you are most likely to get flow from your work, not from entertainments. There is no flow in watching TV, for example, because watching TV is passive. You need activity and effort, challenges and goals. He also says that flow results in personal growth, and that because of this you need and want ever-greater challenges to continue the development.

Put Them Together and What Have You Got?

By the time I discovered Csikszentmihalyi I had found ways of understanding Herrigel, although it probably would have been of much benefit to have read them at about the same time, since they have much in common. Herrigel's book provides practical examples where Csikszentmihalyi gives us a more familiar way of describing the process.

1. Herrigel certainly had clearly defined goals. The process was broken down into steps. Csikszentmihalyi says steps between subgoals should be small and easily achievable. Herrigel, however, was buffaloed for a long time because he was applying his Western methods and attitudes to a process that was profoundly different.

For some perspective, let's imagine how a comparable Western archery course might operate:

Day One
1. Draw back arrow
2. Try to hit target
3. Repeat

Day Two
Repeat Day One

Note that this approach barely breaks down the process; it does not deal with breathing or concentration or making a "ceremony" of the process. It has one value: hitting the target, and striving for that goal happens with the first shot and every shot. Consideration of the inner mental or physical state of the archer does not enter in.

2. Csikszentmihalyi says to achieve flow, goals should be pursued for their own sake. Herrigel pursued archery for knowledge and understanding, not strictly speaking for its own sake. His reasoning and desire to 'succeed' blocked his surrender to the process for a long time and hindered his learning the process.

3 and 4. Concentrated... absorbed... time passes quickly. It took time, but for Herrigel, by the time he mastered 'the ceremony' of Japanese archery, this was certainly true.

5. Matching the challenge to skills. Herrigel had sufficient prerequisite physical strength and coordination—his troubles were due to impatience, conflicting values (hitting the target *über alles*), and trying too hard.

6. Automatic actions. This is what "the ceremony" was—repeating the process calmly and well until it was automatic and could proceed without interference from the conscious mind.

7. No thought of winning or losing, no thought of self. Now the Master's statements "purposeless, egoless" and "...rise above [hitting or missing shots] in easy equanimity" make sense. The Master's words "What stands in the way of effortless effort is caring, or a conscious attempt to do well" echo those of Western sage Dave Krehbiel, who advocates what he terms "creative not caring" ways of dealing with stressful performance situations.

8. Immediate feedback. No lack of this for Herrigel. Csikszentmihalyi says it all adds up to a feeling of enjoyment or fun. Herrigel was not one to describe Zen archery with a term as light-hearted as "fun," but there is no mistaking his keen enjoyment of the process at the end of the story. He would very likely agree, however, with Csikszentmihalyi's word "flow" to describe what happens in doing "the ceremony."

What's Really Important, Anyway?

One of the most important connections to me was the Master's "There is joy in the struggle"—a simple and elegant alternate definition of "flow," and a statement of the importance of the process over the product. The true source of happiness by this light is losing yourself in the process of learning the art. The antithesis of this is valuing the product—the bullseye, the notes as depicted on paper—exclusively. If Herrigel and Csikszentmihalyi are correct, it suggests a revised value system of what is important in the process of learning to play the horn.

"Western" value: Product

Value is placed on the accurate re-creation of printed notes. Student's confidence and self-worth rise and fall with the results of their accuracy of reproducing pitches and rhythms on the printed page as well as comparison with others (although every person is at a different stage of his or her development); a player is rewarded and esteemed at every

step in the educational process by this criterion. Breathing is regarded as a technical aid, not as a focus for the mind. Tension and stress are high for performers because of the pervasive single criterion of accuracy. Overcoming this stress and the negative physical and mental damages that eventually accrue is the subject of many palliative therapies, but none that address the cause rather than the symptoms, i. e., a realignment of a fundamental approach that values product over process.

Flow/Zen art value: Process

The student is, from the beginning, impressed with the fact that *the highest value is remaining calm, relaxed, and alert.*

Comments: 1) This state is the basis for the correct process (the "spiritual" way, the "ceremony," "flow"). Product (the notes and musicality) can flow with 'effortless strength' only from this basis. Product can, of course, be forced (as the Master caught Herrigel attempting once), but this amounts to reversing the entire value system and may lead later to mental or physical breakdowns in the player and greatly diminished enjoyment of the process. Food for thought: Have you ever met folks who are really good players but don't really seem to enjoy playing that much? Why do there always seem to be more job openings for high horn than low horn...?

2) The goal of traditional Japanese arts is to train the mind, i. e., to attain the state described above. The goal in the West is to win. One of my favorite Zen sayings is "The mind is drunken monkey," i. e., something that is very difficult to control. Why is it so difficult to control? Although we often mistakenly consider the language-using voice in our heads to be our personal identity rather than something we can do, the highest value of the chatterbox in our skulls is not necessarily what is in our best interest—it is simply to keep making noise, and it doesn't care if the chatter is positive or negative. This leads us to a corollary of the Zen quote: "Your head is not your friend." The voice is perfectly happy to natter on about negative or irrelevant things when the best thing it could do might be to be silent and observe the process of, say, picking out a high note in a solo rather than criticizing, prophesying, or regretting. The noted philosopher Frank Zappa said it like this: "Shut up and play yer guitar." Meditation is a mental exercise in focusing the mind, one way to quiet the internal radio, control the monkey. The archery "ceremony" described by Herrigel does the same thing. We have great need of rituals that bring us calm and quiet in a culture that bombards us, floods our senses with information, advertisements, endless sound and noise, hypernervous half-second television edits, traffic jams, statistics, overloaded schedules, short vacations, fast food taken on the run, email/pagers/cell phones/laptops, work nights and weekends, no time to say hello, good-bye, I'm late, I'm late, I'm late...

We do in fact have "ceremonies" in the West, although we are not always aware of them or call them by that name. Sports are replete with examples. Observe a major league baseball player at bat some time: before every pitch he will go through a "ceremony," a ritual set of movements that he uses to get himself in the proper alert, concentrated, and relaxed frame of mind to face the orb spinning at him at 90 miles per hour while millions of people watch. Then think: what ceremonies could a horn player have to face our difficult "pitches"? Do we need them any less than the baseball player? After all, he only needs to hit the ball well three times out of ten to make millions. Would your conductor be happy if you hit the right note a mere nine out of ten times? It is very easy to be seduced into going after the symptom, but we need to go after the disease to cure the patient.

3) A yoga teacher of my acquaintance once suggested that there are many ways to practice in everyday life what Herrigel's Master called the "spiritual" approach. If you are standing in a line at, say, the supermarket, and you notice that the line next to you is moving faster and this makes you frustrated and impatient—have a laugh at yourself and go to the back of the line. Repeat until you find detachment and can wait in line—go through the process—with equanimity, calmness, and patience.

Placing Value in the Process

- All playing begins with an easily attained goal, well within the student's capabilities.

Comment: Southern Mississippi University horn professor Dennis Behm tells a fascinating story about his encounter with a South American principal hornist, who seemed to have no nerve problems whatsoever when playing solos. When Dennis asked him if he ever experienced dry mouth or shaky hands in performance, the man answered, "Now why would I want to do that?" When pressed to explain how he had achieved such an enviable state of calm, the man said, in effect, where he came from, Grade V players perform a lot of Grade III music, at which, of course, they are very successful. In North America, it is more typical for a Grade III player to attempt Grade V material with results that are less than gratifying and which undermine confidence. Isn't playing with confidence another way to describe the 'spiritual' way, where a quiet mind does not interfere and allows the process to happen?

- Many repetitions of the successful passage will automate the process; then a small increment of difficulty is added.

Comment: As with the South American example, it is easier for the student to remain calm and not force since repeated successes are experienced, and the repetitions themselves make the process effortless. The result is confident, enjoyable, accurate playing—a prerequisite to be able to do what we all say we're here for: to make music. Perhaps our greatest enemy in the West is impatience—if at first you don't succeed, force it. The entire force of the culture comes down on the side of haste. We don't think we have time to do it right. We want to go on as soon as we finally get it right, instead following it with "only 800 more correct repetitions," to use Richard Seraphinoff's felicitous recommendation (he's kidding, but only a little).

- The teacher encourages the student to remain detached from success or failure during the process [of playing].

Comment: NB: this not the same is ignoring success or failure. It is simply awareness of the result without ego attachment to it. A mind that makes the ego responsible for inaccuracies tries to take over the process, to force. The result is tension, stress, and increased inaccuracy. The reaction should in fact be to re-examine the process to return to the relaxed and alert state, and to reduce the level of difficulty sufficiently to ensure success (see my article "The Stepping Stone Approach" in the February 2002 issue of *The Horn Call*). Success without detachment can be just as deadly. Ever suddenly noticed that it is three-fourths of the way through a symphony concert and you have not nicked a single note? And you start wondering if you can keep up perfection all the way to the end? Guess what is going to follow very soon after this?

In golf (which has many analogies to horn playing), the only thing worse than a bad shot (after which you try to force a good shot) is a good shot, where you try to force re-creation of the success rather than returning to the ceremony, setting up for the shot precisely the same once again without a thought of the last shot or the next shot or of failure or success. Just dance the dance once again. Pro golfers are the Zen masters of the Western world, in my book.

In any case, detachment of the ego from the results of the effort is essential to the correct process (= "spiritual" approach). Rudyard Kipling in his poem "If" said it neatly in one line: "If you can meet Triumph and Disaster and treat those two imposters just the same..."

To sum up, maximum effectiveness and maximum enjoyment are the results of valuing process over product, a process that includes relaxed alertness and focused concentration, many accurate repetitions, small increments in difficulty over time, detachment from success or failure, and eventual automation of the process.

Let's Party

Do you know this game? Imagine that you could invite any six people from history to a dinner. Who would you invite? Oscar Wilde? Mark Twain? Shakespeare? Lucille Ball? Buddha? I would love to play a revised version and invite Eugen Herrigel and Mihaly Csikszentmihalyi to a *tête-à-tête*. I can hear them now...

EH: So, Dr. Csikszentmihalyi, I have read your book about this "flow" of yours.

MC: And I your book, Professor Herrigel. A most intriguing read.

EH: A modest effort, I assure you. I have some questions. I find no mention in your writings of the use of the breath or ritual to quiet the mind. My dear fellow, I must confess that this makes your thesis, in spite of its many good and useful points, seem a bit *oberflächlich*, ah, superficial.

MC: Lighten up, Eugen. Your process worked, but there was not a word anywhere about fun or enjoyment. Why ignore the highly motivating factor of enjoyment in your so-called "spiritual" approach?

EH: Enjoyment, enshmoyment. It is beside the point.

MC: Why should the achievement of technical excellence be endured rather than enjoyed?

EH: The process can be achieved...

Me: Just a minute, gentlemen, don't you want to discuss the points of agreement rather than differences?

MC: Why? This is much more interesting.

EH: I agree completely. It is much more, how would you say it, Mihaly, "fun." I find the beef a bit overdone, don't you?

MC: Absolutely. He promised that his wife would do the cooking. Now he says she had to attend a Girl Scout function with their daughter and he is cooking.

EH: This is not cooking, this is heating. No matter. In such good company, I could even eat a Large Mac.

MC: Big Mac.

EH: Whatever. I do like your choice of red wine, however, Professor Agrell. Now, Herr Doktor, to your concept of "flow." I wish I had invented it when I began with the master. It would have been very useful to me in my early frustrations with the archery.

MC: But then you would have not written the book that is so valuable to us today. May I quote a wise man? "There is joy in the struggle."

EH: Ah! You see, I did mention "fun," after all. Sort of. Now, I believe I have some refinements to your description of the autotelic personality–

Me: Anyone ready for tirami su?

Jeffrey Agrell is professor of horn at The University of Iowa. Send him a description of your 'ceremony', plus your list of whom you would invite to a dinner: jeffrey-agrell@uiowa.edu.

The Mastery of Music: Ten Pathways to True Artistry

Courage: Choosing the High Road

by Barry Green

It has been over twenty years since the publication of *The Inner Game of Music*. The Inner Game concepts were born out of W. Timothy Gallwey's search for the answer to why he lost a match point at a National Junior Tennis Championship. Since then *The Inner Game* has become a standard text for understanding the nature of mental interference in the varied arenas of sports, arts, and, more recently, business.

Using Timothy Gallwey's simple Inner Game techniques of concentration for musicians in the performing arts has been a great experience. This has provided me a transformative opportunity to learn from not only bass players, but from horn players, educators, and performers of all instruments, voice, and all types of ensembles, including chamber and popular music.

Several years ago I was sent looking for my own answer to a coaching challenge when my Inner Game techniques fell short. I was truly stumped during an Inner Game demonstration with a singer. Like Gallwey missed shot, I left this workshop looking for something beyond. The singer demonstrated all that I could ask for. She sang in tune and her technique and diction were excellent. Furthermore, she knew the Inner Game techniques. She was able to do virtually everything I asked. Even though she had superb concentration—no nerves—something was missing. It wasn't about the music, the command of her voice, or her focus, it was about HER. I thought to myself, "Could it be that she lacked courage, passion, creativity in her expression?" I wanted to tell her she needed to live in this world more fully, and to develop her personal life skills so that she has something more interesting to communicate as a musician. But that's not really Inner Game is it? Can this stuff be taught? Should it be taught? This was the beginning of a four-year search, which resulted in what I believe to be a most important gold mine of knowledge. I am now excited to share it in my new book, soon to be published, called *The Mastery Of Music: Ten Pathways to True Artistry*.

My search was for excellence or perhaps what you might call 'true mastery.' What is the difference between the good, the young talent, the competent, and the truly great? Is it something that can be learned by everyone and even taught in our schools or private lessons? I am emphatically and enthusiastically convinced that the answer is YES. Granted, we are not all going to play like Dale Clevenger or Yo-Yo Ma. But we can learn from the pathways that so many great artists have taken and we can develop ourselves in ways that I had not previously thought possible.

Over the past four years I have interviewed over 120 great classical and popular artists, including Dave Brubeck, Frederica von Stade, Joshua Bell, Christopher Parkening, Jeffrey Kahane, Bobby McFerrin, Fred Hersch, Evelyn Glennie, Cleo Laine, Doc Severinsen, Gary Karr, Craig Jessop, and Gunther Schuller. Horn players included soloist Eric Ruske, Adam Unsworth, Dale Clevenger, John Zirbel, Michael Thompson, and Bill VerMeulen.

Two amazing stories unfolded from these interviews. The first thing I observed is that the pursuit of excellence is similar in any human endeavor. Once the question of "what was missing" in the singer was on my mind, I began to notice clues from reading the newspaper and watching the news. A new CEO was hired to rescue a failed computer company. An All-Star baseball player mysteriously died in the prime of his career. A symphony's Executive Director retired and was given a gala farewell. These people were all hired, immortalized, or honored, NOT for their accomplishments, but rather for their unique demonstration of the human spirit. They were being extolled for their visions, their PASSION for life and work, their COURAGEOUS pursuit of excellence in the face of difficult obstacles, their sense of HUMOR, their TOLERANCE or ability to get along with others, their talent for COMMUNICATING and INSPIRING others, their HUMILITY, their FOCUS and CONFIDENCE.

Interesting. You spend your entire life chasing one kind of rainbow—learning an instrument, getting a degree, getting a job, being successful, cranking out CDs, and engaging in performance after performance. And yet when it is all over and done, you are remembered more for your smile, your ability to get people to work together, your creativity and courage. Hmmm.

Think about this for a moment. Are we missing something in our musical training? Are we neglecting to give our students and ourselves the very skills that are truly necessary in order to achieve excellence and respect, and to make a lasting contribution on Earth? Is it possible that just mastering our instruments and our Zen-like states of concentration isn't ALL that is necessary to negotiate some very important things in our life and work? Recognizing this "missing link" was the first inspiration that sent me exploring this fascinating landscape of excellence and artistry. It sent me down a new pathway, filled with questions and curiosity. I then came up with ten "Pathways" that I felt would begin the journey. Soon I realized that the real message of this journey is endless and it doesn't really stop at these ten qualities. It only begins with ten. There is the expression, "The Joy is in the Journey." This works for me.

The second part of the discovery-journey occurs when we begin to explore these ten qualities of the human spirit as a source or 'key' to excellence. Then the best part is yet to come. One of my first interviews was with Chicago Symphony Principal horn, Dale Clevenger. I had been exploring COURAGE with musicians whom I felt embodied and specialized in this quality in their work: namely percussionists and horn players. I had my agenda, my points to prove, and my own theories of courage. But Dale told me something different.

Observing those treacherous horn solos from my place leading the bass section made me thankful for my little Mahler First solos. But what appeared to be courageous to me, I found was really nothing but joy and love from some hornists. While I also found other horn colleagues who have well thought-out theories that make it easier for all musicians to process their greatest fears. Clevenger's interview started the ball rolling down my path of discovery and exploration. Dale's willingness to open his heart and soul inspired me to interview numerous other celebrated artists for other chapters who I never dreamed I could approach for interviews. Of the 120 world famous musicians I interviewed, hornists can be proud that I chose to conclude my final chapter on INSPIRATION with Dale's parting comments. I'll share those words with you at the end of this article. I owe my horn playing colleagues much gratitude.

While COURAGE is one of ten pathways to true artistry, each pathway leads us down a rather unpredictable course to new discoveries and Zen-like insights. The book reveals stories of each of the ten journeys. The points of view were so different and engaging that I often couldn't sleep after I got off the phone with musicians such as trumpeter Doc Severinsen (CONFIDENCE, From Bravura to Integrity), soloists Joshua Bell and Christopher Parkening (CONCENTRATION, The Sacred Space of the Zone), composer Libby Larsen (CREATIVITY, The Journey into the Soul), humorist Peter Schickele (FUN, The Joy in Music), soul singer Nnenna Freelon (HUMILITY and EGO, From Fame to Artistry), and so many others. We explored ten pathways to artistry from the human spirit. This was my journey.

In the chapter on COURAGE, I explore this subject with celebrated horn players and percussionists. However, in this article I'll only share some of the contributions from your distinguished horn colleagues.

Courage defined: Choosing the High Road

So what is courage? Courage is not the easiest thing in the world to pin down—although it's an attribute we can recognize and admire in others, we may not be feeling particularly brave ourselves at precisely those moments when our friends would say we were being most courageous. From the outside, courage seems to be the opposite of fear. On the inside, it can at times feel like fear itself—and whether our times of fear are courageous or not seems to depend on what we do with them! Courage is far more a matter of carrying on in the face of fear than of not feeling fear in the first place.

I find courage is really a matter of choosing between action and fear. If your desire to make music is strong enough that you will try for it despite your fear of negative consequences should you fail, I call it, "choosing the high road." You might fail, you might miss a note, you might lose your job, but you have consciously decided to go for it. This choice must be made every day.

In music, fortunately, this is a very joyous choice. Many artists who may appear courageous to others, are choosing to go for the beauty of the music and the joy of playing it. Bill VerMeulen, Principal Horn with the Houston Symphony, explained,

> You come to a fork in the road, and one path leads to anxiety, the other leads to courage. You can allow your mind to think, I hope I don't screw up, just let me hit the right notes, let me not embarrass myself—but even though you hope you don't screw up, it's anxiety, not hope, that you're feeling. Or you can go down the road of courage, you can tell yourself, I'm going to nail this. Just listen to me!
>
> You have a split second right before that horn entrance to make that choice.

We all know music written for the horn can be extremely challenging. It is often written in a very high range, where the notes are incredibly close together—and often played while the other instruments are silent. Composers writing for this treacherous instrument seem to delight in challenging the horn player's range and flexibility! It is hard to find people who play the horn that are not prepared to dedicate themselves to its arduous technique: I and many of my colleagues think these players must have nerves of steel! But they clearly have chosen the joys over the risks, and choose to take this higher path. Dale Clevenger told me,

> The horn has a large range, and the notes get closer as they get to the top of the range. So what. What's the big deal? In this business you just have to have the technique down. I function from the art form—that's what drives my music making. The reason I play the horn is that I like the sound of the horn. What I do is fun and enjoyable—and an incredible privilege.

His approach demonstrates the courage to move beyond the traditional fear that comes with technical difficulty.

Be Prepared

John Zirbel is the Principal Horn with the Montreal Symphony, and a fine musician admired by his colleagues around the world for his remarkable concentration and musicianship. His story illustrates exceptionally well the fact that "courage" may not feel like anything special or brave, but more a matter of being prepared.

John remembers feeling all the symptoms of stage fright on one particular occasion when he knew he wasn't properly *prepared* to play. In John's opinion, it takes real courage to play *when you know you DON'T know your part* or when you're simply not ready. When he is prepared, and knows what he has to do, playing doesn't require any special fearlessness or courage. But if he is ever unprepared...

> I played in a youth orchestra while I was in high school, and one time I had to play those famous high notes for horn in the Dvorak New World Symphony. It was very scary for me because I didn't think I could do the job well. I could only pull that passage off one time out of ten in practice—so I was scared before I began. That performance took real courage.
>
> I don't have to deal with that kind of fear now because I know the tricks. Worrying about whether or not I'll play well can be very stressful, but it is just not such a big issue. The real fear in my case is about not being ready. And there is a huge

difference between worrying that you may not be playing well, and worrying that you won't be able to play the passage at all...

When you doubt you have the skills or haven't properly prepared, you are in a way consciously choosing to fail. This is really choosing the low road. Rather than calling this courage, I'd call it foolishness.

No Mistakes!

The celebrated English soloist Michael Thompson told me that one way to handle fear is to make light of the danger:

> Just the other night my son who is a teenager and plays the horn was going to play a solo piece at school. He was looking a bit tense. So I said to him: 'Now don't forget, whatever you do don't make ANY MISTAKE—because if you make a mistake, your trousers will just fall around your ankles immediately!!'

Michael also reminded me that even when you are prepared with your music, you can still experience terror on the stand because of non-musical factors. He said making sure you are changed into the concert clothes in plenty of time and being relaxed before you play are as big a part of your preparations as having practiced and learn your music.

> I've tried to think over the years the things that unsettle me. Being taken by surprise is difficult. I don't get myself into bad situations. If I am playing in an unusual venue, then I get there in advance so I have time to warm up. Being polite and talking to people before a concert is fine, but I would actually say, 'You will have to excuse me, I have to have some time to myself now.' In the past I wouldn't say that. I would have tea and conversations just before the moment when I have to sit down and play. If I anticipate in my mind the kind of pressure I will be under, then when it comes to the reality of it, it is almost like I've lived through it already. If I don't even think about it until I walk out on stage, I wonder what am I doing in front of all these people.

Michael is clearly telling us to keep the choice of the high road at the front of our attention. It is easy to get distracted or doubtful, and forget the real purpose of playing music.

Reminding Yourself What Brought You to This Moment

Dale Clevenger remembers feeling unprepared for the physical pressure of playing his first big concert with the Chicago Symphony in New York's Carnegie Hall. The Carnegie Hall appearance was to be the final concert in a month-long tour and it was to conclude with the Ravel Piano Concerto in G—one of the most celebrated and difficult horn solos in the classical repertoire.

Dale had played the piece perhaps as many as forty times in his previous job with the Kansas City Philharmonic, but this was something else. He says he doesn't have a special horn with a custom mouthpiece for playing high notes so he just plays the solo on his regular horn. But this time it was more difficult. He had played in Carnegie Hall before, but the combination of playing in his hometown, as the new Principal Horn with the Chicago Symphony, and with this particular piece—let's just say it was different.

> Things didn't go too well in rehearsal. I thought about it, and realized it was a combination of instrumental and musical factors. I said to myself, 'I've done this before, I know I've done this. This is my orchestra, the Chicago Symphony, in my hometown, New York, in Carnegie Hall, and I've played here before, and I have played this piece many, many times. I know I can do it, because I have done it all before.' So I started in, and when I got to the high F I told myself, 'Sing—sing it with all your heart. Whatever comes out, just go with it!'
>
> My heart was racing faster than it has at any time in my career before or since—but I played the Ravel part well that night.

Dale flicked a switch in his head, remembered the past success that had gotten him there—and took the positive fork in the road, as Bill VerMeulen would say. He put himself into a state of intense concentration on what he wished to express musically, instead of allowing all the *what-ifs* and thoughts of failure to take over the show. He chose the high road.

Dale has never played a piece *perfectly* in his life. He thinks being honest with himself in his self-assessment is very important: he is a human being, therefore he is capable of making mistakes. Even if he gets all the notes, even on those wonderful occasions when everything comes together, he still feels his music-making isn't perfect... Yet here's the paradox:

> I have this philosophy I can do no wrong. My friends feel everything I do is like I'm walking on air, and when I play well, they love it. I was given the gift of a love of music and a certain talent on this instrument. It makes me happy when I play, and it pleases the audience, too. Even when I don't play so well, my enemies love it—so how can I lose?

Courage in Life

Horn sections demand strong personalities and the ability to refocus attention, under what may feel like immense pressure from within or outside. I find this character and attitude among my horn friends refreshing, inspiring—and worthy of emulation by other instrumental colleagues, as well as those outside the profession. So I was not altogether surprised to find out that many of these individuals also have hobbies which match the courageous characteristic I have come to associate with their instruments.

Playing with the Sun Valley Idaho Summer Symphony, I noticed an interest in all things athletic not only among members of the horn section, but also their brass colleagues who played trumpet and trombone. They were runners, mountain climbers, rafters, and bikers! At one point, the horn players invited me to jump off a ski mountain with them in a paraglider. I was just about to overcome my fear when I saw the insurance-waiver forms! I chickened out—but they didn't.

So it wasn't difficult to find another horn player, Adam Unsworth with the Philadelphia Orchestra, to talk to me about his own favorite athletic interest: marathon running. I learned that Adam runs marathons both for the thrill of competitive running itself, and also for the positive impact it has on his work as a horn player. Adam is an outstanding runner, and places well towards the front in most of the races he enters.

I asked him about the relation between his running and his music:

> I don't run to finish a race so much as to push myself faster. Many people don't ever reach their aerobic capacity. Running forces you to do that, but in a relaxed way—and short, hyperventilating breathing just isn't possible.
>
> Now when I'm playing under stress, I am able to quiet my breathing down to a relaxed and steady rhythm, slow my heartbeat down, and play better.

Channeling Your Courage

In order to tap into our own courage, it's important to understand how our bodies react to stress. The body, in a state of stress, releases adrenaline. Most us have heard stories about an eighty-year-old woman who needed to rescue her grandchild from under the wheels of a car, and suddenly found the strength to lift the car up off the child. Perhaps you have heard, too, of the *flight-or-fight response* which kicks in when we sense danger, sending super-charged energy to the body so we can do battle with tigers—or flee from them when discretion is the better part of valor.

The flight-or-fight response was originally designed to help us cope with the very real dangers of life in a world of predators and competitors, when running away from a rattler, bear, wolf, or jaguar was as commonplace as escaping the wrath of one's boss or conductor today. And even though it's not generally practical to fight the conductor or flee the orchestra, our bodies still release that same rush of energy in times of excitement or fear—perhaps when we're playing a solo, or taking an audition.

The dynamic horn soloist Eric Ruske described the positive side of adrenaline to me. He said,

> Some of us like going to horror movies, some like to swim out too far in the ocean, and I know I get my own adrenaline highs from playing with my kids—but whatever your way of getting there, it's great to be able to get that burst of high energy. I love it.
>
> When you walk onstage, that same nervous feeling is a great thing. If I walk out on stage and I'm not nervous, I realize something has to change, something is wrong.

Everyone agrees that there will be times when adrenaline floods your system. The most important thing is to have thought about it ahead of time. Do you have a plan for coping with the extra energy? Are you going to use it? Are you going to ignore or suppress it? Or will you allow it to keep you from passing though the barrier of your own fears?

For some people, courage is a non-issue; perhaps what they need most is not *courage* so much as *encouragement* in their love of music, reminder of their original purpose and joy in choosing to make music or to strengthen their conviction about what they are playing. At other times, however, we all need to address self-doubt and other mental distractions, stagefright, fear, and the rush of adrenaline—and finding the courage and commitment to do what is called for.

Courage Enriches the Soul

I hope that choosing the high road of courage has been becoming more of an option for you as you have read this article. Being prepared with this noble strategy will save time when the decision has to be made and minimize the choice to one of preparation, determination, sincerity, and most important love of music. Dale Clevenger expresses his own love and dedication in such inspiring words that I would like to end this article with these remarks of his:

> What happens in music is that composers are given the talent to write music, and we performers are given the talent to recreate it. When we do this, we make people happy! So you see, while I happen to get paid for what I'm doing, I also love it.
>
> I had open-heart surgery for a heart murmur not so long ago. When it was all over, I tearfully thanked my surgeon for discovering I had a heart murmur in the first place, and then for saving my life. I hug and kiss the man every time I see him. And one time this same doctor whom I respect so much said to me, 'Dale, we physicians deal with muscle tissue and bones...but what you do effects our souls.'
>
> I don't think of what I do as particularly courageous—but I do believe that what we do is deeply important: we affect the souls of those our music touches. To me, playing music is a very high calling: it is a responsibility, and a sacred trust. Making music may sometimes be difficult and sometimes fun—but for me, at least, it is first, last and always an honor and a joy.

These ten pathways to artistry are found in the human spirit, and I feel passionately that they can contribute to the mastery of music. This list begins with courage explored in this article and continues with nine other pathways of communication, confidence, concentration, humility and ego, discipline, joy, tolerance, passion, and creativity. But I encourage you to continue through your own discovery of even more pathways to artistry. A true exploration of The Mastery of Music reveals that there is much more to learn than what appears on the surface. The process itself is endless, but within this journey lies all the marvels of discovery, spontaneity, guidance, and wisdom. What is most important is that we take up the challenge and grow and develop these qualities in our lives.

I have just returned from my four-year journey in search of an answer to the "missing link" of this puzzling Inner Game demonstration with the singer. There are three disciplines that we all need to master: technique, concentration, and the spirit of the soul. Our music schools have done a great job of teaching us how to master our instruments. Inner Game principles and other similar disciplines have been helpful in assisting us to master our concentration. The third Mastery, however, is the one I invite you to begin with on this new journey. This has to do with who you are as a unique human being. We don't have to master all ten pathways, but we can begin to find those qualities within our soul that can be enriched and nourished, which have a way of manifesting in everything we do—as musicians AND as people. These unique and highly-developed qualities that make up our human spirit will also make us better musicians.

The way to engage in this final level of mastery is **to stay on the path and to keep searching,** because searching for

growth and knowledge to develop our inner self is the very same pathway that is taken by many great musicians. The answer lies within the spirit and the soul. It is a pathway not frequently traveled as a means to artistry, but it is something we can all learn and something we do to develop our uniqueness. We all have the capacity to grow and to learn from music, people, and life. We know that this is one of the great reasons to be alive.

The Mastery of Music *will be published by Broadway Books, Amazon.com, and available wherever books are sold, from May 2003. ISBN: 0-7679-1156-3. Hardcover $24.95.*

Barry Green, a native Californian, served as Principal Bassist of the Cincinnati Symphony for 28 years. As former Executive Director of the International Society of Bassists, he currently directs a young bassist program for the San Francisco Symphony Education Department, teaches privately at Stanley Intermediate in Lafayette and at UC-Santa Cruz, and has organized the Northern California Bass Club. Principal Bassist with the California Symphony and the Sun Valley Idaho Summer Symphony, and active as a bass soloist and teacher, Green is author of the Doubleday book The Inner Game of Music, *with W. Timothy Gallwey (1986), which deals with musicians reaching their potential in performance and learning which has sold over 200,000 copies worldwide. Information about Green's workshops and personal appearances can be found on his websites at: <www.innergameofmusic.com> and <www.themasteryofmusic.com>. He can be reached by email at: barry@innergameofmusic.com.*

A Tribute To George Yaeger

by Paul Mansur

George Yaeger, Conductor Laureate of the Abilene Philharmonic, died on August 21, 2000. He was born in Eldred, Pennsylvania, and spent his early years in Rochester, New York. He began study at the Eastman School of Music on a Preparatory Scholarship at the age of 14. Upon graduation from high school he was employed at the Delco plant, a division of General Motors. In the fall of 1935, he had three scholarships from which to choose a career: General Motors Institute of Technology, Valley Forge Military Academy, and the Eastman School of Music. He chose Eastman.

George served two stints as principal horn and associate conductor of the Oklahoma City Symphony: from 1939 to 1942, and again from the 1946-47 season until 1951 with Victor Alessandro as Music Director. He was then named principal horn and associate conductor of the San Antonio Symphony and served in that capacity for 17 years, also with Alessandro. Yaeger then became Music Director-Conductor of the Abilene Philharmonic and served in that capacity there for 27 years.

Yaeger's time in Oklahoma City was interrupted by military service during World War II. He became a Captain and pilot in the 436th Troop Carrier Group of the 9th Air Force and dropped members of the 101st Airborne Division during the invasion of Europe. When the war ended he became a pilot for American Airlines on the New York City-London route.

George taught horn, and at times other subjects such as brass instruments, conducting, orchestration, and counterpoint during his career at Oklahoma City University, the University of Oklahoma, the University of Texas at Austin, and at Lady of the Lake College, Trinity University, and Saint Mary's University, all in San Antonio.

As a high school student, along with his music, he was always interested in art and wanted to become an architect. He studied painting in San Antonio with Cecil Casebier and had several one-man shows.

Yaeger was survived by his wife, Marie, and a number of nieces and nephews of Rochester, NY. (Note: Much of the above information was obtained from an obituary published in the *Abilene Reporter News* on August 22, 2000.)

George Yaeger was not an internationally known hornist but he was certainly a powerful musical influence in the southwestern USA and an inspiration to his students. I studied with George at the University of Oklahoma, but only saw him only once after I graduated, and that was when he was nearing the end of his conducting career. I regret that I had so little communication with him during all those years. I therefore decided to contact some of his students and asked them to reminisce with me about George, his teaching, his playing, and his influence on us.

Burton Hardin, Principal Horn of the NORAD Band until his retirement from military service, then Professor of Horn at Eastern Illinois University in Charleston, and host of two IHS International Workshops, responded immediately. He was one of my first private students while I was a senior at UO. Burton now lives in Colorado Springs. His remarks follow:

> George Yaeger was a role model for me, and for many of my friends. He was my second teacher (after you graduated). The legend existed that he had never missed a note on a concert; a legend which he denied, however. Nevertheless, we, as kids, thought it was close to the truth. I don't remember much about my lessons except that he made some changes in my embouchure setting and had an instrument repairman in Oklahoma City modify a stock mouthpiece to make this easier. The rim was only about 1 mm deep and it did, indeed, make the process easier for me.
>
> Mr. Yaeger (he was known to all the junior high students only as 'George Yaeger,' not as 'Mr. Yaeger,' and certainly not as 'George'), carried his mouthpiece in a carved form-fit wooden case lined with a soft material. Those of us who were equipped to do so attempted to make copies, which we also carried in our pockets, naturally.
>
> He had been a pilot in World War II, and one time I asked him if he took his horn with him to stay in shape. He said that he didn't as it would have surely ruined him if he had. I don't know in what way and he never explained further.
>
> He moved from Oklahoma City to the San Antonio Symphony when Victor Alessandro made that move, I think, when I was in the 8th or 9th grade. I understand the first chair players in San Antonio had staged the first concert without his presence, so he [George] promptly fired all of them. He hired the principals from Oklahoma City, presumably at a better salary. A number of the San Antonio and Oklahoma City principals simply exchanged places in the midst of the 1951-52 season.
>
> I recall that George was still in Oklahoma City when Guy Fraser Harrison, the new Music Director, came as he presented a school concert in Norman. The students were quite rude, sailing paper airplanes at the Tuba bell and generally creating havoc. The noise was so great that Harrison was promising himself there would be no more school concerts for Norman children. What Harrison never grasped was that we were INSPIRED by the program and a large number of us went into professional music careers.

William C. (Bill) Robinson, host to the first three International Horn Workshops at Florida State University in Tallahassee, and one of the founders of the International Horn Society and its first Vice President was also a student of George Yaeger. He was also a colleague of Yaeger, playing assistant to George in the Oklahoma City orchestra. Bill contributed the following to this tribute:

> It was my privilege to have the opportunity of studying horn with George Yaeger shortly after the end of World War II. I was working on my master's degree at the University of Oklahoma. The School of Music there was very helpful in granting me permission to study with George as part of my degree work, although he was not on the school faculty at the time. George was playing first horn in the Oklahoma City Symphony. He had returned to the orchestra after his military service, and it was a wonderful opportunity for me. I cannot adequately express what his teaching has meant to me during the past 50+

years. I have tried to build my playing and teaching methods on the foundation he gave for playing the horn. He has always been a model and an inspiration to me, for which I have always been grateful.

I played assistant to him in the Oklahoma City orchestra for four years, and that was a real education as to how the horn should be played. He had the ability to show me so many things important in orchestral playing, saying very few words. His ability to communicate ideas was a rare talent, and he was always positive and encouraging; even when he had a blister on his lip and was unable to play a rehearsal which included the Ravel Piano Concerto! Fortunately, he recovered in time to play the performance.

Whenever my wife and I hear the Andante Cantabile from the Tchaikovsky Fifth Symphony we are thrilled at the memory of the beautiful, singing performance George played more than 50 years ago. We stayed in contact with George and Marie through the years. We often visited them during the years when I taught at Baylor University and in later years we kept in contact with cards and letters at Christmas. George was not only my teacher and mentor, but was also a lifelong, dear friend. We miss him very much, but his influence is permanent.

Melvin Lee, retired horn teacher at The University of Central Oklahoma, played in the Oklahoma City Symphony horn section for many years. He studied with Yaeger as a student enrolled at Oklahoma City University. Dr. Lee added these comments to this tribute:

George Yaeger and Victor Alessandro had a unique relationship as horn player and conductor. They were near the same age and had been classmates at Eastman. Alessandro had become the youngest full-time professional conductor in the nation when he was appointed to conduct the Oklahoma City Symphony in 1938. The following year, he brought Yaeger to the orchestra as principal, following his graduation in 1939. They had been friends at Eastman, which may be why George was named as Assistant Conductor.

I studied horn with George as a college student and later played second horn in the orchestra. George was a fine musician and teacher. Most of what I learned about orchestral horn playing, I learned from him. Every rehearsal was a lesson for me by just listening to him play! I consider myself very fortunate to have had him as a friend and teacher.

Milton Kicklighter, a member of the Buffalo Philharmonic, is a former colleague of Yaeger's in the San Antonio orchestra. He sent these details concerning some of his experiences:

First, about my audition in San Antonio. It was one of those truly old-fashioned auditions; there was no committee. There was the Music Director (Alessandro), George, the third horn, the first trombone, and the tuba player. I had been playing for about an hour and George had been sitting right next to me and had not said a word; the audition was being run by the third horn. I was playing the second horn solo in *Fidelio* and I missed a note going down a couple of times. (Alessandro had me play everything many times.) He then looked at George and asked 'why does he keep missing that note?' George's response was 'It's damn hard; that's why!' George put me at ease for the rest of the audition and I got the job as fourth horn.

Phil Farkas came to San Antonio to try out for the assistant conductor post when Yaeger was leaving for his new conducting post in small town Texas. After the kiddy concert that Phil conducted, there was a little reception where we all got a chance to speak to him. George asked Phil, 'Well, what do you think about conducting?' Phil replied, 'Well, I don't know about this conducting....' George responded, 'Give it some time; it will grow on you,' to which Phil said, 'Well, yeah, but so does a wart!'

I most remember George by his wonderful sound, and that on a single B-flat Alex. During my first year in San Antonio I asked George if he would consider taking me on as a student. Of course, he was happy to help and did not charge me anything. We were talking about horns one day when I was still a Conn 8D man, even though I was playing an Alex. He said, 'you know those big horns sound wonderful up close but they just don't get off the stage.' You know, he was right. George never had that problem even though we played in the Memorial Auditorium at that time, a big barn! George's sound floated out over the whole auditorium with no trouble, just a big, wonderful, dark mellow sound.

About four years ago, George let me have his single B-flat. When it arrived, I opened it, not only to find the beautiful Alex, but also his lap rag and leather roll-up in which he kept his screwdriver, oil can, pencil and other horn stuff. No one wants his horn, but everyone would like to have the leather pouch and oil can, both of which I use and am reminded of George every time I use them.

I remember him as quite a strong personality who was always looking out for his section. Many times when Alessandro would go into one of his wild temper fits, it was George who would quietly calm him down and save the rest of a scared, intimidated horn section.

Another respected hornist and teacher, Robert Pierce, formerly of the Baltimore Symphony and the Peabody Conservatory, was also a student of Yaeger. When he was a senior in high school in Wichita, Kansas, Robert would take the bus from Wichita to Oklahoma City, take a lesson, and then catch the bus in the evening for that 200-mile ride back to Wichita. He did this regularly for about a year and a half. Robert contributed these recollections:

When I was an aspiring young horn student in the late 1940s, we did not have access to the many recordings of orchestras and horn soloists available to today's young student, nor to such conferences as the International Horn Society now offers. However, we were not without opportunity to hear and imitate the quality playing of the very competent professionals of our day. Many orchestras of the Midwest region visited Wichita on the Civic Music or Columbia Artists Series. I recall hearing Wally Linder, solo horn of the Minneapolis (Minnesota) Orchestra; Edward A. Murphy, first horn with the St. Louis Symphony; Louis Stout, first horn with the Kansas City Philharmonic; and James Pierce (no relation) and Verne Reynolds, first horns in succession, as I recall, with the Cincinnati Symphony, to name just a few.

As a special treat, I recall that my parents drove us out to Denver to hear the NBC Symphony on their one and only transcontinental concert tour. (This was the nearest it came to Wichita!) My more regular access to examples of quality professional horn playing came via the radio broadcasts of the NY Philharmonic and the NBC Symphony. Thus I was exposed to the outstanding playing of James Chambers and Arthur Berv and their respective sections. It was also via the radio waves that I first heard George Yaeger perform when a Wichita radio station began to broadcast the weekly Mutual Network concerts by the Oklahoma City Symphony.

I don't mean to slight the homegrown Wichita musical influence at all, for Wichita did and still does have a vibrant musical life. In fact, as regards the 'production' of professional horn players, it has quite a good record, starting with Wendell Hoss, who lived across the street from where I grew up (although he left Wichita well before the time of my childhood). Other horn players nurtured in or near Wichita were Weldon Wilbur, James Decker, and many of my generation, including James London, Gene Wade, and Scott Brubaker.

I have elaborated on this subject for the purpose of providing some perspective for my high estimation of George's playing and teaching. Clearly, George was a quality player and musician! I was especially attracted to his open, clear sound which he could use in quite a heroic manner at times. As a teacher he helped me with some of the mechanics of playing, and I credit him with helping to direct and solidify my sense of tonal concept as to what constituted a fine horn sound. This, in turn, was largely the reason that I elected to study with Willem Valkenier, one of two teachers he recommended; the other was his former teacher, Arcady Yegudkin.

After I had established myself in the profession, I had the occasion of reestablishing a tangential relationship with George via several of my Peabody students who, upon graduating, performed with him in the horn section of the San Antonio Symphony. I know that they respected him personally and professionally as did I.

In bringing this tribute to a close I deem it wise to provide some oral history and reminiscences that provide some insight into George's artistry and skills. The Oklahoma City Symphony had its beginning in 1936, to the best of my knowledge, as a WPA (Works Progress Administration) orchestra funded by the U.S. Government. This was part of the economic recovery program during the Great Depression. The plan was to slowly ease out of government financial support for the orchestra as it shifted to a locally supported organization. The plan worked and the orchestra attained full community support in the early 1940s!

George came to the orchestra in 1939. As a federally funded organization, the players' jobs were to practice, read music, and perform in concert. They reported to work daily from 9:00 to 5:00 for rehearsals, sectionals, and individual practice; and several players frequented a nearby bowling alley each day right after "getting off work." The government supplied them, as George told me, with "carloads" of music to read and perform. There was virtually nothing in the standard repertoire this young orchestra had not seen, read, and rehearsed.

One of the key development features of the orchestra was to hire the best principals the board could find, and have them teach and prepare local players for the various sections. This plan seemed to work quite effectively. Although they were surely not considered a major orchestra, they became a fine regional program. By the late 1940s, the orchestra had a recording contract with Allegro Records and presented an hour-long nationwide concert weekly on the Mutual Broadcasting System.

As noted earlier, George entered military service in 1942 and became a multi-engine pilot. When the war ended, he flew the New York/London route for American Airlines. George thought at this point he had ended his musical career and was secure in his glamorous new job.

Late in December, 1946, George was flying from London to New York, piloting a Lockheed Constellation, when the weather turned foggy and nasty. The wings began to ice, so he began to reduce altitude trying to get into warmer air. The ice forced him to fly lower and lower until he felt he was in safe air and at a safe altitude. Suddenly the fog broke for a moment and there were the ocean waves just a few feet below the wings! Barometric pressure had changed causing the altimeter to provide incorrect readings.

George immediately climbed a bit higher, adjusted his altimeter, and then asked himself, "What am I doing out here?" He decided in that instant: "No more of this!" As soon as possible after landing at LaGuardia he handed in his resignation to American Airlines. Then he called Victor Alessandro in Oklahoma City and asked for his old job in the orchestra. Alessandro's reply was for George to come audition. Shortly afterwards, George took a train to Oklahoma City, buzzing his mouthpiece en route. He auditioned, got his job back, and so far as I know he never flew again!

Yaeger was appointed to adjunct status to teach horn students at the University of Oklahoma, beginning in late January, 1947. I signed on to take lessons that second semester, a Civil Engineering major who just happened to be going to school on the G. I. Bill and playing horn in the university band and orchestra. It was the beginning to many serious changes in my life. One and a half years later, I abandoned the engineering major and became a horn major, graduating with a Bachelor of Music degree in horn in 1951.

I think I was a pretty weak student at the beginning as I had only begun horn at the age of 15 with no previous musical training. I had a two-year hiatus from the horn while I was in service from 1944-1946. My lessons with George were reading sessions. I would prepare an etude; he'd seldom listen to it but would hand me more material to read. Sometimes he would have me read flute studies in C horn. It all worked. When I was a senior I became an extra player with the Oklahoma City Symphony, got to play on a few of the Mutual Network broadcasts, and recorded the Debussy *Martyrdom of Saint Sebastian* with the orchestra for Allegro Records playing sixth horn.

I count myself fortunate to have had George Yaeger as my horn teacher. Would that every horn student could have such a teacher who can so inspire and move them to advance their skills as he did.

Paul Mansur was born in Oklahoma in 1926. He received Horn and Theory degrees from the University of Oklahoma in 1951. He received a master's degree from Arizona State College at Tempe in 1953 and a doctorate from University of Oklahoma in 1965. After stints as a public school band director, he taught at Southeastern Oklahoma State University for 25 years, retiring as Dean of the School of Arts and Letters in 1990. Early on, he played in the Oklahoma City and Phoenix Symphony Orchestras, and later was principal of the Sherman (Texas) Symphony for 20 years. Paul served the IHS as Editor of The Horn Call *for 17 years (1976-1993), plus six additional years on the IHS Advisory Council. In 1995, he moved to Chattanooga, Tennessee, where he now teaches privately and plays in community musical organizations.*

Greetings from Heaven, or Demonic Noise?

A History of the Wagner Tuba

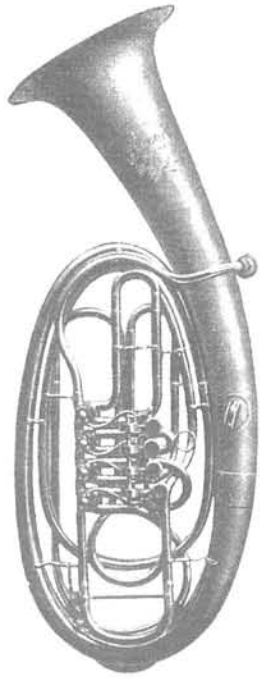
by William Melton

Part 6: Wagner's Heirs

The latter half of the 19th century had seen the drawn-out conception, realization, and first employment of the Wagner tuba. But the instrument's two greatest exponents, Wagner and Bruckner, were now gone, and the new century would bring many changes. Whether the instrument had a future in the orchestra became a matter of debate, as both Nicolai Rimsky-Korsakov and the influential academic Hugo Riemann condemned its inclusion.

In 1906 the German University of Prague professor Heinrich Rietsch lent the Wagner tuba a legitimate place in the new status quo: "Our era has extended the wind choir, and has also employed it more universally. A full orchestra is characterized in dramatic music, and later in symphonic music, by the regular inclusion of three parts for each of the woodwind instruments, three trumpets, and eight horns, whereby fifth through eighth horns must sometimes alternate on two tenor and two bass tubas."[1] Alfred Orel would pose a question for the instrument's critics: "Why should symphonic music be denied a resource that dramatic music called its own, especially since its essence was already symphonic?"[2] Hugo Riemann's assertion was also disputed by Fritz Oeser:

> The introduction of the tuba quartet does not destroy any universally accepted principle of orchestration once and for all, but validates and furthers one newly created…In its solistic appearances, the tuba quartet serves to reinforce the principle of polyphony, which is just as important as that of homogeneity. Indeed, by virtue of its very 'separateness,' it adds a new dimension to these principles.[3]



F tuba made by Max Enders, Mainz [Zeitschrift für Instrumentenbau 31, no. 31 (August 1, 1911): 1149]

Though Wagner was gone, his imposing shadow remained a stultifying influence on the next generation. According to Engelbert Humperdinck,

> After that immense and powerful entity, no one ventured anything—we all recognized that we were not yet equal to this intellect and remained mute. Who could, or should move Wagner to one side? Even after his death we were oppressed by a feeling of his weighty power.[4]

Many composers experimented with Wagnerian trademarks: *Tristan*-like chromaticism, webs of leitmotifs, or even Nordic opera subjects.[5] Siegfried Wagner complained to his old teacher Humperdinck, "Thundering heavens! Must *Tristan* and *Götterdammerung* be the normal fare of melody-impoverished composers? Does music first begin with augmented triads, six-part counterpoint, and muted horn?"[6] August Püringer commented,

> Those immodest, more ambitious of Wagner's epigones did everything including standing on tiptoe to appear the same height as the master. Germanic and Hindu heroes, saints, and gods were pressed into service in order to outdo their great model (if nothing else worked, the Saviour Himself walked the stage). But their eyes remained focused on how he [Wagner] musically 'cleared his throat,' or how he dramatically 'spit.'[7]

Wagner was also regarded as the ideal in orchestration. Austrian Julius Bittner wrote wryly about his two early, utterly Wagnerian works *Hermann* and *Alarich*: "The orchestral demands are modest; not beyond the requirements of *Götterdämmerung*."[8] In the 1880 novel *Wagnerians in Love*, a fictional Wagnerian composer is discussed: "'Excuse me,' said Leoni, with an embarrassed smile, 'but I lead such a hermit's life that I have not ever heard of your famous Schwappel.' 'What, you don't know the composer of the *Beserker-Symphonie*, a work so grandiose that it can never be performed?'"[9] Even the facile orchestrator Humperdinck felt that modern instrumentation was overdeveloped. When pestered by newspaper reporters to name a new instrument he would like to see added to the orchestra, Humperdinck replied straight-faced: "Melodic soprano timpani."[10] Hans Pfitzner complained:

> If Wagner granted this non-music, the orchestral painting in the *Ring*, such a large playground, so his successors and surpassers imagined: *that* we can also do, but even more so! So the orchestra was used chiefly as a paint-box, and was constantly enlarged to correspond to the greater role it played in this regard. Even if Wagner, in a gigantic work like the *Ring* with its gods and monsters, giants and dragon, employed as an exception eight horns rather than four, or four horns and four tubas respectively, then that is understandable and fitting. But when Richard Strauss can no longer do without *eight* horns in a symphonic composition (*Heldenleben*), and Ernst Böhle in his symphonic poem *Odysseus Fahrten* actually demands *sixteen* horns (all of which are actually kept occupied), then it is a sign of degeneration.[11]

Still, most composers did not trust themselves to write for Wagner tubas. Leading post-Wagnerians Siegfried Wagner, Hans Pfitzner, and Max von Schillings declined to take up the instruments. Though Humperdinck's admiration for Wagner was unlimited, he explicitly cautioned against casual employ-

ment of the tuba quartet: "The use of four tubas and daring harmonic progressions are in the end merely superficialities, and they have nothing to do with the actual essence of Wagner's art."[12]

In two surveys, post-Wagnerian composers were asked to select the Wagnerian work that had most influenced them; only two major figures responded with the *Ring*.[13] The first was, strangely, operetta king Franz Lehár.[14] The second, Siegmund von Hausegger, was famous for employing a noisy battery of brass. Hausegger, satirized as "Siegmund der Blechschmied" (literally "tinsmith," but a second meaning is "brass-smith") in the pages of *Die Musik*, announced to an eager public: "My epoch-making choral work *Upwards, Downwards, Inwards, Outwards* requires, aside from the vocalists, a brass group of just 16 tubas, 12 trombones, 8 trumpets and 6 bass trumpets, as well as 24 horns. Nowadays any village band can furnish these."[15] However, not even in his sprawling symphonic poems *Barbarossa* or *Wieland der Schmied* did Hausegger employ Wagner tubas. August Bungert, whose huge operatic cycle *Homeric World* (and planned Festspielhaus on the banks of the Rhine in Bad Godesberg) was inevitably compared to the *Ring*, nonetheless avoided the temptation of including Wagner tubas in his orchestra.

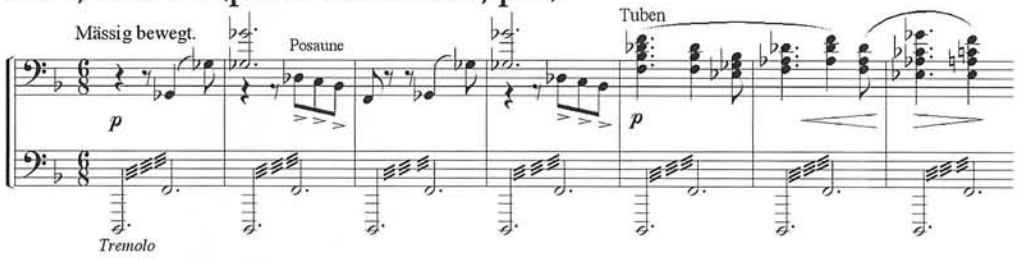
The number of composers who gave thought to using the instruments but ultimately excluded them is unknowable, but Gustav Mahler was among them. Revised but later discarded notations in the autograph of the last movement of Mahler's Sixth Symphony included "3 extra instruments: 1 Tenor Horn, 1 Tenor Tuba in B-flat, 1 Bass Tuba in F."[16] Only a handful of post-Wagnerians would actually compose for Wagner tubas. The first, whose utilization of the instruments may have predated even Bruck-ner's, was the now-obscure Adalbert von Goldschmidt (1848-1906). Born to a father who was both a manager for and relation to the Rothschilds, Goldschmidt is now chiefly remembered as a generous benefactor to Hugo Wolf,[17] but the influential Goldschmidt salon in Vienna benefited other young composers, and served as a beachhead in the city for Wagnerian art.[18]

Adalbert von Goldschmidt (author's collection)

During his lifetime Goldschmidt was a recognized composer in his own right.[19] The oratorio *Die sieben Todsünden* (Berlin, 1875), "gained him sudden and wide notoriety,"[20] and some first-class musicians left positive judgements about Goldschmidt's compositional gifts, including Artur Nikisch, Hans von Bülow, Felix Mottl, Charles Lamoureux, Jules Massenet, and Hugo Riemann.[21] Franz Liszt wrote of "Adalbert Goldschmidt…I consider his 'Todsünden' a remarkable Art-work. If the composer maintains himself on these heights in his next Opera his name will become famous in spite of all the critics."[22] In Vienna, these critics included Ludwig Speidel and Eduard Hanslick, the latter recording, "Never in the course of one evening have I heard so many horrible dissonances, so many perversely unsingable melodies, ponderous rhythms, and vulgar orchestral effects as in *Todsünden*."[23]

From 1880 to 1884 Goldschmidt was occupied with his music drama *Heliantus*, a fictionalized treatment of the historical conversion of the Saxon chief Wittekind (Widukind) to Christianity in the late 8th century. The doomed world of the old Teutons and their gods is depicted with the help of the Wagner tuba quartet that Goldschmidt had heard in the *Ring* orchestra. The tubas play a distinctive role in coloring the drama, as their solo quartet entry in the fifth bar of the prelude (Example 1) suggests.

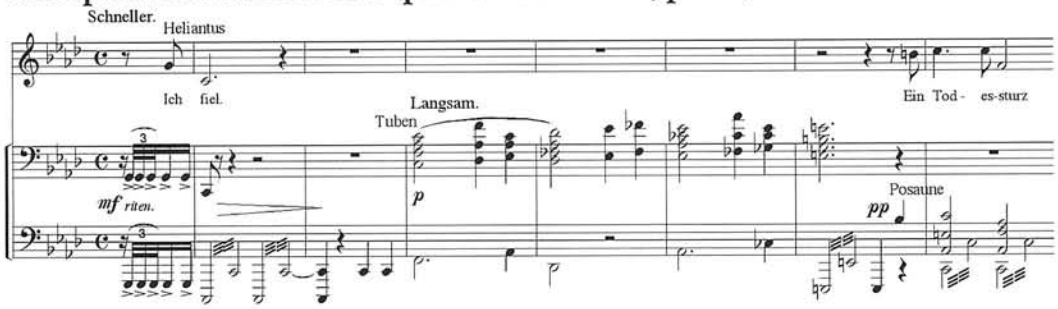
Example 1: Adalbert von Goldschmidt, *Heliantus*: Vorspiel to Act I, mm. 1-7 (piano-vocal score, p. 1)



Goldschmidt employed the instruments with discernment, at times to leaven the orchestral blend (tubas with woodwinds,[24] with trombones,[25] or with horns),[26] but more often in short solo quartet entries that are mandated by the drama. In Act 1, the tuba quartet makes appearances at specific junctures, as when the bard Lodogar sings of the birth of the Christ child in the east,[27] and again when Heliantus, knight of Charlemagne, enters alone into the hostile Saxon camp.[28] But the instruments are overwhelmingly identified with the Saxon leader Wittekind throughout the act, reinforcing the character's tragic nobility from his initial address to his tribesmen,[29] through his mourning at the death of his son Gewo,[30] to his renewed determination.[31] Act 2 offers little scope for the tubas, which appear only briefly with the trombones after Heliantus receives a mortal spear wound.[32] Dramatic development calls for changes in the application of the tubas in Act 3. Wittekind's conversion has left him without their tragic halo, which has passed to Heliantus, who now at the edge of death has undergone spiritual odyssey and abandonment of ego. The quartet ultimately mourns Heliantus,[33] after first contributing to his death narrative (Example 2, next page).

Heliantus was received warmly by the public in a production led by Artur Nikisch in Leipzig on March 26, 1884. Critical reaction was cooler, a friend of the composer noting, "The poison of Hanslick and the *Neue freie Presse* was effective as far away as Leipzig."[34]

Example 2: *Heliantus*: Act 3 (piano-vocal score, p. 165).



Soon after Bruckner's introduction of Wagner tubas into the Adagio of his Seventh Symphony in 1883, Jean Louis Nicodé (1853-1919) resigned his position as piano teacher at the Dresden Conservatory due to his increasing progressive convictions. Using the Chemnitz Stadtkapelle, Nicodé began his own Dresden concert series, which featured contemporary works. Richard Strauss valued Nicodé's programming (when declining attendance forced Nicodé to relinquish his concert series Richard's father Franz wrote to commiserate),[35] and complimented Nicodé the composer on the "gorgeous sound of your highly modern orchestra."[36] Nicodé conducted the important Dresden premieres of Bruckner's Seventh (March 15, 1887) and Eighth (December 18, 1895), and visited Bruckner in Vienna in 1891.

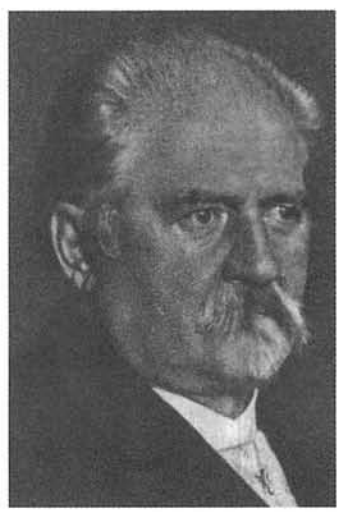
Jean Louis Nicodé
(author's collection)

In *Das Meer*, a symphonic ode for mens' chorus, mezzo-soprano or tenor solo, and orchestra, op. 31, Nicodé included a quartet of Wagner tubas. After the Berlin premiere of the work in June, 1891, Wilhelm Langhans commented that "not since [Berlioz'] Queen Mab had he heard the wonderful effect of the orchestra more powerfully than in Nicodé's instrumental interlude 'Meeresleuchten' ['Phosphorescent Lights'],"[37] which called for "mysterious trumpets, trombones, and tubas (played offstage, if possible)."[38] For Theo Schäfer, "Queen Mab was perhaps the model, but Nicodé's 'Meeresleuchten' seems to have far surpassed that fantastical dream work,"[39] and Georg Riemenschneider found "the iridescent, glistening instrumentation astonishing."[40] *Das Meer* enjoyed a modest success, and a suite of tone pictures from the work appeared on the New York Philharmonic program of November 21, 1891 (the tubists were Ernst Vogel, Frederick Schumann, Hans Baumann, and Philip Lotze).[41]

Friedrich Klose (1862-1942) began his studies with the Karlsruhe music director Vincenz Lachner. This conservative course of instruction ended when Felix Mottl arrived as Lachner's successor—Mottl recommended that Klose go to Anton Bruckner in Vienna. Klose's extensive lessons with Bruckner[42] left one major gap: his only instruction in orchestration would consist of "5 or 6 lessons with Henri Kling in Geneva"[43] (the hornist Kling shared Klose's hometown of Karlsruhe). It took Klose until 1917 to employ tubas, in *Der Sonne-Geist*, a secular oratorio of which Hans Reinhart observed, "An unusually complicated apparatus is needed in order to perform this finely and richly composed score."[44] In addition to the full romantic orchestra appear such exotics as baritone flute, heckelphone, seven trumpets, seven trombones, thunder machine, and "six horns (or four horns and two tubas respectively)."[45] Leopold Schmidt praised "the mystic proceedings that are precisely painted in glowing, soft, and highly-nuanced orchestral colors."[46] The premiere of *Der Sonne-Geist* in March 1917 in Basel was followed quickly by performances led by Bruno Walter (Munich), Georg Schumann (Berlin), and Franz Schreker (Vienna).

Friedrich Klose
(author's collection)

Felix Draeseke's (1835-1913) studies were made at the Leipzig Conservatory with the Mendelssohnian Julius Reitz, and afterwards he was drawn to Wagner and Liszt. Draeseke attended the *Ring* in Bayreuth in August 1876, and there had a chance to hear the new Wagner tubas. At the end of the month he resettled in Dresden, where in 1884 he became Franz Wüllner's successor as composition teacher at the Conservatory. He often heard the excellent hornists of the Hofkapelle (led by the incomparable Oscar Franz), and composed the *Adagio*, op. 31, and *Romanze*, op. 32 for horn and piano[47] in 1885, and the *Quintet*, op. 48, for piano, violin, viola, cello, and horn[48] in 1888. "With the passing of time Draeseke's relationship to Liszt and New German ideals cooled,"[49] and returning to his early Romantic roots he opposed what he termed the "cacophony" of modern composers. But a close friendship with Jean Louis Nicodé (who conducted a number of Draeseke's works in his concert



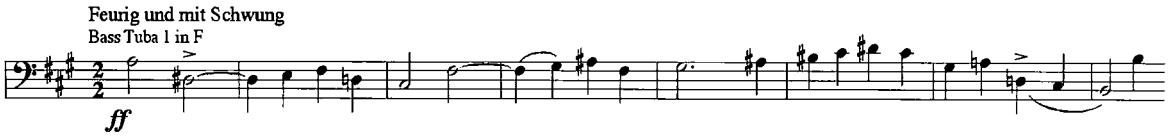
Felix Draeseke
(author's collection)

series) perhaps influenced his inclusion of a quartet of Wagner tubas in the *Jubel-Ouvertüre*, op. 65. Written for the dual occasion of the 70th birthday and 25th Jubilee of King Albert of Saxony, and first performed by the Dresden Hofkapelle under Ernst von Schuch on April 23, 1898, the score includes two tenor tubas in B-flat (alto) and two basses in F (*loco*, new bass clef). The horn section that season included solo-hornist and Kammer-virtuos Oswald Mai, Bruno Franz, Hugo Wünschmann, and Reinhard Beyer, and probable tubists were Karl Krellwitz, Carl Blochwitz, Richard Köhler, and Max Uhlemann.[50] Draeseke wrote in the preface to the work:

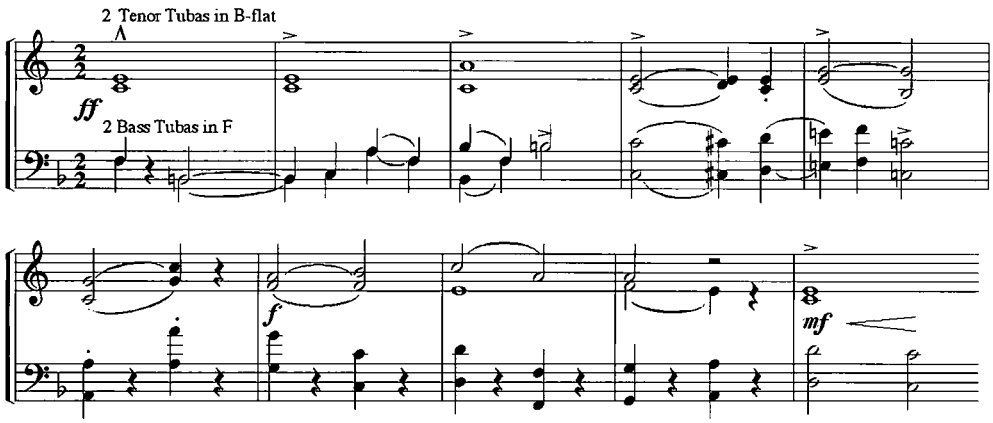
> ...a reduction of orchestral forces should be easy to arrange. Third clarinet, triangle, glockenspiel, and bass trombone could simply be left out. Likewise the participation of second harp and fourth trumpet are not essential and are left to the discretion of the conductor. However, the 4 tubas are to be retained if at all possible.[51]

Draeseke's tubas play through much of the jovial overture simply doubling the trombones in the rhythmical figures of the tuttis (in Example 3 first bass tuba doubles second trombone exactly), or serving as chordal accompaniment (Example 4).

Example 3: Felix Draeseke, *Jubel-Ouvertüre*: Rehearsal no. 3.

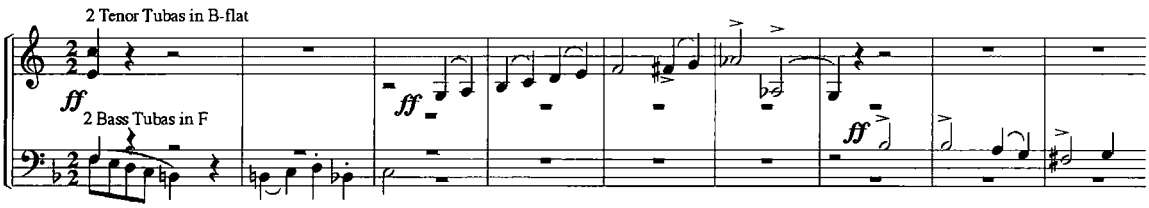


Example 4: *Jubel-Ouvertüre*: 7 measures after Rehearsal no. 8.



The special color of the tuba quartet is never allowed to be heard in isolation (the B-flat and F instruments often used separately, either unison or singly). The hieratical sense of Wagner and Bruckner is lost in the jolly galloping (Example 5).

Example 5: *Jubel-Ouvertüre*: 7 measures after Rehearsal no. 9.



That Draeseke had departed from Wagner's lead on tuba use was obvious to one clear-headed observer, who submitted,

> ...the cautionary example of the case of a living composer who once showed me the score of a comic overture in which four Nibelung tubas danced along together with the rhythm of the rest of the brass (simply amplifying the tuttis). I asked the author, an otherwise admirable, highly-cultured musician, what he was doing in a cheerful comic overture with what one might call Wagner's "discovery" (which he used with such wisdom and secure vision to portray the gloomy world of the Nibelungs). He answered me quite ingenuously: "Well really, tubas are used in every large orchestra these days. Why shouldn't I write for them, too?" I kept silent, but thought privately, "the man cannot be helped."[52]

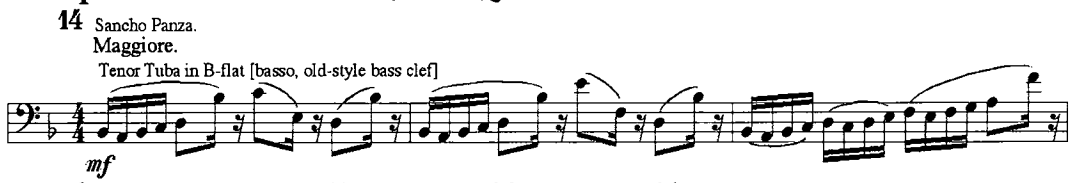
The clear head belonged to Richard Strauss, who had conducted a performance of the *Jubel-Ouvertüre* in Leipzig on October 1, 1898, for a stellar audience of leading German composers. The "cautionary example" was a very public rebuke of Draeseke's writing for the tuba quartet.

Strauss himself had approached Wagner tubas with circumspection. The twenty-eight-year-old began by writing his hornist father Franz in May, 1893: "Would you please be so good as to find out how to write for tenor horns, in which key, and their range: 1. What is altogether possible, 2. How high and how low are truly comfortable? I need them for the stage music at the end of the second act [of the opera *Guntram*, op. 25], where I want to use them in place of horns."[53] While bass trumpet, bass trombone, and contrabass tuba all found their way into the *Guntram* score, the four tenor horns (written in B-flat alto) were only used for twenty bars in the offstage band.[54]

Five years later, Strauss wrote for a single tenor tuba in B-flat in the tone poem *Don Quixote*, op. 35. "The bucolic color,"[55] of "bass clarinet and tenor tuba [illustrate] the clumsy, earthbound, foolishly cunning form of the squire Sancho Panza with his homely, banal talkativeness"[56] (Example 6, next page).

In discussing Variation 4, Richard Specht alluded to "mysterious shimmers in the magical, soft sound of the trombones and tubas."[57] Tenor tuba also figures in Don Quixote's battle with "the heavy arms of the windmill (low woodwinds and tubas) that slowly set themselves in motion."[58]

Example 6: Richard Strauss, *Don Quixote*: Rehearsal no. 14.



Conductor Franz Wüllner wrote Strauss before the Cologne premiere on March 8, 1898: "We have to replace the tenor tuba with a so-called baritone, the only instrument that has both the necessary range and ease of play according to the assertions of local military band conductors (I asked four)."[59] Strauss quickly replied, "'Baritone' will be quite satisfactory! Flexibility and delicate articulation are the main thing. Mutes for bass and tenor tubas are very important! This is to contrast the eeriness of the introduction (which portrays Don Q.'s readings of the knightly tales and the subsequent snap of his poor, apparition-filled mind) with the actual, substantial adventures that begin with the D minor theme."[60] The mute for the Wagner tuba (and that for the contrabass tuba) was a first. The Gürzenich Orchester horn section at the time was led by solo-hornist Ernst Ketz, and included Carl Hölzer, Richard Tornauer, Karl Mayr, Alfred Gorsler, and Paul Rempt.[61] It is interesting to note that, regardless of the euphoniums employed elsewhere, Gottfried von Freiburg wrote (in a statement that remains true over sixty years later),[62] "In Vienna the tuba solo in *Don Quixote* is performed on the Wagner tuba in F."[63]

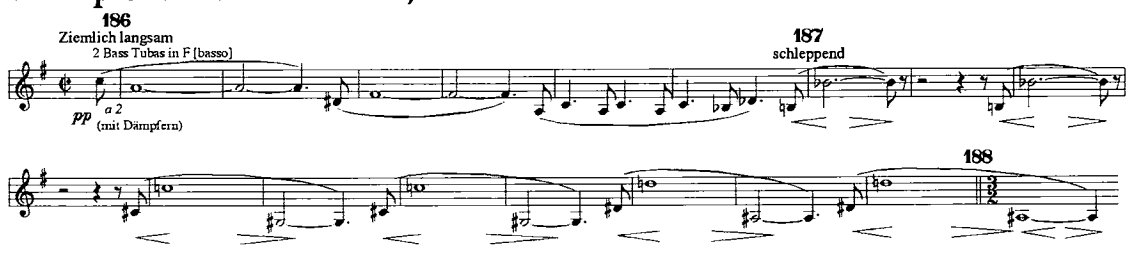
A single tenor tuba in B-flat also figured in Strauss' *Ein Heldenleben*, op. 40. The part is a step back from the more solistic *Don Quixote*, and serves principally to double lower voices like contrabass tuba and contrabassoon. The composer led the Frankfurt Museum-Orchester in the world premiere on March 3, 1899.[64] Later that year, Ernst von Schuch wrote Strauss after the first brass sectional and tutti rehearsal for the work in Dresden: "My tenor tuba player could *not* play the part *well*, so I have ordered a 'baritone' for tomorrow."[65]

Strauss heard John Philip Sousa's band in Berlin in 1900, and was impressed by the virtuosity of the brass band instruments.[66] This could only have strengthened his growing conviction that his solo Wagner tuba parts were generally better off played on euphoniums, baritones, or tenor horns. Five years later, when he published his revised edition of Berlioz' *Treatise on Instrumentation*, Strauss observed: "I have written for the tenor tuba in B-flat in octaves with the bass tuba, but have found in performance that for this, the military baritone in B-flat or C is better suited than the rough and inflexible tuba with its demonic noise."[67] Baritone players, with their bigger mouthpieces and bigger-bored instruments, were more powerful reinforcements for the contrabass tuba. In contrast, the Wagner tuba quartet proved superior in the delicate tuning of carefully calculated entries.

Wagner and Bruckner, wrote Ingrid Fuchs, had treated "the tuba quartet preferentially, as a group set apart, mostly for quiet ceremonial, solemn utterances."[68] Dresden hornist August Prée observed, "Because of their unwieldy nature, great technical difficulties should not be expected from the tubas."[69] This status quo was shattered when Strauss produced the score of *Elektra*, an about-face from his critique of Draeseke's "dancing tubas," because *Elektra* contains what may be the most difficult tuba parts in existence. After two sectionals for brass and percussion in Dresden, Ernst von Schuch wrote Strauss: "Playing the tubas with mutes proved flatly impossible—because of this I ordered new tubas from Vienna [from the Erste Wiener Productiv-Genossenschaft der Musikinstrumentenmacher], which should arrive on the 15th—I hope the gentlemen will break them in—our instruments [by Dresden Hofinstrumentenmacher Carl August Eschenbach] are simply inferior."[70] Strauss himself "was anxious, more than with any other work, to hear how the orchestra—considerably expanded over that of *Salome*—would sound."[71] "I was then so enamoured of the Germanic fortissimo," commented the composer, "that I grumbled idiotically throughout the rehearsals about Schuch's euphonious (non-threatening) brass."[72] The premiere of *Elektra* took place on January 25, 1909. The "euphonious" brass included Kammervirtuos Oswald Mai, Adolf Lindner, Carl Lehmann, and Richard Lehmann (and possibly the regular extra players Bruno Hildebrand, and Anton Prantl) on horn, and August Prée, Carl Blochwitz, Ottomar Huwe, and Richard Köhler were the hornist-tubists.[73]

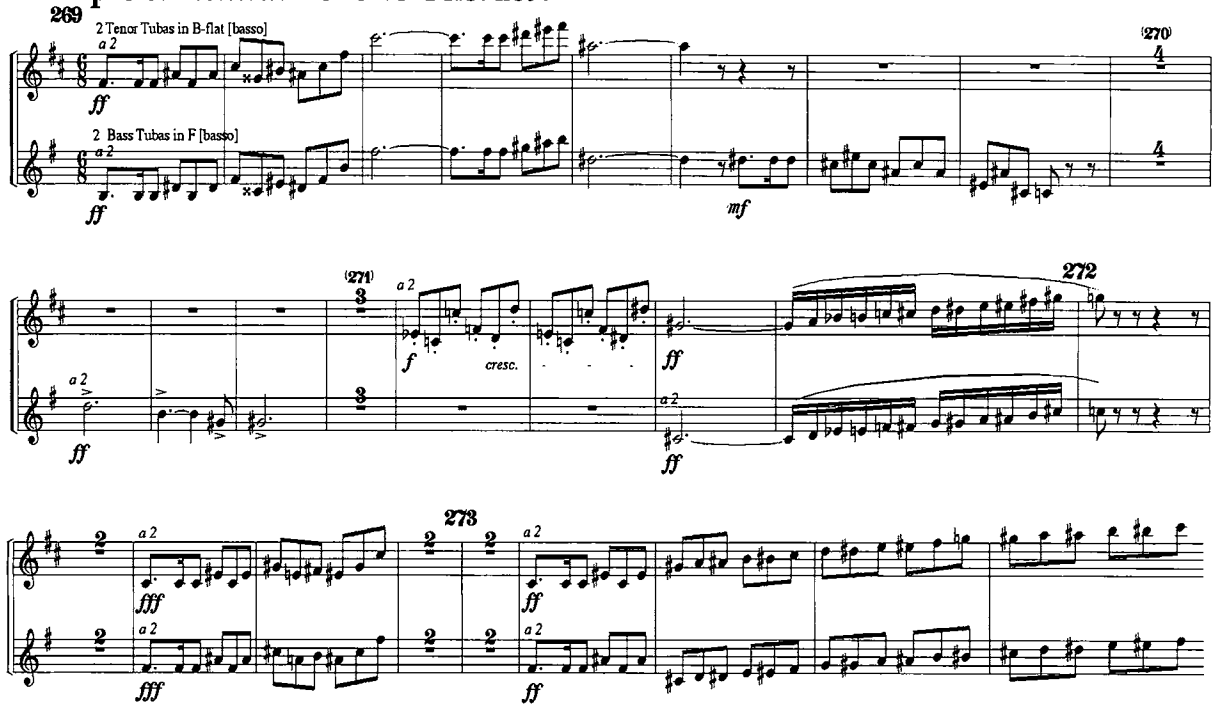
Wagner tubas were part of the composer's earliest conception for the work—Strauss specified the instruments in a note on the margin of Hugo von Hofmannsthal's libretto.[74] They assumed a very important place in the *Elektra* sound world. "Strings, horns and Wagner tubas," asserted Robin Holloway, "are the melody, base, and core of the *Elektra* orchestra."[75]

Example 7: Richard Strauss, *Elektra*: Rehearsal no. 186.



At the start of Klytämnestra's entry procession they begin to be fully characterised, with the big yawps ("heraufschleifen") sticking out like an animal in pain; and from just after 130, the bullocky sound of their unison is a powerful ingredient in the general mêlée (their part coming in to 132 actually looks like Fafner's motive). The first part of the Klytämnestra scene (Fig. 135 to fourth bar of 141) extends this new character and colour for these big noble horns, a kind of hormone-charged alto-tenor throb, suggestive of her sexuality, her guilty bed redolent with memories and nightmares, her diseases of body and mind.[76]

Example 8: *Elektra*: Rehearsal no. 269.

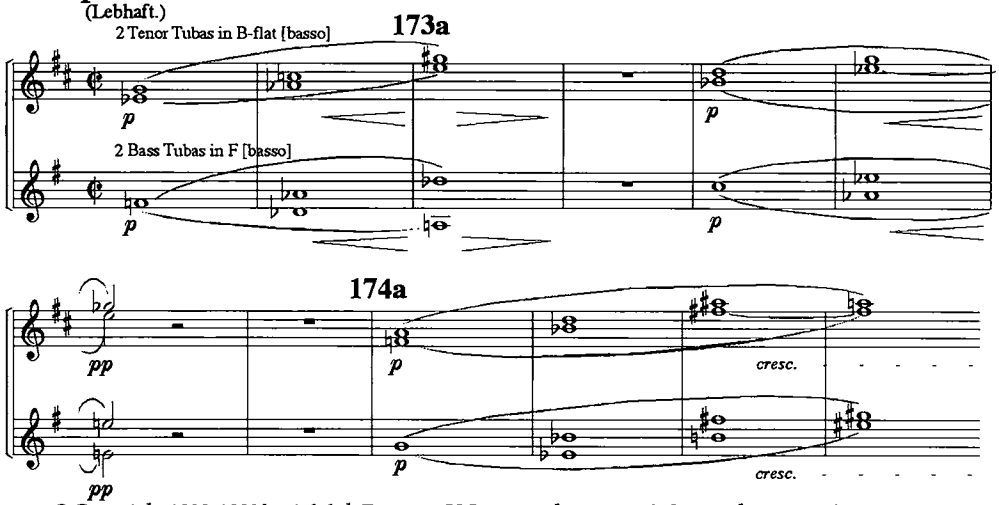


The two F tubas make a special contribution to the eerie ambience, illustrating Klytämnestra's unease with their wide-lunging chromatic slurs (Example 7, previous page), again much as Wagner had used the F tuba to portray Fafner.

However, Strauss went far beyond Wagner in his demands on the instruments (Example 8), Julian Baker rightly calling the parts "uncompromisingly virtuosic."[77]

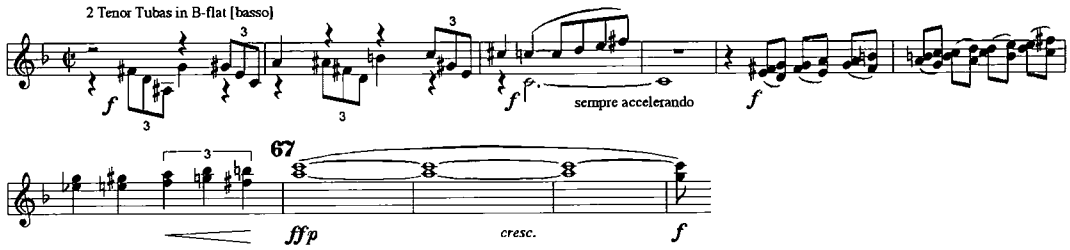
When Elektra curses Chrysothemis for her cowardice in leaving their father Agamemnon's murder unrevenged, his "kingly motif [rehearsal no. 109a] enters sharply etched in fortissimo in tubas, trombones, and trumpets"[78] (a practicing Wagner tubist commented "A great blast of power emanates from the Tuben in sweeping across the wide range at this dynamic level").[79] Strauss further utilized the tubas to refine shades of characterization within motifs. What Günther von Noé called the "Orest as Hero" motif[80] was used in different mixtures of instruments to project a "'virtuous, solemn sound' (trombones and tubas), but also a 'sordid' sound (trombones, horns, and contrabassoon)."[81] The motif's three expanding chords (Example 9), wrote Kurt Overhoff, "are accompanied by a breath of the eternal. True to their meaning and content, they intone in the hallowed timbre of low tubas and trombones."[82] Fernand Leclercq noted that "Orest, supported by the tubas, affirms his presence, the first man who speaks with the measured

Example 9: *Elektra*: 2 measures before Rehearsal no. 173a ("Orest" motif).



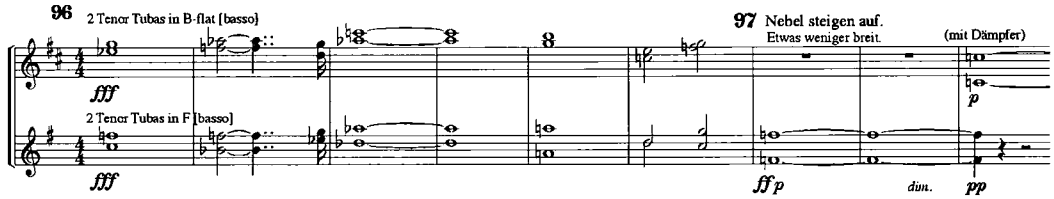
voice of the patriarch (Siegfried is expect-ed, but it is Wotan who appears)."[83] Arthur Seidl compared the sound underpinning Orest's somber message ("They who lay this task upon me, the gods, will be there to help me") to "the solemn, ancient voices of the tubas of the Wanderer, or death scenes from the Nibelungs."[84]

Example 10: Strauss, *Eine Alpensinfonie*: 2 measures after Rehearsal no. 66.



Strauss' most intensive continuous occupation with the Wagner tuba occurred during the years 1913 to 1917, when the instrument appeared in works with three successive opus numbers. First came the ballet *Josephs Legende*, op. 63. Strauss led the premiere at the Théâtre National de L'Opera in Paris on May 14, 1914, "the orchestra outfitted with all available forces."[85] The single tenor tuba in B-flat served, as in *Heldenleben*, principally to double other bass parts (though in tandem with more instruments and availing new colors). The part would have undoubtedly been played on a Saxhorn in Paris, and after a Berlin performance of the work in 1921 journalist Leopold Schmidt wrote, "The impression made was a substantially better one, largely through the play of a German orchestra experienced in Strauss' music."[86]

Example 11: *Eine Alpensinfonie*: Rehearsal no. 96.



In *Eine Alpensinfonie*, op. 64, the contribution of what Strauss now termed the "four tenor tubas in B-flat and F"[87] was modest compared to *Elektra*, though Wilfrid Gruhn found "the insertion of the tuba quartet decisive at crucial points."[88] The B-flat tubas display agility in doubling with strings and clarinets (Example 10, above) in "Through thicket and undergrowth on false paths."

In the section titled "Vision," the tubas intone a motif (Example 11) which Norman Del Mar called the "basic presentation of the mountain, massive and imposing in all its stern majesty."[89]

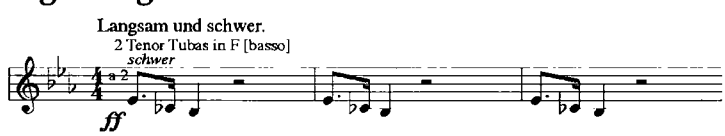
Strauss led the Dresdener Hofkapelle at the premiere of *Alpensinfonie* in the Berlin Philharmonie on October 28, 1915. The hornists that coped with the composer's newest work that season were Kammervirtuos Oswald Mai, Kammervirtuos Adolf Lindner, Carl Lehmann, Anton Prantl, and Bruno Hildebrand, and hornist-tubists most probably were August Prée, Carl Blochwitz, Richard Köhler, and either Richard Lehmann or Richard Lindner.[90] Strauss commented, "I have finally learned how to orchestrate."[91]

Strauss and Hofmannsthal's allegorical fairy tale *Die Frau ohne Schatten*, op. 65, prompted Leopold Schmidt to extol "the indescribable richness of [Strauss'] resources, the fusion of colors."[92] "Of the roughly seventy motifs that appear in the first act," wrote Wolfgang Gersthofer, "less than thirty do not include the employment of the tuba instruments."[93] Kurt Overhoff found "the motif of the spirit ruler Keikobad as primordial as the Agamemnon motif of the first bars of *Elektra*, or the fate motif of Beethoven's Fifth."[94] The motif (Example 12, below) reoccurs in the tubas throughout all three acts of the opera, but "the ponderous monogram, chiseled by the tubas three times, stands at the very start of the opera like a motto."[95]

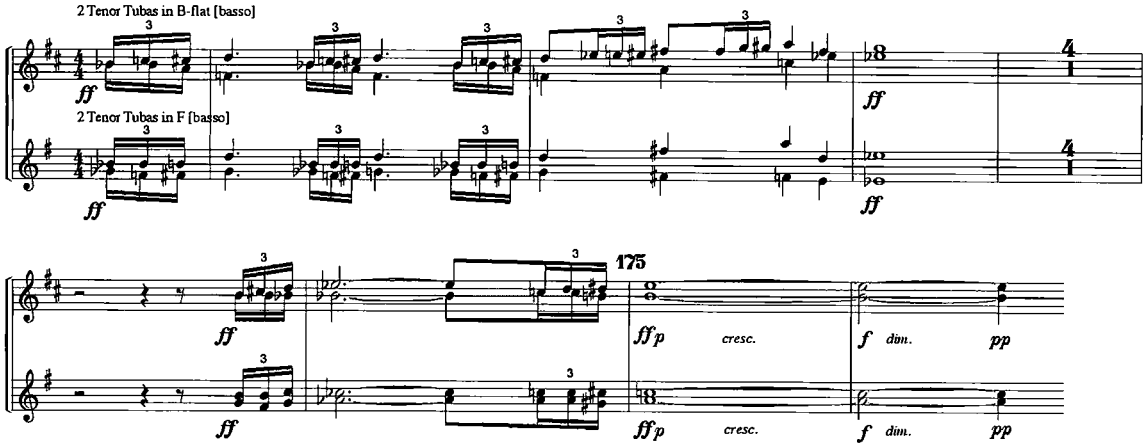
In Act 2 the invisible mens' chorus sings "Zur Schwelle des Todes!" ("To the brink of death!"), "at which the tubas and trombones respond with a forceful pronouncement of death in minor"[96] (Example 13, next page), described by Pascale Saint André as "chaos...the apocalypse from which musical syntax is born."[97]

In the orchestral interlude at the end of Act 2 (rehearsal no. 240) the tuba quartet plays *fortississimo*, the "blaring brass, apparently portraying the horns of the last judgement."[98] Wolfgang Perschmann wrote of the Act 3 deployment "of the tubas with their distorted enharmonic chords."[99] Roland Horvath noted that the tubas are used with discernment: "Compare the different employment of the B-flat tuba and F tuba pairs in Act 2 of the opera *Die Frau ohne Schatten* in the Kaiser scene (Scene 2), or particularly the beginning of Act 3, where the whole brass section is muted during the Geheimnis motif and only the F tubas are open."[100] Franz Schalk conducted

Example 12: Strauss, *Die Frau ohne Schatten*: Act 1, beginning.



Example 13: *Die Frau ohne Schatten*: Act 2, Rehearsal no. 173.



the premiere of *Die Frau ohne Schatten* at the Vienna Opera on October 10, 1919, where the horns were led by Karl Stiegler, and horn-ist-tubists were most probably Christian Nowak, Franz Koller, and Franz and Hermann Moissl.[101] But well before the premiere Strauss had written Hugo von Hofmannsthal that he "had finally and definitely laid the Wagnerian musical arsenal aside."[102] The composer's subsequent return to smaller ensembles and a classical aesthetic meant that he never again composed for Wagner tuba.

Outside of the German-speaking world, Wagner tuba parts were typically played by existing military instruments. Borislav Bazala wrote, "Through the end of the 19th century they were not to be found outside of German-speaking lands."[103] In some countries this state of affairs lasted even longer, and a certain chauvinistic-induced confusion was attached to the instrument. In 1880 Fontaine-Besson of Paris brought out the cornophone (first called cornon), which was used to play Wagner tuba parts in 1888 at the Lamoureux concerts. François Auguste Gevaert, director of the Brussels Conservatory and author of an influential orchestration manual that appeared in 1885, wrote "I cannot suppress the conviction that in practice the German musicians play the tuba parts on alto horns in E-flat and euphoniums in B-flat, that is alto and bass Saxhorns."[104] Alfred Ernst reported in 1893 that the bass cornophone was played in French Ring performances and advertised as "the tuben so much desired by Wagner, which parts in Germany are nearly always played upon saxhorns."[105] In Charles Marie Widor's *Technique de l'orchestre moderne*,Wagner tubas are given one sentence in the ten pages devoted to Saxhorns: "Wagner found the tenor and bass tubas of his imagination (the former in E-flat, the latter in B-flat), but they are simply duplications of alto and bass Saxhorns."[106] Evette & Schaeffer of Paris built the "Tubette," a Wagner tuba substitute in B-flat with four piston valves. Sax offered a small tuba with a detachable bell crafted for a Paris *Ring*, that could be played in the air for loud passages, and remounted to play towards the floor for quiet accompaniment.[107]

Substitutions were also the rule in Britain. In 1920 Ulric Daubeny wrote, "As a matter of fact, the Wagner tubas are seldom, if ever, met with in England, their place usually being taken by tenor horns or euphoniums."[108] It was "customary for the extra quartet of horn-players to play horns only, the Wagner tuba parts being played by performers mostly accustomed to the trombone."[109] Mahillon of Brussels built a "Wagner tuba" along Sax lines that was introduced by Henry Wood in 1895 for the Queen's Hall Orchestra Promenade Concerts.[110]

In the summer of 1934, Sir Thomas Beecham sent London Philharmonic Orchestra third hornist John Denison to observe the Bayreuth Festival Wagner tuba section in action. The Viennese quartet, which consisted of Hans and Franz Koller, Friedrich Moissel, and Leopold Kainz, invited the young Englishman to sit with them in the pit during both rehearsals and performances. Denison remembered, "I was lucky indeed to be so advantageously placed in getting the feel and form of the job as well as the various switch-overs from tuba to horn and vice-versa."[111] A full quartet of instruments, jointly funded by the London Philharmonic Orchestra and the Covent Garden Opera Syndicate, was ordered from Alexander in Mainz, and the first true English Wagner tuba quartet made its debut in the Covent Garden *Ring* cycles in spring of 1935.[112]

In the United States, when Leopold Damrosch and the New York Philharmonic played *Die Walküre* Act 1 and excerpts from Act 3 of *Götterdämmerung* in November 1876, all signs point to the use of baritones as substitutes.[113] But the American practice of importing German hornists wholesale meant that America had authentic Wagner tubas quite early.[114] On November 13, 1886, Theodore Thomas led the New York Philharmonic in Bruckner's Seventh Symphony. The Wagner tubists/hornists (listed as "tubes") were Albert Hackebarth, Hans Baumann, Michael Niebling, and Albert Riese.[115] Wilhelm Gericke conducted the Boston Symphony Orchestra in Bruckner's Seventh on February 5, 1887, and according to a newspaper account, "Four new tubas for the symphony orchestra, from Uhlman, Vienna, have arrived. They look like some shining group of ramshorns which might have sported about Jericho."[116] The first Wagner tuba quartet in Chicago was fielded in the 1891-1892 season and included C(onrad?) Müller, Carl Beyer, Frank Chapek, and Richard Forkert (a group that was augmented by Frank Preller, August Müller, C. Fritsch, and Robert Fritsche over the next few seasons).[117] Their tubas were by August Bopp of Munich (and were still

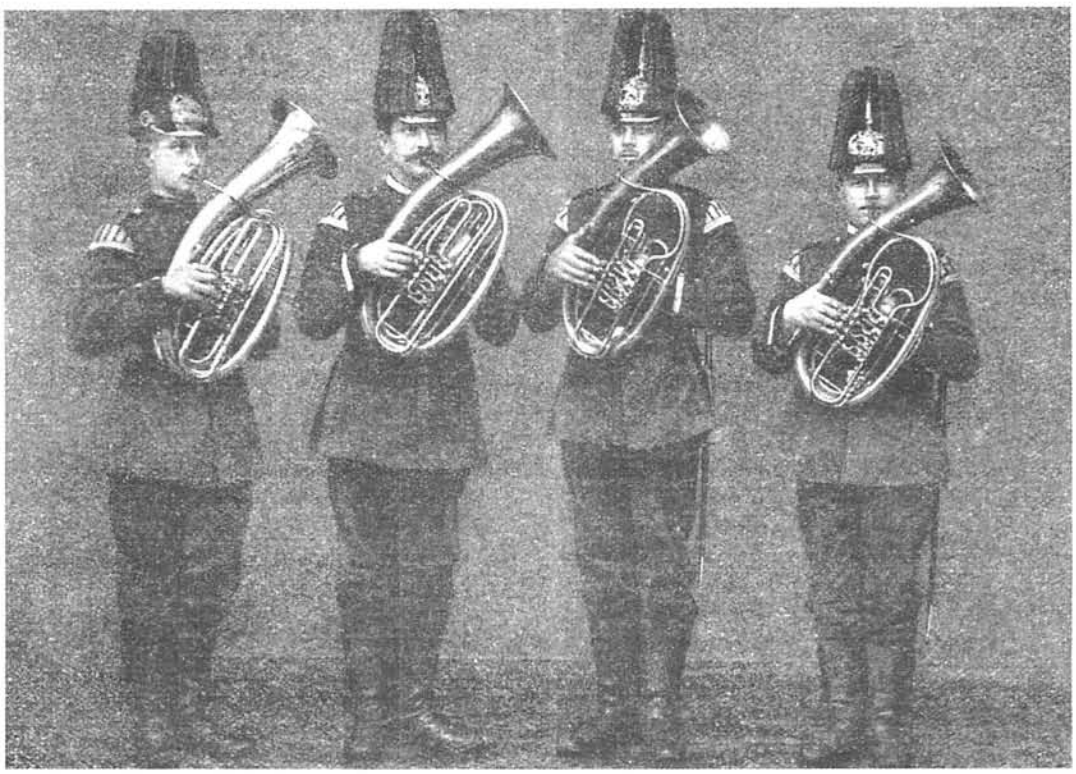
extant as late as 1971).[118] The instrument also escaped the confines of the orchestra: Edwin Goldman's Metropolitan Sexette featured two trumpets, two horns, contrabass tuba, and Wagner tuba played by the famous virtuoso Xaver Reiter (who, "generally acknowledged as the greatest French horn player who ever visited the United States, is an enthusiastic admirer of the *Wagner Tube*").[119]

Authentic Wagner tubas received a boost in 1885, when Anton Seidl arrived at the Metropolitan Opera. After his beginnings as pupil of Hans Richter and leader of the Nibelung Chancellery (and transcriber of the *Ring* Wagner tuba parts), Seidl's experience in conducting Wagner's operas had turned him into one of the most authoritative Wagnerians of his age. Seidl collected an impressive roster of vocalists, combining Bayreuth regulars (Lilli Lehmann), indigenous talents (Lillian Nordica), and successful conversions from bel canto literature (Jean de Reszke, Victor Maurel, and Nellie Melba). The conductor became a popular star. His high-priestly demeanor (and rumors that he was the natural child of Franz Liszt, or romantically attached to Daniela von Bülow) helped inspire a Seidl Society in Brooklyn. From 1887 to 1889, Seidl led the American premieres of three *Ring* operas. During the 1888-1889 season the entire *Ring* cycle was mounted multiple times in New York, as well as in Philadelphia, Boston, Milwaukee, Chicago, and St. Louis.[120] In 1891 Seidl moved to the New York Philharmonic. Despite personal successes at Covent Garden and Bayreuth, his passion was for America, and he became an American citizen, championing American composers (including Edward MacDowell, Victor Herbert, and Arthur Farwell) and opera in English.[121] His unexpected death on March 28, 1898, from food poisoning was a national catastrophe.[122]

In Germany and Austria in the early years of the 20th century, with the major opera houses already provided with sets of Wagner tubas (which, given limited use, lasted for decades), there was a finite market for the instruments. Early 20th century makers like Max Enders (Mainz), Anton Schöpf (Munich), Robert Schopper (Leipzig),[123] Oskar Reißmann (Chemnitz), and the Produktiv-Genossenschaft der Instrumentmacher (Vienna) found the market a crowded one, vying with Gebr. Alexander (Mainz), Carl August Eschenbach (Dresden), August Knopf (Markneukirchen), Johann Eduard and Fritz Kruspe (Erfurt), C. W. Moritz (Berlin), Robert Piering (Adorf), C. F. Schmidt (of Berlin, later Weimar), and Leopold Uhlmann (Vienna).

For the moment, Wagner tubas were literally saved by the cavalry (and infantry, and artillery). A 1911 installment of *Deutsche Militär-Musiker-Zeitung* added an afterthought to a table of band instrumentation: "For march music, the horns are best replaced by tenor tubas in E-flat or F and B-flat."[124] In the same year, the *Zeitschrift für Instrumentenbau* published an extended series of articles documenting the military's new use of the instrument. In January a short notice appeared: "As reported in military circles, the directors of the guard corps intend on introducing a new instrument, the 'Wagner tuba,' which as replacement for horns offers certain advantages in march music."[125] The following month readers were informed, "They surpass the typical tenor horns and French Saxhorns in their handiness, but most especially in the nobility of their sound."[126] By the summer of 1911 a feature article by Wilhelm Altenburg was devoted to the topic ("The introduction of these instruments into military bands is now a forgone conclusion"),[127] which prompted lively response.[128]

So it was that the high-water mark of the Wagner tuba was enabled by its wide employment in Prussian and imperial German military bands. Bandmasters seized upon it for its horn-like sound, but one loud enough to compete in open spaces with massed heavy brass. The 128th Infantry Regiment boasted three tubas,[129] as did the 2nd Pionierbatallion,[130] while the 13th Hussars[131] and the 79th Field Artillery[132] used two. Both the 118th Infantry[133] and the 117th Grandducal Hessian Infantry Guard Regiment fielded a complete quartet, the



Tuba quartet of the 117th Grandducal Hessian Infantry Guard Regiment in 1911. Wagner tubas, in the right-handed configuration, by Gebr. Alexander [Zeitschrift für Instrumentenbau *31, no. 30 (July 21, 1911): 1105]*

latter's bandmaster O. Schleifer enthusing, "The instruments produce a full and powerful sound, the clarity and intonation of which has fulfilled the highest expectations."[134]

The Wagner tuba had been taken up by a select number of Wagner's heirs, and the literature and scope of the instrument had continued to grow. A healthy number of manufacturers now produced them, and military contracts seemed to guarantee that this state of affairs would continue. But the world war that began in 1914 would sweep away most of the military bands as well as the last vestiges of the Romantic inheritance, and whether the instruments would find a place in the modern musical landscape that would follow was an open question.

To be continued...

Notes

[1]Heinrich Rietsch, *Die Tonkunst in der zweiten Hälfte des neunzehnten Jahrhunderts. Ein Beitrag zur Geschichte der musikalischen Technik* (Leipzig, 1906), 168.

[2]Alfred Orel, *Anton Bruckner. Das Werk—Der Künstler—Die Zeit* (Vienna & Leipzig, 1925), 69.

[3]Fritz Oeser, *Die Klangstruktur und ihre Aufgabe in Bruckners Symphonik* (Leipzig, 1939), 60-61.

[4]Oscar Geller, "Bei Engelbert Humperdinck," *Münchener Zeitung* 299 (December 30, 1903): 3.

[5]These included Heinrich Zöllner's *Fritiof*, Max Schillings' *Ingewelde*, Paul Geisler's *Ingeborg*, Cyrill Kistler's *Baldurs Tod*, and Richard Wetz' *Das ewige Feuer*.

[6]Letter from Siegfried Wagner to Engelbert Humperdinck, March 15, 1896, in *Engelbert Humperdinck in seinen persönlichen Beziehungen zu Richard Wagner-Cosima Wagner-Siegfried Wagner dargestellt am Briefwechsel und anderen Aufzeichnungen*, ed. Eva Humperdinck (Koblenz, 1996), 253.

[7]August Püringer, "Engelbert Humperdinck zum Gedächtnis," *Bayreuther Blätter* (1922): 11-12. The quotes are a reference to Friedrich Schiller, *Wallensteins Lager (Sechster Auftritt)* (Frankfurt, 1984), 24-25.

[8]Richard Specht, *Julius Bittner. Eine Studie. Zeitgenössische Komponisten*, vol. 10 (Munich, 1921), 26.

[9]Daniel Spitzer, *Verliebte Wagnerianer* (Vienna & Leipzig, 1880), 32-33.

[10]Hans Joachim Moser, *Musikgeschichte in 100 Lebensbildern* (Leipzig, 1951), 793.

[11]Hans Pfitzner, "Die Oper," in *Sämtliche Schriften*, vol. 4, ed. Bernhard Adamy (Tutzing, 1987), 101-102.

[12]August Göllerich and Max Auer, *Anton Bruckner. Ein Lebens- und Schaffens-Bild*, vol. 4, part 3 (1890-1896) (Regensburg, 1936), 539.

[13]Hugo Tomicich, *Von welchem Werke Richard Wagners fühlen Sie sich am meisten angezogen?* (Bayreuth, 1903), 72. In contrast, August Bungert's preferred orchestral models were *Die Meistersinger* and *Tristan und Isolde*, and Felix Weingartner chose *Die Meistersinger* and *Tannhäuser*. Tomicich, *Welches Werk Richard Wagners halten Sie für das beste?* (Trieste, 1899), 17; 115. Incidently, the clear favorite of the majority of composers polled was *Die Meistersinger*, with *Tristan* a distant second.

[14]Ibid., 66.

[15]Mephistopheles (Edgar Istel). "Die 144. Kakophonikerversammlung in Bierheim," *Die Musik* 8, no. 10 (1909), in Robert Münster and Renata Wagner (ed.), *Jugendstil Musik? Münchner Musikleben 1890-1918. Bayerische Staatsbibliothek Ausstellungskataloge* 40 (Wiesbaden, 1987), 98.

[16]Reproductions of the revisions are contained in Norman Del Mar, *Mahler's Sixth Symphony: A Study* (London, 1980), between pages 110 and 113, and the entries of the tenor and bass tubas are cataloged in Rudolf Stephan, Gustav Mahler. *Werk und Interpretation* (Cologne, 1979), 43. Del Mar pointed out that Mahler's use of tenor horn was "anticipating his actual use of this unusual instrument in the opening of the Seventh Symphony." Del Mar, 109. After hearing Mahler's Sixth in Berlin, Richard Strauss told the composer frankly that he thought the last movement was "over-orchestrated," a critique that Mahler took quite seriously. *Gustav Mahler—Richard Strauss. Briefwechsel 1888-1911*, ed. Herta Blaukopf (Munich and Zurich, 1980), 192.

[17]Goldschmidt and his wife, the singer Paula Kunz, shared their time, funds, and supper table with Wolf. Wolf's *Lieder* were performed for a select audience at the Goldschmidt's house concerts, and Goldschmidt arranged Wolf's engagement as second *Kapellmeister* in Salzburg.

[18]The Wagners were unappreciative of Goldschmidt's faithful support. Cosima Wagner wrote in her diary: "In the evening our good Herr [Franz] Fischer comes by, who had helped with the stage movement of the Rhine Maidens, and totally breaks our hearts with the report that he is working for the Israelite Herr Goldschmidt, author of the 'Sieben Sünden,' who is sending him to Landau to rehearse his work. R.[ichard] makes the remark that all those whose have anything to do with him can be sure of not finding proper employment [in the future]." Diary entry, February 11, 1877, in Cosima Wagner, *Die Tagebücher*, vol. 1 (1869-1877), ed. Martin Gregor-Dellin and Dietrich Mack (Munich & Zurich, 1976), 1030.

Goldschmidt's gifts included a deft hand at diplomacy. In 1886 Goldschmidt delivered an unusual invitation to Anton Bruckner, parried the older composer's doubts about acceptance, then acted as chauffeur to insure Bruckner's attendance. Bruckner's reservations were understandable, as their destination was the home of a composer from an vastly different musical world. Despite the worries, Bruckner and Johann Strauß Jr. ended an amiable evening in a toast of friendship, a toast in which they abandoned the formal "Sie" form of address for the intimate "Du." Göllerich and Auer, vol. 4, part 2 (1882-1889) (Regensburg, 1936), 467-468.

[19]Goldschmidt's compositions consisted mostly of Lieder and piano works, but also included an orchestral tone poem, a mass, an oratorio, a comic opera, and two music dramas.

[20]*Baker's Biographical Dictionary of Musicians*, ed. Alfred Remy, (New York, 1919), 322.

[21]Riemann characterized Goldschmidt as a "gifted composer." Hugo Riemann, *Musik-Lexikon* (Berlin & Leipzig, 1916), 385.

[22]Letter from Franz Liszt to Eduard von Liszt, June 6, 1878, in La Mara, *Letters of Franz Liszt*, vol. 2, trans. Constance Bache (New York, 1894), 336. Liszt also made a piano transcription of Goldschmidt's "Liebesszene und Fortunas Kugel" from *Die Sieben Todsünden* (Hanover: Arnold Simon, 1881).

[23]Eduard Hanslick, *Concerte, Componisten und Virtuosen der letzten fünfzehn Jahre, 1870-1885* (Berlin, 1886), 195.

[24]Adalbert von Goldschmidt, *Heliantus*, piano-vocal score by Josef Schalk (Leipzig: Breitkopf & Härtel, n. d.), 10.

[25]Ibid., 16.

[26]Ibid., 148.

[27]Ibid., 49.

[28]Ibid., 60.

[29]Ibid., 8, 16.

[30]Ibid., 76.

[31]Ibid., 77.

[32]Ibid., 132.

[33]Ibid., 195.

[34]Ernst Friedegg, *Briefe an einen Komponisten. Musikalische Korrespondenz an Adalbert von Goldschmidt* (Berlin, 1909), 13. Goldschmidt spent many years in the creating of his second music drama, *Gaea*, again to his own libretto, this time based on Greek myth. The director of the Hamburg opera, Bernhard Pollini, planned a production of Gaea and even proposed an American tour featuring the work. Goldschmidt's luck then turned sour. First the Hamburg premiere of his operetta *Die fromme Helene* on October 14, 1897, was a catastrophe. A month later Pollini died, and Goldschmidt's hopes went with him. A libel suit brought by Goldschmidt's older brother against a popular Viennese politician made the family fair game for the press—the brother lost his seat in the Stadtrat, and Adalbert, his finances now tenuous, was thereafter an object of public derision. "In his later years, when his artistic star had long since set, the genial but now somewhat corpulent 'Berti' was a familiar figure in Vienna, driving through the town in his one-horse cab, with long beard and hair, top hat and fat cigar, accompanied by his old black poodle, which he loved more than anything else in the world." Frank Walker, *Hugo Wolf. A Biography* (London, 1951), 54.

Goldschmidt endured a stroke in August, 1906, and died in a sanatorium in Hacking bei Wien on December 21 of that year. Even then the press jeered, and their dismissive judgments echoed in reference works that followed: "He never rose above a dilettantism that was predestined by his independent financial lifestyle." Rudolf Louis, *Die deutsche Musik der Gegenwart* (Munich, 1912), 87. "A repulsive concoction of aesthetics, knighthood, and philosophy." Karl Storck, *Geschichte der Musik*, vol. 2 (Stuttgart, 1921), 307. "The most monstrous stylistic hodgepodge of Wagnerian dilettantism." Walter Niemann, *Die Musik der Gegenwart* (Stuttgart & Berlin, 1922), 70.

[35]Letter from Franz Strauss to Richard Strauss, November 15, 1899, in: Alfons Ott, "Richard Strauss und Jean Louis Nicodé im Briefwechsel," *Quellenstudien zu Musik. Wolfgang Schmieder zum 70. Geburtstag*, ed. Kurt Dorfmüller (Frankfurt, 1971), 141.

[36]Letter from Richard Strauss to Jean Louis Nicodé, December 14, 1886, in *Lieber Collega! Richard Strauss im Briefwechsel mit zeitgenössischen Komponisten und Dirigenten*, vol. 1, ed. Gabriele Strauss (Berlin, 1996), 248. However, a bored Strauss would write his wife Pauline from Kassel: "Just now they are playing three movements from *Das Meer* by Nicodé. It's already 9:30. My thirst is growing and the concert looks to last another 45 minutes! The music is so bad that [Ernst von] Schuch has also begun to catch up on his correspondence." Letter from Richard Strauss to Pauline Strauss, May 25, 1899, in *Der Strom der Töne trug mich fort. Die Welt um Richard Strauss in Briefen*, ed. Franz Grasberger (Tutzing, 1967), 123.

[37]Wilhelm Langhans, "Die 28. Tonkünstler-Versammlung des Allgemeinen deutschen Musikvereins zu Berlin. Drittes Concert," *Neue Zeitschrift für Musik* 87, no. 24 (June 17, 1891): 290.

[38]Theo Schäfer, *Jean Louis Nicodé. Ein Versuch kritischer Würdigung und Erläuterung seines Schaffens* (Berlin, 1907), 21. Nicodé's even more monumental *Gloria! Ein Sturm- und Sonnenlied*, a symphony in one movement for full orchestra, organ and chorus, op. 34, included 6 flutes, 12 horns, 6 trumpets, and a huge battery of percussion which specified 12 tuned police whistles...but no Wagner tubas.

[39]Schäfer, 21.

[40]Georg Riemenschneider, Jean Louis Nicodé: *Das Meer. Musikführer No. 185* (Berlin & Leipzig, 1902), 9-10.

[41]Private communication from Norman Schweikert, December 30, 2001.

[42]Documented in Friedrich Klose, *Meine Lehrjahre bei Bruckner. Erinnerungen und Betrachtungen* (Regensburg, 1927).

[43]Heinrich Knappe, *Friedrich Klose. Eine Studie* (Munich, 1921), 16.

[44]Hans Reinhart, *Der Sonne-Geist. Dichtung von Alfred Mombert. Musik von Friedrich Klose. Thematischer Führer* (Vienna, 1922), 10.

[45]Friedrich Klose, *Der Sonne-Geist für Soli, Chöre, Orchester und Orgel* (Text by Alfred Mombert) (Vienna: Universal-Edition, 1918), preface.

[46]Leopold Schmidt, *Aus dem Musikleben der Gegenwart* (Berlin, 1922), 125.

[47]*Adagio*, op. 31, for horn and piano; *Romanze*, op. 32, for horn and piano (Leipzig: Kistner, 1885).

[48]*Quintet*, op. 48, for piano, violin, viola, cello, and horn (Leipzig: Kistner, 1888). Draeseke wrote of the work that he had employed the horn "as binding agent for the very different sounds of the keyboard and string instruments." Martella Gutiérrez-Denhoff, *Felix Draeseke: Chronik seines Lebens. Veröffentlichungen der Internationalen Draeseke-Gesellschaft. Schriften*, vol. 3 (Bonn, 1989), 92.

[49]Alfred Einstein, *Das neue Musiklexikon* (Berlin, 1926), 155.

[50]Private communications from Peter Damm, January 29 and February 19, 2003. Though the original Draeseke parts no longer exist, notations in the Dresden *Ring* parts for the season of the *Jubel-Ouvertüre* premiere reveal which players typically played the tubas. Further performances of the *Jubel-Ouvertüre* in 1898 were given in Leipzig and Berlin.

[51]Felix Draeseke, *Jubel-Ouvertüre für grosses Orchester*, op. 65 (Leipzig: Breitkopf & Härtel, 1898), preface.

[52]Forword to Hector Berlioz, *Instrumentationslehre*, enlarged and edited by Richard Strauss (Frankfurt, 1905). The identity of the unnamed composer of the comic overture began as an enigma. A surprising number of of likely-named overtures had to be vetted, including works by Ferruccio Busoni (*Lustspiel-Ouvertüre*, op. 38), Hans Huber (*Lustspielouvertüre*, op. 50), Max Reger (*Eine Lustspiel-Ouvertüre*, op. 120), Georg Schumann (*Lebensfreude Ouvertüre*, op. 54), and Felix Weingartner (*Lustige Ouvertüre*, op. 53). All of these composers knew Strauss. Several were, tantalizingly, less than friendly with Strauss. But none of them included Wagner tubas in their scores.

Otherwise authoritative sources were unhelpful in providing specific information. Use of Wagner tubas has been attributed to Felix Draeseke (and in some cases to Jean Louis Nicodé) in each of the following: Janetzky and Brüchle, 82; Clifford Bevan, *The Tuba Family* (London, 1972), 194; Curt Sachs, *Handbuch der Musikinstrumente* (Wiesbaden, 1979), 280; Stephen Parkany, "Kurth's Bruckner and the Adagio of the Seventh Symphony," *19th-Century Music* 11, no. 3 (1998): 269, footnote. However, none of these correctly identified the works in question, several hinting misleadingly that Draeseke's *Sinfonia Tragica* and Nicodé's *Gloria* might have included Wagner tubas. They do not.

[53]Letter from Richard Strauss to Franz Strauss, May 10, 1893, in Richard Strauss, *Briefe an die Eltern 1882-1906*, ed. Willi Schuh (Zurich, 1954), 178.

[54]Act 2, Scene 3: *Ziemlich lebhaft*, two measures after rehearsal no. 128. The band opens its fanfare *fortissimo*, reducing gradually to *piano diminuendo* to simulate its departure in the distance.

[55]Herwarth Walden, "Don Quixote," *Richard Strauss: Symphonien und Tondichtungen. Schlesinger'sche Meisterführer no. 6* (Berlin & Vienna, 1908), 135.

[56]Paul Schwers, *Das Konzertbuch* (Sinfonische Werke) (Stuttgart, 1940), 313.

[57]Richard Specht, *Richard Strauss und sein Werk*, vol. 1 (Leipzig, 1921), 268.

[58]Gerhart von Westermann, *Knaurs Konzertführer* (Munich, 1951), 389.

[59]Letter from Franz Wüllner to Richard Strauss, February 18, 1898, in *Richard Strauss und Franz Wüllner im Briefwechsel*, ed. Dietrich Kämper. *Beiträge zur Rheinischen Musikgeschichte*, vol. 51 (Cologne, 1963), 40.

[60]Letter from Richard Strauss to Franz Wüllner, February 19, 1898, in *Lieber Collega!*, 327.

[61]Private communication from Karlheinz Weber, January 27, 2003. It was a distinguished group: Ernst Ketz was a Bayreuth festival regular from 1886-1894, taught at the Cologne Conservatory, and had played the Cologne premiere of the Strauss First Horn Concerto in 1891. Paul Rempt left in 1904 for the Berlin Hofoper and a professorship, and Richard Tornauer was later music director in Düsseldorf.

[62]Private communication from Hans Pizka, March 4, 2003.

[63]Gottfried von Freiburg, "Der Weg zu den Blechblasinstrumenten. Das Horn," in Gustav Scheck, *Der Weg zu den Holzblasinstrumenten. Hohe Schule der Musik*, vol. 4 (Potsdam, 1938), 115.

[64]The Frankfurt horn section was lead by Carl Preuße, and included Robert Brauer II, Heinrich Voß, and Messrs. Külls, Renner, and Schucht. *Neuer Theater-Almanach* 10 (Berlin, 1899): 341.

[65]Letter from Ernst von Schuch to Richard Strauss, December 22, 1899, in *Richard Strauss—Ernst von Schuch. Ein Briefwechsel*, ed. Gabriella Hanke Knaus (Berlin, 1999), 41.

[66]He attended not only all of Sousa's concerts, but all the rehearsals as well. Bevan, 97.

[67]Berlioz/Strauss, *Instrumentationslehre*, 371.

[68]Ingrid Fuchs, "Klingt Bruckner 'wagnerisch'?" *Bruckner Symposion. Bruckner, Wagner und die Neudeutschen in Österreich*, ed. Othmar Wessely (Linz, 1986), 115.

[69]August Prée, "Die Wagner- oder Horntuben," in Emil Teuchert and W. W. Haupt, *Musik-Instrumentenkunde in Wort und Bild*, vol. 3, *Messingblas-und Schlaginstrumente* (Leipzig, 1928), 27.

[70]Letter from Ernst von Schuch to Richard Strauss, January 4, 1909, in *Richard Strauss—Ernst von Schuch.*, 125.

[71]Walter Panofsky, *Richard Strauss. Partitur eines Lebens* (Munich, 1965), 142.

[72]Ernst Krause, *Richard Strauss. Gestalt und Werk* (Leipzig, 1956), 176.

[73]Private communications from Peter Damm, January 29 and February 19, 2003. The Dresden orchestral library includes the original *Elektra* Wagner tuba parts, and first B-flat tuba and second F tuba were signed by the original players Prée and Köhler. The second B-flat and first F parts have lost their signature pages in rebinding, but a cross-reference of notations on *Ring* tuba parts for 1909 strongly suggests that Blochwitz and Huwe were the players in question.

[74]Bryan Gilliam, *Richard Strauss's Elektra* (Oxford, 1991), 121,

[75]Robin Holloway, "The orchestration of 'Elektra': a critical interpretation," in *Richard Strauss: Elektra*, ed. Derrick Puffett (Cambridge, 1989), 133.

[76]Ibid., 132.

[77]Julian Baker, "Opera and Ballet," *The Business*, ed. Paul Pritchard (Thames Ditton, Surrey, 1992), 28. The difficult parts can spell trouble when Wagner tubas are treated as an afterthought. Robert Bobo recalled an *Elektra* under Dimitri Mitropoulos in 1949: "The orchestra librarian opened the large trunk containing the four Tuben and said simply, 'Here's yours.' That was all the information or instructions given prior to sitting down in the New York Philharmonic Symphony to play the new instrument." Robert Pinson Bobo, "Scoring for the Wagner Tuben by Richard Wagner, Anton Bruckner, and Richard Strauss" (DMA thesis, University of Miami, 1971), 1.

[78]Otto Röse und Julius Prüwer, *Richard Strauss: Elektra. Ein Musikführer durch das Werk* (Berlin, 1909), 30.

[79]Bobo, 42.

[80]Günther von Noé, "Das Leitmotiv bei Richard Strauss dargestellt am Beispiel der Elektra," *Neue Zeitschrift für Musik* 132, no. 8 (August, 1971): 420.

[81]Kurt Overhoff, *Die Elektra-Partitur von Richard Strauss* (Salzburg & Munich, 1978), 191-192.

[82]Ibid., 128.

[83]Fernand Leclercq, "Commentaire musical et littéraire," *Strauss: Elektra. L'Avant-Scène Opéra* 92 (November, 1986): 69.

[84]Arthur Seidl, *Straußiana. Aufsätze zur Richard Strauß-Frage aus drei Jahrzehnten. Deutsche Musikbücherei*, vol. 8 (Regensburg, 1913), 112.

[85]Schmidt, 15.

[86]Ibid., 20-21.

[87]Richard Strauss, "Besetzung des Orchesters," *Eine Alpensinfonie*, op. 64 (Leipzig: F. E. C. Leukart, 1915), 2.

[88]Wilfried Gruhn, "Die Instrumentation in den Orchesterwerken von Richard Strauss" (Dissertation, Mainz, 1968), 155.

[89]Norman Del Mar, *Richard Strauss. A Critical Commentary on his Life and Works*, vol. 2 (London, 1969), 107.

[90]Private communications from Peter Damm, January 29 and February 19, 2003. The tubists were again deduced by notations in the *Ring* parts for the year in question.

[91]Krause, 177.

[92]Schmidt, 48.

[93]Wolfgang Gersthofer, "Leitmotivtechniken in der Oper Die Frau ohne Schatten," *Richard Strauss-Blätter, Neue Folge*, no. 42 (December, 1999): 122.

[94]Kurt Overhoff, *"Die Frau ohne Schatten" von Richard Strauss. Schriften der Hochschule "Mozarteum" Salzburg*, vol. 3 (Munich & Salzburg, 1976), 20.

[95]Gersthofer, 122.

[96]Wolfgang Perschmann, *Hugo von Hofmannsthal und Richard Strauss: Die Frau ohne Schatten. Sinndeutung aus Text und Musik* (Graz, 1992), 92.

[97]Pascale Saint André, "Commentaire littéraire et musical," *Strauss: La femme sans ombre, L'Avant-Scène Opéra* 147 (July-August, 1992): 82.

[98]Sherill Hahn Pantle, *Die Frau ohne Schatten by Hugo von Hofmannsthal and Richard Strauss. An Analysis of Text, Music, and their Relationship. German Studies in America*, no. 29 (Bern, Frankfurt, & Las Vegas, 1978), 162.

[99]Perschmann, 142.

[100]Roland Horvath, "Geschichte und Entwicklung der Wiener Blechbläserschule," *Klang und Komponist. Ein Symposion der Wiener Philharmoniker. Kongressbericht*, ed. Otto Biba and Wolfgang Schuster (Tutzing, 1992), 290-291.

[101]Private communication from Hans Pizka, January 2, 2003.

[102]Letter from Richard Strauss to Hugo von Hofmannsthal, September 26, 1916, in *Richard Strauss und Hugo von Hofmannsthal, Briefwechsel*, ed. Willi Schuh (Zürich, 1970), 359.

[103]Borislav Bazala, "Die Grundzüge der Orchestrierung von Berlioz bis zu Richard Strauss" (Dissertation, Leipzig, 1943), 48 (footnote).

[104]François Auguste Gevaert, *Nouveau traité d'instrumentation* (Paris & Brussels, 1885), 298. This misconception was not confined to the French and British. See *The American History and Encyclopaedia of Music: Musical Instruments*, ed. W. L. Hubbard (London, New York, Toledo, & Chicago, 1908), 122.

[105]John Webb, "The Cornophone as Wagner Tuba," *The Galpin Society Journal* 51 (1998): 194.

[106]Charles Marie Widor, *Technique de l'orchestre moderne* (Paris, 1925), 113.

[107]Sketches of the instrument in both positions can be found in Bevan, 198 (fig. 15 D & E).

[108]Ulric Daubeny, *Orchestral Wind Instruments, Ancient and Modern* (London, 1920), 113. This had also been asserted a decade before: "The euphonium, however, is often substituted for the one [tenor], or the tenor-horn, for the other [bass]." Kathleen Schlesinger, *The Instruments of the Modern Orchestra & Early Records of the Precursors of the Violin Family* (London, 1910), 73.

[109]Raymond Bryant, "The Wagner Tubas," *The Monthly Musical Record* 67 (September, 1937): 151.

[110]Another quartet of Mahillon "Wagner tubas" was used at Covent Garden. A full set resides in the Naples Museum. John Webb, "Mahillon's Wagner Tubas," *The Galpin Society Journal* 49 (March, 1996): 209.

[111]John Denison, "A Beecham Story," *The Horn Magazine* 8, no. 1 (May, 2000): 35.

[112]The tubists were John Denison, Vivian Gray, George Manners, and Raymond Bryant. Bryant's impressive low register on horn (which would have served him in good stead as second F tubist) did not go unpraised by Beecham:

> In Act I of *Götterdämmerung*, soon after Siegfried has arrived at the Gibichung Hall, there is a moment of suspense while Hagen watches him. At this moment there is a solitary D below the bass stave played by the eighth horn. It is awkward to get such a low note out, exactly on the beat, at the right pitch and with a degree of purity. At one dress rehearsal the horn player in question, Raymond Bryant, achieved a perfectly timed, perfectly placed fat sound. Beecham called out to him: 'That'll need a lot of paper!' Alan Jefferson, *Sir Thomas Beecham. A Centenary Tribute* (London, 1979), 177.

At the dress rehearsal of *Götterdämmerung*,

> Everything went wrong on the stage. The scenery was not ready. The lighting was not correct. The Siegfried had refused to come to the rehearsal on some pretext. Sir Thomas walked about the stage, roaring like a caged lion. The atmosphere was at white heat. The orchestra, in their pit, sensed the tension, and relieved the situation by striking up The Blue Danube.
>
> Sir Thomas, ever at one with his orchestra, responded at once and rushed down to the pit. Taking up his baton, he conducted The Blue Danube at full Wagnerian strength, tubas included. The stage was nonplussed for the moment. The German prompter, making for his box, was heard to mutter, 'In Dresden this would be absolutely impossible.' *Beecham Stories. Anecdotes, Sayings, and Impressions of Sir Thomas Beecham*, ed. Harold Atkins and Archie Newman (London, 1979), 40-41.

The quartet of Alexander tubas is now housed in Edinburgh. See Arnold Myers (ed.), *Historic Musical Instruments in the Edinburgh University Collection. Catalogue of the Edinburgh University Collection of Historic Musical Instruments*, vol. 2, part H, fascicle i: Horns and Bugles (Edinburgh, 1997), 49-50.

[113]Listed under "tubas" in the personnel rosters for the two concerts were Francis X. Diller, Jacob Mallach, Hermann Straubel, and Carl Gebhardt. The July 1877 directory of the Musical Mutual Protective Union lists the first three under various instruments, with baritone the common denominator, and Gebhardt under trombone and tuba. Private communication from Norman Schweikert, November 2, 2001.

[114]The practice of US orchestras turning to German hornists lasted for decades. Philip Farkas, who began playing the horn at age 13 in 1927, wrote: "When I was a young man, if the major symphony orchestras wanted a brass player they invariably sent to Germany for him." Philip Farkas. *The Legacy of a Master*, ed. M. Dee Stewart (Northfield, Illinois, 1990), 93.

[115]Private communication from Norman Schweikert, December 29, 2001.

[116]The article, preserved in the Boston Symphony Orchestra scrapbooks, stems from an unnamed and undated Boston newspaper. Private communication from Norman Schweikert, January 27, 2002. In time the Boston Symphony secured a set by Kruspe to add to their Uhlmann quartet. Nicholas Bessaraboff, *Ancient European Instruments* (Boston, 1941), 144-145.

[117]Private communication from Norman Schweikert, February 8, 2003.

[118]Ibid., October 26, 2001.

[119]Gustav Saenger, "The Wagner Tuben," *The Metronome* 27, no. 11 (November, 1911): 45.

[120]The six years Seidl spent at the Metropolitan turned New York into a Wagnerian mecca. Of 589 performances given in New York and on tour, 329 were of works by Wagner. Hans R. Vaget, "Anton Seidl. Conductor of the Future," *Wagner* 19, no. 3 (1998): 124.

[121]Seidl (like Hans Richter in England) was prized both for his command of the orchestra and for his mutilation of English:

> One of his favorite expressions was 'That is a cream'—meaning 'crime.' Rehearsing one day, he complained to a horn player: 'Nein, no! That is a cream.' The player rose, bowed, and said, 'Thank you, Mr. Seidl.' Seidl grew perturbed and said: 'You tink I pay you compliment? Nein, nein! Cream, I say. Don't do it once more!' Joseph Horowitz, *Wagner Nights. An American History* (Berkeley, 1994), 130-131.

[122]Anton Seidl's funeral was a lavish testament to the esteem with which he was held in New York:

> Deeply shaken by the sudden death of so popular and revered an advocate of Wagner's music, the normally unsentimental metropolis on the banks of the Hudson gave Seidl a lavish funeral that has gone down in the city's annals. The procession made its solemn way from Seidl's brownstone house on New York's East Sixty-Second Street, where he had lived with his wife, the soprano Auguste Kraus, and, having passed along a heavily thronged Fifth Avenue, turned west along Fortieth Street, soon reaching the scene of his greatest American triumphs at the corner of Broadway and Thirty-Ninth Street: the Metropolitan Opera. That vast auditorium was packed, largely with women, many of whom wept openly. But it was not only the women who were overcome by grief: Carl Schurz, the most highly respected German-American of his day, was prevented by tears from delivering his oration...The New York Philharmonic filled the stage, while the orchestra pit contained a huge, flower-covered catafalque, with Seidl's coffin placed on the podium that he himself had so often occupied...The musical part of the proceedings ended with Siegfried's Funeral March: no other concluding music would have struck those present as appropriate. Vaget, 117-118.

[123]An F tuba made by Schopper c. 1925 resides in the Edinburgh University Collection of Historic Musical Instruments, and is described in Myers, 50-51.

[124]"Bezeichnung und Zahl der Instrumente bei den einzelnen Truppenteilen," *Deutsche Militär-Musiker-Zeitung* 33, no. 17 (April 28, 1911): 223.

[125]Anon., "Ein neues Instrument in der preußischen Regimentsmusik," *Zeitschrift für Instrumentenbau* 31, no. 12 (January 21, 1911): 433.

[126]Anon., "Die Einführung der 'Wagnertuben' in der Militärmusik," Ibid., no. 13 (February 1, 1911): 463.

[127]Wilhelm Altenburg, "Die Wagnertuben und ihre Einführung in die Militärmusik," Ibid., no. 30 (July 21, 1911): 1105.

[128]These included the following: Max Enders, Ibid., no. 31. (August 1, 1911): 1149-1150; Gebr. Alexander, Ibid., no. 32 (August 11, 1911): 1187-1189; Curt Sachs, "Verwirrung in der Tonlagenbezeichnung der Blasinstrumente," Ibid., no. 33 (August 21, 1911): 1226; Enders, "Die

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[110]Another quartet of Mahillon "Wagner tubas" was used at Covent Garden. A full set resides in the Naples Museum. John Webb, "Mahillon's Wagner Tubas," *The Galpin Society Journal* 49 (March, 1996): 209.

[111]John Denison, "A Beecham Story," *The Horn Magazine* 8, no. 1 (May, 2000): 35.

[112]The tubists were John Denison, Vivian Gray, George Manners, and Raymond Bryant. Bryant's impressive low register on horn (which would have served him in good stead as second F tubist) did not go unpraised by Beecham:

> In Act I of *Götterdämmerung*, soon after Siegfried has arrived at the Gibichung Hall, there is a moment of suspense while Hagen watches him. At this moment there is a solitary D below the bass stave played by the eighth horn. It is awkward to get such a low note out, exactly on the beat, at the right pitch and with a degree of purity. At one dress rehearsal the horn player in question, Raymond Bryant, achieved a perfectly timed, perfectly placed fat sound. Beecham called out to him: 'That'll need a lot of paper!' Alan Jefferson, *Sir Thomas Beecham. A Centenary Tribute* (London, 1979), 177.

At the dress rehearsal of *Götterdämmerung*,

> Everything went wrong on the stage. The scenery was not ready. The lighting was not correct. The Siegfried had refused to come to the rehearsal on some pretext. Sir Thomas walked about the stage, roaring like a caged lion. The atmosphere was at white heat. The orchestra, in their pit, sensed the tension, and relieved the situation by striking up The Blue Danube.
>
> Sir Thomas, ever at one with his orchestra, responded at once and rushed down to the pit. Taking up his baton, he conducted The Blue Danube at full Wagnerian strength, tubas included. The stage was nonplussed for the moment. The German prompter, making for his box, was heard to mutter, 'In Dresden this would be absolutely impossible.' *Beecham Stories. Anecdotes, Sayings, and Impressions of Sir Thomas Beecham*, ed. Harold Atkins and Archie Newman (London, 1979), 40-41.

The quartet of Alexander tubas is now housed in Edinburgh. See Arnold Myers (ed.), *Historic Musical Instruments in the Edinburgh University Collection. Catalogue of the Edinburgh University Collection of Historic Musical Instruments*, vol. 2, part H, fascicle i: Horns and Bugles (Edinburgh, 1997), 49-50.

[113]Listed under "tubas" in the personnel rosters for the two concerts were Francis X. Diller, Jacob Mallach, Hermann Straubel, and Carl Gebhardt. The July 1877 directory of the Musical Mutual Protective Union lists the first three under various instruments, with baritone the common denominator, and Gebhardt under trombone and tuba. Private communication from Norman Schweikert, November 2, 2001.

[114]The practice of US orchestras turning to German hornists lasted for decades. Philip Farkas, who began playing the horn at age 13 in 1927, wrote: "When I was a young man, if the major symphony orchestras wanted a brass player they invariably sent to Germany for him." Philip Farkas. *The Legacy of a Master*, ed. M. Dee Stewart (Northfield, Illinois, 1990), 93.

[115]Private communication from Norman Schweikert, December 29, 2001.

[116]The article, preserved in the Boston Symphony Orchestra scrapbooks, stems from an unnamed and undated Boston newspaper. Private communication from Norman Schweikert, January 27, 2002. In time the Boston Symphony secured a set by Kruspe to add to their Uhlmann quartet. Nicholas Bessaraboff, *Ancient European Instruments* (Boston, 1941), 144-145.

[117]Private communication from Norman Schweikert, February 8, 2003.

[118]Ibid., October 26, 2001.

[119]Gustav Saenger, "The Wagner Tuben," *The Metronome* 27, no. 11 (November, 1911): 45.

[120]The six years Seidl spent at the Metropolitan turned New York into a Wagnerian mecca. Of 589 performances given in New York and on tour, 329 were of works by Wagner. Hans R. Vaget, "Anton Seidl. Conductor of the Future," *Wagner* 19, no. 3 (1998): 124.

[121]Seidl (like Hans Richter in England) was prized both for his command of the orchestra and for his mutilation of English:

> One of his favorite expressions was 'That is a cream'—meaning 'crime.' Rehearsing one day, he complained to a horn player: 'Nein, no! That is a cream.' The player rose, bowed, and said, 'Thank you, Mr. Seidl.' Seidl grew perturbed and said: 'You tink I pay you compliment? Nein, nein! Cream, I say. Don't do it once more!' Joseph Horowitz, *Wagner Nights. An American History* (Berkeley, 1994), 130-131.

[122]Anton Seidl's funeral was a lavish testament to the esteem with which he was held in New York:

> Deeply shaken by the sudden death of so popular and revered an advocate of Wagner's music, the normally unsentimental metropolis on the banks of the Hudson gave Seidl a lavish funeral that has gone down in the city's annals. The procession made its solemn way from Seidl's brownstone house on New York's East Sixty-Second Street, where he had lived with his wife, the soprano Auguste Kraus, and, having passed along a heavily thronged Fifth Avenue, turned west along Fortieth Street, soon reaching the scene of his greatest American triumphs at the corner of Broadway and Thirty-Ninth Street: the Metropolitan Opera. That vast auditorium was packed, largely with women, many of whom wept openly. But it was not only the women who were overcome by grief: Carl Schurz, the most highly respected German-American of his day, was prevented by tears from delivering his oration...The New York Philharmonic filled the stage, while the orchestra pit contained a huge, flower-covered catafalque, with Seidl's coffin placed on the podium that he himself had so often occupied...The musical part of the proceedings ended with Siegfried's Funeral March: no other concluding music would have struck those present as appropriate. Vaget, 117-118.

[123]An F tuba made by Schopper c. 1925 resides in the Edinburgh University Collection of Historic Musical Instruments, and is described in Myers, 50-51.

[124]"Bezeichnung und Zahl der Instrumente bei den einzelnen Truppenteilen," *Deutsche Militär-Musiker-Zeitung* 33, no. 17 (April 28, 1911): 223.

[125]Anon., "Ein neues Instrument in der preußischen Regimentsmusik," *Zeitschrift für Instrumentenbau* 31, no. 12 (January 21, 1911): 433.

[126]Anon., "Die Einführung der 'Wagnertuben' in der Militärmusik," Ibid., no. 13 (February 1, 1911): 463.

[127]Wilhelm Altenburg, "Die Wagnertuben und ihre Einführung in die Militärmusik," Ibid., no. 30 (July 21, 1911): 1105.

[128]These included the following: Max Enders, Ibid., no. 31. (August 1, 1911): 1149-1150; Gebr. Alexander, Ibid., no. 32 (August 11, 1911): 1187-1189; Curt Sachs, "Verwirrung in der Tonlagenbezeichnung der Blasinstrumente," Ibid., no. 33 (August 21, 1911): 1226; Enders, "Die

Wagnertuben und ihre Einführung in die Militärmusik," Ibid.: 1230-1231; Gebr. Alexander, Ibid., no. 34 (September 1, 1911): 1273-1274. Mainz Wagner tuba makers Max Enders and Gebr. Alexander bickered at acrimonious length in the above pages until September 1, 1911, when the editors brought things to a halt by refusing to publish any further argument on the matter.

[129]Ludwig Degele, *Die Militärmusik. Ihr Werden und Wesen, ihre kulterelle und nationale Bedeutung* (Wolfenbüttel, 1937), 134.

[130]Ibid., 155.

[131]Ibid., 145.

[132]Ibid., 151.

[133]Enders, "Die Wagnertuben und ihre Einführung in die Militärmusik," *Zeitschrift für Instrumentenbau* 31, no. 33 (1911): 1231.

[134]Altenburg, 1107.

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William Melton studied horn with Sinclair Lott, and was a graduate student in historical musicology at UCLA. He has been a member of the Sinfonie Orchester Aachen (Aix-la-Chapelle) since 1982. The S.O.A., whose former music directors have included Herbert von Karajan, Wolfgang Sawallisch, Fritz Busch, and Franz Wüllner, celebrates its 150th anniversary in June of this year with a live recording of Bruckner's Eighth Symphony under the baton of current music director Marcus Bosch. Melton is also a charter member of three very different horn quartets: 'Die Aachener Hornisten' (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), 'The Rhenish Horns' (whose literal low point was a concert in the sewers of Cologne), and 'Les cornistes gourmands,' an ensemble dedicated to creative cooking and eating, but who between courses also find time to play choice literature for quartet. Melton's Engelbert Humperdinck: A Musical Odyssey through Wilhelmine Germany *will be published by Toccata Press, London, in 2004 to coincide with the 150th anniversary of the composer's birth.*

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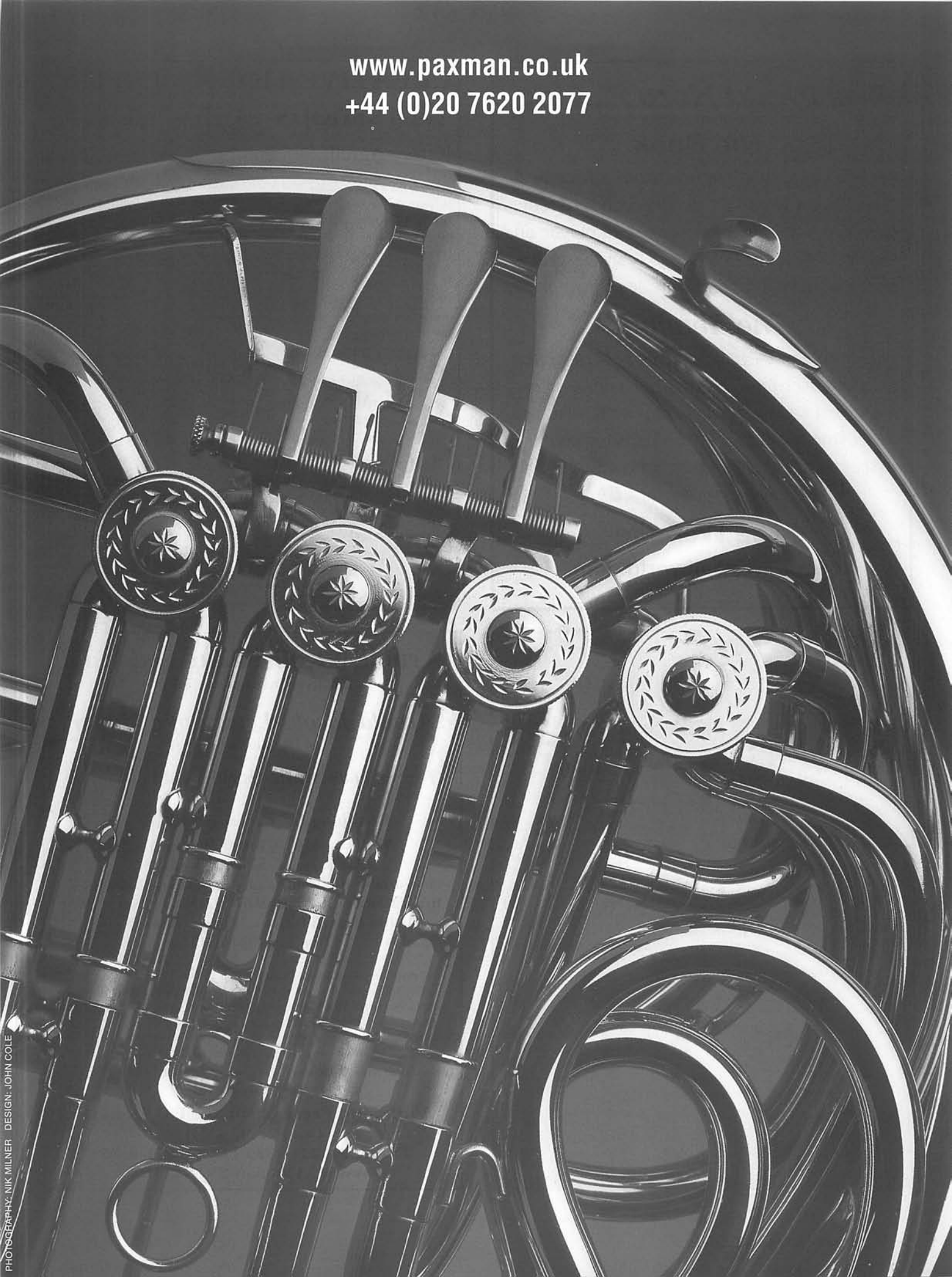
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Technique Tips, Jeffrey Agrell, series editor

Placing Pitch "In The Pocket"

by John Ericson

Proper pitch placement is certainly an issue of concern for horn players. Many less experienced players play high on the pitch, and as a result need to pull their main tuning slides out a great deal. Most fine players, however, don't need to pull their horns down nearly so far. In reflection I realize that over the course of my own studies my pitch certainly dropped; I needed to pull my horn out less as I advanced in my playing abilities. This was not something that I intentionally set out to do and no teacher told me that I needed to pull out less, but I did over the years learn how to place the pitch better. To play well with the best possible tone you need to place pitch correctly. Two keys to learning how to describe and achieve proper pitch placement recently fell into place for me while working on a recital.

The first key was realized when performing a sonata (Danzi, E-flat) on the natural horn, my first performance with fortepiano at A=435. I came to realize that when I practiced on the natural horn without the fortepiano reinforcing the low pitch I had a very, very difficult time keeping the pitch down. My ears wanted to hear pitch at A=440 and were, despite the horn being tuned correctly for A=435, guiding my embouchure back up to A=440. As a result, I was playing very high on the pitch on the natural horn and this transferred over to the valved horn as well; I was not keeping the pitch down where it needed to be. Thus, I had to consciously re-learn how to place the pitch again, something that had previously happened for me in a very natural way during my studies.

The second key involved a realization about practicing with a practice mute. We have small children and these past few years, during which I have been teaching full time, I have frequently had to practice in the evenings with a practice mute. I finally realized that I was playing very high on the pitch on the mute and I also discovered that my personal sense of pitch placement is very much tied up with tonal color. The feedback of tone I was used to relying upon was basically lost on the practice mute. (I now practice inside our walk-in closet when the kids are asleep, to avoid using the mute).

On any horn, you have some freedom to bend the pitch, some horns more, some horns less. There is a range of motion over which you can bend the pitch sharp or flat without it breaking or jumping to another note. The upper limit is somewhat firm; on the downward side you can normally bend the pitch somewhat further, especially in the lower range. Within the range that you can bend each pitch there is a central portion of the range of motion that is more stable, that is to say, there is a boundary at which you cannot bend the pitch easily down or up but you can pass this point if you force the pitch hard. The location you want to place the pitch in is at the lower end of this central, more stable area of the pitch for any given note on the horn. This location can be found either by "feel" or by listening to the tone. There is a "sweet spot" where the tone is the most resonant and beautiful that is a stable location you can place any note in. It feels to me the most like a "pocket."

The type of exercises I use to find and define this pocket are pitch-bending exercises. These can take many forms. I currently frequently use "The first beautiful tones on the horn" exercise found in Frøydis Ree Wekre, *Thoughts on Playing the Horn Well* (2nd ed., 1994), which works the downward bend well. I then follow this with several pitches played in the manner of the exercise on page 16 ["Sustained tones with pitch variation"] of William C. Robinson, *An Illustrated Advanced Method for French Horn Playing* (Wind Music, 1971), which calls for upward and downward bends of a held long tone. There are many possibilities for what to play. I am not really looking at playing in tune the upper or lower neighbor notes in these bending exercises. The point is that you bend the note beyond the pocket in both directions and end up in the pocket. Don't use a tuner; rely on feel and tone alone. Pitches must be bent with a muscular movement of the embouchure, not by air support variation or by mouthpiece pressure. I now practice these bending exercises at the beginning of my practice sessions to reinforce the memory of where the pocket is, after an initial buzzing routine which I will describe shortly.

Besides the better tone you will find in the pocket, you may also discover that you play more accurately when hitting the pocket consistently. One way to describe the pocket is with numbers. If the number "one" is a pitch placement that is as low as it is possible to play a note without cracking to the next pitch and "ten" is as high as you can possibly place a pitch, the best tone will be found generally in the range around four or five. If your pitch placement is normally around seven it probably needs some attention. Focus on the tone—you can usually hear the best placement when you focus on this element.

Two other physical elements of pitch placement should be noted as well. Tongue placement in the mouth certainly exerts an influence on the issue of pitch placement. A lower tongue placement will cause the pitch to drop. Choice of mouthpiece also certainly exerts an impact—with a larger cup volume, the overall pitch level of the horn will drop.

Another element that has to be noted for this system of playing "in the pocket" to work, is that your horn must be in tune with itself. In particular I feel that the upper range shouldn't be tuned sharp. Many horn players find themselves sharp in the high range and, of course, one issue certainly can be pitch placement. Especially in ascending passages it

is not uncommon for horn players to hit the pocket a bit high. But first be certain that the F and B-flat sides of the horn are actually in tune with each other before blaming sharpness in the high range on any other potential issue. It is a curious fact that many horn players seem to know that the B-flat side of their double horn is tuned sharp but they don't seem to know what to do about it. Often, they simply need to think of the problem in the other direction; the F horn is flat *relative* to the B-flat horn, so pitch has to be raised on the F-side to meet that of the B-flat side. After the two sides match, then use the main slide to lower pitch of the entire instrument. This will allow for better pitch with better accuracy through consistent pitch placement.

A final issue that has to be noted with respect to pitch placement is the ear. You can pull out a horn almost indefinitely and *still* be sharp if you are simply used to hearing the notes sharp and are using your ear to guide the embouchure to place the notes sharp. A tuner is a great investment. Use it often as it really doesn't lie; it can be a great tool to retrain your ear. Besides that, it is likely that someone on almost every audition committee is sitting there with a tuner and you simply must be in tune! I find it interesting that players will tend to drift up in pitch level when playing by themselves as opposed to playing in an ensemble. Holding pitch level well is an important skill to master.

I recently started doing a short mouthpiece-buzzing routine with a drone (either a piano or a tuner set to sound the pitches) to begin my playing day to address both of these related issues, pitch placement and the ear, and I recommend a routine of this type to my students. The idea is that you will place your pitch in the middle of the pocket on the mouthpiece alone and you are also fixing your ear at A=440 right from the start. This initial exercise is followed by bending exercises and, when tone and placement feels correct, I turn the tuner back on, tune the horn, and hold that pitch placement for the rest of the warm-up, watching the tuner or playing with a drone to reinforce correct pitch placement.

There are many issues that can be considered relating to tuning, but consistent pitch placement can be a key to solving many of them. Don't just stubbornly believe that you have good pitch; use your tuner and be sure that your belief is in fact based on reality. You will play better and those around you will make better music for it as well.

John Ericson is Assistant Professor of horn at Arizona State University and is Artist-Faculty in the summers at the Brevard Music Festival. Prior to joining the faculty at ASU, Dr. Ericson performed for five seasons in the Nashville Symphony and taught for three years at the Crane School of Music, State University of New York (SUNY) College at Potsdam. Dr. Ericson holds degrees from Indiana University, The Eastman School of Music, and Emporia State University, and he has published a number of articles on the history and performance of the horn; versions of many of these articles may be found in his "Horn Articles Online" site on the internet. *The author wishes to thank his colleagues at ASU David Hickman and J. Samuel Pilafian for their input in solidifying the concepts presented in this article.*

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Breathing: What Works For Me

by Sandra Clark

Like many players, I struggled with the horn for many years. Even after attaining some financial success, I remained dissatisfied with my results. I heard a tight sound, a maddening never-ending struggle with intonation, less flexibility than I wanted, and unacceptable limits to my range. A helpful comment from a colleague in 1991 set me upon the search for a breathing method that would solve my problems.

A good place to start any re-evaluation of a technique is to begin to understand what one does and why one does it. I can't speak for other players, but in my playing, breathing was just something I did. In other words, I was not adhering to any particular breathing method. But over the years, I'd collected "helpful" comments, such as:

Take a big breath
Use warm air
Breathe from your diaphragm
Blow harder
Keep a tight stomach
Don't cap your breath
Set your tongue before you exhale
Keep the chest high and free
Let the chest drop as you exhale
Expand on the inhale
Breathe to expand—don't expand to breathe

All of these seemed to be aphorisms—sayings designed to be shorthand for a pre-existing breathing technique. This search has been for what works for me and, while I'm sure I'm doing nothing new or unusual, it's not something that was laid out in a method book somewhere for all to see and assimilate.

I believe that good results often come when one finds one's own path to success. Because no two of us are alike, even the best teaching is but a starting point. Learning the horn is a life-long process, with teachers and college degree programs simply preparing the student to be their own teacher. In that spirit, I set out to find some answers. This is what I found.

It's always instructive to know what the body does automatically. Breathing, being an autonomic body function, takes place even when a person is unconscious. In the morning as I woke, I began to notice my breathing. I observed a lower abdominal expansion and a corresponding contraction during exhale. I used that same breathing method my body had already been using while asleep, but then used it to take in as much air as possible. While still in bed, I inhaled—felt the expansion in the lower abdominal area—then felt the air fill into the upper chest area, making it expand as well. It reminded me of a pitcher. When you fill a pitcher with water—the water goes into the bottom and fills toward the top.

After filling with air, I simply let it go without applying any special effort to the task. In fact, I felt I *had* to rid myself of all that air. Interestingly—the air rushed out as I exhaled, then slowed markedly within 1-2 seconds and I needed to inhale again within about 3 seconds.

The goal was to observe the act of breathing as if for the first time, without all the years of trial, error—and aphorism. I wondered what would happen if I took that kind of relaxed breath and then exhaled into the horn without actively moving the air through the instrument. I find g' to be an easy note to play with little effort. I used my 'morning method' to inhale and noticed that a g' note played on the horn was much, much longer than my waking exhale. Why? Resistance—the act of playing the horn includes resistance to the outflow of air. A deep breath followed by exhalation with an open mouth will encounter no resistance (barring throat tension, which we'll get to shortly), so one is out of air in three seconds—or less. If one gradually closes the lips into an embouchure, then one will notice that the exhale lasts longer and longer, depending on the size of the aperture.

By taking nothing for granted, by assuming that nothing I did was right, I was able to notice aspects of my technique which had been unconsidered. In doing so, I soon found I was holding my lower abdomen under some tension *before* breathing. Even when thinking I was sitting or standing in a completely relaxed state, when I *really* thought about that part of the body, there was some mild abdominal tension. Allowing myself to be un-bound in the abdominal area, I regained the same feeling I'd had when doing my waking breathing exercises. For me, that abdominal tension was a problem. It not only constricted inhalation, it had negative effects on exhalation, and consequently the sound I could make on the horn.

I did a body inventory of all the muscles, seeking out unnecessary tension. I thought about my arms, shoulders, butt, thighs, calf muscles, and feet. Obviously, one cannot stand without using muscles—I worked at holding up the horn using as few muscles as I could.

Finally, after nearly a minute of muscular inventory, I was ready to breathe. The most difficult area of the body for me to have relaxed is the lower abdominal area. Through the teaching of others and personal observation, I've realized:

Many of us hold our lower abdominal muscles under some tension nearly all the time.

When asked, most people will stumble upon the answer pretty quickly: we don't want to look fat! Many of us (especially young women) have so ingrained the habit of somewhat holding that area in, that to truly allow it to be free is a radical idea. I had to really think about it in order to let the

muscles go—I call it "actively letting go" as opposed to "relaxing." Relax has become an overused cliché.

So by actively letting go of my lower abdominal muscles, I was letting my body be like it was upon waking in the morning—free, un-bound—and the air rushed right in. However, within moments, tension crept back in again. I thought it would be instructive to do it wrong—*on purpose.*

A major learning tool is to do something incorrectly on purpose. I could better understand the feel of right by studying the feel of wrong, for if in doing it wrong, I could not tell that I *was* wrong, how could I ever stop? I stood, held in my stomach a bit (not too much), and then tried to breathe. This produced the familiar feeling of getting a poor breath. In fact, it reminded me of employing some of the aphorisms I'd heard years before—like "breathe from your diaphragm," or "keep your stomach tight."

Now, as we're all aware, inhalation is just half the story. Most breathing "methods" deal with inhalation, providing detailed exercises for getting air in. But they also seem to take exhalation for granted, as if it will happen correctly simply by inhaling well. Moving the air through the horn is a completely different process from inhalation—and it's quite different from a sleeping exhale as well. Just letting the air fall out of the body and through the embouchure does produce nice tone on softer midrange notes, but once one gets much above g' (at least for me) effort is required. In thinking of exhalation, consider this:

When we're not paying attention, the chest will fall during exhale.

Think about the admonition to "not let the chest drop" during exhaling. A *possible* benefit to keeping the chest high might be how it forces the player to use muscles to move the air. In playing another g' under the edict to keep the chest high, I found I had to contract my lower abdominal muscles. This has a curious (though flawed) logic: those muscles and that area of the body expanded upon inhalation, so logic might lead one to believe they should contract on exhalation. But, for me, the method resulted in poor sound.

Readers can experience this without the distraction of the horn by blowing into one's hand while keeping the chest high. This requirement causes one to contract muscles that will prohibit delivery of a steady stream of air to the horn.

In the past when struggling with a technique, I would immediately begin to believe I must not be doing it "right," or doing it without enough effort. A sense of inadequacy pervaded my horn life for quite a number of years—as if any and all techniques should work, if only I'd do them correctly. I imagine this is a common problem for others as well. But in 1991 (and 1992, 1993, and up to today!) I'd become tired of poor results, so began to think my years of trying as hard as I could to follow the directions of others had not helped me produce the sound and demonstrate the abilities I was seeking. So I entertained this question: "if I allow my chest to fall, as it does when I'm breathing naturally, can I move the air the way I need to in all situations?"

I tried it on a g' again and liked the sound much better. I blew into my hand and definitely felt a smoother stream of air. As I repeated this many times, I studied my body, in order to truly know all the things that were happening and to discover a way to repeat the success on demand. After many repetitions, I understood that I was using the lower abdominal muscles, but not in the same way as before.

Before discussing what I do, I'd like to point out a particular set of abdominal muscles. There is a very strong band of muscles in the middle of the abdomen, right where the rib cage splits apart. These are the muscles one would tense up if one were about to be punched there. They're also the ones used in trying to keep the chest high. When I allowed my chest to fall, I released those, and instead used the lower abdominal muscles. And instead of contracting them, squeezing them, I moved them in a down and away fashion. The muscles at and around the belt line were pushed out—but I could also feel them moving down. Not just *away* (pushing out) and not just *down* (like moving your bowels), but *down and away.*

I suppose that like any muscular effort, one can overdo this. Eager young players, thinking they've found the answer, often apply more effort to a solution than is necessary, thereby negating its possible benefits. When I realized I'd hit upon something new, I quickly began to overdo my solution. I applied too much effort to any given note and ended up with the very tight sound I was seeking to avoid. I applied the "do-it-wrong-on-purpose" method to exhalation. I compared the use of that strong band of muscles near the rib cage (which I call mid-abdominals) with the "belt line" muscles of the lower abdominal area by repeating the complete inhalation/exhalation/tone process many times and soon felt a very interesting thing:

Whenever I used the mid-abdominal muscles, my throat tightened up.

How many of us have ever struggled with throat tension? I did this for years. I suffered over it! Discovering that the mid-abdominal muscles induce throat tension provided the solution to my throat tension problem.

I continued to compare, first one way, then the other, then back to the first, etc., etc. I could feel the throat tension each time I used the mid-abdominal muscles. But when I used the lower ones in the way I'd learned, I was able to maintain a free and relaxed throat. I also found I could, if I chose, employ the throat muscles while breathing in my preferred way. And in trying that, learned a very interesting thing:

Whenever I used the throat muscles, my mid-abdominal muscles tightened up!

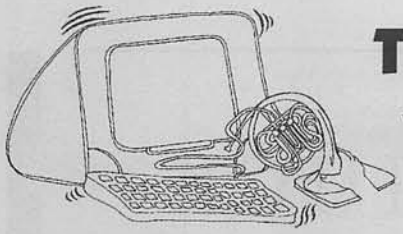
There seems to be (for me, at least) a direct connection between these two muscles or muscle groups. While it may be possible to use the mid-abdominal muscles and not tense the throat, why anyone would take such a difficult path if an easier and perhaps more effective one were available? To understand this concept without the added distraction of play-

ing the horn, simply speak while using that strong band of muscles in the solar plexus region. The tension in the voice will be apparent. One can also see that while it is possible to relax the throat while maintaining that kind of abdominal effort, it's quite difficult and, in my opinion, not worth the effort.

This is what works for me. I've found it to be a technique that is far from automatic. Rather, it's one I must re-learn daily and reinforce with attention to the methods as I've learned them, with constant monitoring of the amounts of my effort. I continually strive to use as little effort as possible on any given note. As I get more and more efficient in my use of air and embouchure, the pitch drops (which means my horns respond better!) and I can be far more flexible with phrasing; and not just in terms of range or speed of note changes, but in musically interpreting the lines. The more connected I've become with my air, the more vocal I feel are my results.

While these ideas are being set down in print for all to consider, that does not mean I feel everyone should breathe this way. It has worked for me. If it's to work for anyone else, it needs to be on that person's terms. My guess is that most fine players do this—they just may not be aware of that fact. Clear and more accurate descriptions can only help us all to refine the art of horn playing.

Sandra Clark has held the position of Co-Principal Horn of The Toledo Symphony since 1990 and is a two-time prize-winner at The American Horn Competition.



The Electronic Hornist: Finding What You Need on the World Wide Web

by Ron Boerger

It's been awhile since we've talked about the WWW, so let's explore what of the problems that vexes all of us at one time or another: finding useful information. Thanks to Lynn Trowbridge for the idea …

It's no secret to anyone by now that there are literally millions of places you can go on the 'net. One of the WWW's strengths—that it lacks structure, so that anyone can publish whatever they like, and in whatever manner they desire—becomes one of its great weaknesses when we actually try to find anything. If I want information on King French Horn serial numbers, for example, where do I begin?

Let's explore some of the resources we, as horn players, have available to us: horn-related websites, horn-related mailing lists, peers, and search engines.

Websites: Most of us by now have a small catalog of bookmarks that direct us to sites we trust. These may be sites such as the Society's home page <www.hornsociety.org>, sites created by performers, business-related sites, and so on. Each of these will usually have a page of links that they find useful. The advantage of trying to find a resource via another website is obvious—someone else has done the work of finding the site for you, and usually the fact that someone else makes reference to a site gives the referenced site more legitimacy. The bad news is that trying to find a site in this way is time-consuming; you have to visit each site, find the links page, and scan through to see if there's something that corresponds to your interests. And there's no guarantee you'll find what you're seeking either. Still, visiting other websites and browsing their links is a good way of getting a feel for what's available.

Mailing lists: We've discussed the horn-related mailing lists in a previous issue; there's one on YahooGroups <groups.yahoo.com/group/horn> and the "classic" list at <music.memphis.edu>. Both are vast repositories of knowledge due to the hundreds and hundreds of horn players on each list. You can simply join a list and ask a question, and indeed that is what many people do. You'll usually get an answer back pretty rapidly, unless the list (especially the memphis.edu one) is bogged down discussing non-horn related topics at the time.

Peers: You can never tell what the people you work with will know. My wife and I constantly bounce "do you know where…" questions off of each other, as well as the horn players we know. In fact, dinners with our community band horn section are very interesting events, with URLs and websites intermixed freely in the flow of conversation. This is also a good way to GET OFF THE COMPUTER and actually interact with other human beings.

Search engines: With experience, search engines are probably the best way to find what you are looking for. The problem here is to determine which search engine best suits what you are trying to find. "Google" <www.google.com/> is probably the most-used search engine today, for several reasons. First, it is kept very current. The technology Google uses is very good at finding pages that change and refreshing Google's database. Second, Google maintains a "cache" of most pages. One problem with changes that change frequently is that they may have the information you are looking for one day, but not the next. Google's caching will allow you to not only find data on older pages, but to view a page that may no longer exist. Third, Google caches not only webpages, but Internet newsgroups, images, news (from agencies such as Reuters, the BBC, Associated Press, and more), and its own directory, similar to the ones maintained by Yahoo! and similar services. Basically, Google gives you the widest platform from which to seek information.

Search engines have their own language, however, and Google is no exception. Let's say we are looking for King horn serial numbers. You might just type in that phrase, and in this case, the first link returned is actually exactly what you're looking for. But sometimes you have to give the search engine more to work with. The following conventions seem to apply to many of the common search engines:

- The most basic search comes from just entering a sequence of text you want to find. The search engine will return what it thinks are the best matches first—usually those sites containing your exact phrase will come first, but not always.
- "a phrase": find the exact phrase in quotes ("F Horn" would match "F Horn" but not "Horn in F" or "French Horn").
- +word <or> +"this phrase": results returned MUST include the word or phrase following the + sign (otherwise, you get results that include as many of the search terms as possible).
- -word <or> - "a phrase": Results must NOT include the word or phrase following the - sign.

Search engines take a bit of getting used to, but they can be real lifesavers. Just as I was writing this article, my wife called from the utility room to say the washing machine had quit working. After looking at it and determining that, yep, it didn't work, I went to Google, entered the brand name plus the word "troubleshooting," and used the links returned to determine that the problem was a circuit board that powered the motor, found a local supplier with the part, instructions on how to replace it, a map to the supplier, and saved several hundred dollars in that I was able to do all the work—and Mr. Handyman I am not.

Utilizing the web in this manner does carry one danger: you will often be visiting sites that you have no experience with. How do you know what's right and what's not? Hopefully, you will be able to find multiple sites that you can use as a foundation on which to base a decision. As always, the rule of thumb on the WWW is *caveat emptor*—you should never

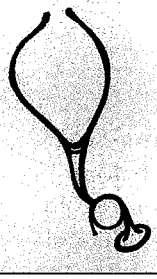
Finding Stuff on the World Wide Web

believe something is true just because it's on a webpage. But you can use it to help round out the knowledge you gain elsewhere in order to make more informed decisions—and once in a while, you can even save a buck or two.

Featured site: http://www.embouchures.com/

Each issue, space permitting, we will look at a site of interest to horn players. This month, our site is one that attempts to demistify that most mysterious part of our instrument, the embouchure. Written by Lucinda Lewis, principal horn of the New Jersey Symphony, and long known for her contributions in this area, the site contains a wealth of information about the things that go into an embouchure, and the things that can go wrong with one. There are FAQs (for mature and young players), news of importance in this area, information on "collapsing mechanics," and an archive of questions Ms. Lewis has been asked in the past. The site is frequently updated, but not so often that it's difficult to find recently posted information.

This column is dedicated to my father, Ernest William Boerger, Sr., who recently passed away after a short battle with lung cancer. Even though our strengths were quite different, "Pop" always encouraged me as a horn player and as a computer geek, and much of what I've done to combine the two worlds is a result of his gentle encouragement and open-eyed wonder at the sorts of things that he would see over my shoulder. Thanks, Pop—this one's for you. Can you believe I fixed my own washer?



The Creative Hornist
Beware of Philip Farkas
by Jeffrey Agrell, series editor

Years ago, when I first heard the Zen riddle "If you meet Buddha in the road, kill him," I was puzzled and perhaps a little shocked. Was not Buddha a great and gentle person, the symbol of enlightenment? What could this possibly mean? The riddle worked precisely as Zen riddles are supposed to: to shake you up and wake you up. There are different ways that this particular koan can be interpreted, but the one that has been the most useful for me is this: precisely because of the incontestable greatness of the person in question (Buddha, Farkas, Frøydis, Hill, fill in the blank), one must be alert to the dangers of that greatness.

I can hear you thinking: "Uh huh, I think old Prof. Agrell has been nipping at the cooking sherry again. He's talking about the greatest hornists in history! Dangers? I want to be just like them. Don't I?"

Yes and no. As horn players, we are blessed with a multitude of great books, methods, teachers, and performers, and we can learn much from them all. But watch out. There are hidden dangers, and the dangers increase with the level of the greatness. The heart of the problem lies not in their greatness, but in that we regard them as Authorities—the special ones who have all the answers. For the Creative Hornist, the danger is that your spirit of adventure may shut down and your mind may close. Since all the answers are to be found in the Authority, you don't have to think for yourself; since you studied with the One Who Has All the Answers, you may (subconsciously) feel that now you have them, too. This attitude may kill the desire to explore new territory, take chances, invent new solutions, play outside the box, so to speak.

I'm not telling you to disregard what they say—on the contrary, you need to study hard and absorb everything they have to tell you. They have, however, one big disadvantage: they aren't you. You have your own unique needs, desires, mental and physical characteristics, talents, likes and dislikes. They have discovered what works for them. Much of that may work for you, but you may need more than their words from yesterday to find your way to success tomorrow. Most teachers in fact will be delighted if you show initiative and think for yourself, surprise them with your discoveries, stand on their "musical shoulders" and surpass them.

Musical Diversity?

Certain teachers, perhaps in the belief they have discovered the one true way, may consciously or subconsciously suppress individuality in their students. One example is requiring them to sound a certain way, play a certain mouthpiece, play a certain kind of horn. Even when it is not required, students are often tempted to copy the Master in equipment and other ways. For those who are just like the Master in mental and physical attributes, this may work. The rest experience lesser results and frustration. Biodiversity makes the planet healthy and strong; monocultures in flora or fauna are precarious. In horn playing and in music, richness and depth also come from diversity, differences, unique contributions of individuals. L. A. horn soloist Rick Todd once made a recording where he overdubbed all eight voices of an octet. One might think that this would be the ultimate in having a section with the same concept of sound, unity of equipment, and so on. Todd discovered that the result was thin and glassy. To give the sound richness and depth, he changed everything he could for each part—he re-recorded the parts using different horns, different mouthpieces, even different ways of holding the horn.

The influence of the Authority figure tends to inhibit acceptance of new ideas—"we've always done it that way, why change?" The achievements of the Great One may be the best of the era, even the best of all time up to that point, but they cannot take into account new developments in the future or the needs of new generations. Philip Farkas is arguably the greatest horn teacher and one of the greatest players who ever lived. His books have been of incalculable benefit to generations of horn players. But watch out—his words need to be regarded as one resource, not holy writ, and he would no doubt be the first to agree. When *The Art of Horn Playing* was published in 1957, it was a different world then. There were far fewer instrument makers and types of instruments than there are today. There were no titanium valves. No nylon cord for strings. No Silent Brass mutes. Far fewer sources of information: no Internet, no computer, few books on the horn, no Horn Society, no *Horn Call*! No CDs; sound was recorded on quaint black spinning platters of vinyl. Farkas was also principally an orchestral player. He played recitals, to be sure, but he was not greatly exploratory or experimental in his programs. He never considered improvising or jazz. He was not a composer. Phil Farkas did a number of things exceedingly well, but he did not do everything. His limits, or your teacher's limits should not be your limits. Notice, however, that Farkas and probably your teacher investigated areas beyond their teachers' interests—and so should you.

As teachers, we need to encourage creativity from our students, especially the young ones; they have a fresh take on the world and their ignorance and/or naïveté may come up with new and interesting things that we no longer see. Arthur Koestler says that in spite of universal human capacity for creative activity, our creativity goes into hibernation from all the habits and routines that make up so much of our lives. Old habits make you blind, in a way. Young players may help us "see" again, even as we expose them to the many wondrous things about the horn. It is part of our job description to be role models to young players, but we should

not hesitate to encourage our students to explore the possibilities of horn playing and music beyond our own experiences.

More Authorities: Composers

It is commonly said that Händel cast such a long shadow in England, so to speak, that English music produced little for nearly two hundred years. The achievements of the Great One can inspire, but the pervasive and pernicious Western habit of comparing and ranking can intimidate the efforts of those who come after—their efforts are compared, found lacking, and disdained.

In millennia past, we all made up our own music. At some point in history, certain people began specializing in making music. This specialization was accelerated when the age of printed music arrived, making more difficult and complicated music possible for larger groups. Musicians still were trained in spontaneous invention until the rise of the huge Romantic era orchestra became the death knell of improvisation. Composition was left in the hands of specialists, where it has remained ever since. Don't let these Authorities be the only ones who determine what we play. Get involved in composition and improvisation; write pieces for yourself and your friends.

The Printed Page

Another Authority is Printed Music. One big danger in playing only from the written page: the mind tends to narrow its focus. Alertness to the condition and needs of the embouchure is dimmed. The actual sound of the instrument becomes more distant as the ink takes precedence over the sound. Ideas for expression or even inventive technical work have a very tough time surviving in the atmosphere of note-concentration. It is easy to feel "finished" when one has played through all the notes. And, as we noted in an earlier column (May 2002), another danger is that it is impossible for even the most detailed notation to include complete instructions for the re-creation of the musical line. All written music needs the imagination of the player to truly come alive, to add all the little nuances of dynamics, accents, articulation, and tempo that are indicated in only a general sense in the part, if at all.

In our worship of the Printed Note, we forget that the original inspiration for the ink was musical sound, improvised sound at that. A lot of music and musicality is killed in the name of being "true to the score."

Famous Performers

This is similar to the caveat about teachers. Listen to them, emulate them, learn from them, admire them—but remember that these Greats, as wonderful as they are, are only samples of what is possible—there is always more out there waiting for you to discover. Don't let their interest and successes keep you from making your own explorations. Don't compare yourself to them. Find your own way. Dare to try new things, perhaps music that no one has ever done before. The future belongs not to those who merely try to clone the success or careers of those who came before. New tradition will come from the amalgamation of the old with the new. The renewal of tradition needs the input and efforts of every single one of us, composing, improvising, commissioning new compositions, performing new compositions, making CDs of new kinds of music, buying the CDs of the efforts of others, attending concerts and recitals. After you pick up the latest Famous Person CD at the IHS workshop, ask the Famous Person if you can send them a copy of *your* new CD, the one that uses a didjeridu choir and Peruvian folk songs. I'm betting that the FP will be all ears.

If you meet the Buddha on the road playing a horn, stuff a Silent Brass mute into it. Put some headphones on the man; then connect your CD player to the Silent Brass module, pipe in some reggae and say, "Come on, man, jam with that, see where it takes you."

And he might just say, "Too much! I never did anything like this before. This just kills me! Thanks, man."

Maybe that's the real meaning of that koan.

Jeffrey Agrell is the horn professor at the University of Iowa. Go Hawks! jeffrey-agrell@uiowa.edu.

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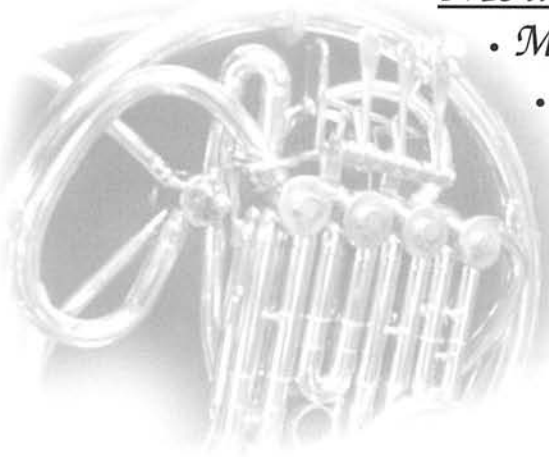

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Music and Book Reviews

William Scharnberg, editor

***Selected Breathing Masterclasses*, Vol. I.** Windplayer Publications, P.O. Box 2750, Malibu, CA 90265. 2002. $12.95.

This is an excellent compilation of fifteen two-page masterclasses on various aspects of respiration from the journal *Windplayer*. While there are no diagrams or plates, only photographs of the authors, the essays are clear and well written. Presumably by design, the informal, nonscientific prose used by the noted professionals allows the reader to easily digest the substance of each masterclass.

The articles are arranged from the most basic, "How Breathing Works," to a final masterclass on circular breathing. Only five contributors are practicing musicians (two voice teachers, two woodwind specialists, and one trumpeter), but all are renowned respiration experts, including a pulmonologist/amateur saxophonist, two physiologists, two yoga experts, a teacher of *chi kung*, another on the Alexander Technique, a gymnastics coach, an expert on allergies and asthma, and a specialist on altitude training. This eclectic ensemble of experts escorts the reader on a series of investigations with the same goal: improved understanding and use of the breathing mechanism.

Here is a list of the masterclass titles: How Breathing Works, Controlling Expiration, Finding Your Correct Posture, The Alexander Technique, Deep Breathing, Maintaining Steady Air Flow, Strengthening Your Abdominal Muscles, Building Stamina Through Exercise, Coordinating Breath With Performance, Saving Your Breath, Calming Performance Anxiety, Devices and How to Use Them, Allergies and Asthma, Adjusting to Higher Altitudes, and Circular Breathing. This compilation is very highly recommended for teachers and performers of wind instruments! *W. S.*

***The Practice Revolution* by Philip Johnston.** Practice-Spot Press, 52 Pethebridge Street, Peacre ACT 2607, Australia, available from Lightning Source, 1246 Heil Quaker Blvd., LaVergne, TN 37086. 2002.

Although skeptics usually shun books that make promises at the outset, this 323-page paperback book, subtitled "Getting great results from the six days *between* music lessons," is first-rate. After reading only half the book, I believe it had a positive impact on my teaching. From the language and organizational structure, the text appears to have been written by an author with a music education degree. The book's back cover, however, states that Mr. Johnston is a concert pianist with a master's degree in performance from Indiana University, who runs one of Australia's largest piano studios. The author also admits that, as a child, he was kicked out of the studios of six violin teachers, uniquely qualifying him as an expert on how to practice badly!

Music teachers understand that a large part of their job is to provide instruction on how to practice. The author begins by dispelling the myth that the quantity of practice time is paramount. He suggests that the student should be encouraged to achieve better results in less rather than more time, an important point that students often fail to understand. Written primarily for teachers of younger students, the author uses many clever phrases to describe, for example, fifteen common practice flaws. Among these are "chopping wood with a spoon," to denote the use of inappropriate methods to solve problems. "Shiny object polishers" are those who practice mostly what they already play well. Those who believe that sheer repetition will conquer stubborn passages are termed "Sheep counters." "Speed demons" practice too fast and too often before they have passages under control. Those who practice too much at once rather than limiting themselves to manageable bites are called "Gluttons." "Drifters" are willing to practice but drift aimlessly from piece to piece without specific goals.

Later in the book, Mr. Johnston suggests several games to improve the results of the student's practice session. Again, these are given engaging labels such as "The Seven Stages of Misery," where the student moves a chip on a self-created board from stages 1 through 6 and "home" by successfully performing a passage correctly or not, in which case the chip is moved back a stage.

There are seventeen chapters to this book: To the Barricades, Giving Better Instructions, Common Practice Flaws, Why Students Don't Practice, Using the Right Tools, Learning the New Piece, Making the Piece Reliable, Memorizing it, Speeding Pieces Up, Taming Tricky Bits, Making the Piece Their Own, Preparing for Performance, Project Management, 21st Century Options, The Role of Parents, Towards Independence, and Where to Get More Help. Most of these headings clearly suggest the subject of the chapter, while two may need some explanation. "Project Management" discusses the creation of a timetable in preparing for either a lesson or a performance and "21st Century Options" describes how the teacher can use modern technology to aid the student between lessons, including building and maintaining a studio website, with online practice instructions and a message center, and creating a studio newsletter.

According to the publisher, the author's first book, *Not Until You've Done Your Practice*, is one of Australia's best sellers in the field of music. Consider both buying the book and stock in the company! *W. S.*

***How to Succeed in an Ensemble: Reflections on a Life in Chamber Music* by Abram Loft.** Amadeus Press, The Haseltine Building, 133 S.W. Second Ave., Suite 450, Portland, OR 97204, or 2 Station Road, Swavsey, Cambridge, CB4 5QJ, UK. 2002. $24.95.

Abram Loft was the second violinist in the Fine Arts Quartet from 1954 to 1979, at which time he became chair of the string department at the Eastman School of Music until

his retirement in 1986. From this vista he recounts his chamber music career and offers valuable information and suggestions to those who wish to pursue a similar vocation.

The 295-page hardcover book is divided into two sections. For the first fourteen chapters, slightly over half of the text, Professor Loft details his career and a very fascinating one it was in the stratosphere of the chamber music world. Along the way, he candidly adds asides and anecdotes that afford insights into his thoughts about various events and situations. Although there is a hint of occasional difficulty with colleagues, it is written by a true professional; no accusations. The remainder of the book offers suggestions to chamber musicians, specifically string players, yet the advice is universal. The titles of these chapters are: Forming or Joining an Ensemble: Some Words to the Wise; Rehearsal in the Real and Ideal Worlds; Repertoire; Program Building; Guest Artists; Survival: Gigs, Recordings, Reaching Your Public; Teaching Chamber Music; The Business Side of Ensemble Life; and The Chamber Ensemble in Residence.

Hornists who are in the midst of a chamber music career, or who would like to pursue one, will find Professor Loft's book a wonderful read and will learn a great deal from the wit and wisdom of such a giant in the field. The author's writing style is unceremoniously polished, honed through many years as the scribe for his quartet, with an ability to absorb the reader with grace and gentle good humor.

This book is very highly recommended to all musicians and should soon be found on the shelves of music libraries worldwide! *W. S.*

***Brass Performance and Pedagogy* by Keith Johnson.** Pearson Education, Inc., Prentice Hall, Upper Saddle River, NJ 07458. 2002.

This is a 92-page paperback publication written by the author of *The Art of Trumpet Playing* and a colleague at the University of North Texas. There are 22 brief chapters: The Art of Teaching; Music as Metaphor; Teaching the Young Brass Player; Listening, Developing a Concept of Sound; Posture; Breathing; Embouchure; Articulation; Mouthpiece Playing; The Warm-Up; Slurring; Intonation; The Upper Register; Endurance; Vibrato; Braces; Teaching the Young Orchestral Player; Preparation (for Solo Playing, Chamber Music Playing, Large Ensemble Playing); Taking Auditions; Playing High Pitched Instruments; Performance Anxiety; and Professional Ethics.

Professor Johnson has an adroit vocabulary and discusses each of the topics with clarity and acumen. The book is directed at the young college teacher or teacher-to-be who perhaps has too much information to offer his/her students and needs to encapsulate that knowledge into something more easily assimilated. You will not find specific ways, for example, to improve your high register. Rather, the author emphasizes musicality, listening to fine performers, maintaining a singing sound in that register, mouthpiece buzzing, and vigorous inhalation and exhalation. On the topic of intonation, Professor Johnson briefly mentions the equal tempered scale of the piano and suggests listening, mouthpiece buzzing, knowing the characteristics of your instrument, being willing to compromise, and the problems associated with mutes. For students with braces, it is suggested that, when the student is disengaged from those oral implements, there should be a minimum of two weeks where the instrument is not touched. Then the student begins anew with good basic habits.

This book offers excellent basic information about playing a brass instrument, with an emphasis on musicianship above technique and fundamentals over brilliance. *Brass Performance and Pedagogy* is highly recommended as a supplemental text for an undergraduate or graduate brass pedagogy class. *W. S.*

***Excerpts for Horn Section: Wagner, Brahms, and Strauss Passages* devised and compiled by Wayne Barrington.** Barrington Music Publications, 1605 The High Road, Austin, TX 78746. 1998. $18-$300.

In his "retirement" from the University of Texas-Austin, Wayne Barrington created sets of excerpts for horn sections from the works of Brahms, Strauss, and Wagner. The excerpts are available in two formats: part books for pairs of horns or scores with all the horn parts. In most cases, one can purchase the software-generated parts or score separately. Although it would be possible for hornists to read from the scores, the notes are accordingly smaller, with many more page turns. Professor Barrington lists a full price and discounted price, but we assume that hornists can buy the sets at the lower price.

These appear to be rather expensive until the amount of time it took to compile and duplicate the excerpts are considered. For example, Brahms' Symphony No. 1 costs $18 (74 pages) for the score and $22 (93 pages) for the parts. The seven Strauss tone poems range in price from $21 for the score to *Don Juan* ($25 for the parts) to $156 for parts to *Sinfonia Domestica* or $175 for the parts and score. Strauss' *Salome, Elektra,* and *Rosenkavalier* are also included in the catalog. Wagner's operas are all here and one can find bargains such as the part books to *Das Rheingold* for $44 (267 pages). The most expensive item in the catalog is the part books and score to *Götterdämmerung* at $221 ($305 full price).

Of the selected excerpts sent for review, all are accurate and clear. These compilations represent a considerable amount of time and effort. While most hornists might only be able to afford a few sets at a time, a local music library might be persuaded to buy the complete set, which amounts to nearly $2400. *W. S.*

***Accompanied Orchestral Excerpts for Horn*, piano reductions by Jeffry Kirschen.** JK Music, 28 Avon Road, Narberth, PA 19072 <jk3horn.com>. 2002. $29.95 + $4.95 shipping.

Jeffry Kirschen, third hornist of the Philadelphia Orchestra, created a set of piano accompaniments to nineteen orchestral excerpts. Included with the publication is a CD re-

cording of the reductions performed by Marja Kaisla. The excerpts include important passages from Beethoven's Symphonies No. 6, 7 (second horn), and 9 (two sections); Brahms' Symphonies No. 1, 2 (two solos), and 3; Dvorak's Cello Concerto; Mahler's Symphony No. 5 (*Fliessender* solo); Mendelssohn's *Nocturne* and "Scotch" Symphony (*Adagio* third horn solo); Rachmaninov's Piano Concerto No. 2; Shostakovich's Symphony No. 5 (3 solos); Stravinsky's *The Firebird* finale; *Tannhäuser* Overture by Wagner, and Tchaikovsky's Symphony No. 5. Where appropriate, the accompaniment begins before the solo.

One might argue that the equal-tempered piano, lacking vibrato and the ability to sustain resonance is not close enough to the sound of an orchestra to validate these reductions. In other words, why not simply play along with an excellent recording of each work? While this might be a better method of studying the repertoire, hornists can benefit by repeatedly performing these solos within their harmonic environment, regardless of intonation system. With the CD, one can quickly select any of the nineteen excerpts and repeat as needed. *W. S.*

***Pastorale* for Horn in F and String Orchestra by Roger Hannay.** Media Press, Inc., P.O. Box 3937, Champaign, IL, 61826. 1982/2001 (see prices below).

Roger Hannay is Professor Emeritus of the University of North Carolina-Chapel Hill, where he served as Professor of Composition for many years. This work was composed for hornist Edward Bostley in 1982 and revised in 2001, including a new piano reduction. Published separately, the string score and parts total $73.25 and the horn and piano version is $20, with $4.50 for postage (plus sales tax for residents of Illinois).

According to publicity material sent with the publication, *Pastorale* depicts dawn to dusk at *Olana*, American painter Frederick Church's Persian-styled home overlooking the Hudson River Valley. The anticipated arch-shaped form features Middle Eastern harmonies, with chords built on fourths and modal/tonal chords with added notes. At the height of our seven-minute compositional day, 7/8 alternating with 4/4 (grouped 6/8 + 2/4) adds to the excitement. The cross-accents in this section might be easier to perform by the strings if rebarred. Keys shift slowly at first but, as the apex of the day approaches, they do so more rapidly, together with increased rhythmic animation and quicker tempi. The horn writing is idiomatic and conservative, featuring some wide legatos, quick scale passages, but a highest written pitch of only g". A good high school student could perform the horn part but added musical maturity will enhance the solo. The last note is stopped but there are no muted passages or contemporary effects.

The string parts are idiomatic and well written for an intermediate to advanced level orchestra or string sextet. Again, complications arise from the many tempo changes, key signatures (nine in all), and their quick juxtaposition. The piano reduction is more difficult, particularly in the middle *Allegro* sections which continues with widely spaced chords.

If you are looking for a well crafted but musically and technically conservative solo for horn and strings, you should examine this new publication. *W. S.*

***The Colours of Saratov* for Solo French Horn and Concert Band or Orchestra by Dan Rager.** Great Lakes Music Enterprises, Inc., 120099 County Line Rd., Chesterland, OH 44026, <greatlakesmusic.com>. 2002. $110 each, parts and score.

This horn concerto was written for the wind orchestra at Russia's Saratov Conservatory by Dan Rager, a trumpeter, composer, and conductor who is currently a professor at Lakeland Community College in Ohio. Although both the band and orchestra scores were sent for review, only the band version is reviewed below. For the orchestral scoring, strings have been simply added to the band rendition, including alto, tenor, and baritone saxophones.

There are three untitled movements in a fast-slow-fast pattern. The first movement opens with vigorous bell tones from entire ensemble following by an equally energetic rhythmic ostinato under a fanfare from the horn section. After this outburst, the movement quiets to another ostinato in the horns and saxophones, with melodic material entering in the clarinets, then oboes and flutes, building to the solo horn entrance. The solo melody is a lyrical and majestic, gradually intensifying to the end of the exposition, which is marked with a repeat. After the second ending, the meter changes from 4/4 to 6/8 with the tempo marked dotted-half=80. Assuming this is not an error (quarter note=80?), the hornist is faced with a section of multiple-tonguing and slightly higher tessitura (to written a-flat"). An abbreviated recapitulation ensues at a slower tempo, with the horn performing an obligato in the middle register.

The second movement is lyrical but quite repetitive for the soloist, with the colors and melodic interest in the ensemble. A brief, quicker midsection returns to the opening material, which gratefully spins off into a bit of a climax before subsiding.

Movement three begins like the first but digresses to a new horn theme before eventually returning to an altered version of the first movement's principal melody. The finale continues to increase in energy, including more double-tonguing from the soloist. The coda is a noisy *maestoso* with obligatory "rips" in the solo horn, joined by most of the band. The total duration of the concerto is slightly over fourteen minutes (5.5, 3, 5.5) with a written a" as the highest pitch for horn. The score indicates a grade level of 4+, which seems accurate for the technique and range required of the soloist and ensemble, but is too conservative when stamina and the power necessary for a hornist to compete with a band are added to the equation.

This colorful new work for solo horn and band/orchestra would be a fine choice for a strong high school or an in-

termediate to advanced college ensemble, especially where rehearsal time is limited or there is a need for a less demanding work on an otherwise difficult program. *W. S.*

***Sixteen Lieder* by Johannes Brahms**, transcribed and edited for solo horn and piano by C. Eric Carlson. CEC Music, 924 Park Ave., Collingswood, NJ 08108, CECarlson@aol.com. 2002.

Mr. Carlson, second trombonist in the Philadelphia Orchestra, originally transcribed these Brahms songs for trombone and piano. When publishing them for horn, at the insistence of his friend, hornist Randy Gardner, he left them in a tessitura suitable for a low hornist rather than transposing them upward. As a result, the highest pitch in all sixteen songs is a written e", with most of the songs spanning just above and below the bottom of the treble clef. The German texts are not given but paraphrase translations in English are offered for the audience. There is CD included with piano accompaniments to give the soloist an opportunity to study the works as interpreted by that pianist. Of course, it would be advisable to listen to fine vocal recordings before committing to your own renditions.

Any songs transcribed for horn, particularly the Lieder of Brahms, are recommended for developing a beautiful singing sound and lyrical style. These are especially suitable for performances by hornists who consider themselves low range specialists. *W. S.*

***Geistliches Wiegenlied* by Johannes Brahms**, transcribed for two horns or trombones and piano or horn, trombone and piano by C. Eric Carlson, International Opus, P.O. Box 4852, Richmond, VA 23220. 2002.

This "Sacred Lullaby," originally for alto voice, viola, and piano, was transcribed by Mr. Carlson for two low brass with piano. Each part is printed for horn or trombone, so four combinations are possible: two horns, two trombones, trombone-horn, and horn-trombone. Of course, it is possible to perform either part on other lower-pitched string or wind instruments.

The first part, the viola original, is more difficult due to flexibility demands and range (written g-f#" for horn). It is notated in tenor clef for trombone and both the horn and trombone parts have an unfortunate mid-phrase page turn. The second part, with the vocal melody, only spans written g-b' for horn.

This beautiful romantic lullaby with an obligato voice should charm any audience. While younger brass players can play the notes, it requires more mature musicians to both present the music's emotional depth and achieve an appropriate balance between the voices. *W. S.*

***Fanfare for Quadre, op. 139A* by C. D. Wiggins**. Emerson Horn Editions, P. O. Box 101466, Denver, CO 80250. 2000. $7.

Commissioned by Quadre, a professional horn quartet from the San Francisco Bay area, this brilliant fanfare is no more than two minutes in duration but filled with challenging rhythms. Seldom do we experience two measures of the same meter back to back, however the eighth note remaining constant. The first horn has the most athletic part with a range up to d'", although with enough rest to ease the endurance component. Typical of Wiggins' horn writing, the harmonies abound with mediant and modal relationships and are "tightly scored," with the second through fourth parts generally in the staff. The third horn plays up to b-flat" and the second to a" but the fourth has only one written d below the treble clef. Within the brief duration of the work, there are two opportunities to lower the dynamic level to *piano*, appreciated by both performers and the audience. "Flashy" and "rhythmically explosive" are two apt descriptions of this fanfare. *W. S.*

***Von Himmel hoch, da komm ich her,* BWV 700, by J. S. Bach**, arranged for brass quintet by Dennis C. Klophaus (2002, $10). ***Machet die Tore weit* by Andreas Hammerschmidt** arranged for brass quintet by Dennis C. Klophaus (2002, $25). ***Simple Gifts, Variations on a Shaker Melody* for brass quintet and timpani by Sterling Procter** (1996, $30). Highland Music Press, 1324 Highland Road, Dallas, TX 75218-4418, <www.highlandmusicpress.com>.

Sterling Procter, second hornist of the Fort Worth Symphony, and Dennis Klophaus, free-lance trombonist and member of the group Eurobrass, formed Highland Music Press to publish their many arrangements. Their catalog contains approximately 130 brass quintet arrangements for ceremonies and services, including music for quintet with timpani, or percussion, or timpani and organ, or timpani, organ and congregation, as well as a few miscellaneous brass duets and quartets.

The Bach and Hammerschmidt arrangements illustrate the formats found in the catalog. For the Bach chorale, the trumpeters can select either B-flat or C parts by simply flipping their page. The German melody, upon which Bach's setting is based, is notated at the top of each part, so the ensemble can perform it in octaves. The Hammerschmidt arrangement is more flexible with alternate C/B-flat trumpet and horn/trombone parts to cover a range of possibilities. Of course, the second part transposed for horn is continually at the top of the treble clef.

The only original work sent for review is Procter's setting of the Shaker melody, "Simple Gifts." The timpani part could be omitted but adds a strong dimension to the arrangement. Although there is little rest for any of the players, the writing is idiomatic and comfortable for a professional ensemble. The first C trumpet part only ascends to written a" and the trombone part contains four lines in tenor clef. This is a lush arrangement, with interesting countermelodies and voicings sure to please both the players and an audience.

While the price of the arrangements may be slightly high, their universality makes them suitable for a variety of ven-

ues. If you are a member of a brass quintet with aspirations to perform in church services or ceremonies, it would be very wise for you to examine this company's catalog! *W. S.*

Music for Two French Horns: Christmas Favorites. Last Resort Music Publishing, Inc., 11288 Ventura Boulevard, #820, Studio City, CA 91604, <www. lastresortmusic.com>, email: lrmp@lastresortmusic.com. 2002. $15.

Examining their catalog, one notes that Last Resort Music aims its publications at functional music for all occasions. Here we have twenty-two familiar Christmas carols for two hornists of at least high school ability. It is not possible to simply add the words to the melodies for a "sing-along" since embellishments and modulations have been added to the arrangements. The first part ascends only to g", with three optional b-flats" in as many carols. However, the second part is often at the bottom or below the treble clef down to c (B-flat), with the highest note a c". Thus, for the intermediate-level hornist, the second part is the most challenging. The arrangements are mostly in F major (for F horn), with one in A major and one beginning in F minor, modulating to F major. They are very well arranged and perfect for the season. *W. S.*

The following is a final installment of recent publications sent from Hans Pizka Editions, D-85551 Kirchheim, Germany, or email: hans@pizka.de. W. S.

***Trio, op. 20,* for violin, horn, and piano by Jean Nisle**, Hans Pizka Edition CK03. 1983/1999.

Nisle's trio was reviewed after its first hand-written publication in 1983; this is a *Finale* version of the work. Jean Nisle (Johann Friedrich Nisle) was born in 1782 in Germany but spent his early career touring Europe as a piano soloist, settling in Sicily where he taught for twenty years. His later years were spent in Paris and London. The trio begins with a *Siciliano* with the horn part in F, the second movement is an *Allegretto, con amore* for horn in E-flat, and the finale is a two-part *Romanza* and *Allegro spirituoso*, returning the hornist to F. The idiom of the trio is closer to Chopin where the instruments sing charmingly sentimental melodies over a piano part that is quite virtuosic at times. The trio does not claim to be musically weighty: if Brahms' trio is the "meat and potatoes" of the literature, this is a cheese platter: too substantial to be an *hors d'oeuvre* and not quite flashy enough to be dessert.

***Trio ex D* for horn, violin, and continuo by Johann Gottlieb Graun**. Edited by Hans Pizka, continuo part by William Martin, CK14. 1982/1995.

Reviewing this trio places me in a conflict of interests since it is also available from McCoy's Horn Library in an edition that I prepared, listing (Karl Heinrich) Graun as the possible composer. Hans Pizka or William Martin name Karl's brother Johann Gottlieb Graun (1698-1771) the composer, while the manuscript, preserved in the Katalog Wenster Litt. I/1-17b, only lists "Graun." Both are contenders with no clear justification for one over the other. Regardless of the author, this is a charming three-movement trio that has seen many performances over the years since its first publications (1978 McCoy, 1982 Pizka). McCoy's publication was engraved at its inception while Pizka created a software version in 1995, replacing his hand-written manuscript. Of course, I prefer the McCoy edition because the editorial additions and suggestions to the performer areclearly marked. The figured bass realization between the editions varies, as any two keyboard performers would differ, however, McCoy's publication includes the original figured bass symbols. Although I accepted advice creating my realization, my keyboard skills are admittedly marginal.

The horn range is C (old bass clef notation) to c" written for D horn and the part is quite performable on the hand horn with the exception of two passages where "factitious" pitches between the second and third partials must be performed. Several handhorn players have asked me if this is what Graun wrote: he did! Although it can stand on its own, the work has proven to be a fine way to begin a recital of violin, horn, and keyboard music. Of course, it requires a harpsichord and a continuo instrument, with 'cello the preferred choice.

Although there are slight differences between editions, for example the third measure continuo begins with a D# in the McCoy edition and D (natural) in the Pizka version, the hornist could not go wrong purchasing either. This cheerful, unpretentious trio represents its era well and deserves a place in our chamber repertoire.

***Trois Quatuors concertants, op. 109, pour Cor, Violin, Alto, and Violoncelle* by Johann Andreas Amon**, CK32. 1979/1996.

Here are more works originally published in hand-written manuscript, updated almost twenty years later using music software. Johann Andreas Amon (1763-1825) studied violin, viola, and piano before exclusively studying the horn with Giovanni Punto, who took him to Paris in 1781 to study composition. From 1783, Amon traveled with Punto as his accompanist and conductor. Due to health problems Amon had to settle in one location and stopped playing the horn. He first became music director for the city of Heilbronn and, after twenty-eight years in that position, became *Kapellmeister* for the Prince Oettingen-Wallerstein whose support of music is legendary.

These three quartets for horn, violin, viola, and 'cello could have been written by Punto if not for him. They specialize in technique, particularly wide skips, with the highest notated pitch an a" (okay, one b-flat"). The three quartets, each ten minutes in duration, begin with a fast movement, followed by a minuet-trio, a slow movement, and then either another quick movement or a theme with flashy variations. If the goal is to show off handhorn technique, these are not bad choices. However, if the goal is to present great music, you might keep looking.

***Quartetto ex Dis per Corno, Violino, Viola, Violoncello* by Luigi Boccherini,** CK33. 1979/1995.

Luigi Boccherini, an early classical era composer, is known today for his many string quartets and works for cello, the instrument upon which he was a virtuoso. The movements of this quartet include a *Vivace* first movement, a *Larghetto* second, and an *Allegro: Finale.* The horn part is in Dis (E-flat) and includes so much passagework, including thirty-second notes in the first movement, that a relatively slow *Vivace* would be appropriate. Although the horn part is generally designed for a high hornist, compassing written c" to c"' for E-flat horn, there are a number of skips into the low range in the first two movements, including some "factitious" notes (f and f# below the treble clef) in the first movement. This is basically another musical curiosity composed by a better-known composer.

***Sinfonia concertante in B-flat* for 3 basset horns, 2 horns, bassoon, and strings by Georg Druschetzky.**William Martin Collection CK93. 1745-1819.

Those readers who are acquainted with the works of Druschetzky know that he was a very prolific composer of unusual late 18th-century wind and percussion music. A percussionist himself, he was perhaps the Charles Ives of his era, experimenting with a variety of timbres and forms. For example, he composed a woodwind quintet where the performers also perform on percussion instruments and anotherwork for two oboes, two horns, and bassoon that ends like Haydn's "Farewell" symphony. This work is for three basset horns, two horns, bassoon, and string quartet. There are four movements: *Allegro assai, Adagio, Menuetto* and *Allegro assai.* The horn parts are in F and relatively simple except for the Trio to the third movement which features them, the first ascending to c"'. This is not great music but it is certainly unique: how many other works can you find for this combination of instruments?

***Quintetto No. 1 per Pianoforte, Flauto, Clarinetto in Si-b, Corno in Mi-b, & Fagotto* by Martin de Ron** (1789-1817), CK32. 1995.

No introduction is included to this edition, but Martin de Ron had some reputation during his life in northern Europe. This is a substantial three-movement quintet with flute, rather than oboe, as the soprano voice, in a style closer to Beethoven's quintet in E-flat than Mozart's of the same instrumentation. The first movement is labeled *Allegro moderato* and marked in 4/4 meter but, for the first thirty-five measures, seems as if it should be in two to the measure: the harmonic rhythm is slow, with the eighth-note the quickest subdivision. However, after this section the piano suddenly has three pages of sixteenths to the end of the Exposition. The Development includes three pages of leisurely paced passages followed by a Recapitulation with another two pages at the same speed. Then the piano sprints for the end. The second movement, an *Andante,* moves to B-flat major and is quite unusual. Again, the piano has virtually all the technical work, including rapid thirty-second-note arpeggios under eighth-note movement in the winds. Although the horn is given some melodic passages, including a bit of chromaticism, the composer may have been unsure of the traditional notation as the horn part is given a key signature (G major). The final movement is marked *Scherzando* and, again, the tempo is difficult to calculate since the winds have very few opportunities at virtuosity, while the pianist has sporadic technical flourishes. A final eight-measure *Presto* features the clarinet with flashing fingers, joined in the last scale by the flute and bassoon. Alas, the horn has the least interesting part in both this and the first movement. If performed on natural horn, the non-harmonic tones in the second movement present the only challenge.

Having spent a great deal of space reviewing this quintet, it is not on par with the quintets by Beethoven and Mozart, perhaps slightly below the level of Danzi's quintet. Also, the tools that were available in the 1995 edition of *Finale* to add courtesy accidentals and eliminate the spacing problems that are noted in all but the flute part.

***Allegretto et Pastorella* for 2 clarinets, 2 bassoons, horn, and *tuba pastoralis* by Václav Havel** (1778-?). William Martin Collection 81a. 1998.

The first question that comes to mind is what is a *tuba pastoralis* in B-flat? *Tuba* is the Roman word for trumpet and *pastoralis* seems to indicate an alphorn or its cousin, the *Hirtenhorn.* The featured instrument seems to be the main issue: in which octave should it be performed: on a 4.5-ft., 9-ft., or 18-ft. instrument? The most logical length would be the 9-ft (B-flat alto) instrument, in which case the part would be quite high for a hornist, ascending regularly to our c"'. The range of that part is written g' (c" for F horn) to g" (c"'), with only the notes of a C major triad in the part. The other parts are equally simple, so if you can find a 9-ft. alphorn or Hirtenhorn, this is, and will continue to be, the only work for the combination.

***Partita in B-flat* for 2 oboes, 2 clarinets, 2 horns and 2 bassoons by Franz Anton Hoffmeister** (1754-1812). William Martin Collection 88.

This four-movement suite (*Allegro, Romanza, Menuetto, Rondo: Allegretto*) is a fine example of late 18th-century *Harmoniemusik.* The horn parts are in B-flat basso, except the second movement, which is in E-flat and features the horns at the outset. The requisite quick second horn arpeggios are missing, replaced by fast fingerwork in the clarinets, the instrument most featured in the suite. While not as strong a work as those by Mozart or Beethoven, this has as certain attractiveness and could be a fine piece when performed on authentic instruments.

***Parthia in B-flat "La Chasse"* for 2 clarinets, 2 horns, and 2 bassoons by Joseph Myslivecek** (1737-1781). William Martin Collection 89. 1997.

Joseph Myslivecek was born in Prague but spent most

of his compositional career in Italy where he was known as *Il Divino Boemo* for his many successful operas. Similarities have been noted between Myslivecek's melodic style and that of the young Mozart. This is a suite of five relatively brief movements: *Marciale, Menuetto-Trio, Polacca, Gigue*, and *Finale: Allegro*. The work would be a charming if performed on authentic instruments, although the horn parts travel to the thirteenth partial for first horn and the eleventh for second on the long B-flat basso crook, usually the most cantankerous in the box. The clarinet parts are also in B-flat and, like the bassoon part, are not difficult.

***Piece d'Harmonie pour deux Clarinettes in B, deux Bassons et deux Cors*, K. 386c (K. 407) by W. A. Mozart**, arranged by Franz Lickl and revised by Hans Pizka, CK54. 1996.

Imagine Mozart's Horn Quintet (K. 407) arranged for woodwind sextet: this is what Herr Lickl created and Hans Pizka "improved." Most of the original horn part is performed by either the first or second horn but there are passages given to the clarinets, for example the final written c''' in the third movement. This is great music and the arrangement is very good, nicely increasing the meager literature for this combination of instruments. A hornist might scoff at this attempt to arrange one of the standard works in our repertoire, yet the tradition of creating arrangements of operas and symphonic works was very strong in the late 18th century and justifies the possibility. If you have a regularly rehearsing sextet of this combination, you should consider this arrangement.

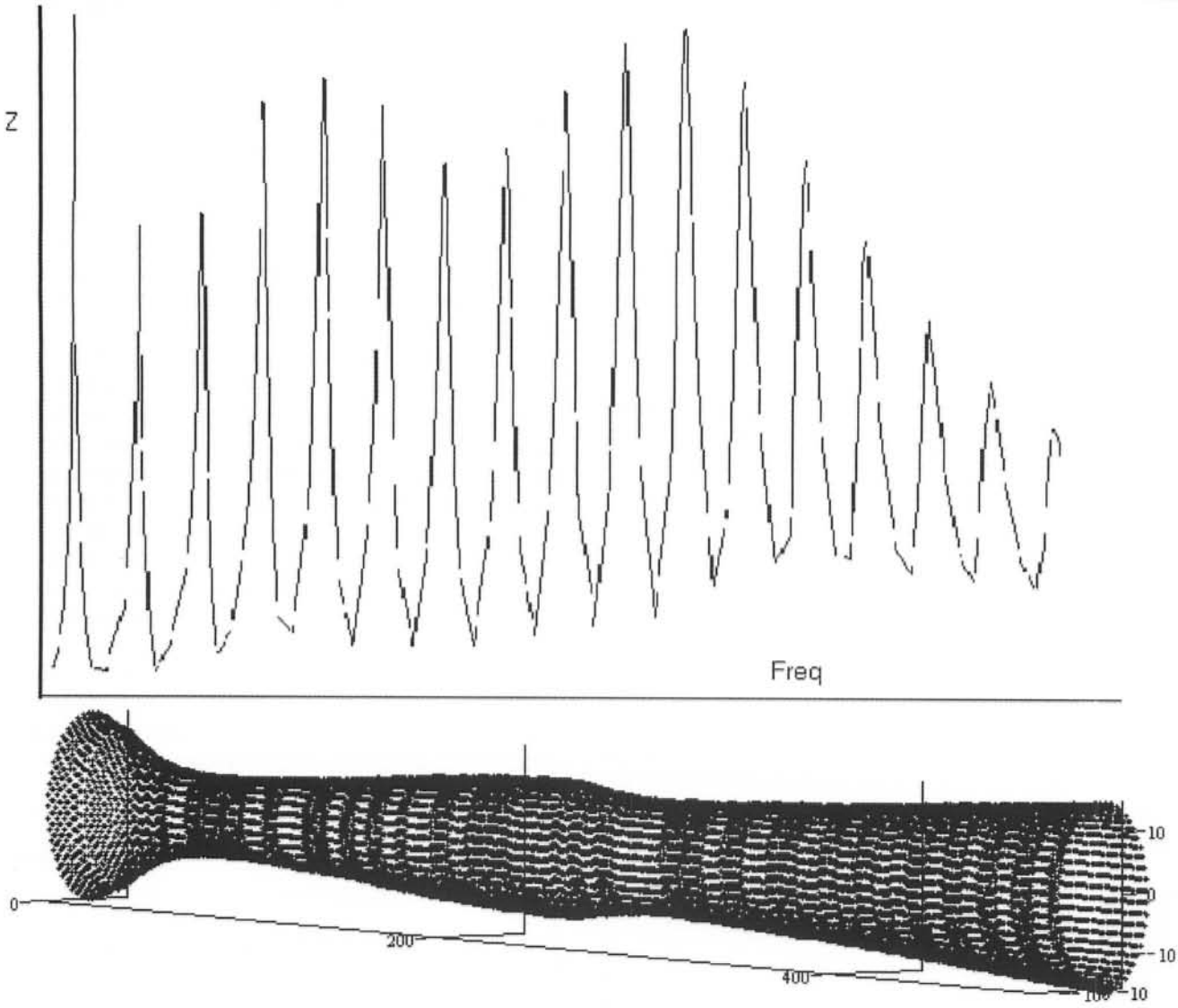
***Sinfonia concertante pour Violon principale, Hautbois, Clarinette, Cor, Basson, Violoncelle, Alt, et Basse per* W. A. Mozart**, CK006 (1976/1996).

According to a brief preface by Hans Pizka, this is a transcription of Mozart's famous *Quintet*, K. 452, that was published by Gombart in Augsburg, Germany, in 1799. The arranger is unknown but Pizka created his first manuscript edition from a copy in the Munich State Library, then used *Finale* 3.5.2 for this 1996 version. The wind parts are identical to the K. 452 original, yet the software and musical recommendations offered by the publisher make the parts appear much different from other editions. I am not sure what caused several staffs in each of the parts to appear to undulate on the page, but I do know what causes notes and accidentals to be unreadably close to each other. Of course, this is great music, arguably the finest work we have for winds from this era. The ability of the strings to sustain a melodic line give them an advantage over the piano in the slow introduction and second movement, but the incisive articulation and color of the piano (in Mozart's case, fortepiano) are missed for the remainder of the piece. If the string players are eager and available, programming this version would certainly be interesting to both the performers and audience. It seems logical to use the wind parts of the high-quality Bärenreiter edition, for example, transferring dynamics and articulations of the piano to the string parts of Pizka's edition.

Meir Rimon Commissioning Assistance Fund

The IHS Advisory Council has approved $2500 for purposes of encouraging new compositions for the horn in 2003. In memory of our esteemed colleague who had such a positive effect on so many performers, composers, and audiences around the world, the Meir Rimon Commissioning Fund was founded in 1990 and has assisted in the composition of twenty-two new works for the horn. All IHS members are invited to submit the name of a specific composer with whom you are collaborating on the creation of a new work featuring horn. Awards are granted by the Advisory Council of the IHS, which has sole discretion in the administration of this fund.

Application forms and information may be requested from Randy Gardner, Chair, IHS Commissioning Assistance Program, 1952 Wilaray Terrace, Cincinnati, OH 45230 USA; Email: Randy.Gardner@uc.edu.



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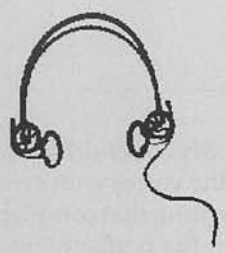

Recording Reviews

John Dressler and Calvin Smith

Performers who wish their discs to be reviewed should send them to John Dressler at: Department of Music, Murray State University, Murray, KY 42071-3342 USA. The Horn Call *does not guarantee a review for every recording received; publication of reviews will be at the discretion of the editors. Readers interested in obtaining discs from this column are urged to place orders with dealers or stores in your area. Should none of those dealers be able to assist you, readers may contact one of several reputable USA suppliers: MusicSource, <www.prms.org>; Compact Disc World, Tel. 1-800-836-8742; H&B Recordings Direct, Tel. 1-800-222-6872; or the distributors, themselves.*

Distributors

Canadian Brass Publications, P.O. Box 63, Waukesha WI 53187, Tel. 1-800-488-2378,<www.canbrass.com>.

Centaur, c/o Qualiton Imports, 24-02 40th Avenue, Long Island City, NY 11101, Tel. 1-718-937-8515, <www.qualiton.com>.

Crypto Gramophone, P.O. Box 2968, Venice CA 90294, Tel. 1-310-287-1918, <www.cryptogramophone.com>.

Gallo Records, c/o Allegro Imports, 14134 NE Airport Way, Portland OR 97230, Tel. 1-800-288-2007, or <www.allegromusic.com>.

Hungaroton, c/o Qualiton Imports (see Centaur above).

Mark Custom Recording Services, 10815 Bodine Road, Clarence, NY 14031, Tel. 1-716-759-2600. <www.markcustom.com>.

RCM Jazz, <www.RCMUSA.com>.

Music for Horn and Piano. **Rebecca Dodson-Webster, horn**, with Richard Seiler, piano. Centaur CRC2600. Timing 65:59. Recorded at the LSU Recital Hall, Louisiana State University, Baton Rouge, August 31-September 2, 2001.

Contents: S. Sylvan *Sonata, op. 7*
Kvandal *Introduction and Allegro, op. 30*
N. von Krufft *Sonata in E*
F. Strauss *Fantasie, op. 2*
P. Basler *Three Hymn Tune Settings*

It is always rewarding for me to receive discs for review with repertoire on it with which I am less familiar. Such is the case with this new Centaur release. I thoroughly enjoyed learning the Sixten Sylvan (b. 1914) piece. Written in 1963, it follows tonal neoclassic design featuring ascending 4th, 5th and octave leaps, bouncy motives and angular lines juxtaposed against more lyrical ones. The second movement is reminiscent of Nordic folk song structure and harmony, and the third movement includes a few sections not unlike the style in Gordon Jacob's concerto. It ends with a sparkling flourish to a". It has been awhile since I've heard the Kvandal (b. 1919) work (also from the 1960s), and it reminds me to reacquaint myself with it as a possible recital piece soon. It combines Norwegian folk melody design with more 20th-century nationalist elements. Its slow introduction features the folk character theme and is followed by the allegro section dominated by a strong rhythmic role for the piano equal to that of the horn. The von Krufft work from 18th-century Vienna was composed after Beethoven's sonata, and is definitely more progressive in its demands on the natural hornist. It is especially virtuosic in the third movement. Rare are recordings of the Franz Strauss *Fantasie*, so this interpretation is most welcomed. I had almost forgotten the slow introduction as the old Belwin edition leaves it out. But following that minor-mode excursion, the waltz which follows (from an 1820s Schubert composition, most likely) and its set of successively more complex variations is a delight for both audience and performer. I recently reviewed another performance of Paul Basler's 1988-1989 hymn tune settings, and again I am prompted to take up a more serious study of them. He casts three well-known tunes (*Abide with Me, Amazing Grace* and *Shall We Gather at the River*) in both more traditional harmonies and then more colorful and adventuresome ones. The entire piece opens and closes with calm reverence and peace but incorporates opportunity for more brilliant display. Rebecca Dodson-Webster is an Assistant Professor at the University of Louisiana at Monroe and principal horn with the Monroe Symphony. She earned her DMA degree under Douglas Hill at the University of Wisconsin at Madison. Her performance, on an Engelbert Schmid standard double horn, evokes both a robust energy and a beautiful lyric style throughout all the pieces. *John Dressler*

Bavarian Horn. **Eldon Matlick, horn**, with Salvatore Champagne, tenor, and Howard Lubin, piano. Mark Custom Recording Services 4262-MCD. Timing 62:32. Recorded at the Paul F. Sharp Concert Hall, University of Oklahoma, Norman, 2002.

Contents: J. Haas *Sonata, op. 29*
F. Schubert *Auf dem Strom, op. posth. 119 (D. 943)*
M. Rindt *Impressions in Jazz, op. 32*
C. Reinecke *Notturno, op. 112*
B. Hummel *Sonatina, op. 75a*

Three unfamiliar but beautiful and accessible works with two standard ones comprise the program of this disc that Eldon Matlick has produced. Of the two standard works, Schubert's *Auf dem Strom* is heard in a very straightforward and forthright manner. Reinecke's *Notturno* is a beautiful solo work for horn. It is heard here in perhaps the slowest tempo of all the various recorded performances that I own or have heard, but it is a solo piece that can be beautiful at a variety of speeds. This is a good thing. A variety of soloists should utilize a variety of tempi. Joseph Haas (1879-1960) wrote his *Sonata* in 1910. It begins in a bold and dramatic way, balanced with a strongly expressive character that follows. The second movement has beautiful melodic lines that give the soloist a chance, or more accurately, require him to be outgoing and expressive in a very cantabile manner. The third movement has a contrasting mood to that of the other movements. It is

the most light-hearted and playful of the three. Markus Rindt's *Impressions in Jazz for Horn and Piano* (1995) was written for Peter Damm, who was the composer's horn teacher for ten years. The titles of the movements (*Harlequin, Once upon a time,* and *Rapids*) are very apt descriptions of the mood and character of each, especially the final two. The only thing puzzling to me is the title of the work. I believe that there are few boundaries between any types of music. For instance, jazz, rock, and country have considerably gray areas separating them. The same can be said for almost any other musical varieties. This piece however, to me, is quite far from the jazz "neighborhood." Bertold Hummel's *Sonatina for Horn and Piano* was written in 1981 to "offer a musically stimulating recital piece for aspiring hornists." It does that quite well. It contains many technical and musical challenges for the soloist, and very fulfilling challenges at that. *Calvin Smith*

Let Everything that Hath Breath Praise the Lord. **Jeffrey Powers,** horn, with Bradley Bowen, piano, and the Baylor University a Cappella Choir. Self-produced. Timing 63:23. Recorded at the Jones Concert Hall, Baylor University, Waco, TX, 2002.
Contents: H. Chandler *Sonata in One Movement*
E. Marc *Gethsemane Meditation*
S. Gryc *Reflections on a Southern Hymn*
P. Hindemith *Sonata for Alto Horn*
B. Krol *Laudatio*
P. Basler *Songs of Faith*

This is a very well performed and recorded presentation of six excellent and varied works. Chandler's sonata is a fine addition to our solo literature. It is melodic and expressive with sections of energetic activity. Other moments are very serious and introspective. The interplay between the horn and piano makes it a piece that would be fun to prepare and to perform. *Gethsemane Meditation* is best described by a quote from the program notes to this disc. It "...is a rhapsodic work which vividly depicts Christ's emotional and spiritual struggle, and final resolve to do His Father's will while praying at the Garden Gethsemane." The soloist in this work needs to convey strong emotional intensity in a lyric and legato style. Mr. Powers does this very well. *Reflections* is comprised of four short moments that are all based on a three-voice setting of the hymn *Wondrous Love* as published in *The Sacred Harp* (1859). Each of three voices of the arrangement are used for the various movements. The fourth movement contains the most straightforward presentation of the hymn tune.

The *Sonata for Alto Horn* (performed here on horn) is given a first-rate performance. The words spoken by the pianist in response to the hornist's at the beginning of the fourth movement are fitting in the context of this disc's overall character of introspection and praise. "Your task is, amid confusion, rush, and noise, to grasp the lasting, calm, and meaning and finding it anew, to hold and treasure it." Bernhard Krol's *Laudatio* has been a recital standard for many years, and it is good to hear a recording of it as beautifully played as it is here. This disc, in my opinion, has saved the best for last. Paul Basler's *Songs of Faith* features a beautifully-written dialogue between horn and voices. All five songs (*Psalm 150, Ubi Caritas, Be Thou My Vision, Alleluia,* and *Psalm 23*) weave the horn part into the voices with great skill and emotion. It is beautiful horn writing that complements the voices and their text that in turn fits perfectly into the larger picture of this disc and its message of praise. The *Alleluia* uses percussion that adds greatly to its spirit. I have had the pleasure of performing some of these songs, and hearing them is almost as much fun as playing them! *C. S.*

Born for Horn. **Zoltán Varga, horn, with additional hornists Sándor Berki, Attila Szücs, János Keveházi.** Hungaroton Classic HCD32176. Timing 70:48. Recorded at the Vác Franciscan Church, Budapest, June 25-27, 2001.
Contents: M. Kocsár *Echoes Nos. 1-4*
M. Hollós *Cycle for Horn Quartet*
V. Buyanovski *Four Improvisations for Horn Solo*
L. Dubrovay *Solo No. 13*

I never cease to be amazed at new music for unaccompanied horn. Just when I think just about every nuance of the horn's prowess has been explored, along comes yet another work to challenge the best of players. Such is the Dubrovay *Solo No. 13* that actually closes this disc. It is a nine-minute, three-movement piece with some incredible demands on the hornist: flutter-tonguing, overtones and multiphonics, lip vibrations, stopped, muted, altering and bending of pitches in every way, quick fingered trills, glissandi, spiking of notes—I think you get the image. It explores just about every technique imaginable. By way of contrast is the disc's opening number, a set of four *Echoes* by Miklós Kocsár. It is a cycle of genuine nature music. It is much more tonal in the sense that melody can be discerned in most sections. It presents moods in a more connected fashion that the Dubrovay. There are more frequent subtleties than in the previous piece as well. It has a more ethereal veil to it at times and as such is not as hammered to the ear than in the previous piece. Many players have experienced at least one movement of the Buyanovski set of improvisations. (I notice that one of them is featured among the required pieces for the coming American Horn Competition.) This is a fantastic suite of movements each programmatic to a specific geographical spot: Scandinavia, Italy, Spain, and Japan. Each with its own tempo and resulting effect, together they constitute an excellent descriptive musical entity.

The quartet on the disc is marvelous. The structural unity of the five-movement work is created by the thematic connections between the individual movements. Two relatively long movements are surrounded by three shorter ones. The closing item includes the material of the opening and middle movements, thereby strengthening the large cyclic form as indicated by the title of the work. The first movement is a kind of "once-upon-a-time" simple chorale melody built upon soft triads in triple time; the second movement with dotted rhythms is similarly "fairy-tale-like." The middle movement is a lullaby in compound triple meter, its musical world unfolding from the a three-tone melodic unit. The scherzo character that draws on the traditions of the classical sonata genre occupies the fourth movement; the bright and homogeneous sound of the four horns changes to a boom of bells. The clos-

ing movement uses motives of the odd-numbered movements. It is truly an amazingly well crafted work and worthy of any group of four horn players. All the artists on this disc display a mastery of the instrument and musicianship in general. And specifically, Mr. Varga conveys strength, nuance, bold energy, and refinement at every turn of phrase. Particularly remarkable is his consistent agility and skill at switching gears with a mere moment's notice. *J. D.*

It's About Time. **Harcus Hennigar, horn,** with the Toronto Wind Quintet. University of Toronto UTWQ0201. Timing 59:39. Recorded at the University of Toronto, Ontario, Canada, 2002.

Contents: F. Danzi *Quintet in B-flat, op. 56, no. 1*
C. Lefebvre *Suite, op. 57*
E. Carter *Woodwind Quintet*
D. Milhaud *Suite d'après Corrette, op. 161*
Hétu *Quintette, op. 13*
J. Ibert *Trois pièces breves*

The Toronto Wind Quintet was formed in 1997 by members of the performance faculty at the University of Toronto. Recognizing that young wind players need to hear quality chamber music performed live, the Quintet presents concerts designed to complement their activities as coaches in the chamber music and performance programs. In keeping with this goal, this disc present representative wind quintet works from a variety of style periods. What a treat to hear the Danzi so soon after our own faculty quintet performed it recently. For students new to the woodwind quintet medium, this is a terrific disc opener: easy to hear all five voices, delightful melodies and harmonies, and a fine balance of both technical and cantabile challenges. For those of us who have a more extended awareness of this repertoire, you may recall the Lefebvre as one of the pieces in the "orange books" collection (which are now "yellow" in its subsequent edition). Lefebvre was a pupil of Charles Gounod at the Paris Conservatoire and later became a professor there himself. Although his skills were not the same level of the leading composers of the day, he was highly regarded by French critics of the late 19th century. The style and texture of his works are often compared to those of Mendelssohn, whom he was said to admire.

While his *Cheminée du Roi Réné* is more often performed, the suite by Milhaud presented on this recording was constituted from film and incidental music written in the 1930s. As its title suggests, the motives are from Baroque composer Corrette. The most angular or pointillistic works on the disc are those by Carter and Hétu. I must confess I was not acquainted with the Hétu work at all, so it was a joy to experience this piece. The Carter is tame compared to the Hétu, so introducing students to those pieces in that order might be wise. Neither is outlandish to the ear even on first hearing and should be audience-friendly as well for any venue. The quintet chose to close their disc with the ever-popular Ibert pieces. A perennial favorite of players and audiences alike, the piece was written in 1930 and is an excellent example of the blend of gentleness and irony, lyricism and sarcasm, so distinctly Ibert. At the same time, his virtuosic wind writing creates a brilliant grand finale. Some gorgeous phrasing, agreement of articulation and intonation, and excitement are generated here by the TWQ. This is a terrific "first disc" for anyone just beginning an exploration of the wind quintet literature. Copies of the disc may be purchased directly from Mr. Hennigar at: Faculty of Music Box Office, University of Toronto, 80 Queen's Park, Toronto, Canada, M5S 2C5. Tel. 1-416-978-3744. Cost of the disc is 18 Canadian dollars which includes postage and handling. *J. D.*

David Maslanka: Quintets Nos. 1-3. **Ilene Chanon, horn,** with the Bergen Woodwind Quintet. BIS CD1228. Timing 71:40. Recorded at the Herdla Kirke, Askkoy, Norway, November, 2000.

Contents: David Maslanka: *Quintets for Winds Nos. 1, 2,* and *3.*

This disc features three woodwind quintets which span the years 1984-1999 by American composer David Maslanka. The composer attended the Oberlin College Conservatory where he studied composition and clarinet. He pursued graduate composition work at Michigan State University under H. Owen Reed. His style is a contemporary blend of American lyricism and rhythmic drive, coupled with a remarkable ear for musical sonorities. He is the recipient of grants from the National Endowment for the Arts, Martha Baird Rockefeller Fund, and ASCAP, to name just a few. He currently resides in Missoula, Montana. Always tonal and inventive, these works add another dimension for quintets to explore. Humor sits next to more serious contrapuntal sections; introspection and chorale-like passages also appear. Each of these works is cast in three movements, and each lasts about 22 minutes, making them suitable as major works on a recital. They feature a variety of moods and are well within comprehension by most first-hearing audiences. The performances here by the Bergen Woodwind Quintet are stellar. Chanon adroitly weaves her melodic and harmonic lines in and out of several bassoon and clarinet textures. The blend of timbres, matching of articulation, and solid intonation are most admirable. The Aspen Wind Quintet, Manhattan Wind Quintet, and Missouri Quintet have brought us the premieres of these works. They are published and deserve to be heard in a variety of venues. *J. D.*

Charles Koechlin–Kammerensemble de Paris. **Daniel Catalanotti, solo horn, with Pascal Proust, Lionel Surin, Marielle Catalanotti, horns.** The Chamber Ensemble of Paris. Jean-Claude Bouveresse, Artistic Director, Armin Jordan, Director. Gallo CD-1055. Timing 72:51. Recorded November 11-12, 1999, and October 21-22, 2000, at the Auditorium de l'École Nationale de Musique de Gennevilliers.

Contents: Music of Charles Koechlin: *Les Confidences d'un Joueur de Clarinette, op.141; Sonatine No. 1, op. 194, for Oboe d'Amour and Nine Instruments; Sonatine No. 2, op. 194, for Oboe d'Amour and Nine Instruments*

This is a most unusual disc but very interesting and enjoyable. The two sonatines do not use horn. Both are beautiful works and wonderfully performed on this recording. The most

interesting to most hornists, however, will be *Les confidences d'un joueur clarinette* or *A Clarinetist's Secrets*. It is a series of short, descriptive pieces that convey the story or scene that is told by a narrator. The narrator begins, "The story that we are about to hear began in August 1834, in a small, peaceful village..." Eighteen short musical sketches follow with narration in between each of them. Young Kasper (solo clarinet) is deeply in love with the lovely young Magrédel who is enamored with Yéri-Hans, a handsome and dashing soldier who has recently returned home from his military duties. Kasper's good friend, Waldhorn (I don't think I will have to tell you what instrument is used to portray Waldhorn!), tries to comfort and advise Kasper, often to no avail. The instrumentation required is minimal but the variety of combinations used gives perfect musical descriptions. The combinations consist of solo clarinet; clarinet and horn; solo horn; solo violin and string quartet; solo flute and string quartet; four horns; clarinet, flute, four horns, string sextet, double bass; solo viola, four horns, string sextet, double bass; and clarinet, viola, 'cello. Daniel Catalanotti and his colleagues perform their roles in a most effective way. They project the mood and character wonderfully. This would be a very interesting recital project that would be perfect for a university chamber music series, or similar performance venue. Charles Koechlin's music is inventive, descriptive, well-crafted, and effective. *C. S.*

Kammerensemble de Paris. **Daniel Catalanotti, horn**. Gallo CD-814. Timing 75:36. Recorded at the Eugène Napoléon Foundation of Paris, May 30-31, 1993.
Contents: Beethoven *Septet, op. 20*

It's always a pleasure to hear some of the finest chamber music ever written and when it is played by musicians of this caliber, the pleasure only increases. The Chamber Ensemble of Paris is virtuosic in every sense. The technical flair and energy are impressive. The expressive musicality is equally so. The balance, the cohesive ensemble, the intonation, and the perfect interplay among the instruments makes this recording one that should be in your CD collection. Daniel Catalanotti's tone is light and clear with just a slight bit of vibrato in some of the lyric passages. He blends into the ensemble by using perfect intonation and dynamic balance that lets him contribute to the ensemble's overall sound and yet maintain his musical individuality. When a solo passage is required of him, he plays out with assurance and beauty. The remainder of the CD, Beethoven's *Quintet*, op.29, is for strings only (No Horn!?), but it too is played with beauty, energy, and passion. The Chamber Ensemble of Paris has presented two masterpieces of chamber music literature with exceptionally fine performances. *C. S.*

Canadian Brass: Sweet Songs of Christmas. **Jeff Nelsen, horn**. Canadian Brass Publications CB0702. Timing 57:54. Recorded in March, 2001, and July, 2002, at Humbercrest United Church, Toronto, Ontario, Canada.
Contents: *Sussex Carol; Carol of the Bells; God Rest Ye, Merry Gentlemen; Jingle Bell Rock; What Child is This?; Here We Come a-Wassailing; Sweet Songs of Christmas; I Saw Three Ships; Lo, How a Rose e'er Blooming; Huron Carol; Bring a Torch, Jeanette Isabella; The Holly and the Ivy; Albinoni's Adagio; "Overture, Every Valley, and Hallelujah Chorus" from Messiah; Sevivon; Maoz Tzur; Dreydl; Go Tell it on the Mountain; Ding Dong Merrily on High*

I wonder if our unusually strong and extended winter season in western Kentucky this year was due in part with the late arrival of this disc. In any event, it is a joy to hear Christmas tunes in February and March with some "white stuff" on the ground outside. It's never to early to start thinking about your holiday gift list for 2003, and this disc will surely please any musician, but especially brass players. There are some terrific arrangements, with lush harmonies and spectacular moments for each instrument to shine as brilliantly as decorative holiday ornaments. Most of the arrangements were written by either Luther Henderson, Christopher Dedrick, or Chris Hanjian, and feature a wonderful reshaping of these familiar melodies to make them fresh and new to the listener. There are some jazzy, more spicy rhythmic treatments along with the more traditional and tender ones. This is truly superb recording for all to behold. *J. D.*

Fanfares and Passages. Atlantic Brass Quintet, **Seth Orgel, horn.** Mark Custom Recordings 4247 MCD. Timing 61:25. Recorded in Slee Concert Hall, University of Buffalo, New York.
Contents: Praetorius, arr. Luke *Dances from Terpsichore;* Liszt, arr. Luke *Hungarian Rhapsody No.2;* Handel, arr. Luke *La Rejouissance;* Bach, arr. Nelson *Prelude & Fugue in D minor;* Wm. Byrd, arr. Luke *Earle of Oxforde's March;* Wm. Byrd, arr. Luke *Ne Irascaris Domine;* Bernard Rands *Fanfare;* Ray Luke *Compressions 3;* Samuel Headrick *Passages;* Manuel de Falla *Fanfare from Homenajes;* trad. Costa Rica, arr. Nelson *Caballito Nicoyano;* trad. Serbia, arr. Luke/Nelson *Zvonce Kolo;* Jose Moncayo, arr. Ferrer *Huapango*

This is a CD that you are going to enjoy very much unless you have some sort of unfortunate predisposition against brass quintets as a chamber music medium. Effective, idiomatic transcriptions and imaginative, exciting original compositions for quintet make this CD a delightful mix of Renaissance, Baroque, Romantic, Contemporary, and Ethnic sounds. The three works that are original compositions for quintet are surrounded by a wide variety of transcriptions that work well for quintet. Bernard Rands, Samuel Headrick, and Ray Luke (the father of Atlantic Brass Quintet trumpeter Jeffrey Luke) have created new works that could easily become standard repertoire pieces. They range in length from about two minutes for Rands' *Fanfare* through Ray Luke's five-and-a-half minute *Compressions*, to the slightly over ten-minute, two-movement *Passages* by Headrick. Each of these works is very well crafted, filled with exciting and expressive music. The transcriptions are also well done and fit into the brass quintet medium with a natural ease that all transcriptions should have, but often lack. The Atlantic Brass Quintet performs with a virtuosic facility that makes what they do seem very easy. Their ensemble is stellar. Their intonation is what any chamber music group

should strive to attain. They play with sensitivity and flair. Their dynamic range reaches the extremes. Seth Orgel is impressive. He does it all and very well, with full, centered tone and full control in all dynamics. He fills the role beautifully. This is a first-rate product: the music, the performance, the recorded quality. There aren't any negatives. *C. S.*

Richard Todd—With a Twist. **Richard Todd, horn,** with Billy Childs, piano, David Carpenter, bass, Ralph Penland, drums, John Clayton, bass, and others. Timing 55:27. RCM Jazz 12005. Recorded September, 1999, at Conway Studios, and February, 2001, at Soundelux Studios, Los Angeles.

Contents: S. Huffsteter *Nightwalk*
R. Todd *Discovery (Through the Eyes of a Child)*
D. Raksin *A Song after Sundown*
R. Todd *Central Avenue Strut*
R. Todd *Quiet Time*
J. Mandel/J. Mercer *Emily*
H. Mancini/J. Mercer *Days of Wine and Roses*
D. Ellington *Race*
T. Monk et al *'Round Midnight*
D. Mann/B. Hilliard *In the Wee Small Hours of the Morning*

Rick Todd's latest jazz release could also be titled "Rick Todd After Hours." After the flash of *Rickter Scale* released several years ago, *With a Twist* surprised me with a thorough exploration of Rick's lyrical side. The CD is basically a collection of ballads (with one or two exceptions) that features some tasteful original tunes and wonderful old warhorses that never tire. The lineup of musicians is terrific and the performances demonstrate why Rick is considered one of the best players of standard jazz around. He covers the riffs like few hornists can, and continues to add to the legitimacy of the horn as a soloing instrument. His sound mixes the best of horn, flugelhorn, and trombone into a distinctive voice, and over the course of the recording, like *Rickter Scale,* the listener receives a clinic on how the horn (especially with Rick attached to it) can work in a jazz setting. There are some nice color changes—the rhythm section is pretty constant throughout, but accordian, harp, and tuba, as well as trumpet, sax, vibes, and some extra Latin percussion take turns in one tune each. Rick once again favors us with overdubbed horn ensembles on two tunes (Raksin's haunting tune from the movie *Too Late Blues,* and a tasty version of Mancini's hit), and we even get one of my favorite combinations, horn and bass (a very *apropos* duet with John Clayton on *'Round Midnight*). Trumpeter Steve Huffsteter's *Nightwalk* is a perfect opener that captures the essence of the whole CD: mysterious, laid-back grooves and an interesting arrangement, surrounded by David Carpenter's glowing bass, Billy Childs' lovely comping, and Ralph Penland's tasteful set work. The progression of ballads is only interrupted by Rick's own *Central Avenue Strut,* a straight-ahead number with a nice octave overdub for the head. I assume Rick used a different horn or two for the different parts in his overdubs because the range of colors (especially in Raksin's tune, highlighted by Tommy Johnson's familiar tuba sound) works really well, something not easily accomplished. The most fun for me was realizing that the picture in the liner notes of the horn cup mute was next to the listing of Ellington's *Race* for a reason—another cool color! After hearing so much of Rick's work, I never thought I would use his name and the word "understated" in a sentence, but in this case that is the "twist" for me, and a nice one at that. *Jeffrey Snedeker, guest reviewer*

newBrass. Music of Michael Davis, featuring Bill Reichenbach. **Philip Myers, horn.** HipBone Music M109. Timing 44:31. Recorded December 2001-January 2002 at Back Pocket Studios, New York City.

Contents: All works composed and arranged by Michael Davis, except as noted. *ButterBall; New Brass; Stone Bone; Here Today, Here Tomorrow; Mayor; Life Lived (to the victims of Sept. 11); Better Days; Back to the Fair* (arr. Bill Reichenbach); *Slide and the Family Bone; Two Boys (for Cole and Zachary)*

Sometimes my schedule gets a little busy, the CD's for review pile up, and with deadlines approaching Jeff Snedeker gets a bit anxious for reviews. So, since I have been very busy lately, I'm going to save some time by having all of you go back to *The Horn Call* from November 2001 and read my review of Michael Davis' *Brass Nation* because it's the same as what I would write here and that way I can save a lot of time and...Hold on a minute. my phone is ringing. "Oh, Hi Jeff. Yeah, I'm working on it right now and...Well, that's right the readers do deserve a fresh review every time but...Well, you're right *The Horn Call* is the vehicle to my worldwide fame but...Well, you're right, neither Chris Leuba or Jack Dressler would ever have been lazy enough to try this but...OK, OK, I'll get to work and write a new review. No, I sure won't ever try something like this again. Please don't ask the Advisory Council to excommunicate me! I'm sorry, honest, I am." This CD is absolutely loaded with great brass playing. Michael Davis has brought together players who are unsurpassed in their performing. He and Bill Reichenbach are featured performers and they are truly impressive. They are backed by an all-star rhythm section of Phil Markowitz, piano, John Patitucci, bass, Jeff Ballard, drums and percussion, and Joe Bonadio, percussion. Other tracks use a trombone quartet of Joe Alessi, Nitzan Haroz, Koichiro Yamamoto, and Blair Bollinger, or a brass quintet of Phil Smith and Ray Mase, trumpets, Phil Myers, horn, Joe Alessi, trombone, and Gene Pokorny, tuba. The writing is alternately energetic and plaintive. The music has a spirit of life and good humor that makes each track fun to listen to every time I hear it. This CD is one that I will listen to when I want to hear some world-class brass playing and when I just want to have some good music playing while I'm doing something else. Phil Myers is heard on the brass quintet tracks and he has been given some great passages to play. His sound carries through beautifully, and he makes solos that are virtuosic sound easy. In fact, that might be the only criticism I can find with this CD—it needs more featured moments for the horn! *C. S.*

Horncraft. **Hakan Nyqvist, horn and flugelhorn;** with Jesper Kviberg, drums; Torbjörn Gulz, piano; **Anders Kjellberg,**

horn; Filip Augustsson, double bass; Sven Berggren, trombone; Rafael Sida, percussion; Tommy Koverhult, tenor sax and flute; Stan Sulzmann, tenor sax, soprano sax, and flute; **Tommy Knutsson, horn**. Phono Suecia PSCD145. Timing 54:13. Recorded at the Atlantis Studio, Stockholm, September 10-14, 2001.

Contents: Music of Hakan Nyqvist: *Playground; Love Changes; December Song; Green; One Once; Miss U; A Nice Candle; You're Here; Meander; Mild and Wild.*

Hakan Nyqvist is a trumpeter who has dedicated as much of his time to playing the horn. This disc might be called a tribute to Gil Evans and his orchestra who often created jazz arrangements using horns. Nyqvist demonstrates here, both on horn and flugelhorn, ballads and up-tempo styles. He is joined by fellow hornists Tommy Knutsson and Anders Kjellberg for some fantastic passages for three. All the works on this disc were composed or arranged by Nyqvist himself. The unusual combination of instruments produces a rich quality throughout. The balance and blend of instruments is always complimentary. The exciting pulse of the rhythm section heightens the melodic and harmonic energy of the horns' overtones. Nyqvist and his company of musicians are among the top-ranking jazz artists in Sweden and are in demand abroad as well. This collection of straight-ahead styles has something for everyone. *J. D.*

Steuart Liebig: Pomegranate. **Tom Varner, horn**, with the Ensemble Kammerstig. Crypto Gramophone CG109. Timing 71:21. Recorded May 8, 2000, at the Mad Hatter and October 23, 2000, at Westlake Audio, Los Angeles.

Contents includes: S. Liebig *widening circles reach across the world*

This unique disc features solo concerti for Tom Varner, Nels Cline (guitar), Mark Dresser (bass), and Vinny Golia (sax), backed up by an ensemble of seven crack L. A. musicians, including Eric Barber (woodwinds), Ellen Burr (flute), Alex Cline (drums), John Fumo (trumpet), Jeff Gauthier (electric violin), Steuart Liebig (electric bass), and Scot Ray (trombone). At the age of 19, Steuart Liebig began a three-year stint playing rhythm guitar with soul-jazz-pianist-singer Les McCann. Feeling the need to develop a broader knowledge of classical music, he quit the band to study classical contrabass, music history, and composition. After graduating and realizing that the life of a symphony bassist was not going to do, he decided to start a rock band. This band (BLOC) eventually went on to accomplish a major-label recording contract, put out an album, and, like many such bands, self-immolate. During the dissolution of BLOC, he realized that his calling was no in the music-as-entertainment industry and decided to focus his energies on playing improvised music and composing. This path would eventually lead to this disc: four concerto-like vehicles for featured soloist and a seven-piece backup band. The music on this disc is based on the use of neoclassic form by Stravinsky and other 20th-century composers and is entirely non-programmatic. The fifteen-minute piece for horn and back-up band almost sounds like a wind quintet piece at first, but quickly the drum set, guitar, and bass add their own swing style. Added to more traditional melodic designs are glissandi and more adventuresome horn techniques. The rhythmic drive from the drums permeates the work and serves as a unifying factor in keeping the more aggressive sections of improvisation together. Note-bending and extremes of register are explored as well but always within the framework of melody, line and phrase. A unique work, the piece is well designed with a fine blend of classical and jazz elements throughout. *J. D.*

A Storm in the Land: Music of the 26th North Carolina Regimental Band, CSA. The American Brass Quintet Brass Band, with hornists **David Wakefield and Robert Sheldon, E-flat alto horns.** New World Records 80608-2. Timing 60:43. Recorded October 24-26, 2001, at the Conservatory of Music Recital Hall, SUNY Purchase, New York.

Contents: Emmett/Vousden *Dixie/Bonnie Blue Flag;* Wm. Hartwell *Southern Victorial March;* Wm. Neave *Here's Your Mule;* Wm. Hartwell *Canary Bird Waltz;* G. Donizetti *Slow March from "Belisario";* G. Verdi *Trovatore Quickstep;* J. H. Hewitt *Rock Me to Sleep, Mother;* E. Leinbach *26th Regiment Quickstep;* Swabada *Bettraite Polka;* F. Schubert *Serenade;* J. Labitzky *Melange Waltz;* E. Leinbach *Col. Vance's March;* Anon. *Dead March;* Anon. *India Rubber Overcoat Medley;* J. Ryder/Anon. *Maryland! My Maryland/ Old North State;* E. Leinbach *Col. Hoke's March;* C. Gregor *Sleeper's Awake;* C. Gregor *Covenant;* Beethoven *Die ehre Gottes;* Wm. Capers *Rifle Regiment Quickstep;* Wm. Neave *Waltz;* Foster/Thomas *Come Where My Love Lies Dreaming /Annie of the Vale;* Webster/Wrighton *Lorena/Bright Smiles*

It is perhaps a bit unusual for a review to appear in *The Horn Call* that does not, technically, have any horn playing on it. It does, however, have two excellent hornists disguised as E-flat alto horn players! David Wakefield and Robert Sheldon perform expertly here. Playing this music expertly is a bit of a Catch-22. Mr. Wakefield and Mr. Sheldon are so good it is almost impossible to notice them! That is the mark of excellence here. The intonation, articulations, and balance displayed by the entire brass band are as perfect as anyone could expect. The primary melodic workload is carried by the cornets and the tenor horns. The other instrument parts are usually the harmonic and rhythmic support for the lead lines. Bravo to all performers on this CD! Everything about it is of the highest quality. This collection of pieces has been very carefully prepared and edited by Nola Reed Knouse and Raymond Mase, with percussion parts reconstructed by John Beck. The 26th North Carolina Regimental Band consisted of Moravian bandsmen from Salem, North Carolina. Brass bands served an important function during the American Civil War and were considered integral parts of military units. Band music helped a long march seem easier, bolstered spirits before and after a battle, and entertained the troops during periods between battles. For anyone, Civil War buff or not, this CD will be very enjoyable listening experience. *C. S.*

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Works Available

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Out the Bell...

The Music Inside Him
by Jahn White

The red car drove down the muddy driveway and disappeared around the corner. Zahn watched from the doorway, as the rain poured down, splattering on the shingled roof and pinging off the windows. Zahn Fryhorn watched his parents drive away to orchestra practice, and he went upstairs to his room, which he called his "Secret Place." His family lived in Warsaw, Poland. His father was a professional horn player and had been offered a job playing with the Warsaw Philharmonic Orchestra as first horn. Zahn was 12 years old and played the horn just like his dad. His friends always bugged him about playing classical music and doing it because his parents told him to. They were obsessed with new rock music, which Zahn called "A Digitized Nightmare." But the truth was, he loved traditional music.

His family lived in an old stone farmhouse at the edge of town, surrounded by fields. There was plenty of space for two practice rooms. Upstairs there was a cozy loft that belonged to Zahn. It was his bedroom and music room, and his favorite place in the whole house, where he could scream, laugh, or even cry, the place that he let all of his feelings out. Here he could draw and build things. The room was painted bright blue and had two skylight windows and a small circle window at each end. On one wall, there were shelves lined with CDs and sheet music for the horn by Mahler, Beethoven, W. A. Mozart, Leopold Mozart, Bach, and many more composers. Above his desk hung autographed photos of famous musicans, and a small bulletin board where Zahn pinned the tickets from shows he attended: Barry Tuckwell, Wynton Marsalis, the Chicago Symphony, and many more. Zahn liked having music all around him. There was a computer, keyboard, and printer for composing his own music, and a CD player. Nearby sat his horn, a box of recorders and tin whistles, a music stand, and a turquoise painted chair.

Zahn opened his case, took out his horn, its mouthpiece, and Zukie, his chamois cloth. Zukie was the cloth he used to polish his horn and to put a pad in between his leg and horn. Zahn started his long tones, sustained notes that lasted for 50-60 seconds. This exercise took twenty minutes. When he was done, Zahn stopped playing and slid his chair over to the music shelves. He started digging around for a piece of music called "A Brass Duet" by Hannith Fryhorn.

"Found it," muttered Zahn. "Nope, that's not it. Ah-ha, here you are, you little devil!" Zahn got down from the chair waving the sheets of music triumphantly, his cheerful silver-blue eyes sparkling.

Music poured out of the bell, twisting and swirling, making the air feel moist. He stopped thinking and relaxed, letting the music lead him into a beautiful land. Golden plains with long waving grass met his eyes, while emerald forests stood in the distance, and the sun was a great orange ball help up in the sky by fluffy marshmallow clouds. Completely immersed in his music, Zahn felt like the wind had swept him up and he was running through the tall grass singing a chorus of the winds. The wind sang, sweeping him up in it and bringing him into the sky. The clouds moved around him and the wind sliced through them like an arrow. Then the wind calmed to a breeze. He sang, his voice floating throughout the air, then all the choruses of the wind joined him. "This is music," he thought; it captured his spirit, taking him far off, deep inside himself. How lucky that this place and feeling could come so easily to him. Did others know that if they closed their eyes and listened to music, they could find a special part of themselves, too?

Just then, Zahn heard a knock at the front door. He scampered downstairs, silent as a cat, down the steep squeaky stairs, and opened the door. There stood his new friend, Petrovick, standing in a wet raincoat with a big grin on his face. In his hand was his trombone case. "Hey, wanna play some duets?" asked Petrovick. Zahn smiled back, but groaned inside. He had just finished practicing.

"Sure, but how about some apple pie first?"

Jahn White is a sixth-grade student at the Marion Cross School in Norwich, Vermont. He started playing horn in the fall of 2002, and studies with Ginger Culpepper in Hanover, New Hampshire.

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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