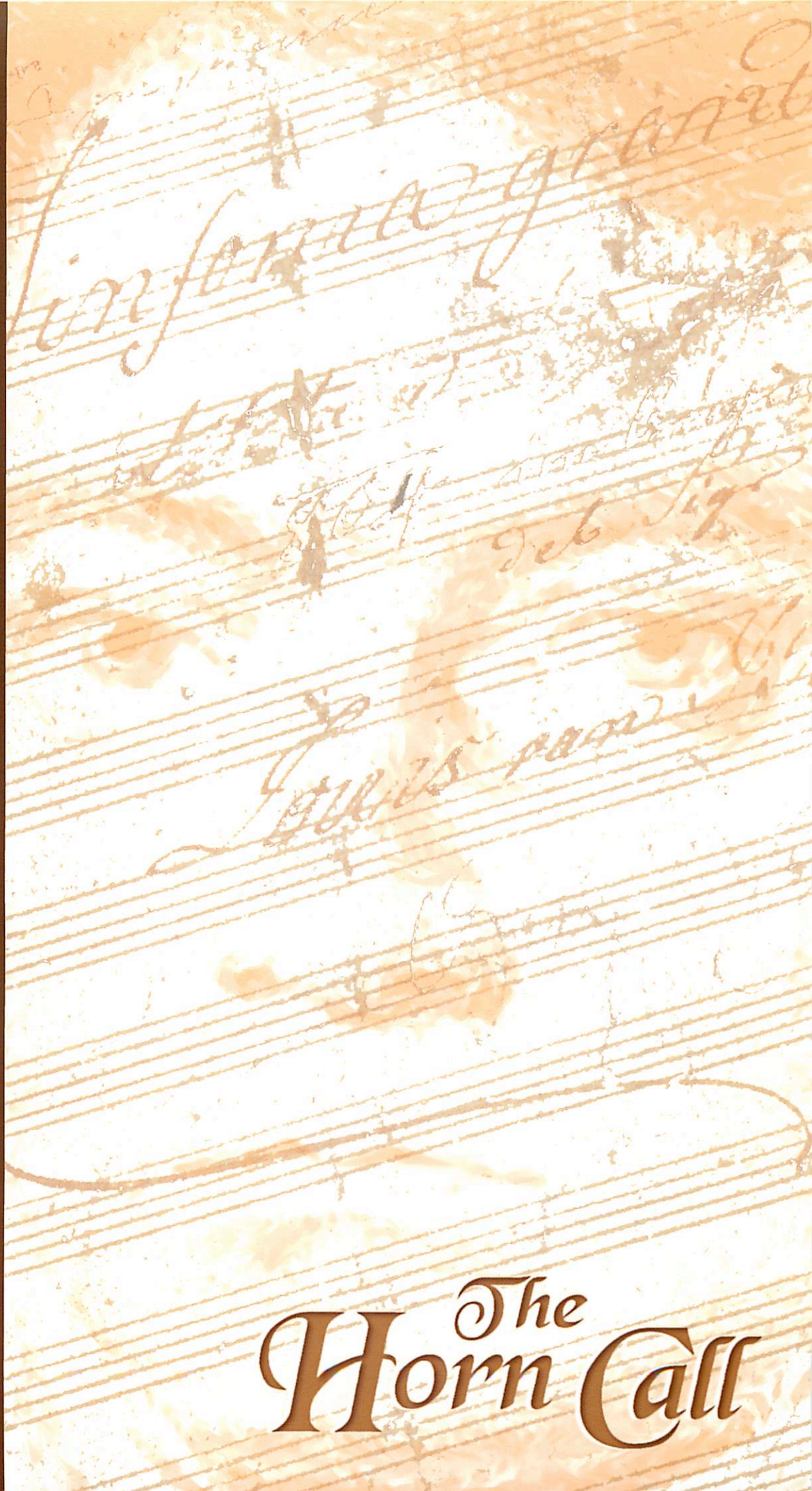


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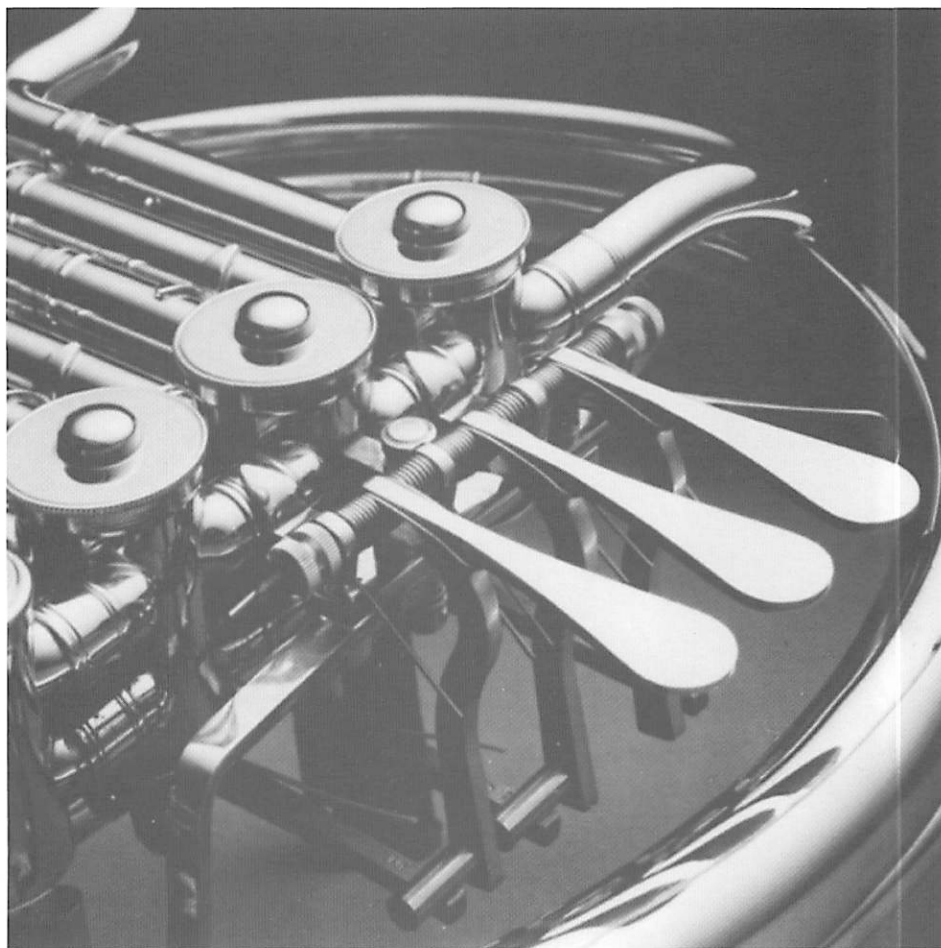


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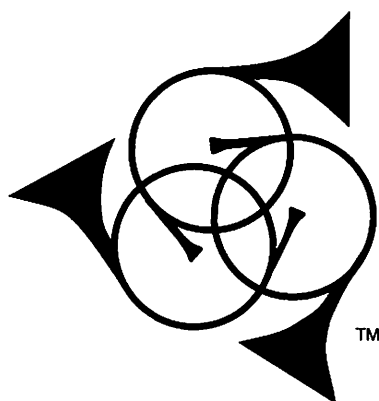
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# *The Horn Call*

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William Scharnberg, Editor

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*On the cover: a portrait of a youthful Beethoven behind the title page to his "Eroica" Symphony  
(Gesellschaft der Musikfreunde, Vienna; Dr. Otto Biba, archivist)*



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





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# From the Editor

## Bill Scharnberg

**T**he *Horn Call* editorial staff and I hope you enjoy this issue; I apologize for its tardy arrival due to a change in printer, new publishing software, and a steep learning curve concerning graphics and ads. Imagine the impact of thirty-three years of *Horn Call* back issues (3,000 lbs) arriving for storage! As I accepted this position, I did so with tremendous respect for the time and energy given by editors Jeff Snedeker, Johnny Pherigo, Paul Mansur, Jim Winter, and Harold Meek.

If you examine the journals of other societies you will see that "ours" is at or near the top in terms of format. In preparing for this edition, I created a small committee to advise me as to whether we should continue with the current format or opt for a less expensive one. The response was overwhelming: we have the best and should not settle for less!

Many thanks to Jeff Snedeker for his assistance with this journal and Record Printing of Ellensburg, Washington, for its superior production over the past five years. Please welcome our new printer from Dallas: Buchanan Visual Communications, the publisher of the International Clarinet Society and International Trombone Association journals.

I am grateful that each member of our editorial staff has agreed to continue his/her excellent work. You will note only two changes: Jeff Snedeker will trade places with me as the Music/Book Review editor and please welcome Thomas Ekman of Denmark. Thomas has agreed to edit a new column, "The Legacy Files," offering biographical sketches of important individuals from our past. Readers should remember that the editorial staff sincerely welcomes material sent by any interested individual, from an informal communication to complete articles. You can contact the editors directly or channel your creativity through me at [editor@hornsociety.org](mailto:editor@hornsociety.org). Note that the usual "Correspondence" column is absent in this journal simply because there was none!

As our website ([www.hornsociety.org](http://www.hornsociety.org)) continues to evolve, we hope to add special features, particularly for younger hornists. We are extremely fortunate to have John Ericson, with the new title "Website Editor," to update and streamline our electronic medium. In order to continually serve you better, we appreciate any comments or suggestions concerning either *The Horn Call* or our website. Please become involved in the International Horn Society and its publications!

For back-issues of *The Horn Call*, visit [www.hornsociety.org](http://www.hornsociety.org) for both a listing of available issues and an order form. Issues that are currently out-of-stock will soon be scanned and available on CD!

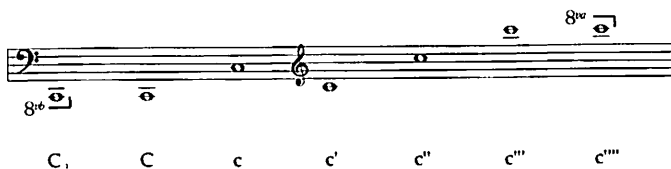
### Guidelines for Contributors

*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, e-mail address (if available), and a brief biography should be included with all submissions.

Articles can be sent as paper/hard copy or electronically on a floppy disk, CD, or attached to an e-mail. If the format is unreadable or requires extra time to exam, the author will be notified immediately and asked to try another format. Footnotes should be numbered consecutively and placed at the end of the text. Musical illustrations should be sent in black ink on white paper or using an electronic format readable on a Macintosh computer with Finale and Adobe Photoshop and Illustrator software. Photographic illustrations should be glossy black and white prints or sent as PDF, EPS, or TIFF files. Applications other than Macintosh/Microsoft Word should be submitted as text files (ASCII). Please label any diskette clearly as to format and application being used. Submit graphics and musical examples in a hard copy, suitable for scanning, or electronically on a disk or as an attached e-mail file.

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 Hornists!

First, I want to congratulate **Richard Seraphinoff**, **Michael Hatfield**, and **Myron Bloom** of Indiana University for a stellar horn symposium this past June. It was a memorable week filled with superb horn playing, master classes, lectures, exhibits, and socializing. Mark your calendars now for July 24-30 for the thirty-sixth International Horn Symposium in Valencia, Spain, hosted by **Javier Bonet**. This will be the first international horn workshop in Spain, and Javier is assembling an exciting workshop in this historic, charming city on the Mediterranean. I hope to see many of you there.

It is with great pleasure that I announce that the IHS Advisory Council has approved the establishment of a scholarship fund in the name of **Vincent DeRosa**. As most of you know, Vincent DeRosa, now semi-retired, was the most acclaimed Los Angeles horn recording artist of the twentieth century. It is safe to say that anyone who attended movies in the second half of the twentieth century heard Vincent DeRosa's horn, even if his name was not listed in the credits. Mr. DeRosa is one of the "greats" of our time, and it is fitting that a horn scholarship be established in his name. The original sponsors of this scholarship fund are **Paul Navarro**, **Richard Todd**, **Tony Cecere**, and **Glen Estrin**. I thank these individuals for their generosity and their loyalty to Mr. DeRosa, and I encourage all IHS members who have admired Mr. DeRosa's artistry to contribute generously to this fund so that it may be permanently established as an endowment. Checks should be made payable to the IHS with "Vincent DeRosa Scholarship Fund" in the memo field and sent to Executive Secretary Heidi Vogel. All contributors will be acknowledged in *The Horn Call*, unless you indicate that you wish to remain anonymous. Details for the awarding of this scholarship will be finalized as soon as we have the remainder of the funding in place. Please contribute now and as generously as you can to permanently endow this scholarship.

Finally, I have been reflecting lately about the mission of the International Horn Society; that is, our purpose and goals as an society. This reflection motivated me to examine what the founders of the IHS thought about the society that they worked so tirelessly to birth, and that led me to the Bylaws and the Articles of Incorporation. Article II of the IHS Bylaws states:

**Purpose:** The purpose of the society shall be to promote musical education with particular reference to the horn, and in pursuit thereof to carry on activities described in paragraph 5 of the Articles of Incorporation of the International Horn Society.

**Paragraph 5 of the Articles of Incorporation** states: The aims and purposes of the Society shall be to promote musical education with particular reference to the horn. In pursuit of its aims and purposes, the Society and its members may:

A. Hold and encourage workshops, lectures, and seminars open to the public (i.e., members and non-members) for instruction in the art, science, and techniques of horn playing and teaching.

B. Publish a Journal consisting of materials appropriate to the horn, as well as periodic newsletters and membership lists.

C. Encourage the awarding of grants and scholarships to competition winners and other worthy applicants, members and non-members being eligible for such awards.

D. Encourage composers and arrangers to write and make available to or for the benefit of the public at large music featuring the horn.

E. Foster competitions for and the commissioning of new repertoire featuring the horn which may be made available to or for the benefit of the public at large.

F. Establish and foster an Archives/Research Facility open to the public for the purpose of providing an extensive collection of materials pertaining to the horn and horn playing.

G. Establish close working relationships with music teachers for the purpose of assisting in the identification and instruction of musicians as horn players.

H. Present honors and recognition for distinctive service relating to the horn.

It is a tribute to the individuals who wrote the Purpose and Articles of Incorporation over twenty-five ago that they remain current even today. At its most basic level, the mission of the IHS is to serve the art form of horn playing. This is also the mission of those of us entrusted with serving the IHS in leadership, service, and volunteer positions. Speaking as President and on behalf of the Advisory Council, Editorial Staff, Executive Secretary, and all the other volunteers and coordinators, we dedicate our talent, expertise, and energy to this mission.

Have a great year with the horn!

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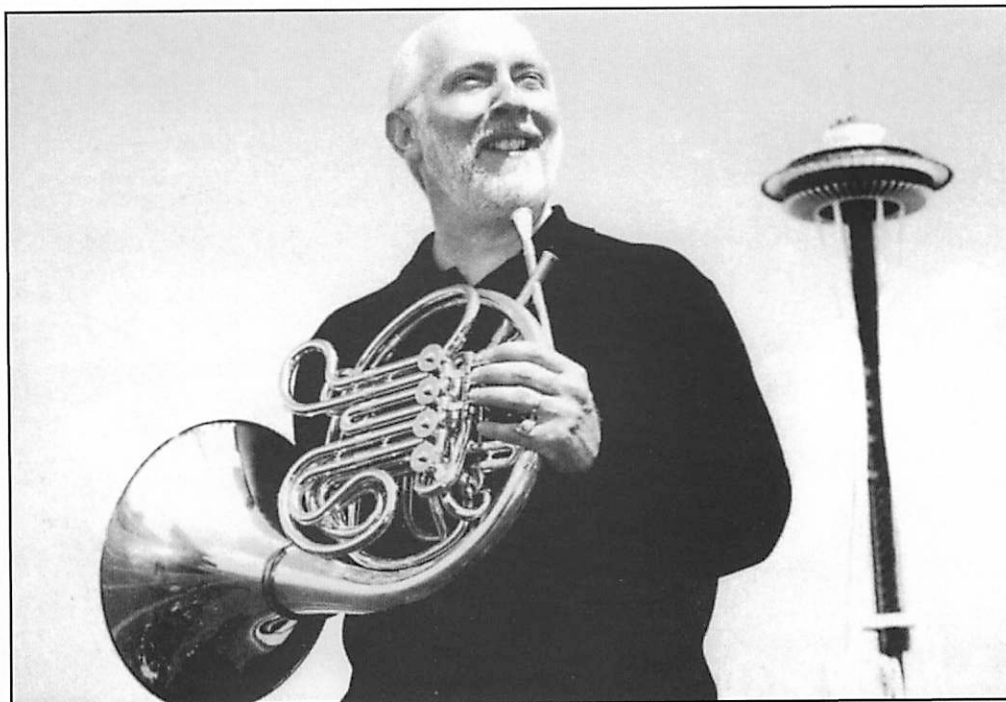


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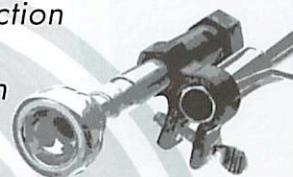
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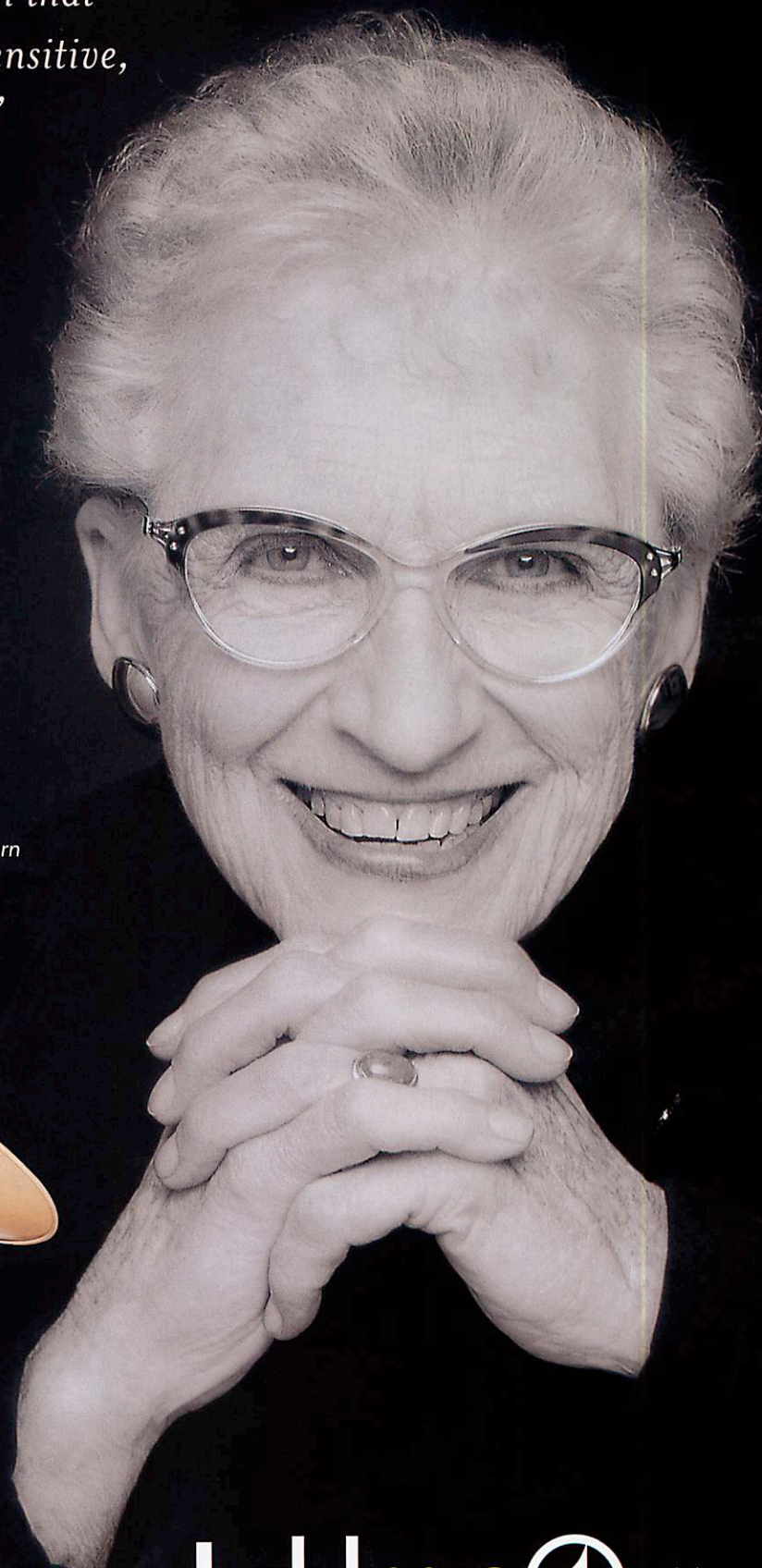
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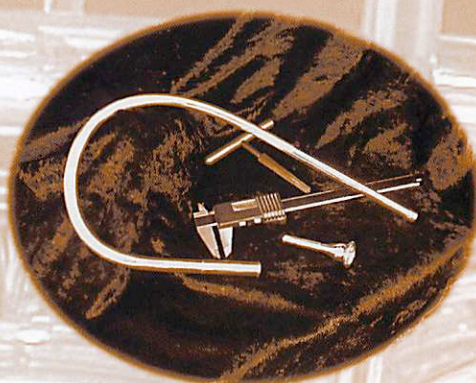
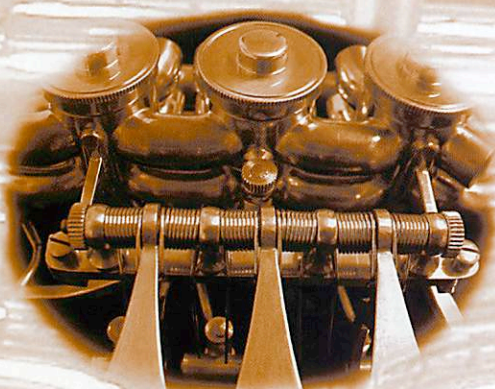
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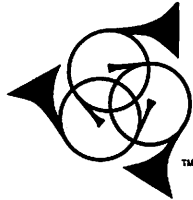
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# IHS News and Reports

Heather Petit, Editor

## Call for Nominations to the IHS Advisory Council

According to the IHS Bylaws, the Advisory Council (AC) is "responsible for carrying out the aims and purposes of the Society and for determining Society policy." Most of the AC members (nine of fifteen) are elected by the IHS membership; the others are elected by the AC. As you nominate and elect new AC members, please remember that these individuals represent a broad spectrum of international horn-related activities.

**Nominations** for election to the Advisory Council three-year term of office, beginning after the 2004 international symposium and ending after the 2007 symposium, should be sent to **Executive Secretary Heidi Vogel** by **December 1, 2003**. Nominees must be members of the IHS and be willing to accept the responsibilities of the position. Nominations must include the nominee's name, address, telephone number / e-mail address, written consent, and a biographical sketch of no more than 150 words. Nominations by fax and e-mail are acceptable; consent must originate from the nominee.

Terms of the following AC members expire in August 2004: Randy Gardner and Michel Garcin-Marrou are completing their second term and are therefore ineligible for reelection this year. Philip Myers, Johnny Pherigo, Bruno Schneider, and Nancy Jordan Fako are completing their first term in office and are eligible for renomination.

Send nominations to Heidi Vogel, IHS Executive Secretary, P. O. Box 630158, Lanai City, HI 96763-0158 USA; Telephone / Fax: 808-565-7273; Email: [exec-secretary@hornsociety.org](mailto:exec-secretary@hornsociety.org).

### New Advisory Council Members

Readers will note the new IHS Advisory Council members listed on the IHS page. Elected by the membership were Jeffrey Agrell, Nancy Joy, and Jeffrey Snedeker. The AC elected Yao Fu Ming to complete the two remaining years on editor Bill Scharnberg's term and reelected Frank Lloyd for a second three-year stint.

## New Honorary IHS Members

Annually an IHS Honorary Membership Committee nominates candidates for Honorary Membership to the Advisory Council for consideration at the annual meeting. This is a daunting task: there are a minimum of fifty individuals who have served the horn world in capacities including performing, teaching, manufacturing, and writing. The membership of the Honorary Membership Committee and Advisory Council melds knowledge of a broad range of hornists. This year's committee included Kristin Thelander (chair), Douglas Hill, and Froydis Wekre. The three individuals listed below were honored at the 2003 Symposium (in alphabetical order):

**James Decker** was Professor of Horn at the University of Southern California for 35 years. He also taught horn at the California Institute of the Arts, California State University Los Angeles, University of California Long Beach, University of California Santa Barbara, and was the horn instructor at the Music Academy of the West for more than 25 years. He was the horn teacher and chamber music instructor at the Bowdoin Summer Music Festival for 4 years and recently served on the faculty at the Kendall Betts Horn Camp. He was a member of the board for the National Association of the Recording Arts and Sciences for talent scholarships and grants in classical music.

Most recently, James Decker was principal horn of the Los Angeles Chamber Orchestra for over 20 years. Previous experience includes principal horn of Kansas City, assistant principal horn of the National Symphony, guest principal horn of the Los Angeles Philharmonic, principal horn of the Columbia Orchestra, including the CBS recordings with Bruno Walter and Igor Stravinsky, and principal horn for over 2,000 major motion pictures and television series.

He was a founding member of the Los Angeles Horn Club, which commissioned over 100 new works for various horn ensembles, and was one of the founders of the International Horn Society, serving as host for two Workshops. He created the IVASI practice system, aiding young players in orchestral audition preparation with virtual conductors and entire horn parts. Finally, Jim has been involved with the testing of various horn metals, designs, and bell flares and has been a supporter and financial backer of Mark Veneklasen's revolutionary research into horn design and manufacture.

**Ifor James** was born in 1931 in Carlisle, England. His father was a top cornet player and his mother was a famous soprano. At the age of 4 years he began playing cornet in a Brass Band. Only three years later he became a "professional," playing trumpet frequently in the theatre. After serving as assistant cathedral organist in Carlisle, he took up the horn in 1951. He studied privately and then at the Royal Academy of Music under Aubrey Brain. He began his career with the Halle Orchestra and the Royal Liverpool Philharmonic Orchestra. Additionally he played concertos, recitals, chamber music and broadcasts.

Later Ifor James moved to London where he played as principal horn with many orchestras and also many well known chamber groups. There he became professor of horn at the Royal Academy of Music, principal horn of the English Chamber Orchestra, and horn player in the world famous Philip Jones Brass Ensemble. With this group he toured the world and made no fewer than 30 recordings. He also became professor for horn at the Royal Northern College (Manchester). Ifor James left Philip Jones and RNCM to become professor for horn at the Staatliche Hochschule für Musik in Freiburg, Germany.



He is one of the world's most successful teachers, having put over 60 people into the profession, among them several who are now following solo careers and over 20 principal horns. The orchestras with which Ifor James has played are too numerous to name, as are the countries he toured. Many famous composers have written for and dedicated works to him. He is also a composer who has written both for the horn and many other combinations. Ifor James says about himself: "I play the horn because I can't sing. If I could sing, I would not play the horn."

**Paul Mansur** has contributed immeasurably to the IHS since its inception. He served as the third Editor of *The Horn Call* for seventeen years, from 1976 to 1993. During this era he was an *ex-officio* member of the Advisory Council and afterward served for four two-year terms as an Advisory Council member. From 1976 through 1999 he was the "corporate memory" of the IHS. In addition to his editorship, he contributed many articles to *The Horn Call*, including workshop reports, interviews, profiles, recording and book reviews, and the column "Mansur's Answers." Paul is Dean Emeritus of the Southeast Oklahoma State University School of Arts and Letters.

#### News Deadline

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

#### IHS Website

The IHS website has officially been turned over to the IHS and can now be found at <http://www.hornsociety.org>. Check out the new site for added features and pages.

#### The IHS Friendship Project

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

#### IHS Composition Commissioning Opportunities

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

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

#### Member News



*The happy couple: Kerry Turner and Kristina Mascher*

**Kerry Turner** (AHQ and Luxembourg Philharmonic) and **Kristina Mascher** (Principal Horn of the Flemish Radio Orchestra of Belgium) presented two duo recitals, one in Luxembourg at the Villa Louvigny, and the other in Prague at the Academy of Music, followed the next day by a master class at the Academy in Prague. The program began with the Concerto for Two Horns attributed to Joseph Haydn. Ms. Mascher then performed the Sonata for Althorn by Paul Hindemith. Mr. Turner played his own Sonata for Horn and Piano, which was followed by Douglas Hill's *Song Suite in Jazz Style*, again played by Ms. Mascher, a former student of Professor Hill. As a special treat, the pair gave the world premiere of Kerry Turner's Four Duos for Horns (*Introduction and Waltz*, *Malagueña*, *Intermezzo* and *"Trigger"*). This dynamic duo will be performing more concerts this autumn, in Leiden near Amsterdam and in Antwerp, Belgium. They are also, by the way, engaged to be married.

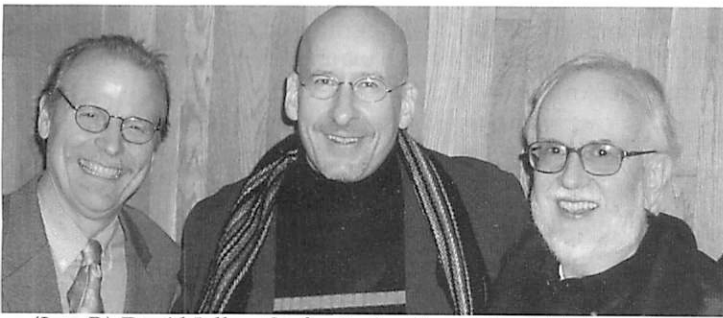
**David Ohanian** climbed to the top of Bob Osmun's shop in Boston last May to conduct and coach 29 horn players from around New England, and one intrepid soul from NY State, in an afternoon of horn choir music. After reading a variety of choir works, several players took turns soloing in a piece by Paul Basler. Afterwards, David was heard to say, "This was fun. Let's do it again in the fall."



*David Ohanian at work*

The many friends of **Abby Mayer** can now contact him at his website, [www.abbymayer.com](http://www.abbymayer.com).

**Tom Varner** will be performing throughout Virginia this January 2004. His scheduled visits include James Madison University in Harrisonburg (Abigail Pack, horn instructor) on Monday, January 25th and Virginia Tech in Blacksburg (Wally Easter, horn instructor). Dates are still being scheduled for Tech and possibly the University of Virginia.



(L to R) David Jolley, Stefan Jezierski and Fredrick Bergstone.  
Photo by Joe Mount.

**David Jolley**, horn instructor at North Carolina School of the Arts, hosted a master class with Berlin Philharmonic hornist **Stefan Jezierski**. Stefan is a high school graduate of NCSA, where he studied with **Fredrick Bergstone**, horn instructor emeritus.

**Carrie Strickland**, a DMA candidate at the University of Georgia and former faculty at Augusta State University, received a Fulbright Award to study in Oslo, Norway. The research will culminate in a performance guide for Wolfgang Plagge's music for horn and a recital tour to be completed upon her return in April 2004. The study will include working with Wolfgang Plagge and Frøydis Ree Wekre as well as interviews with Karl Kramer and Javier Bonet. Ms. Strickland was also granted an American Scandinavian Foundation Fellowship but declined in lieu of the Fulbright Award. She holds degrees in horn performance from the University of Southern Mississippi and West Virginia University.

On June 23rd, 2002, honorary IHS member, world soloist, professor and principal horn **Peter Damm**, performed his last service in Dresden's Opera House after having served as a principal horn for a record 45 years; 33 in Dresden and prior to that with the Gewandhaus in Leipzig. The performance was *Capriccio* by Richard Strauss, with the famous "Mondscheinmusik" for first horn. Many critics and colleagues in the orchestra wrote memorable articles commemorating the event. An era is now over in Dresden.

One year later, on July 13, 2003, Peter presented a recital in Sillian, Austria that included the Franz Strauss works *Introduction, Theme and Variation* op. 13, *Nocturno* in Des-Dur op. 7, *Fantasie über den Sehnsuchtswalzer von Franz Schubert* op. 2, *Empfindungen am Meer* op. 12, and the Richard Strauss compositions *Romanze and Introduction, Theme and Variations, Stimmungsbilder* op. 9 für Pianoforte zu zwei Händen (pianist: Brunhild Webersinke) and *Andante*, op. AV 86A für Horn und Klavier.

According to Peter, this might be his last full recital, although he intends to keep playing and performing on a smaller scale. His musical interest and work during his first year of retirement has so far resulted in a 50-page essay about the Concerto, opus 11 in a new book about Richard Strauss: *Richard Strauss. Essays zu Leben und Werk* published by M. Heinemann, M. Herrmann und St. Weiss. Laaber 2002. ISBN 3-89007-527-4. Page 52: P. Damm, *Neue Gedanken zum Konzert Es-Dur für Waldhorn mit Orchesterbegleitung* op. 11 von Richard Strauss.

The **Southern Arizona Horn Club** presented an afternoon recital in Tucson, July 27, 2003. Club members Rebecca Blake, Craig Hunt, John McDivitt, Mary Knepper, Cameron Kopf, Loren Mayhew, Brandon Sinnock, Mary Ann Tilford, Victor Valenzuela and Matt Zimmerman, with conductors Victor Valenzuela and Barbara Chinworth presented a program that included *Hunter's Delight* by Reid Poole, *The Pirates of Penzance*, arranged by Leigh Martinet, *El Relicario* and *Zacatecas*, arranged by Barbara Chinworth, *Overture to Egmont* arranged by Alan Civil and *Allegro con Brio* from Symphony No. 5 by Beethoven arranged by Keith Campbell. Generous contributions from the audience were applied to the *Con Cornos, Aquil!* Workshop at Pima Community College, West Campus, Tucson. The horn club plans another concert to benefit the workshop.

Detroit Symphony principal horn, **Karl Pituch**, had a busy summer. In June, he subbed for Richard King (principal horn, Cleveland) with the Center City Brass Quintet, playing concerts in Kyoto and Tokyo, Japan. The quintet extended their time in Japan by participating in the Music Master Course at Kazusa where they presented concerts and coached students in brass chamber music. Upon retuning to the states, Karl subbed for Jerry Folsom in the Los Angeles Philharmonic for two weeks at the Hollywood Bowl and then immediately left the country again for a week at the Edinburgh Music Festival in Scotland where he was fortunate to use some vacation time (he thanks the Detroit section for covering for him.) The DSO horns performance of the *Konzertstück* (taped in January) will be broadcast sometime this coming season.

**Gail Williams** premiered another new work for horn and piano by Dana Wilson, *Musings*, a nine-movement piece based on *Ode to the Greek Muses*, on her recital last May at Northwestern University. She also performed this new work at the Summit Brass Institute in June with much success. Gail also returned to the Grand Teton Music Festival and was part of a fantastic line up of hornists: Williams Caballero, Robert Lauver, Nancy Goodearl, Bruce Hennis, Haley Hoops, Nicole Cash, Otto Carillo, James Wehrman, Hunter Sholar, Stephen Kostyniak, Elizabeth Freimuth, Michael Lewellen, Gabrielle Webster, and Caroline Lemen.

**Lisa Bontrager** was off to Kalavrita, Greece, where she taught and performed as part of the Millennium Brass (Vince DiMartino, Rich Illman, trumpets; Scott Hartman, trombone; Marty Erickson, tuba) at the 6th Wind Instrument Seminar, August 1-10, 2003.

**Andrea (Henry) Hardie**, horn, was selected to become a member of the U.S. Army Ceremonial Band, Pershing's Own, in Washington, D.C. She received her BM from Penn State, where she studied with Lisa Bontrager, and her MM from Southern Methodist University, where she studied with Greg Hustis.

**Peter Kurau**, on sabbatical leave from the Eastman School of Music during the Spring 2003 semester, completed several projects during that period, including recitals/lessons/master classes at the Florida State University (February), the Southeast Horn Workshop (March), events at the Universities of Missouri-Columbia and Kansas City (March / April), the



Sibelius Academy, Helsinki Conservatory, and Lahti Conservatory (April), in addition to performing regularly with the Rochester Philharmonic Orchestra. Peter assures us that several non-performance projects still remain in the hopper.

Japan was where **Francis Orval** spent his summer offering master classes and recitals. He will be in Paris for an international chamber competition in October. Francis has also announced his new recording of the Bach Suites for Cello: CD MARCOPHON 7042. E-mail: [reift@tvs2net.ch](mailto:reift@tvs2net.ch) for information.

**Steve Durnin** spent the summer first at the Oregon Coast Music Festival Orchestra, where as principal he was joined by Chris Mudd, assistant, Kristin Morrison, second, Steve Gross third, and Mary Stupin, fourth. Then Steve served as principal horn of the Sierra Summer Festival Orchestra at Mammoth Mountain, CA, where his section included Dennis Cox, assistant, Jennifer Adrian-Ponce, second, Lisa Cherry, third, and Maureen McGuire, fourth.

For someone well into retirement, **Barry Tuckwell** certainly keeps busy. Last spring, he performed the Beethoven Quintet in Eb for oboe, bassoon and three horns in the First Thursday Concerts at the Peabody Conservatory, a program of chamber music performed by conservatory students and faculty. The quintet included Katherine Neddleman, oboe, Philip Kolker, bassoon, and hornists Peter Landgren, Mary Bisson and Barry Tuckwell. In June he again participated in the *Le Domaine Forget* in Canada and was off to the Tanglewood Music Institute in July to coach the Beethoven Quintet for piano and winds, the Beethoven Octet, and Ligeti's *Ten Pieces* for Woodwind Quintet. August included a trip to Australia, where he was the Honorary Patron for the Melbourne International Festival of Brass. Barry has more to look forward to in the fall when he resumes his duties as Distinguished Visiting Faculty at the Peabody Conservatory in Baltimore with a short hiatus from those duties in October when he travels to London to serve as a member of the Final Jury (including Kurt Masur, Christoph von Dohnanyi, Mariss Jansons and Gidon Kremer) for *Masterprize*, the International Composing Competition.

On April 26, 2003 **Kevin Frey** performed *Olive Tree* for Horn and Plucked Strings with the Firebird Youth Chinese Orchestra in San Jose, CA. *Olive Tree* presents a nostalgic



melody from a popular Chinese film of 1981 and is part of the organization's larger experiment with various forms of musical expression to merge Chinese instruments with those of the western symphony. The Firebird Youth Chinese Orchestra is a 40-member group of young musicians, under the direction of Gordon Lee. Their mission, in part, is to promote Chinese

instrumental music as an integral part of Chinese-American cultural heritage and to enhance cultural diversity and richness within the American society.



L to R: Paul Austin, Margaret Hamilton, Juliana B. Trivers, Elizabeth Fairlie Judge, and Robert Cherry

August 1-3, 2003 marked the premiere of *Pieces for Four Horns* by Juliana Trivers at the Fontana Summer Festival of Music and Art in Michigan. Now in its 24th season, the Fontana festival was founded by British horn player Neill Sanders, for whom Trivers *Pieces* was dedicated. The weekend concerts were Fontana's annual "Salute to Neill" tribute. Horn players Paul Austin, Margaret Hamilton, Bob Cherry and Elizabeth Fairlie Judge were stationed throughout the audience for a surround-sound experience and the composition featured many extended techniques for horn.

**Dale Clevenger** will premiere John Williams' Concerto for Horn and Orchestra with the Chicago Symphony Orchestra on November 29 and December 2, 2003 at the Symphony Center in Chicago, IL.

**Ifor James** presented a master class to the horn students of the *Instituto Musicale "G. Donizzetti"* in Bergamo, Italy. In addition to performances, Ifor imparted some secrets of becoming a professional musician with patience, cordiality and humor.

**Joshua Michael** of Bowling Green, OH, received a special prize at the 2003 Kingsville (TX) International Young Performers Concerto Competition.

**Robert J. Spiers, Jr** (horn), Jill Foster (violin) and Elizabeth Rex Spiers (piano) performed Brahms' Trio on May 18, 2003 in a benefit concert for the Revielle Youth Choir Mission/Tour.

The Fall 2003 semester will be again very busy for the **Eastman Horn Choir**, with an antiphonal concert of music by Gabrieli, Hassler, and Krol to instigate the "Eastman at Washington Square" series (Oct. 16), the annual tribute to St. Hubert (Nov. 3), and a holiday concert broadcast live on the local NPR affiliate [WXXI-FM, 91.5] on December 3.

The Canadian Brass was busy with their annual two-week residency at the Music Academy of the West in Santa Barbara and Canadian Brass Weekend at the Eastman School of Music. The ensemble followed those events with a trip to Korea for the 50th anniversary of the armistice agreement, a few North America dates (including the Cleveland Orchestra's summer home: the Blossom Music Festival) and finally off to Germany, France and Poland. Canadian Brass trumpeter, Ryan Anthony



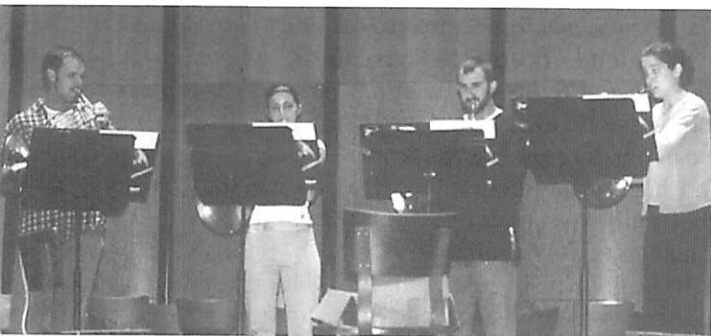


is leaving the group to spend more time at home with his wife and two year old daughter. His replacement will be Stuart Laughton. In a reversal of the normal trend to lose original members, the ensemble reinstated Stuart, who was in Canadian Brass its first year, and who left to study at the Curtis Institute. For a complete CB touring schedule, go to [www.canadianbrass.com](http://www.canadianbrass.com).



*L to R: Randy Gardner, Eric Ewazen, Carlo Pettinger, Nico De Marchi, Bruce Richards, Marc Bouchard*

On April 14, 2003 Randy Gardner and the horn studio at the University of Cincinnati College-Conservatory of Music were honored to host the **Liege Horn Quartet** (Marc Bouchard, Nico De Marchi, Carlo Pettinger and Bruce Richards) for the world premiere of Eric Ewazen's *Woodland Quartet*. Professor Ewazen's three-movement composition is a significant addition to the horn quartet repertoire, funded in part by the IHS Meir Rimmon Commissioning Assistance Fund, and will soon be published by Southern Music. In addition to the premiere, the LHQ performed a varied program on their recital and earlier held a quartet master class for the CCM community.



*Jeff Nelson and UL friends*

The University of Louisiana, Lafayette hosted **Jeff Nelsen** of the Canadian Brass in a Mardi Gras clinic on March 5 and 6, 2003. After some fun in the French Quarter of New Orleans, Jeff worked with the Echelon Brass, the scholarship quintet at UL, and horn majors. There was even time for some quartet playing.

On April 8th, 2003, **SFC Bob Cherry**, Principal Horn of the United States Army Field Band in Washington, DC, visited the campus of James Madison University to perform Haydn's Double Horn Concerto with Assistant Professor of Horn, Abigail Pack and the JMU Chamber Orchestra, under the

direction of Bob McCashin. The Field Band Horn Quartet also performed at the 2003 IHS Conference in Bloomington, IN.

**Dong Gon Lee**, a Master's degree horn major at the Eastman School, was awarded the first-place prize in the Horn Division of the Donga International Competition held in Seoul, South Korea. He received a \$1500 cash prize, plus an exemption from mandatory military service. Dong Gon Lee is a former student of Dr. Young Yul Kim.



*Mark Melancon, Dr. Catherine Roche-Wallace, Justin Simon, Charles Guidry, Jr., Brian O'Connor, Pamela Colden, and Angelle Smith*

The UL Horn Choir was proud to perform at the 35th International Horn Symposium.

**Catherine Turner**, a member of the Cincinnati Horn Connection and student of Karen Schneider, was selected by *From the Top* to fly to New York on November 6 and record a new piece for horn written by Peter Schickle. She will also perform the third movement of the Strauss Concerto No. 1 on the broadcast.

The Freedom Horn Ensemble performed the *Titanic Fantasy* by James Horner, arranged by Richard Bissill, on August 3, 2003 at the Cedar Creek Park Amphitheater, Cedarburg, Wisconsin.



*Back (L-R): Albert Abena, conductor, Jim Barnes, Lisa Farber, Heather Beilke, Sherry Wegner, Kaytlyn Korn, Denice Johnson, Pam Marolla. Front L-R): Ryan Ellefson, Anita Misun, Cheryl Miracle, Doris Easton, Joseph Hill, Kathryn Krubsack.*

IHS's favorite accompanist, **Tomoko Kanamaru**, is now assistant professor of piano and coordinator of the piano department at the College of New Jersey. Tomoko was the

official accompanist at the Rochester, Banff, and Bloomington International Horn Workshops, plus the recent American Horn Competition and several Kendall Betts camps.

**Lin Foulk**, currently horn instructor at Western Michigan University and a DMA Candidate at the University of Wisconsin-Madison, is completing her dissertation on works for horn and piano by female composers. Please see her website at [www.linfoulk.org](http://www.linfoulk.org), which lists over 700 works with horn by female composers, and send your additional titles, scores, and suggestions to [mlfoulk@wisc.edu](mailto:mlfoulk@wisc.edu) or to her at 2236 Portage St. Kalamazoo, MI 49001.

**Thomas Jöstlein** (Richmond, VA) won the Professional Division of the American Horn Competition. Expect an article on his preparation in the Spring issue of *The Horn Call*.

It was a busy spring and summer for **William VerMeulen**, filled with concerto appearances in Mexico, Poland and the Czech Republic, master classes at the National Orchestral Institute in Maryland, National Repertory Orchestra in Breckenridge, CO, and a month of performing and teaching in Aspen as a new faculty member. All of this activity was followed by some time in Steamboat Springs for chamber music and a little free time where he managed to break a rib. Bill's summer ends in Sun Valley, ID, playing principal with the Sun Valley Summer Symphony and the Orcas Island Chamber Music Festival for performances of Schumann's *Adagio and Allegro*, Mozart's K. 407 and other solo and chamber works. This fall marks the beginning of Bill's sabbatical year with the Houston Symphony: he is now a full-time professor at Rice University and will perform recitals on September 28 and October 15, plus Mozart's *Sinfonia Concertante* with the Rice Orchestra.



*The Del Mar Trio: (left to right) Karl Kemm, horn, Mary Thornton, trumpet, Lauren Bernofsky, composer, Eileen Russell, trombone*

The Del Mar Trio (brass faculty at Del Mar College, Corpus Christi, TX) gave the World Premiere of Lauren Bernofsky's Trio for Brass at Wolfe Recital Hall on the Del Mar College campus on November 11, 2002. Trio for Brass is an excellent three-movement, twelve-minute work, commissioned with funds from a Del Mar College professional development grant. Dr. Bernofsky recently

joined the faculty of the Peabody Conservatory. For her complete works list and availability of this score, visit: [www.laurenbernofsky.com](http://www.laurenbernofsky.com).

British Horn Society founder and former chairman, and former IHS advisory council member **John Wates** will be ordained as a priest in Croydon Parish Church by the Bishop of Croydon. John was ordained as a minister at Southwark Cathedral last year by the Bishop of Southwark and has spent the last year as a deacon at his local church, St. Margaret's, Chipstead, where he will now become honorary curate. John also purchased four alphorns from Zaneth in Switzerland that he will donate in October to the four London conservatories:

the Royal College of Music, the Royal Academy of Music, the Guildhall School of Music and Drama, and Trinity College of Music.

### American Horn Quartet News

The AHQ has been busy this year with numerous concerts and recordings. In June they were guest artists at the 35th IHS Symposium in Bloomington where they were able to perform on several occasions: a recital which included the premiere of Kerry's latest opus for quartet, *Rule Britannia*, and the rarely heard Concerto for Four Horns, Two Oboes and Strings by Handel. Also at the Symposium, Frank Lloyd and Bill Purvis performed Kerry's *Four Duos for Horns*. It was also an opportunity for members Geof and Charlie to meet up with their former teachers, Vince DeRosa and Bill Capps respectively. The AHQ was also finally able to unveil its latest CD, *Take 9* (a collaboration with the horns of the New York Philharmonic), to horn enthusiasts. This CD, as well as the other six previous recordings by the AHQ are available directly from the ensemble: e-mail Geof Winter at [ahq@compuserve.com](mailto:ahq@compuserve.com) for more information.

Following the IHS Workshop, the AHQ was off to Askov, Denmark, for the Nordic Horn Seminar. The emphasis of this workshop was the forming, rehearsing, performing and managing of a horn quartet. Along with Ib Lansky-Otto and Frøydís Ree Wekre, the members of the quartet had a chance to work intensively with all the participants who formed a number of ensembles; several performed some very difficult works, including Tippet's Sonata for Four Horns. The AHQ also performed during the event. One concert included Chris Wiggins Concerto for Four Horns, with the composer in attendance.

The next project for the AHQ was the long-awaited recording of the Schumann *Konzertstück* with the Sinfonia Varsovia in Warsaw, Poland. Under the baton of Dariusz Wisniewski, the AHQ recorded Haydn's Symphony No. 31 *The Horn Signal*; the Concerto for Four Horns and Two Oboes by Handel; Concerto for Four Horns, otherwise known as the *Mythological Suite*, by Telemann, as well as the Schumann in four sessions over two days in late July. The high intensity of these recording sessions was complemented by the professionalism and high quality performance of the orchestra; the string section above all was a treat to hear. It may be yet another year before this latest CD is available.

Finally, on August 20th, the AHQ presented a recital and master class in Bratislava, Slovakia, followed by a performance of the Schumann *Konzertstück* with the State Symphony Orchestra of Brno in the Czech Republic. As always, please keep up to date with the American Horn Quartet at its site: [www.hornquartet.com](http://www.hornquartet.com).

## Coming Events

### Fall Horn Workshop in Oklahoma

The University of Oklahoma will host a Fall Horn Workshop on October 24-26, 2003, with special guest artist Randy Gardner. Randy will appear in recital and will present





two clinics. For more information, contact the official workshop website at <http://cafe.ou.edu/horn>. The workshop host is Dr. Eldon Matlick, Professor of Horn at the University of Oklahoma.

### **TransAtlantic Horn Quartet Summer Seminar**

The fifth annual TransAtlantic Horn Quartet Summer Seminar will be held June 6-12, 2004 at The University of Alabama in Tuscaloosa, AL. Hosted by the TAHQ (Michael Thompson, David Ohanian, Skip Snead, and Richard Watkins), the seven day event, designed for horn players of all ages and levels of experience, incorporates daily master classes, lectures, large and small ensemble rehearsals, special topics sessions, private lessons, and a wide range of concerts. In addition to the scheduled events, an important part of the seminar is the time set aside daily for social interaction between the TAHQ and participants.

Participants are housed at The Sheraton Four Points Hotel of Tuscaloosa (a full service hotel), a one-minute walk from the Moody Music Building, which provides state of the art facilities for all of the seminar activities. In addition to the daily learning opportunities, each participant performs in two concerts during the week that feature quartet and large ensemble performances.

This week is a terrific experience for horn players of any age. For more information please visit the TAHQ website: <http://www.music.ua.edu/TAHQ> or contact Skip Snead: at [ssnead@bama.ua.edu](mailto:ssnead@bama.ua.edu) or (205)348-4542.

### **Tenth Annual Kendall Betts Horn Camp**

The tenth annual Kendall Betts Horn Camp will be held June 12-27, 2004, at Camp Ogontz in Lyman, NH, under the auspices of Cormont Music, a New Hampshire non-profit corporation. For the tenth consecutive year, Kendall is hosting his unique seminar and retreat for hornists of all ages (minimum age 15), abilities and accomplishments, to study, perform and have fun in the beautiful White Mountains under the guidance of a world-class faculty. Enrollment is limited to provide for a 4:1 participant to faculty ratio to ensure personalized curricula and individual attention. Participants may attend either or both weeks at very reasonable cost. A number of scholarships to the camp will again be awarded on a competitive basis for students age 15-24. For further details, application and scholarship information, please visit the KBHC web site [www.horncamp.org](http://www.horncamp.org) or contact Kendall and Anna Betts, 4011 Roanoke Circle, Golden Valley, MN 55422-5313, Tel: 763-377-6095, Fax: 763-377-9706, e-mail: [HORNCAMP@aol.com](mailto:HORNCAMP@aol.com).

## **Reports**

### **2003 SE Horn Workshop, Columbus State University** Abigail Pack, James Madison University

Kristen Hansen and the Columbus State University Schwob School of Music hosted the 2003 Southeast Horn

Workshop at the beautiful RiverCenter Performance Facility in balmy Columbus, Georgia, March 7-9. The warm weather and eventual sunny days were a treat for conference goers suffering from the winter doldrums and a bonus when combined with a schedule packed with great performances, stimulating lectures, and exhibits.

Friday was filled with mock low horn, mock high horn, and solo competition auditions. Amad Mayes from Florida State (student of William Capps) won the low horn mock audition, Chris Brown from the University of Georgia won the high horn mock audition, and Barbi Van Horn from University of Southern Mississippi (student of Dennis Behm) received honorable mention in the solo competition.

The first of two regional artist recitals was also on Friday afternoon (the second was on Saturday). Many talented hornists from around the region took the opportunity to perform a variety of selections from standard to obscure in Legacy Hall, the recital hall of the RiverCenter. The first guest artist recital was Friday evening, featuring Peter Kurau, accompanied by Tomoko Kanamaru, and later by the Columbus State University Wind Ensemble for Mozart's 2nd Horn Concerto. After an impeccable solo performance, Peter was joined on stage by guest artists Jeff Agrell, Greg Hustis, and hostess Kristen Hansen for an exciting performance of Schumann's *Konzerstück*.

Saturday began bright and early with a warm up session presented by William Capps. The activities which immediately followed ranged from browsing the exhibits, an informal quartet reading session, a horn duo presentation by Michelle Stebleton and Lisa Bontrager, Successful Collaboration with Pianists with pianist Tomoko Kanamaru, and a natural horn session with Jack Massarie. The morning concluded with a



*Southeast Horn Workshop natural horn choir*

solo master class by Peter Kurau. After lunch Kristen Hansen, Rob Rumbelow, and Dennis Behm held two separate activities for high school horn participants and high school band directors. High school horn students rehearsed and prepared for a performance in the Final Gala Concert under the direction of William Capps.

Guest artist, Greg Hustis, presented an orchestral master class Saturday afternoon after the first of two college ensemble recitals, which featured college horn choirs from across the region. These lucky college students were invited to feast on good Georgia barbecue Saturday evening before guest artist



Jeff Agrell's fabulous recital at 8:15. Jeff Agrell and Evan Mazunik delighted the audience with their extraordinary creativity by inviting audience participation during several improvised compositions. They followed up their combined efforts the final morning at a workshop on improvisation that included players from colleges and universities of the Southeast region. Skip Snead gave a final presentation entitled "Unaccompanied Horn Repertoire" before the concluding conference activity on Sunday.

The overwhelmingly successful 2003 Southeast Horn Workshop was rounded off with a final gala concert which featured a captivating solo performance by guest artist Greg Hustis, accompanied by Tomoko Kanamaru, the Collegiate Honors Choir, featuring college students from around the region conducted by William Capps, and the Regional Artist Recital featuring Wally Easter, Kristen Hansen, and Paul Basler.

Much applause goes to Kristen Hansen, her faithful horn studio, Columbus State University and the Schwob School of Music, the fantastic guest artists, all regional contributing artists, and the beautiful state of Georgia, especially Mary of Mary's NY Deli! If you're ever in the area, be sure and ask Mary about the ghosts!

Next year's conference will travel further south to Florida State University with Michelle Stebleton and William Capps, to celebrate the retirement of Professor Capps. The scheduled dates are March 5-7, with guest artists to include the TransAtlantic Horn Quartet and Arkady Shilkloper.

#### **New Music For Old Instruments:**

#### **The Nineteenth Annual Historic Brass Society's Early Brass Festival, Yale University, July 25-27, 2003**

Eva M. Heater

This year's Early Brass Festival, co-hosted by Jeff Nussbaum, Matthew Hafar and Eve Heater at Yale University, featured new works for "old" instruments. The final concert featured two new works for *trompes de chasse* composed by Lowell Greer: *Requiem du chasseur* and *Gallatin Fanfare*, both composed in 2003 (they were premiered at the Western Illinois University Horn Festival in April, 2003). *Trompe de chasse* players from all over the USA, including Mr. Greer, Cynthia Carr, Marian Hesse, Celeste Holler, RJ Kelley, Douglas Lundeen, Dick Martz, Russell Rizner, Richard Seraphinoff, Christopher Smith, Virginia Thompson, and Eve Heater, gave a rousing performance of both works. Bruce Gardner, tenor, was the vocal soloist and Christopher Pancratz the organist for the *Requiem du chasseur*. Both Mr. Greer's *Requiem* and *Gallatin Fanfare* were very well received by all and are great additions to horn literature. The performance of the *Requiem* was very moving and beautiful and the *Gallatin Fanfare* is a most rousing work. These works and the world premiere of *Stony Creek* for cornetts, sackbuts, and serpent by Jonathan Miller, illustrate the fact that these formerly "old" instruments have a new life.

In addition to the final concert, Eve Heater performed both the Romance op. 36 and the Romance op. 67 of Camille

Saint-Saëns on natural horn at Yale's Collection of Musical Instruments. Nathan Carterette and Kendall Crilly accompanied on a piano, dating from 1867 from the collection.

The Historic Brass Society is an organization dedicated to the study and promotion of brass music, its history and performance, and works to create a forum for the exchange of ideas about these topics. Founded in 1988, the HBS publishes the scholarly *Historic Brass Society Journal*, the *HBS Newsletter*, and a scholarly book series in collaboration with Pendragon Press: *Buccina: The Historic Brass Society Series*. The range of interest in the HBS is extensive, including topics relating to all lip-vibrated instruments from antiquity and the biblical period through to the twentieth century. Anyone with an interest in the history of brass instruments should consider joining the Historic Brass Society.

#### **TransAtlantic Horn Quartet Summer Seminar Skip Snead**

The fourth annual TransAtlantic Horn Quartet Summer Seminar was held June 8-14, 2003, at the University of Alabama School of Music in Tuscaloosa, AL. Hosted by the TAHQ (Michael Thompson, David Ohanian, Skip Snead, and Richard Watkins), the event drew 42 participants, ranging in age from 16-60, who were involved in seven days of solo and ensemble playing, master classes, horn choirs, lectures, and private lessons. In addition to daily teaching activities, there were four evening concerts presented during the week featuring solo and ensemble performances by members of the TAHQ and seminar participants. The event served as a wonderful learning experience for all involved and afforded the opportunity to create many new friendships. For more information on the TransAtlantic Horn Quartet Summer Seminar 2004 please visit the website: <http://www.music.ua.edu/TAHQ> or contact Skip Snead: [ssnead@bama.ua.edu](mailto:ssnead@bama.ua.edu) or (205) 348-4542.

#### **AIR Horns Karen McGale Fiehler**

AIR Horns (Arizona Intra-State Retreat for Horns) was held January 17-20, 2003, at Camp Tontozona in the mountains of northern Arizona. Hosted by Dr. Karen McGale Fiehler, the weekend-long workshop was attended by 70 participants from 8 states, including both university students and adult amateurs.

The featured guest artist was internationally renown hornist Thomas Bacon, who delighted participants with a performance master class and a session on *The Art of Practice*. Other guest artists included Larry Lowe (BYU), Christopher M. Smith (Texas Tech U.), Nancy Joy (New Mexico State U.), Dan Philips (U. of Memphis), Susan McCullough (U. of Denver), Steven Gross (UC-Santa Barbara), John Ericson (ASU), Laura Barron (Northern Arizona U.), James Graber (Houston area free-lancer), and Sam Pilafian (ASU).

Events over the weekend included performance master classes for participants, lectures on various topics related to the horn, horn trivia, yoga, breathing classes, mock orchestral





auditions, horn ensemble rehearsals, exhibits, and a "horn jam." The guest artist recital on Saturday evening included unaccompanied works for horn, as well as quartets. The participants' recital on Sunday evening featured performances by various *ad hoc* and university horn ensembles—a great time was had by all!

Planning for AIR Horns 2004 (January 16-19) is already underway and the featured guest artist will be Jeff Nelsen of the Canadian Brass. For more information, contact Karen McGale Fiehler at [corenfa@msn.com](mailto:corenfa@msn.com) or <http://www.miss-karen.com>.

### **The 2003 Western Illinois Horn Festival—Dedicated to the memory of Helen Kotas Hirsch** Randall E. Faust

The Western Illinois Horn Institute, with support from The Illinois Arts Council, and The Women's Studies Center of western Illinois University, presented The 2003 Western Illinois Horn Festival, dedicated to the memory of Helen Kotas Hirsch, on April 6. Featured performers and lecturers included natural hornist and composer Lowell Greer, hornist and scholar Eva Heater, University of Oregon horn professor Ellen Campbell, and Virginia Thompson, horn professor at West Virginia University and past President of the International Horn Society.

The opening recital remembered Helen's contributions to the development of horn literature through performances by Eva Heater, Ellen Campbell, and Virginia Thompson of works Helen had premiered: the Sonata No. 2 for Horn and Piano by Hugo Kauder, the Sonata for Horn and Piano by Ernst Lévy and the Serenade-*Le Son du Cor* for Horn and Piano by Arne Oldberg. The recital opened with words of tribute to Helen Kotas Hirsch by Virginia Thompson and a performance of the horn ensemble version of *Le Son du Cor* performed by The Western Illinois University *CORnucopia*, Randall Faust, conductor, with hornists: Satoko Arima, Mary Rudd, Adam Beck, Laura T. Smith, Jerry Beck, John Versluis, Laurel Filzen, Karla Vilchez, Douglas Reiners, Muriel Ward, Christina Roth, and Elizabeth Zeng. The solo, Serenade-*Le Son du Cor*, was premiered by Helen Kotas and the Tri-Cities Symphony Orchestra, conducted by Harry John Brown on November 28, 1953. In 1953, the principal hornist of the Tri-Cities Symphony Orchestra was Paul Anderson (later President of the International Horn Society). Mr. Anderson performed the solo part of this work in rehearsals prior to Helen's premiere and the Western Illinois Horn Festival was honored to have Mr. Anderson attend this fiftieth anniversary performance by Virginia Thompson.

An important part of the festival was the lecture session presented by two former students of Helen Kotas Hirsch: Lowell Greer and Eva Heater. Both Lowell and Eva shared many personal glimpses into Helen's life and work. Eva, who also presented another lecture to the Women's History classes on the Women's Symphony Orchestra movement, provided a unique historical perspective. Lowell shared old recordings of Helen performing *The Birds* by Respighi and *The Water Music* by Handel. In spite of the rustic nature of the recordings, the clear and resonant sound of Helen's horn leading the orchestra was evident.



*Lowell Greer works with student Robert Palmer*

A popular event was the master class presented by Lowell Greer. Performing for Lowell were students Amber Dean and Robert Palmer. Lowell's class brought out some important concepts on

playing position, efficiency in tone production, and his observations on dealing with the question of dental braces.

The final recital featured the WIU *CORnucopia*, Festival Horn Choir, Lowell Greer (assisted by Jason Aquila, piano, Anita Werling, organ, Bruce Gardner, tenor, John Mindeman, trombone, Randall Faust, horn) and Abigail Pack (horn professor James Madison University Harrisonburg, VA), Virginia Thompson (horn professor, West Virginia University), Eva Heater, *trompe de chasse* (Historic Brass Society, Yale University) and Denise Root, *trompe de chasse* (Visiting Horn Professor, Eastern Michigan University). Performances included Wagner's *Elsa's Procession to the Cathedral* and the *Pantomime* from *Hansel and Gretel* by Humperdinck, followed by Lowell Greer performing his own composition, *The Death of Roland for Solo Horn*, *Andante for Horn and Piano* by Vincent d'Indy, and *Air de Chasse for Horn and Piano* by Louis Piantoni. The highlights of the recital were the performances of original works by Lowell Greer: *Battalia di Romani e Belgi Antiqui for Horn and Trombone* (2001), *Gallatin Fanfare for Eight Hunting Horns* (1996), and the world premiere of *Requiem de Chasseur* (2003—*In memoriam Helen Kotas Hirsch*) for tenor, organ and *trompes de chasse* ensemble.

In his eulogy of Helen Kotas Hirsch, Lowell remarked that it was at Helen's suggestion he study the natural horn. Judging from the performances of compositions for natural horn at the Western Illinois Horn Festival, it was a suggestion well received: the sounds of the *trompes de chasse*, organ and natural horns must still be reverberating around the church.

### **Kendall Betts Horn Camp** Jeff Warren

The number nine was a great number for Beethoven, Mahler, and Dvorak. The ninth annual Kendall Betts Horn Camp was also a hit for any hornist looking for a chance to study with a world renown faculty in the beautiful White Mountains of New Hampshire. From June 14-29, Camp Ogontz in Lyman, NH, once again served as the scenic location for an intense two week program which included private lessons, solo coaching, master classes, orchestral excerpt studies, ear training, mock auditions, faculty recitals, participant recitals,



### Address Corrections and Lost Sheep

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, Prof Michael Hoeltzel, Didac Monjo, John R. Pippen, Hyun-seok Shin, Sachiko Ueda, Leah Uthus, Yung-Kai Chang**

Please send address corrections directly to the IHS Executive Secretary **Heidi Vogel**. All mailing lists are updated from the Executive Secretary's records approximately one month before each mailing.

ensemble training and an intense daily fundamental class taught by Mr. Betts, utilizing the Kopprasch etudes.

This year's faculty included Hermann Baumann, Kendall Betts, Michel Garcin-Marrou, Lowell Greer, Michael Hatfield, Douglas Hill, Charles Kavalovski, Roger Kaza, Peter Kurau, Dick Mackey, Abby Mayer, Jennifer Montone, Robert Routh, Jim Thatcher and Milton Phibbs, composer in residence; the collaborative pianist was Elaine Ross. Jeff Warren and Kevin Welch (winner of the Director's Fellowship) assisted Mr. Betts with the fundamental classes and Ken Vork was available daily for ear training and theory. Other KBHC staff included J. Greg Miller, Erin Vork, Lauren Vork, and Grechen Vork. Anna Betts, participant coordinator, was present with new arrival Lucy Betts.

In addition to daily classes, participants received two private lessons each week and participants wishing to work on solo material were coached daily by Hermann Baumann. Evening sessions featured different aspects of horn playing. Abby Mayer started the week off with his *Evolution of the Horn* lecture, demonstrating early predecessors to hunting horns. Abby seamlessly handed the next night to Michel Garcin-Marrou, who discussed hand horn technique and performed etudes by Gallay and Trios by Kenn (with Hermann and Kendall) on natural horn. To bring horn playing into the current century, there was a night hosted by Jim Thatcher, who talked about his experience as a studio musician in Los Angeles, followed by a mock recording session where participants read studio parts in a section led by Kendall.

The faculty recitals featured the instructors who worked tirelessly all day. Professor I.M. Gestopfmitscheist made his annual appearances, instructing everyone as only he can do with his distinctive and unique approach to everything, including music. Participants also had a chance to shine in a public recital. Milton Phibbs composed a new work for eight horns, *The Old Man Fell Off of the Mountain*, inspired by the crumbling of the rock formation in the Franconia Notch State Park that is recognized as the state symbol of New Hampshire.

For any hornist interested in refining his skills, the Kendall Betts Horn Camp is unique in providing a positive and supportive environment, as well as the opportunity to study with many of today's most accomplished players. The diverse background and experience levels of the participants and a faculty that lodges on site creates a camaraderie that has hornists returning year after year.

### Graduate Assistantships

The University of Colorado at Boulder (David Pinkow and Michael Thornton, horn) announces a Graduate Assistantship in Horn beginning Fall 2004. Duties will include the Graduate Wind Quintet and assisting the horn studio. Highest consideration will be given to those who audition before April 1, 2004. For further information, please contact Dr. David Pinkow at (303)-492-2208 or e-mail [pinkow@spot.colorado.edu](mailto:pinkow@spot.colorado.edu).

### Bloomington Symposium Reports

**Report by Rachel Hands, undergraduate student,  
Eastern New Mexico State University**

After I had arrived and registered at my first International Horn Symposium, I glanced through the week's schedule. The possibilities for the next six days were overwhelming; it seemed as though it would be impossible to do so much in so little time. I was ready to try, anyway.

Simply walking through the exhibits, I felt like the proverbial "kid in a candy store." All around me were new things to try, new sounds, and best of all—new ideas. I had the opportunity to meet students and teachers from other colleges, exhibitors, and performers, each of whom provided a wealth of new ideas. By the time I left, my head was reeling with such ideas, which I could not wait to try.

I feel extremely privileged to have had the opportunity to hear live such amazing horn players as Frank Lloyd, Francis Orval, and Eric Terwilliger, just to name a few. It was truly a unique experience to be able to hear over a dozen great concerts in under a week, and to attend at least one master class every day. Every concert, master class and lecture provided an invaluable learning opportunity for all in attendance. There were so many incredible performances that near-perfection became the status quo; as a perfectionist to the core, I must say that it was fairly heartening to realize that this is possible on the horn.

I also learned from these performances that there is more than one kind of "perfection" that can be achieved on horn. I was particularly affected by Myron Bloom's performance of the Brahms Trio Op. 40, with Ilya Kaler and David Gross. Although it was by no means "note-perfect," the three of them made such perfect, expressive music that any technical imperfections ceased to matter. They revealed to the audience the soul—the real meaning—of the piece as they saw it, and that was what mattered. While technical perfection is, of course, impressive





and something to which we all strive, I walked away from Bloom's performance feeling as though I'd discovered a different kind of perfection-the kind that truly makes playing horn worthwhile.

It was also quite a humbling week, given the outstanding performances by such young players as Jay Ferree, as well as the participants in the Farkas solo competition and the Frizelle excerpt competitions. As a friend of mine remarked after one of Terwilliger's performances, "Now we know where we have to go." All we have to do is get there. Now, if you will excuse me, I need to practice.

### **IHS 2003 Amateur Forum**

Marilyn Bone Kloss

A large contingent of amateurs enjoyed a Forum comprising a panel discussion, a masterclass, and a choir reading. The panelists were Kjellrun Hestekin, Elaine Braun, and Randy Gardner, with moderator Marilyn Bone Kloss. Kjellrun spoke about Newfoundland, where the isolation of a



*Panelists Elaine Braun, Kjellrun Hestekin,  
Marilyn Bone Kloss, Randy Gardner*

large province and small population helps bring everyone together. Marilyn described the many opportunities in New England. Elaine told about the founding of New Horizons, for people over 50 to learn or relearn an instrument. Randy described how one person started a dynamic horn choir that includes high school students through retired executives. Discussion included the meaning of "amateur," finding the right ensemble, and what topics amateur sessions might cover in the future.

Andrew Seacord, Mark Louttit, and Marcey Dickens played for the masterclass. Michael Hatfield had practical suggestions such as playing the tuning note on the horn before the piano, determining specific goals in the music, nailing the entrances, and where to breathe.

Elaine Braun led over forty players in several enjoyable pieces, some well-known and some less familiar, giving pointers on choir playing.

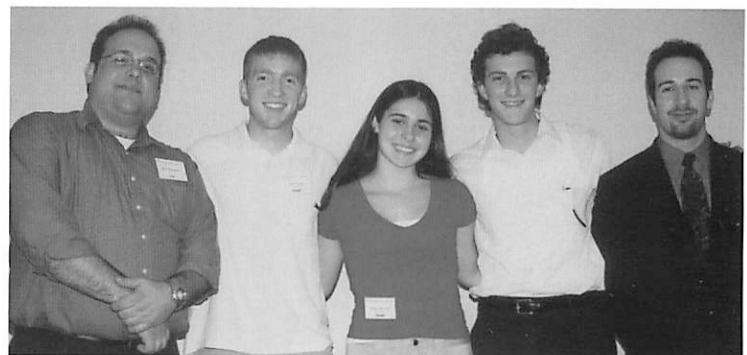
Suggestions for future sessions: repertoire, sight-reading techniques, aids to extend horn-playing life, organizing practice time, avoiding and dealing with injuries, composing for horn, and small ensembles at the symposium.

For 2004 in Valencia, Spain, host Javier Bonet has scheduled amateur sessions at 4:30, starting Saturday, July 24, 2004 and continuing every day through Wednesday. Contact Marilyn Kloss (978-369-0011 [mbk@world.std.com](mailto:mbk@world.std.com)) to volunteer to play for a masterclass, to propose leaders for sessions, or to suggest additional possibilities.

### **Horn Symposium Photos**



*IHS President Pherigo with new Honorary Member:  
Long-Time Editor/AC Member, Paul Mansur*



*Farkas Awards:  
L to R: John Mangano (honorable mention), Jerry Beck, Alma  
Librect, Kevin Rivard (1st place), David Goldklang (2nd place)*



*Johnny Pherigo presenting a plaque to retiring editor,  
Jeffrey Snedeker (beginning to catch up on his sleep)*



*Michael Hatfield awarding  
Jon Hawkins Scholarship  
winner Jay Farree*



*Gwendolyn Hoberg,  
Tuckwell Scholarship winner*



*Adam Koch, mock  
audition low horn winner*



*Symposium Participant Awards:  
Kayla Nelson (L),  
Stephanie Nesbitt*

The Bloomington Symposium was a smorgasbord of delightful dishes. The wait staff included the organized and efficient UI hornstudents; the master chef was Rick Seraphinoff, who planned and executed the menu with grace and wizardry. The legacy of Philip Farkas and his successors, Michael Hatfield, Myron Bloom, and Rick Seraphinoff, representing perhaps the leading American University horn department of the twentieth century, were naturally featured during the Symposium.

Each day was packed with offerings, sometimes two at a time, and every one a gem. Amateurs, students, professionals, teachers, and other interested parties could choose to attend several sessions or none, while they tested horns, purchased music, or just "hung out." Because meals were not offered in one location, informal interaction between participants and artists was limited but overcome by those who chose to do so!

For each hornist that attended there were highlights. To ask any participant to name those events would result in a list of most of the offerings, from the early warm-up or yoga sessions through the master classes, lectures, performances by university teachers and orchestral players, university and area horn choir performances, to the evening artist recitals. The Camerata Orchestra that accompanied soloists for (not one but) two evenings, did an extraordinary job with a diverse, challenging, and sometimes obscure horn repertoire. Kudos to the orchestra and their conductor, Paul Gambill.

If you were there, it was an experience of a lifetime. If you love the horn but missed this one, please consider attending the next and the next and the next...

Bill Scharnberg



*Vincent de Rosa and Richard Seraphinoff*

### 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.

**\$1,000 First Prize  
\$500 Second Prize**

**Submission Deadline: December 1, 2003.  
For more information, contact:**

Paul Basler  
IHS Composition Contest Coordinator  
School of Music  
P. O. Box 117900  
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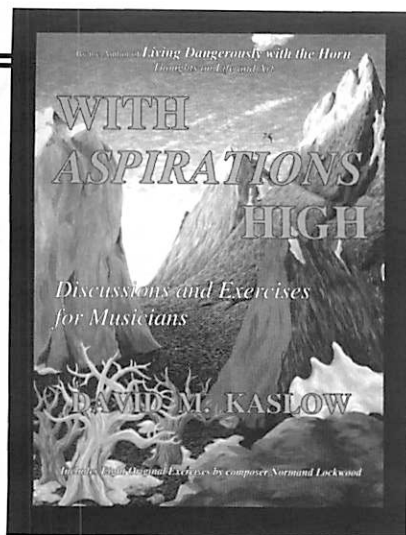
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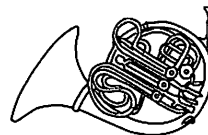
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# Technique Tips

by Jeffrey Agrell

## More Percussion, Less Discussion

I have always been envious of those musical cultures (African, Latin American, Eastern European, *et al.*) with fascinating and complex rhythms and meters. Truth to tell, Western music tradition is astonishingly rhythm-poor (and, for that matter, our melodic traditions can't hold a candle to the complexities of, say, Middle Eastern or Indian music; our main claim to fame is in the realm of harmony). By and large Western Music (art music or folk) is rhythmically regular: up/down, 2/4, 4/4, 3/4. And, *mirabile dictu*, even given such regularity, a feeling for rhythm doesn't come all that naturally: many of us have to tap our feet or toes to get through passages of even minimal rhythmic complexity (e.g. sight-read a *Frippery* and watch the pedal extremities twitch). We just don't have a lot of rhythmic feel built-in at the factory. Overt toe-tapping is considered bad form in classical performance, and perhaps that is part of the problem – to “look the part” of the classical performer, we are taught more to stifle the natural rhythmic body feel than to gently go with it and make sway and motion a natural part of the experience.

Contemporary composers have provided fierce rhythmic challenges – at least some extremely sightreading-resistant ones, but they often seem to have as a highest value something that is more graphically than aurally impressive – buckets of ink, oodles of complexity with nested tuplets in tuplets, rapidly changing meters, all while studiously avoiding any feeling of ‘groove.’ Perhaps this is in part a reaction to the oom-pah rhythms of much Western music, but it's my guess that the real culprit is the desire to impress Tenure Committees and people that judge Contemporary Music contests or hand out grants, the idea being that you are more likely to impress these folks with an abstruse piece entitled “*Aleatoric Exegesis of a Medieval Cantus Firmus*” than something with the word ‘Calypso’ in the title – but I digress.

Alloy this contemporary rhythmic complexity with disjunct atonal intervals and labels of articulations and dynamics pinned to nearly every note and you have an enormous task (not to say headache) for the player to accurately render the page. And more to the point, even if the player is successful after huge effort, the end result may be nearly indistinguishable from random noodling.

### Sure, Some People, But Not Me!

If you're like me, you might think, hey, come on, I'm really pretty good at this rhythm thing, really, hey, I could play a *Frippery* or some Peter Maxwell Davis or whatever and not even tap a toe. Really! I could! If I wanted. Maybe some people have trouble, but not me, no sir. At this point it may be time to get some perspective by hanging out with some jazz guys for a while, and see what realms of ability their sense of beat inhabits. Suddenly that postgraduate rhythmic feel you thought you had seems closer to kindergarten.

## Help Is Only a Pot and Spoon Away

Here's what I think would help both us players who need all the rhythmic advancement we can get our toes on, as well as those composers who worship meaningless rhythmic complexity: start spending more time with drums. And shakers. And rattles. And *guiros*! Oh my! Don't want to shell out a buck and half for a blue plastic egg shaker (one of my favorites)? Go down to the kitchen. Make your own shaker by putting some uncooked rice in a small empty plastic *ibuprophen* (e.g.) bottle. Or just grab a pot and a wooden spoon – presto, you are in the percussion business. Too much work? I'll make it easier: clap your hands or slap your lap. Gently thump your dog (pets love the attention). Whack a pencil on the edge of your music stand. Click your tongue. I think you get the message that excuses in this percussion discussion must be very imaginative indeed to get by me. Of course, if you have a smidgen of werewithal, I recommend that you run out this very moment and buy a *djembe*, the king of personal percussion (I got mine, a low-maintenance one made of synthetic materials for \$180 new at my local music store). A quick look at e-bay ([www.ebay.com](http://www.ebay.com)) reveals many dozens of *djembes* and other percussion at very reasonable prices (although if 3000 horn players bid on the same *djembe* the price might climb a bit...).

Resources: okay, let's assume you have something to shake, rattle or whap. What do you do with it? A recovering classical musician like me who spent years worrying about mistakes (thereby increasing the chances of making them) might immediately hunt for an armada of weighty tomes on the subject. The internet has so much percussion material of all sorts (much more than it sports for the horn!) that you could amass a respectable library of, say, *djembe* rhythms in about the time it takes to grease your valve slides. Just drop off some percussion keywords at [www.google.com](http://www.google.com) and prepare to print or download boatloads of material. You could also surf over to [amazon.com](http://amazon.com) (or your local real-time music store), peruse the percussion resources, and apprehend some likely-looking suspects.

### A Better Way No! Wait! Don't do it!

Yet, for once, don't attack the problem the classical way. Don't buy the books, don't download, at least not right away. I want you to try this terrifying and astonishing new way of learning the drum. Really – you have to trust me on this. Listen very closely: 1. Take the drum 2. Smack the drumhead 3. Repeat. Scary, isn't it. What a concept, practice before theory (don't get me started)! I did leave out one or more steps: listen to the sound (wallow in it, revel in it, savor it). Allow it to move you, to stir you to action, to suggest the next move. Let it in. Take off your shoes and feel it through the floor (like deaf percussion virtuoso Evelyn Glennie). Dig: you are not listening for right notes. They are all right notes.

You are in fact opening up the garage door on your soul, your inner feelings and going for a test drive that you may



very possibly have never done before on your horn. One thing is sure: do some serious drumming for a while, more than a coffee break's worth, certainly - and your horn playing will not be the same as it was, ever.

### Process Over Product

Okay, you've got it going. Beat follows beat. Your hands feel a little clumsy and perhaps produce more irregular beats than you want at first, but you press on and you get better, you refine those hits, and they get closer to the pulse that you either imagine or that your metronome is singing to you or that a CD is pounding you with from twin speakers. You steer past the Scylla and Charybdis of Impatience and Attention Deficit that infects modern existence (thanks a lot, MTV! We may capsulize it as: if at first you don't succeed at something instantly and brilliantly, quit in the next instant, and apologize and certainly never try it again). The siren song of *Product over Process* teases and beguiles you to quit - after all, isn't beating on a drum just... just... primitive and silly and anyway you've been whacking the tambourine for 8 minutes now and you're nowhere near as good as Airto Moreira ([www.airto.com](http://www.airto.com)) yet. But somehow, this time, the lure of Process is the stronger - what a hoot it is to make deeply expressive music and not have to worry about missing notes! It is turning out to be fascinating, funky and irresistible fun, and you continue and forget to go to lunch, miss your dentist appointment, and finally wonder how 'um, drumming' sounds as an excuse for missing your senior horn recital that happened to be scheduled earlier this evening... Possibilities All right, you're bitten by the drum bug. Lucky you! Now what? Try these:

Slowly amass a bunch of percussion instruments. Birthdays or Christmas could mean a bountiful bonanza of things that go bump, skritch, and whoomp in the night, assuming some strategic and blatant hints to friends and family. If your pappy owns an oil well or two, you might ask for a whole drum set (or an electronic set where you can program all the sounds and listen through headphones).

Attend a percussion workshop. The first Latin American percussion workshop I went to changed my life. To find out when and where they are, ask your percussion friends, borrow their drumming magazines, troll the 'net for web sites. Better yet, befriend percussionists, have them show you drum rudiments, fix your licks, show you how to operate a *berimbau* without a license, etc. Another variation: lots of towns have drum circles that you and your djembe can join without much ado.

Engineer the infecting of a horn buddy with the drum bug and do some duets (horn/*djembe*, *djembe*/anything). Improvised duets are good. But you can add a percussion part to anything. Take a stack of old horn solo warhorses and play them with new ears to a salsa beat.

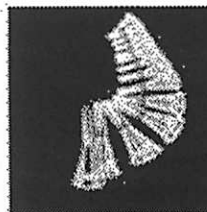
Rest is part of horn playing, but there is no rule that says you can't play something else while you catch some off-the-face time. Piano is the old stand-by, but switching to a djembe, conga drums, slit drum, or set of bongos is an excel-

lent way to rest the chops but continue the music making and rhythm-feel building.

Another profitable percussion idea: I was subbing with the Cedar Rapids Symphony. At the end of some very extroverted John Williams number came this terrific fast cascade of triple-tonguing. I have a reasonably functional triple-tongue, but this time I was really at my limit. The principal horn, the great and good-natured Andy Harris, was handling the licks with no visible/audible strain. I asked the man how he developed such great overdrive in his multiple tonguing. Arban? Verne Reynolds? Jolt Cola? No, he confessed: drums. Andy uses the drum cadences of his high school marching band as multiple tonguing exercises.

Keep experimenting with rhythms, meters, accents. Keep a notebook of what you come up with. Make up some exercises and write them down, but, *nota bene*: you write them down in order to have a record of them, not to read them off the paper. Get off the paper and stay off the paper as much as possible. Notating percussion lines is duck soup: string 8ths and 16ths and all on a single line like so many pearls on a thread. Another reason, of course, to notate (and/or record) all those hot licks is to send them to me so I can see what you're up to and learn from you and enjoy your creativity. So get down to the kitchen - now - and get down!

*Jeffrey Agrell is professor of horn at The University of Iowa, although from all the drums he has lying around, you'd think he was the percussion TA. Check out [www.creativehorn.com](http://www.creativehorn.com) between paradiddles!*



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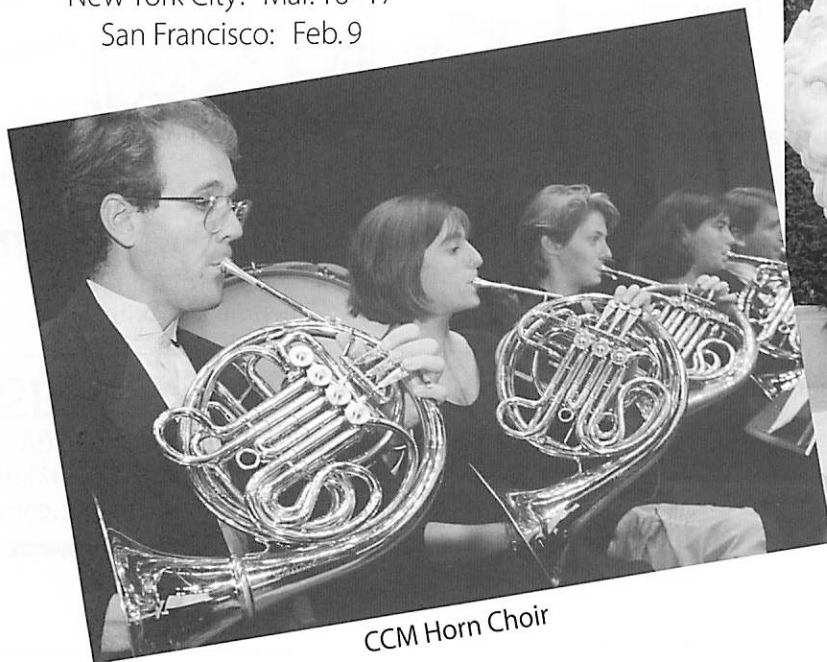
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# **Benedict Fuchs, Franz Eisen, and Michael Herbst: The Hornists in Beethoven's Eroica Symphony at its First Performances in Vienna, 1805-1809**

**Theodore Albrecht  
Kent State University**

**B**y the time Beethoven's Symphony No. 3 in E-flat (later known as the *Eroica*) was first performed in public in Vienna on April 7, 1805, it already had a rehearsal and performance history of nearly a year. Beethoven conceived the Symphony in Heiligenstadt, a few miles northwest of the walled city, during his famous fateful stay there in Summer, 1802, but did not work on it extensively until Summer, 1803, while staying in the nearby village of Döbling. Already on October 22, 1803, Beethoven's student Ferdinand Ries could write from Vienna to the hornist-turned-publisher Nikolaus Simrock in their mutual hometown of Bonn: "In his own opinion, it is the greatest work that he has yet written. Beethoven played it recently for me [on the piano], and I believe that heaven and earth will tremble when it is performed."<sup>1</sup> At this time, the Symphony must have been fairly advanced in the sketch stages, with the actual scoring taking place over the Winter, 1803-04. In May and early June, 1804, two reading-rehearsals of the Symphony took place at Prince Franz Joseph Maximilian Lobkowitz's palace near the Viennese Hofburg, supplemented by musicians seemingly from the Theater an der Wien.<sup>2</sup> During early August, 1804, a private performance probably took place at Lobkowitz's Schloss Eisenberg in Bohemia, but Beethoven was not present and the make-up of the orchestra is unclear.<sup>3</sup> It seems quite likely that there must have been a private performance at Lobkowitz's Palace in Vienna during December, 1804, or early January, 1805. In any case, a semi-private performance did take place on January 20, 1805, at the banking house of Fellner & Co. on the Hoher Markt, and another at Lobkowitz's on the 23rd,<sup>4</sup> using musicians from Theater an der Wien.<sup>5</sup> Thus, by the first public performance of the Symphony on April 7, 1805, at a benefit concert for concertmaster Franz Clement, most of the Theater an der Wien's orchestra had already played the work several times and knew it well.<sup>6</sup>

Three decades ago, using the best information known at the time, Horace Fitzpatrick, describing the horn parts in *Fidelio* and the *Eroica* Symphony that preceded it, posited: "Beethoven was evidently writing for three players of exceptional virtuosity: in all probability Michael Herbst (1778-1833), Martin Rupp (1748-1819) and Johann Hörmann [1748-1816], the three most prominent orchestral horn-players of the period in Vienna."<sup>7</sup> Rupp and Hörmann were, in fact, members of the Burg Theater, the Court Theater whose façade faced

Michaelerplatz, adjacent to the Spanish Riding School, and played in the orchestra at the first performance of Beethoven's Symphony No. 1 there on April 2, 1800.<sup>8</sup> Rupp had been born in Vienna on March 12, 1748,<sup>9</sup> and had played at the Burg Theater since at least April 1, 1782.<sup>10</sup> Hörmann had likewise been born in Vienna in 1748,<sup>11</sup> had played extra horn in the Burg Theater by August, 1790,<sup>12</sup> had joined the Kärntnertor Theater orchestra when it reopened in November, 1791, and had moved up to the Burg Theater orchestra by August 1, 1796,<sup>13</sup> as the permanent replacement for Jakob Eisen, who had died the previous April 9.

What Fitzpatrick would not have had cause to consider were the orchestral politics and pecking-order of this period: a musician regularly employed by the Court Theaters, as Rupp and Hörmann were, would have had little motivation to play at the privately-owned, less socially glamorous, suburban Theater an der Wien, even though it was the newest, largest, and best-equipped theater in the city. To be sure, Fitzpatrick was correct in identifying one of the three hornists to perform the *Eroica* for the first time: Michael Herbst, who probably played third. The senior members of the Theater an der Wien's horn section in 1804-1805, however, were Benedict Fuchs and Franz Eisen.<sup>14</sup>

On June 13, 1801, impresario-librettist Emanuel Schikaneder moved his theatrical and operatic company from the older Theater auf der Wieden to the new Theater an der Wien. With an audience capacity exceeding 2,000, this new facility was over twice as large as his old one, located a thousand feet southeast, across the Wien River; moreover, it was roughly 50% larger than either of the older Court Theaters, the Burg and the Kärntnertor, both located inside the city walls. On the occasion of the move, Schikaneder's second conductor, Ignaz von Seyfried, made a list of the theater's regularly-employed personnel in his journal. As the orchestra's two hornists, he listed Fuchs and Eisen.<sup>15</sup>

## **Benedict Fuchs (1765-1828)**

Seemingly the Theater an der Wien's high hornist, Benedict Fuchs, was born in Vienna, probably in 1765.<sup>16</sup> We know comparatively little about his life in general. He may have married in 1786,<sup>17</sup> and again in 1814, but neither of his wives nor any children survived him in 1828.<sup>18</sup> During the week of July 26, 1795, Fuchs was paid a total of 12 florins for playing extra services with one or both of the Court Theater orchestras,<sup>19</sup> but sometime between that date and June, 1801, he joined the Theater auf der Wieden's orchestra. He moved with the orchestra to the new Theater an der Wien in June, 1801, and played there<sup>20</sup> for the remainder of his career. By at least 1822 (and probably much earlier), Fuchs lived in the suburb of St. Ulrich, in House No. 6 on the south side of the street called "am Platzl" (today's Neustiftgasse), roughly two buildings west of where that street intersected with Kapuziner-gasse (today's Mechitaristengasse).<sup>21</sup> Here he resided until his death from dropsy (possibly a symptom of heart disease), on December 4, 1828.<sup>22</sup> His funeral took place in the Church of St. Ulrich (also called "Maria Trost"),<sup>23</sup> where the composer Gluck had been married over three quarters of a century before.

**Spect = RELATION.**

**D o d t e n f a l l.**

Nahme des Verstorbenen *Linn. M. f. n.*

Condition *Qualifizierte in P. P. gem. Gesundheits. Agent.*

Stand *Prithwan*; 64 *Yajm* u.c.

Wohnung Nr. 6 zu A. Ellmings.

Sterbetag 4. September 1828.

### Nachgelassene - Ehegatt

*Benedict Fuchs's estate record, first page, noted as Benedikt Fux  
(Stadt- und Landesarchiv, Vienna, Stift Schotten,  
Abhandlungen, 2. Reihe: 32465/1828).*

Unlike many musicians, who were simply listed as "Musikus" or "Musiker" in the death records, Fuchs retained his professional identity until the end: he is listed as a "Waldhornist" and is also designated as a "member of the Pension-Institution of the Theater an der Wien."<sup>24</sup> This indicates that, although his wife had already died, Fuchs was still a contributor to the fund that provided a stipend for the widows and orphans of Theater personnel. His *Verlassenschafts-Abhandlung* (the Viennese counterpart of an estate or probate report), dated December 8, 1828, indicates that no other relatives were known, and that he possessed "allegedly no property," and therefore no estate tax was assessed.<sup>25</sup>

### Franz Eisen (1771-1822)

The youngest son of Joseph Eisen (ca. 1732-1785), a professional musician,<sup>26</sup> Franz Eisen was born in Vienna in 1771.<sup>27</sup> Franz's eldest brother Jakob (born ca. 1756) had been a hornist in the Burg Theater orchestra from April 1, 1782, until his death on April 9, 1796.<sup>28</sup> Even before his brother's death, Franz had played extra services with the Court Theater orchestras upon occasion. During the week of April 27, 1793, he was paid a sum of 7 florins, which probably represented two rehearsals at 1 florin 30 kreuzer each, and two performances at 2 florins each.<sup>29</sup> At some time between the end of February, 1792, and May 1, 1793, Kärntnertor Theater

hornist Joseph Oliva (ca. 1734-October 28, 1806) moved to the second violin section of that theater's orchestra, to be replaced by Franz Eisen, who remained in the position only through the end of August, 1793, and then went on tour.<sup>30</sup> Where he went on that tour and how long he remained away is not known. On May 21, 1796, Franz played a brief concert at the Burg Theater during the intermission of the tragedy *Der Eid* by Johann Jakob Engel.<sup>31</sup> In doing so, he may, in part, have been auditioning for the position left vacant by his brother's death nearly six weeks before. On August 6, 1796, he made an entry into the *Stammbuch* (autograph book) of extra bassoonist Otto Hatwig (1766-1834), "*In vino veritas*," and signed his name as "Eisen, k.k. Hornist."<sup>32</sup> Ultimately, however, Franz did not get the position, and Johann Hörmann (1748-1816) was moved up from the Kärntnertor Theater, while low hornist Friedrich Hradetzky (ca. 1769-1846) was hired to fill Hörmann's old position.<sup>33</sup> Therefore, it appears likely that both Jakob and Franz Eisen were low hornists.

Similar to his colleague Benedict Fuchs, Franz Eisen joined the Theater auf der Wieden's orchestra sometime between mid-1796 and 1801, and moved with the company to the new Theater an der Wien on June 13, 1801.<sup>34</sup> He probably remained in this position until 1806, when Michael Herbst joined the section,<sup>35</sup> but was no longer one of the regular pair by 1808.<sup>36</sup>

The next report concerning Franz comes from the *Conscriptions-Bögen* (census sheets) of 1810. At that time, he was still single and living with his widowed mother Eva (born 1729) in suburban Altlerchenfeld, House No. 228, *Wohnpartei* (Apartment) 9, on the south side of Zwerggasse (today's Zeltgasse), almost equidistant between Lederergasse and Piaristengasse. For some reason, possibly because of his mother's age, he was considered "unsuitable" for military service. His occupation is given as "musician," without an indication of where he was regularly employed.<sup>37</sup> In any case, we know nothing more about his activities until he died of pneumonia

297.

179.

In vino veritas.

Wien die 6 August 1796.

Eisen  
L. K. Hornists.

H. A. mit m. fr.

Franz Eisen's entry in the autograph book of bassoonist Otto Hatwig, August 6, 1796 (Handschriften-Sammlung, Stadt- und Landesbibliothek, Vienna, 74841 Ja, p. 381).





in the *Allgemeines Krankenhaus* (General Hospital) on February 7, 1822. By then, he had changed residences, and was living, still a bachelor, a little further north, in suburban Josephstadt, House No. 29. This building was on the south side of Kaiser Strasse (today's Josephstädter Strasse), between the outer edge of the old *Glacis* (today's Auersperg Strasse) and Lange Gasse.<sup>38</sup> A note in his estate record, however, indicated that this address was incorrect, and that he currently resided in the apartment of one Andreas Titzl, and was supported by him. Eisen's mother, still alive at an advanced age, was now living in the *Versorgungshaus* (Poor House) in the Währingerstrasse, perhaps a mile further north. Franz himself reportedly possessed nothing of value, and his clothing was left at the hospital as partial payment for his funeral,<sup>39</sup> which would have been held at the Piaristenkirche of Maria Treu.

### Michael Herbst (1778-1833)

In the case of Michael Herbst, a biographical entry published in Schilling's *Encyclopädie* shortly after his death, and probably reflecting material that he himself supplied, provides details often lacking for his colleagues. He was born in Vienna on September 24, 1778, and "received his first instruction through a little-known master by the name of Faistenberger."<sup>40</sup> One of Vienna's many dance orchestra leaders, Joseph Faistenberger had been born in Baden, south of Vienna, in ca. 1763, and died in Vienna on March 1, 1835.<sup>41</sup> Schilling's entry immediately comments: "The high level of training which later secured for him fame as one of the foremost virtuosos of his time, however, he owed solely to his own talent and diligence."<sup>42</sup>

According to Schilling's entry, Herbst was initially employed in the *Cammercapelle* (chamber ensemble) of Baron Peter von Braun (1758-1819),<sup>43</sup> although it specifies no date or length of time for this employment. A silk dealer-turned-banker, Braun had leased both Court Theaters beginning August 1, 1794 and managed them in a manner that was often perceived as autocratic until October 25, 1806.<sup>44</sup> On February 15, 1804, he also took over the management of the Theater an der Wien, but eventually had to invite Schikaneder back into the administration. During the August, 1801-July, 1802 fiscal year, Herbst was part of an eight-member *Harmonie* employed for occasional performances at the Court Theaters.<sup>45</sup> As early as March 23, 1802, he may have begun playing extra horn in the Theater an der Wien's frequent performances of Cherubini's *Lodoiska*, which calls for two pairs of horns.<sup>46</sup> Then, in 1806, according to Schilling, "he took the position of solo player in the Orchestra of the Theater an der Wien." As noted above, by 1808, low hornist Franz Eisen had disappeared

from the regular roster, which now listed high hornist Fuchs and then Herbst (in that order).<sup>47</sup> Possibly from the start, but surely as time wore on, Herbst emerged as the recognized principal hornist at the Theater an der Wien, where the section, by 1817, had grown to four regular members: Fuchs, Herbst, Nickel and Sack.<sup>48</sup>

Early in 1821, when the Gesellschaft der Musikfreunde considered adding professorships for an instrumental division in its Conservatory, two hornists were listed among the projected appointees: Michael Herbst and low hornist Friedrich Hradetzky.<sup>49</sup> When the smoke cleared, however, Hradetzky had disappeared from the list, and Herbst emerged as the sole professor of horn,<sup>50</sup> with four students by the end of 1822.<sup>51</sup> Schilling's 1836 biographical sketch waxes eloquent about his teaching: "Numerous students bless his memory, and many skilled artists—especially [Eduard] König, [Ignaz] Leeb, [Philipp] Schmidt, [Joseph] Bauchinger, and Rust, among others—have become so only through him, and testify to posterity what the present has lost in him" [i.e., by his recent death].<sup>52</sup>

On January 20, 1804, Herbst had married,<sup>53</sup> and in 1821 (if not before), he and his wife Anna were living in the suburb of Neubau, House No. 299, on the north side of Dreylaufgasse (today's Lindengasse), one building east of the intersection with Andreasgasse.<sup>54</sup> By the end of 1822, they lived a block to the south, No. 303, on the west side of the Andreasgasse.<sup>55</sup> If they had any children, none seem to have survived childhood.<sup>56</sup>

Although Schilling's entry does not mention it,<sup>57</sup> at some time, possibly between 1829 and 1831, and probably caused by a decline in his health, Herbst gave up his position at the Theater an der Wien and moved to the less prestigious Leopoldstadt Theater,<sup>58</sup> even though he maintained his position at the Conservatorium. He died at his apartment in the Leopoldstadt, House No. 510, next to the Theater, on October 15, 1833, of an enlargement of the ascending cardiac artery and degeneration of the bronchial glands.<sup>59</sup>

Compared to most of his contemporaries among orchestral musicians, Herbst's estate was sizable. The estate document indicates that he had 21 florins in cash in the house, with another 13 outstanding as his monthly salary (for October) from the Conservatorium. There is no indication of what his salary from the Theater was at the time. He owned a respectable, but hardly sumptuous amount of furniture, general household furnishings, and clothing, amounting to 53 florins. Most musicians' estates do not list musical instruments, but Herbst owned 2 violins, a *Waldhorn*, and a *Posthorn*, for a total estimated value of 10 florins, as well as a 6-octave cherry-wood piano, valued at 20 florins.<sup>60</sup>

### The Theater an der Wien's Horns in Score and Performance

As did the Freihaus Theater auf der Wieden that preceded it, the new Theater an der Wien, which opened on June 13, 1801, regularly employed two hornists, Fuchs and Eisen. At least by March 23, 1802, when the Theater first performed Cherubini's *Lodoiska* (1791), requiring two pairs of horns, its personnel manager Joseph Rabe must have engaged two more hornists on a per-service basis. *Lodoiska* became enormously popular, with 29 performances in 1802, 9 in 1803, 5 in 1804, 8

Michael Herbst's signature, marriage contract, January 23, 1804 (in his estate record, Stadt- und Landesarchiv, Vienna, *Verlassenschafts-Abhandlungen*, Fasz. 2: 2267/1833).

4 Zander, 6 Gelb. und Fuchsfisch, 6 F. Stör, 2 F. Dorsch  
 10. —  
 2. —  
 10. —  
 6. —  
 28. —  
 12. —  
 10. —  
 10. —

*Michael Herbst's instruments (1 Fortepiano, 2 violins, 1 Wald- and 1 Posthorn) in his estate (Stadt- und Landesarchiv, Vienna, Verlassenschafts-Abhandlungen, Fasz. 2: 2267/1833).*

in 1805 (with Cherubini himself conducting on August 27), 4 in 1806, 6 in 1807, and 4 in 1808.<sup>61</sup> Similarly, Cherubini's *Graf Armand* (a German adaptation of his *Les deux journées*, 1800), requiring three horns, premiered at the Theater an der Wien on August 13, 1802 (one day before a simultaneous, competing production at the Kärntnertor Theater), had 15 performances in 1802, 5 in 1803, none in 1804, 3 in 1805, and 2 in 1808.<sup>62</sup>

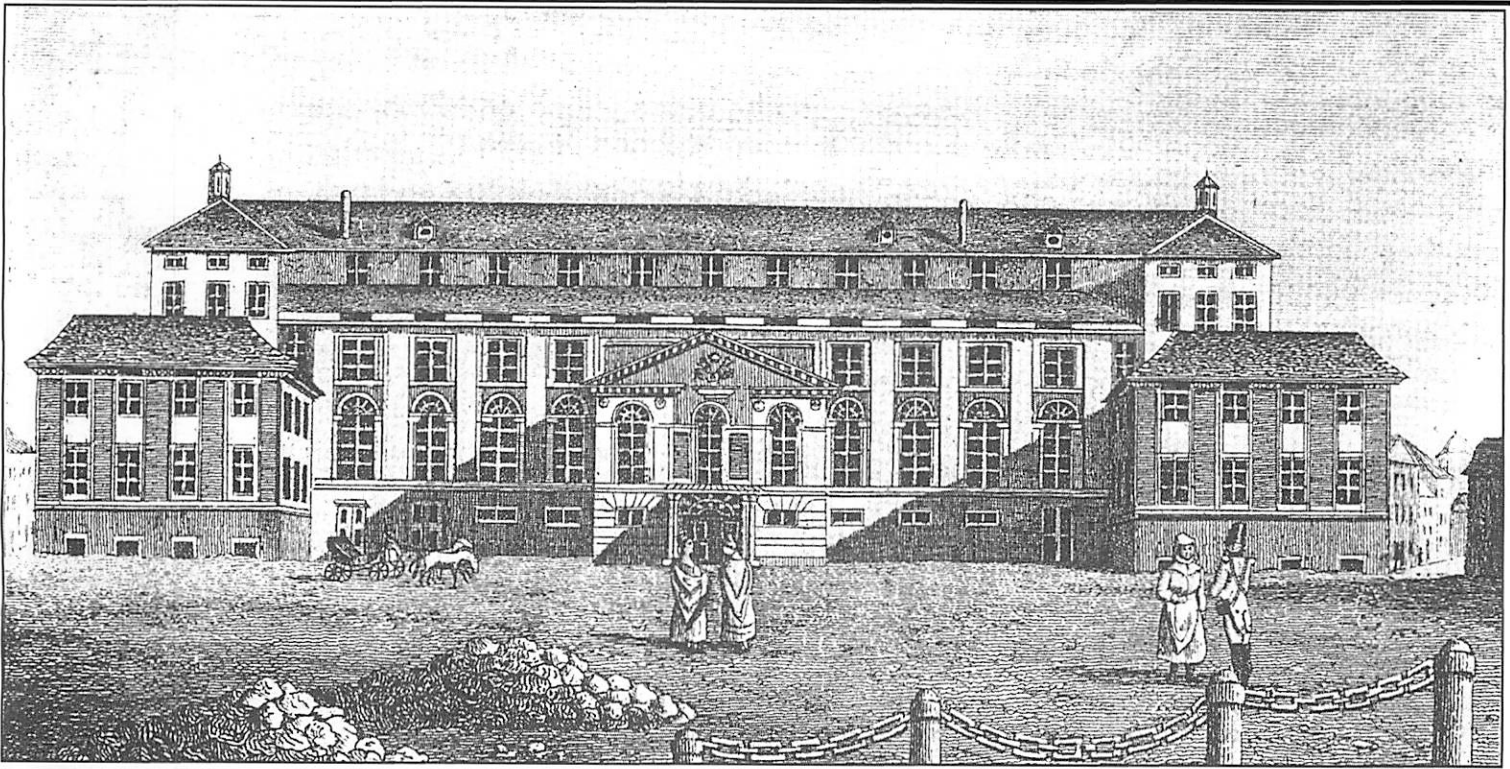
Based on his later employment history, Herbst was probably one of those extras early on, and especially after February 15, 1804, when his regular employer Baron Braun bought the Theater. We do not know who the fourth was, but it might have been either Mathias Nickel or Michael Sack, both of whom were playing extra in the Court Theater orchestras by the mid 1790s.<sup>63</sup>

Probably during the Summer or early Fall of 1802, Beethoven entered into an agreement with impresario Emanuel Schikaneder to compose an opera for the Theater an der Wien. As part of the agreement, the composer evidently

had the orchestra and chorus at his disposal for a reasonable number of personal benefit concerts.<sup>64</sup> With a concert projected for the week before Easter, 1803, Beethoven finished scoring the Symphony No. 2 and Piano Concerto No. 3, and, from roughly November, 1802, through probably early March, 1803, sketched and scored the oratorio *Christus am Ölberge*, all of which were premiered on his concert of Tuesday, April 5, 1803. All of these works are scored for the customary pairs of horns, but in the oratorio's Introduction in E-flat minor, Beethoven already tests Fuchs and Eisen's abilities to play a broken tonic (minor) triad in tune with each other, as well as unison with the bassoons and tenor trombone.

Thereafter, Beethoven was surely supposed to have spent his time composing *Vestas Feuer*, an opera to a libretto by Schikaneder himself. Instead, he finished the "Kreutzer" Violin Sonata in April and then set to work sketching the Symphony in E-flat major in earnest during the Summer. Only in the Fall of 1803, with the Symphony essentially sketched,





*Theater an der Wien, view from the east, shortly after its opening in 1801 (unsigned steel engraving).*

did Beethoven turn to *Vestas Feuer* long enough to make a half-hearted attempt and then give it up. Thus, when he scored his *Eroica* Symphony over the Winter of 1803-04, and into early Spring, 1804 (by which time he was already sketching *Fidelio*), he would have known that the three hornists available to him were Fuchs, Eisen and Herbst.

The autograph score of the *Eroica* Symphony seems not to have survived, but Vienna's Gesellschaft der Musikfreunde preserves a score made by Theater an der Wien copyist Benjamin Gebauer, probably in the Summer of 1804, and owned by Beethoven from the beginning. Its erased, smudged and even scratched-through title page has been reproduced many times.<sup>65</sup>

On the messy title page of this otherwise neat copy are three notes, indicated by *N[otal] b[ene]*. The first of these concerns entering various orchestral cues in to the first violin part. The second reads: "das dritte Horn ist so geschrieben daß es sowohl von einem primario als Secundario geblasen werden kann." (The third horn is written in such a manner that it can be played by a first as well as by a second [hornist].) Thus, with Fuchs and Eisen as high and low, respectively, Beethoven wrote the third (*cor mixte*) part for Herbst, who must have possessed strengths in the middle, without necessarily the extreme highs or lows of the outer parts.

The third note (in the right margin, crossed-out) reads: "Die 3: Hörner werden bey dem Orchester so geordnet, daß das erste Horn in die Mitte zwischen den 2 andern zu stehen kommt." (The three horns will be positioned in the orchestra in such a way that the first horn is placed in the middle, between the two others.)<sup>66</sup> Thus, at some time before publication,

and probably already in 1804, Beethoven had experimented with seating the hornists, probably placing third hornist Herbst to the left of first hornist Fuchs. It may or may not have worked

in performance, but ultimately Beethoven decided against placing the prescriptive note in the published parts.<sup>67</sup>

As noted above, the first reading rehearsals of the Symphony (along with Beethoven's Triple Concerto, Op. 56) in late May or early June, 1804, took place at Prince Lobkowitz's palace in Vienna, presumably in the room today called the "Eroica Saal," and measuring roughly 49 feet long, 23 feet wide, and 26 feet high. Lobkowitz paid Beethoven for the exclusive use of the Symphony for several months and, in turn, received its dedication when it was published. Beethoven's student Ferdinand Ries was present and left this account of the transition from the development to the recapitulation in the first movement, with its "premature" second horn entry: "At the first rehearsal of this Symphony, which was terrible, the hornist did come in correctly. I was standing next to Beethoven and, believing that it was incorrect, said: 'That damned hornist! Can't he count? It sounds infamously wrong!' I believe that I was very close to receiving a box on the ear. Beethoven did not forgive me for it for a long time."<sup>68</sup>

Although the three hornists present for the occasion are not named in the payroll of June 11, we may assume that they were from the Theater an der Wien because the orchestra's principal contrabassist, Anton Grams, can seemingly be identified as the principal contrabassist for the Lobkowitz events. Just before the reading rehearsals, however, Lobkowitz had hosted a private performance of Antonio Salieri's opera *Angiolina*, a production associated with the Kärntnertor Theater. Thus it is also possible that this orchestra was still conveniently "on call" for the reading rehearsals provided for Beethoven.<sup>69</sup> If there was a private performance at Lobkowitz's in December, 1804, or early January, 1805, it probably now included musicians from the Theater an der Wien.



Beethoven, Symphony No. 3 (Eroica), manuscript score, cover (Archive, Gesellschaft der Musikfreunde, Vienna).

They were surely present at the semi-private performance at the hall in the new building of bankers Fellner & Co. on the Hoher Markt on January 20, 1805, one of several concerts held there to show off the facility. The concertmaster/conductor for the entire Fellner series was the Theater an der Wien's concertmaster, Franz Clement, and so the same musicians would have played the repeat concert back at Lobkowitz's Palace on the 23rd.<sup>70</sup> Thus, the first public performance of the *Eroica* Symphony on Clement's own benefit concert at the Theater an der Wien on April 7, 1805, can now be seen as a logical conclusion to a series of readings, rehearsals and semi-private performances begun ten or eleven months earlier. The hornists by the time of the January performances, and probably earlier, would surely have been Fuchs, Eisen and Herbst.<sup>71</sup>

By this time, Beethoven was well into orchestrating *Fidelio* in its first, three-act version,<sup>72</sup> with its projected premiere on October 15, 1805, postponed (because of objections from the Censor's office) until November 20.<sup>73</sup> Probably working from beginning to end (but saving the Overture for last), Beethoven wrote for a single pair of horns in most of the opera's numbers. In No. 8, Pizarro's aria "Ha, welch' ein Augenblick," and No. 9, the duet "Jetzt, Alter," however, he added a pair of trombones, which served much as a second pair of horns might. In No. 12,

the finale of the second act (out of three), he used four horns (in changing keys, at one point pairs in B-flat alto and B-flat basso) and three trombones, but essentially as the harmonic situations allowed the color and weight of their textures. In the harmonically and orchestrally adventurous No. 13, the Introduction to the dungeon scene and Florestan's "Gott! Welch' Dunkel hier,"<sup>74</sup> Beethoven scores for two pairs of horns as well as two trombones. In No. 14, the duet "Nur hurtig fort," Beethoven returns to two horns and two trombones, a practice he maintains in No. 16, the rescue quartet "Er sterbe," adding a third trombone in No. 18, the opera's finale. Thus far he had used four horns only in Nos. 12 and 13.<sup>75</sup>

At the beginning of October, 1805, censorship problems forced the postponement of the premiere; in many respects, it was probably for the good, because Beethoven did not yet have the Overture (today called *Leonore* No. 2) finished: its scoring includes two pairs of horns in E-flat and C, as well as all three trombones. While waiting for the administrative problems to clear up, Beethoven also rewrote No. 11, *Leonore's* recitative "Ach, brich noch nicht," adding a new aria "Komm', Hoffnung." It was earlier presumed that he did so to accommodate soprano Anna Milder. Indeed that might have been the case, but it also allowed Beethoven, who probably





knew by now precisely who his hornists would be, a chance to compose an aria for three virtuoso hornists—presumably Fuchs, Eisen and Herbst—as well as a fine bassoonist, Valentin Czejká (c. 1769–after 1834), playing a complementary diatonic/chromatic “fourth” part. He would have known all four of them well from having worked with them in the *Eroica* Symphony.

Beethoven’s ensuing compositions for the Theater an der Wien’s orchestra, whether playing on their own stage (the Violin Concerto in D in 1806) or at Prince Lobkowitz’s Palace, presumably contracted from the Theater an der Wien (Symphony No. 4 in 1807), often featured prominent work for the horns—in pairs, not as a trio. Even so, the *Eroica* Symphony, with its trio, continued to be programmed relatively frequently: on the March, 1807, mini-series organized by Lobkowitz; twice, on December 6, 1807, and February 2, 1808, on the series of *Liebhaber* (Amateur) Concerts, which employed Theater an der Wien hornists, held at the Festival Hall of the University;<sup>76</sup> as well as at a benefit for the bass singer Sebastian Meier (who had sung Pizarro in the 1805–06 performances of *Fidelio*), held at the Theater an der Wien itself, on April 11, 1808, repeated on April 12 for the benefit of the Theater Poor.<sup>77</sup>

Surely the best-known Beethovenian event at the Theater an der Wien was his massive concert on December 22, 1808, by which time the regular pair of hornists consisted of Fuchs and Herbst. The program included the aria *Ah! perfido*; two movements from the Mass in C; the Piano Concerto No. 4; a piano improvisation; and the premiere performances of Symphony No. 5, the *Pastorale* Symphony No. 6, and the *Choral Fantasia*. For the first time, we can put names to the hornists playing the motivic call in the Fifth Symphony, as well as the heralding motive (“Hört ihr wohl,” Beethoven wrote under it in his sketches) in the Choral Fantasy. Whether Fuchs or Herbst played the solo in the trio of the *Pastorale* Symphony remains open to question, but I suspect that it was Herbst.

The final performance of the *Eroica* Symphony in its earliest association with the Theater an der Wien and its orchestra took place on September 8, 1809, at a benefit concert for the *Theater-Armenfond*, a fund for the poor among the theater’s personnel. Beethoven’s Symphony appeared on the first half, and the second half included (among other items) Cherubini’s *Anacréon* Overture (requiring four hornists) and, as a finale, the Halleluia chorus from Handel’s *Messiah* (doubtless in Mozart’s orchestration).<sup>78</sup>

### The Third and Fourth Hornists at the Theater an der Wien: Nickel and Sack

As Eisen fades from the documentation as second (low) hornist, to be replaced by former third hornist Herbst, who seemingly possessed both high and low ranges, and who probably became a regular member of the section in 1806, as the Schilling biographical entry implies, we might consider briefly the two hornists who became third and fourth to Fuchs and Herbst’s first and second: Mathias Nickel and Michael Sack. One of these musicians may well have played per-service

fourth by 1802, when the first three presumably consisted of Fuchs, Eisen and Herbst—at present we cannot be sure. By 1817, however, after nearly a decade without a surviving full personnel list, the Theater an der Wien’s horn section (now four regular members) consisted of Fuchs, Herbst, Nickel and Sack (probably in alphabetical order).<sup>79</sup>

Mathias Nickel was born in Vienna in 1754.<sup>80</sup> In November, 1791, about the same time as the reopening of the Kärntnertor Theater, he started playing extra services at the Court Theaters, with more in 1792, 1794, and again in 1796–1797.<sup>81</sup> Meanwhile, on April 12, 1794, he had played a concerto for two horns with former Esterházy hornist Gabriel Lendway on a Tonkünstler-Societät benefit concert. Four years later, on April 2, 1798, he again played on a Tonkünstler-Societät concert, this time with Beethoven as pianist, in the composer’s Quintet for Piano and Winds, Op. 16.<sup>82</sup>

Perhaps Nickel’s most famous performance, at least in the standard literature, was in Beethoven’s Septet, Op. 20, at the composer’s first public concert for his own benefit, in the Burg Theater on April 2, 1800.<sup>83</sup> The concert also included the premiere performance of Beethoven’s Symphony No. 1, with Rupp and Hörmann as orchestral hornists, as discussed earlier in this article.

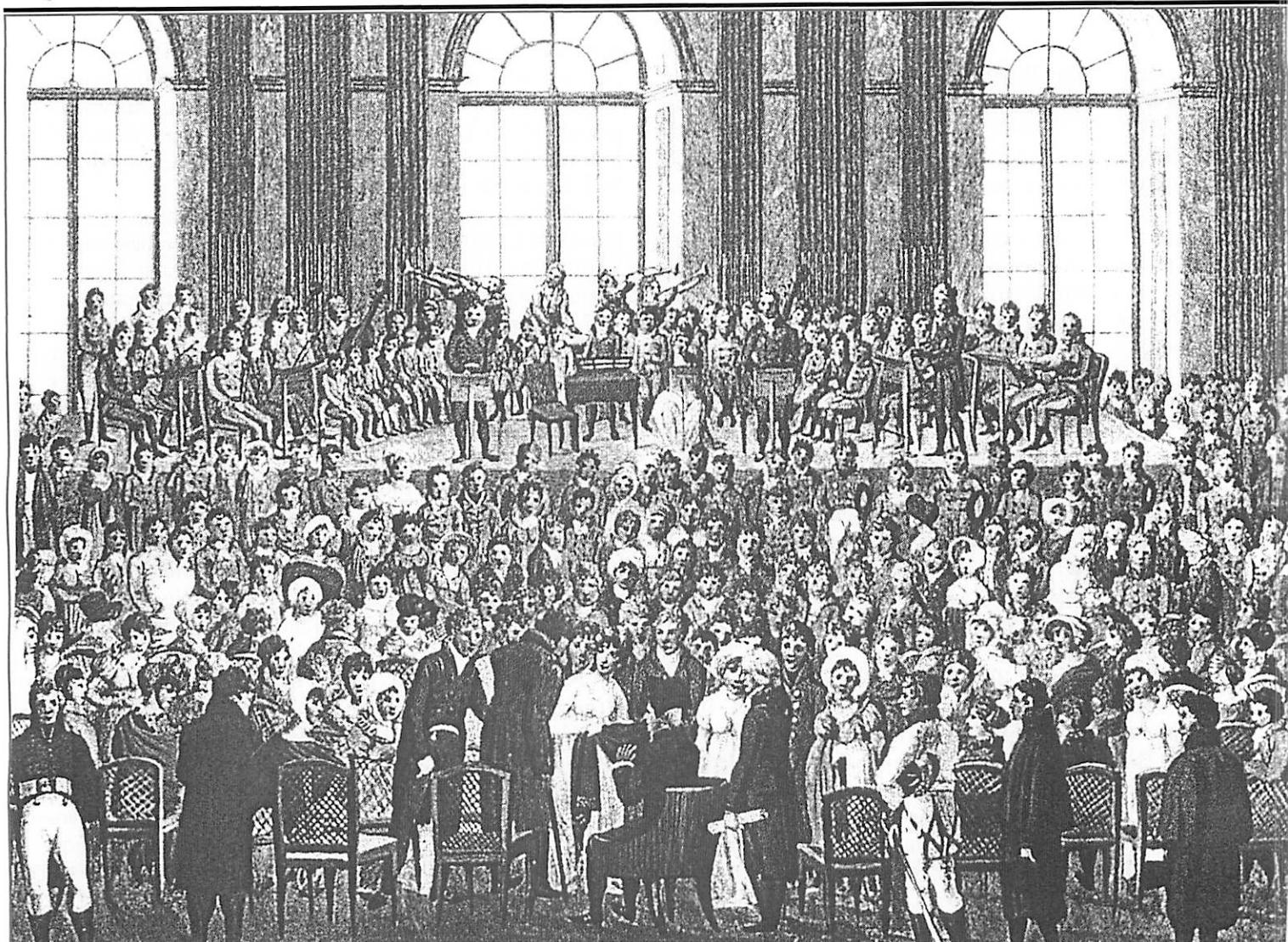
Nickel lived at No. 15 in the western suburb of Strozzigrund, died on February 21, 1821,<sup>84</sup> and was replaced by Johann Kowalowsky (ca. 1769–1831).<sup>85</sup> Nickel’s widow Elisabeth (born ca. 1772) lived until January 20, 1831.<sup>86</sup>

Michael Sack was born in the Viennese suburb of Neustift on September 11, 1768.<sup>87</sup> He began playing extra services at the Court Theaters as early as May, 1790, with more in October, 1791, as well as the seasons 1793–1794, 1794–1795, and 1801–1802.<sup>88</sup> He also seems to have worked as a lottery collector, and entered the *Tonkünstler-Societät* (the Society for the Protection of Widows and Orphans of Musicians) on February 15, 1799, by which time we may assume that he was married. He, too, lived in Strozzigrund,<sup>89</sup> and died on September 9, 1847.<sup>90</sup> His widow Katharina (born ca. 1774) lived until July 17, 1850.<sup>91</sup>

### Conclusion

Therefore, the first and second hornists at the Theater an der Wien when Beethoven’s *Eroica* Symphony was premiered there on April 7, 1805, were Benedict Fuchs and Franz Eisen. The third hornist was probably the versatile Michael Herbst, with either Mathias Nickel or Michael Sack added to the ensemble when needed, and especially at the premiere of Beethoven’s *Fidelio* (*Leonora*) on November 20, 1805. Although Eisen must have left the full-time ensemble by 1808, the remaining quartet seems to have been the most regular players at this theater through early 1821.

Virtually all of them had played extra services in one of the Court Theater orchestras before being engaged full-time by the Theater an der Wien (or its immediate predecessor, the Freihaus Theater auf der Wieden). All of these hornists were born in Vienna or its suburbs and must have received their training in the city, in most cases from the Court hornists of the previous generation. Therefore, they probably possessed a peculiarly “Viennese” sound, as opposed to most of the



Balthasar Wigand, *Performance of Haydn's Creation, University Hall, Vienna, March 27, 1808; hornists possibly on left, behind choir boys* (Historisches Museum der Stadt Wien; original lost since 1945).

woodwind players of the Theater an der Wien who, during Beethoven's period of association with the ensemble, had been born and trained in Bohemia and therefore possessed a peculiarly "Bohemian" sound. The emergence of such a pattern provides us with evidence for determining the special sound that Beethoven may have had in mind when writing for Viennese horns, whether in combination with Bohemian woodwinds or essentially alone (as in the trio of the *Eroica's* scherzo), and points the way to future research in this area as well as informed but judicious experimentation in performance.

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Messrs. Fink and Andert of that library's main reading room; archivist Dr. Otto Biba (Gesellschaft der Musikfreunde); Dr. Michael Lorenz (Internationales Franz Schubert Institut); and Dr. Rita Steblin, all of Vienna; as well as to Dr. Irving Godt (Indiana University of Pennsylvania) and, of course, Carol Padgham Albrecht (University of Idaho), for their assistance and encouragement.

As with my article on Elias (Eduard Constantin) Lewy that appeared in *The Horn Call* (May, 1999), I would like to dedicate this article to Shelley Marshall Manley (principal hornist of the Philharmonia of Greater Kansas City) and to the late George Yaeger (former principal hornist and associate conductor of the San Antonio Symphony Orchestra, as well as music director of the Abilene Philharmonic). For a photo of Yaeger in San Antonio, see the Lawson advertisement, inside the back cover of the May, 1999, issue: he sits directly in front of the bass drum.

### About the Author

Theodore Albrecht holds the Ph. D. from the University of North Texas and is Professor of Musicology at Kent State University in Ohio. From 1980 to 1992, he taught at Park College





in Kansas City and was music director of the Philharmonia of Greater Kansas City. His three-volume *Letters to Beethoven and Other Correspondence* (University of Nebraska Press, 1996) won an ASCAP-Deems Taylor Award in 1997. He is currently investigating the activities of the orchestral musicians in Beethoven's Vienna.

## Notes:

<sup>1</sup>Theodore Albrecht, trans. and ed., *Letters to Beethoven, and Other Correspondence*, 3 vols. (Lincoln: University of Nebraska Press, 1996), No. 71.

<sup>2</sup>*Ibid.*, No. 81.

<sup>3</sup>Walther Brauneis, "...composta per festeggiare il sovenire di un grand uomo: Beethoven's Eroica als Hommage des Fürsten Franz Joseph Maximilian Lobkowitz für Louis Ferdinand von Preußen," *Österreichische Musikzeitschrift* (December, 1998), 10-11. Brauneis speculates that, in addition to his own regular half-dozen instrumentalists, Lobkowitz hired musicians from Prague.

<sup>4</sup>Albrecht, *Letters to Beethoven*, No. 95. My dating did not reckon with Peter Schleuning's informed speculations and chronological refinements in his "Das Uraufführungsdatum von Beethovens 'Sinfonia eroica,'" *Die Musikforschung* 44 (1991), 156-159. The payment for a rehearsal that appears in Lobkowitz's accounts was probably for a brush-up that served for both the January 20 and 23 concerts.

<sup>5</sup>I have already discussed briefly the transformation of the Theater an der Wien's orchestral personnel from 1801 to 1806 in my "Beethoven's Timpanist, Ignaz Manker," *Percussive Notes* 38, No. 4 (August, 2000), 56, and Albrecht, "Franz Stadler, Stephan Fichtner and Other Oboists at the Theater an der Wien during Beethoven's 'Heroic' Period," *The Double Reed* 25, No. 2 (2002), 96-97.

<sup>6</sup>The core orchestra (minus trombones, auxiliary percussion, etc.) numbered roughly 37. The theater bill for the performance noted that the concert would be played *mit Verstärkung des Orchesters* (with augmentation of the orchestra), probably by violinist Anton Wranitzky and his half dozen colleagues in Prince Lobkowitz's regular employ, and possibly by violinist Ignaz Schuppanzigh and his string quartet, some of whom probably overlapped with the aforementioned ensembles in any case.

<sup>7</sup>Horace Fitzpatrick, *The Horn and Horn-Playing, and the Austro-Bohemian Tradition from 1680 to 1830* (London: Oxford University Press, 1970), pp. 186-187, with biographical sketches on pp. 200-201 (Hörmann and Rupp) and 215 (Herbst). In the text quoted above Fitzpatrick call Rupp "von," which I have deleted here, rather than perpetuate the seeming error.

<sup>8</sup>Hoftheater, Generalintendant, S. R. 33 (August 1, 1799-July 31, 1800), p. 52. They both earned 400 florins per year from this position.

<sup>9</sup>Carl Ferdinand Pohl, *Denkschrift aus Anlass des hundertjährigen Bestehens der Tonkünstler-Societät* (Vienna: Carl Gerold's Sohn, 1871), p. 106. Rupp died in Vienna on June 8, 1819. There is nothing in his Totenbeschauprotokoll (death record: 1819, R. fol. 18r) or Verlassenschafts-Abhandlung (estate record: Fasz. 2: 2485/1819) to indicate that he had been ennobled or was officially called by the noble particle "von." The fact that his estate was processed through the Magistrat (and not the Landrecht) virtually confirms that he remained a commoner.

<sup>10</sup>Hoftheater, Generalintendant, S. R. 19 (April 1, 1782-March 31, 1783), p. 32.

<sup>11</sup>Pohl, *Tonkünstler-Societät*, p. 107; Totenbeschauprotokoll, 1816, H. fol. 37r. He died on July 17, 1816.

<sup>12</sup>Kassabuch der beiden Hoftheater, 1789-1797, Österreichisches Theater-Museum, Bibliothek, M4000-Th, week of September 4, 1790 (payment was for services rendered probably two or three weeks earlier). Further payments in the weeks of September 25, October 30 and November 13, 1790; June 5, July 2, July 9, August 6, and September 17, 1791.

<sup>13</sup>Hoftheater, Generalintendant, S. R. 26 (November 15, 1791-February 29, 1792), p. 49; S. R. 30 (August 1, 1796-July 31, 1797), p. 53. There is a gap between August 1, 1795 and July 31, 1796 in the surviving annual account books.

<sup>14</sup>Fitzpatrick, p. 215, evidently knew Fuchs's name only from Anton Ziegler's *Adressen-Buch von Tonkünstlern...* (Vienna: Anton Strauss, 1823), p. 88, but nothing of his earlier activity. Similarly, Fitzpatrick was well aware of Court hornist Jacob Eisen (pp. 200-201, 205), but not of his younger brother Franz.

<sup>15</sup>Ignaz von Seyfried, "Journal des Theaters an der Wien, 1795-1829," manuscript (Handschriften-Sammlung, Stadt- und Landes-Bibliothek, Vienna, 84958 Jb, entry of ca. June 13, 1801. Seyfried's list, in this case, obviously reflects chair, rather than alphabetical order (a common problem in interpreting the few surviving personnel lists from this period). Seyfried did not indicate the first names of these orchestral musicians. I am grateful to Michael Lorenz (Internationales Franz Schubert Institut, Vienna) for bringing Seyfried's "Journal" to my attention, and to librarian Karl Misar for providing me copies of the pertinent pages.

<sup>16</sup>Vienna, Magistrat, Totenbeschauprotokoll, 1828, F. December, fol. 40r; *Wiener Zeitung*, No. 285 (December 11, 1828), p. 1201. Both documents list him as 63 years old at the time of his death on December 4, 1828.

<sup>17</sup>Felix Gundacker, *Generalindex der katholischen Trauungen Wien: 3. Teil (Bezirke 8-23: 1626-1850/60)* (Vienna: Author, 1998), p. 271.

<sup>18</sup>Stift Schotten, Verlassenschaft, Abhandlungen, 2. Reihe, Nr. 32465/1828 (Serie A 16; Schachtel 166), where he is called Benedikt Fux.

<sup>19</sup>Kassabuch der beiden Hoftheater, 1789-1797, Österreichisches Theater-Museum, Bibliothek, M4000-Th, week of July 26, 1795 (called Benedikt Fux). From the lump sum, it cannot be determined precisely how many rehearsals and performances this represented. Corroborated by Hoftheater, Generalintendant, S. R. 29 (1794-1795), p. 118. See also under Franz Eisen, below, for similar figures.

<sup>20</sup>*Theater Journal oder vollständige Übersicht aller im k.k. priv. Theater an der Wien im Jahr 1808 aufgeführten Schauspielen und Opern. Nebst einem Verzeichniß der Nahmen des sämtlichen Theaterpersonals* (Vienna: [Theater an der Wien], 1809), pp. 6-7; and the similar *Theater-Journal, oder vollständige Übersicht aller Opern, Schauspiele ... im Jahre 1817* (Vienna: [Theater an der Wien], 1818), p. 7. I am grateful to Dr. Irving Godt (Indiana University of Pennsylvania) for having secured photocopies of the former for me after my May-June, 2002, trip to Vienna.

<sup>21</sup>Ziegler, *Adressen-Buch* (1823), p. 88. The street is also spelled "am Platzel." The location of the building, before 1821 numbered as 54, is confirmed in Anton Behsel, *Verzeichniß aller in der kaiserl. königl. Haupt- und Residenzstadt Wien mit ihren Vorstädten befindlichen Häuser* (Vienna: Carl Gerold, 1829), p. 155. I have not yet had the opportunity to examine the *Conscriptionsbögen* (census roles for conscription purposes), begun in 1805, to determine how early this house may have been covered in these sporadic, but informative documents. The building where Fuchs lived was approximately 600 feet west of the front of the Trautson Palace, which still exists today, but then faced the *Glacis*, the cleared area outside the city's walls.

<sup>22</sup>Totenbeschauprotokoll (Benedikt Fux), 1828, F. December, fol. 40r.

<sup>23</sup>Behsel, *Verzeichniß*, p. 155, lists the parish in which House No. 6 was located.

<sup>24</sup>Totenbeschauprotokoll, also reflected in *Wiener Zeitung*.

<sup>25</sup>Stift Schotten, Abhandlungen, 2. Reihe, No. 32465/1828 (Stadt- und Landes-Archiv, Vienna). Unlike many suburbs administered by the Viennese Magistrat, Spittelberg/St. Ulrich was administered through the Schottenstift.

<sup>26</sup>Totenbeschauprotokoll, 1785, E. fol. 3r (Joseph Eisen, death on February 3, 1785). The elder Eisen, listed simply as a *Musikant*, was 52 years old when he died. Given his death early in 1785, he may have been born between February, 1732, and the end of January, 1733. We do not know where Joseph played, or what instrument; he was not employed as a regular member of the Court Theater orchestra from 1776 to 1785 (according to surviving account books), and he seems not to have been in Prince Esterházy's employ, among the myriad possibilities in searching for records of him. When he died of *Lungensucht* (tuberculosis), he was living in the Leopoldstadt, in the Grossschachinger House, No. 292. As male co-guardian of the children (customary in such cases during this period), the family nominated hornist Martin Rupp (ca. 1748-1819), who sat next to Jakob Eisen in the Burg Theater orchestra. (Also: Joseph Eisen, Verlassenschafts-Abhandlung, Fasz. 2: 359/1785).

<sup>27</sup>Totenbeschauprotokoll, 1822, E. fol. 3r (Franz Eisen, death on February 7, 1822) gives his birthplace and age as 50 years old, suggesting that he was born between February, 1771, and January, 1772. The 1810 census record (*Conscriptions-Bögen*), Alterchenfeld, Haus No. 228, Wohnpartei 9, gives his year of birth as 1771. This year is seemingly confirmed by C.B., Strozzigrund, Haus No. 29; examined by archivist Gustav Gugitz (Auszüge aus den Conscriptionsbögen, typescript, Vienna Stadt- und Landes-Archiv, ca. 1952), p. 58, although I have not been able to locate this particular entry.

<sup>28</sup>Dorothea Link, *The National Court Theater in Mozart's Vienna: Sources and Documents, 1783-1792* (Oxford: Clarendon Press, 1998), p. 407, citing Haus- Hof- und Staats-Archiv, Generalintendant der Hoftheater, Sonderreihe (S.R.) 19, pp. 30-32. I have examined the previous annual account book, covering through the end of March, 1782 (S.R. 18, pp. 37-39), and Jakob Eisen had not yet been engaged as a full-time member. Jakob is already known in the literature (see Fitzpatrick, pp. 200-201, 205; as well as Schönfeld, pp. 92-93). He also served in the *Hofkapelle* (Court Chapel) from 1787 until his death (Ludwig von Köchel, *Die kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867* [Vienna: Beck'sche Universitäts-Buchhandlung, 1869], pp. 91, 95). At the time of his death, Jakob was earning 400 florins per year from the Hofkapelle and 400 florins from the Burg Theater (S.R. 29, p. 60), a comfortable middle-class income, which Franz may never have attained.

<sup>29</sup>Kassabuch der beiden Hoftheater, 1789-1797, week of April 27, 1793. During the week of January 5, 1793, a violinist, Bernard Klomp, had received a payment of 1 florin for a service (possibly a rehearsal). Wind players, however, generally received more: during the week of November 10, 1792, oboist Stephan Fichtner had received a sum of 3 florins 30 kreuzer, suggesting that the rate may have been 1 florin 30 kreuzer for a rehearsal and 2 florins for a performance. (A florin, or gulden, was made up of 60 kreuzer.) Franz Eisen's cumulative fee of 7 florins as a substitute for brother Jakob is confirmed in the fiscal year's account book (March, 1793-February, 1794), S.R. 27, p. 108.

<sup>30</sup>Link, pp. 440 and 448, reflecting Hoftheater, Generalintendant, S.R. 26 (1791-92), p. 49, and S.R. 27 (1793-94), p. 53, resp.

<sup>31</sup>Mary Sue Morrow, *Concert Life in Haydn's Vienna* (Stuyvesant: Pendragon Press, 1989), p. 424; Franz Hadamowsky, *Die Wiener Hoftheater, Verzeichnis des aufgeführten Stücke; Teil I: 1776-1810* (Vienna: Georg Prachner Verlag, 1966), p. 34; Suppl. p. 34; also Burg Theater, Theater-Zettel, May 21, 1796 (Österreichisches Theater-Museum, Bibliothek), where Franz is noted as the brother and student of Jakob Eisen. In the Kassabuch der beiden Hoftheater, 1789-1797 (Theater-Museum, Bibliothek, M4000), the pages for June 11 through the end of July, 1796, where Franz's payment might have been recorded (given the customary two or three week delay) are blank. The income page for May 21 confirms that the play was *Der Eid*.

<sup>32</sup>Otto Hatwig, *Stammbuch*, ca. 1782-ca. 1796; Stadt- und Landesbibliothek, Vienna, Handschriften-Sammlung, 74841 Ja; entry of August 6, 1796. Hatwig, who had played extra bassoon during pay periods of January 12, February 17, July 13, and October 5, 1793, never got a permanent position with the Court Theaters either, and likewise joined the Theater auf der Wieden/an der Wien's orchestra by June, 1801.

<sup>33</sup>Hoftheater, Generalintendant, S. R. 30 (August, 1796-July, 1797), pp. 53, 58.

<sup>34</sup>Seyfried, "Journal," ca. June 13, 1801.

<sup>35</sup>"Herbst, Michael," in Gustav Schilling, ed., *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst*, 7 vols. (Stuttgart: Franz Heinrich Köhler, 1835-1842), Vol. 3 (1836), pp. 557-558; also adapted in Constant von Wurzbach, *Biographisches Lexikon des Kaiserthums Oesterreich*, 60 vols. (Vienna: Universitäts-Buchdruckerei, 1856-1891), Vol. 8 (1862), p. 362.

<sup>36</sup>*Theater Journal ... Theater an der Wien ... 1808*, p. 7, where the pair consists of Fuchs and Herbst, in that order.

<sup>37</sup>*Conscriptions-Bögen* (1810), Alterchenfeld, Haus No. 228, Wohnpartei 9. As in any census, this information must be used with caution, but the specific years of birth for Franz (corroborated as 1771) and Eva (1729) suggest that one of them (rather than a neighbor) actually supplied the information to the census taker. If musicians were in the employ of some noble house, the census records often indicate which noble; in this case, no such hint exists.

The location is confirmed in Behsel, *Verzeichniß*, p. 186, as well as city maps reflecting 1809 and 1824.

<sup>38</sup>Totenbeschauprotokoll, 1822, E. fol. 3r (Franz Eisen, death on February 7, 1822); and obituary in *Wiener Zeitung*, No. 35 (February 12, 1822), p. 140.

<sup>39</sup>Verlassenschafts-Abhandlung (Franz Eisen), Fasz. 2: 3232/1822. The note concerning Franz's last residence reads "bei dem Andreas Titzl im Unterstand." Andreas Titzl's name (which could also be spelled Dietzl) is found nowhere else on the document. The location of Franz's Zwerggasse and Kaiser Strasse addresses suggests that he may have been playing at the nearby Theater in der Josephstadt, whose orchestral personnel are undocumented until mid-late 1822, when it re-opened after extensive renovation. Indeed, it is possible that if he had been employed there, he may have been in financial straits while the management projected an April-September, 1822, renovation, and was forced to find lodging with an acquaintance. The document also indicates that his two sisters were still alive and in Vienna: Anna Montoyer [probably about 55 years old], I.R. Court Architect's widow, Laimgrube, No. 48, and Theresia Fink [probably about 43 years old], a painter's wife, an der Wien, No. 32; at this time, both sisters lived considerably closer to the Theater an der Wien than Franz did. Anna was one of the signers as witness to this document.

<sup>40</sup>"Herbst, Michael," in Schilling, *Encyclopädie*, Vol. 3 (1836), pp. 557-558. The article is signed by "18," probably either poet Ignaz Franz Castelli or conductor Ignaz von Seyfried, both of whom knew Herbst well. The former had already published an obituary on Herbst in his *Allgemeiner musikalischer Anzeiger* (Vienna), Vol. 5 (1833), p. 172.

<sup>41</sup>Totenbeschauprotokoll (Joseph Faistenberger), 1835, F. fol. 4 verso (March 1); Ziegler, *Adressen-Buch* (1823), p. 12 (calling him Feistenberger). In 1822, he resided in the Wieden, Wildenmannsgasse No. 483; when he died, he still lived in the Wieden, but at No. 732. His wife



Katharina had died, aged 59, on July 20, 1825 (Totenbeschauprotokoll, Katharina, 1825, F, fol. 27 verso). In all three documents, he is described as a "Musikdirector," doubtless the leader at one of Vienna's many dance halls.

This seems confirmed by the fact that his son Johann Faistenberger (Vienna, December 24, 1797–September 29, 1867) was a member of the second violin section and ballet *Correpetitor* at the Theater an der Wien in 1817 (*Theater-Journal... Theater an der Wien* [1818], p. 7), but that he himself became a prominent dance leader and composer in the era of Schubert, Lanner, and Johann Strauss (the Elder). See Max Schönherr and Karl Reinöhl, *Das Jahrhundert des Walzers: Johann Strauss Vater: Ein Werkverzeichnis* (Vienna: Universal Edition, 1954), pp. 12, 23, 31, 360.

<sup>42</sup>While this remark sounds momentarily ungrateful, it may be true: Faistenberger was almost surely a violinist, and the presence of two violins in Herbst's estate in 1833 (see below) indicates that he knew how to play the instrument. It would seem logical, then, that Faistenberger was his first violin instructor. Indeed, the customary versatility of house musicians at the time suggests that Herbst's employment with Baron Braun probably included violin, as well as horn.

<sup>43</sup>"Herbst," Schilling, *Encyclopädie*, p. 557.

<sup>44</sup>"Braun, Peter von," *Beethoven-Handbuch*, ed. Theodor Frimmel, 2 vols. (Leipzig: Breitkopf und Härtel, 1926), I, 58–59.

<sup>45</sup>Hoftheater, Generalintendant, S.R. 34, p. 105. In this annual summary of extra expenses, Herbst's name is listed, and the entire ensemble received a total of 158 florins 20 kreuzer, an average of just under 20 florins each. They could have been used, for example, in a situation such as the banquet scene in Mozart's *Don Giovanni*.

<sup>46</sup>Bauer, *150 Jahre*, p. 270; Seyfried, "Journal," March 23, 1802.

<sup>47</sup>*Theater Journal... Theater an der Wien ... 1808*, p. 7.

<sup>48</sup>*Theater-Journal ... Theater an der Wien ... 1817*, p. 7. As early as May, 1808, Ignaz von Mosel, in a survey of music in Vienna, wrote: "The Waldhorn is played with particular excellence by Herren Lotter and Hörmann (both of the Hofkapelle), Herr Hradetzky (of the Hoftheater) and Herr Herbst (of the Theater an der Wien)." Mosel, "Uebersicht des gegenwärtigen Zustandes der Tonkunst in Wien," *Vaterländische Blätter für den österreichischen Kaiserstaat* 1, No. 7 (May 31, 1808), 54.

<sup>49</sup>*Allgemeine musikalische Zeitung* 23 (May 2, 1821), col. 315, concerning March, 1821.

<sup>50</sup>Franz Heinrich Böckh, *Merkwürdigkeiten der Haupt- und Residenz-Stadt Wien und ihrer nächsten Umgebungen* (Vienna: B. Ph. Bauer, 1823), p. 354 (reflecting material assembled in mid-1821); confirmed in Carl Ferdinand Pohl, *Die Gesellschaft der Musikfreunde des österreichischen Kaiserstaates und ihr Conservatorium* (Vienna: Wilhelm Braumüller, 1871), pp. 127–128. Elias (Eduard Constantin) Lewy (1796–1846), who had arrived in Vienna in ca. November, 1823, to become principal hornist at the Kärntnertor Theater, began teaching horn and trumpet at the Conservatorium in 1829, and began receiving payment for his work in 1831. Two years later, he succeeded Herbst entirely.

<sup>51</sup>Ziegler, *Adressen-Buch* (1823), pp. 119–120, reflecting mid-late 1822.

<sup>52</sup>Schilling, Vol. 3, p. 557, as with all quotes from this source up to this point. First names of König and Leeb confirmed in Pohl, *Gesellschaft der Musikfreunde*, pp. 137–138; of Schmidt and Bauchinger in Pohl, *Tonkünstler-Societät* p. 110. As a very young man, Schmidt (born December 18, 1791) may have played second trombone at the Theater an der Wien in 1808 (see *Theater Journal ... Theater an der Wien ... 1808*, p. 7).

<sup>53</sup>Verlassenschafts-Abhandlung (Herbst), Fasz. 2: 2267/1833.

<sup>54</sup>Böckh, *Merkwürdigkeiten*, p. 369.

<sup>55</sup>Ziegler, *Adressen-Buch*, p. 88. Usually, but not always accurate, Ziegler gives the suburb for this verifiable Andreasgasse address as "Wieden," when in fact it was actually in Neubau. Andreasgasse exists today, as then, a two-block long street running from the north into Mariähilferstrasse, about four blocks east of the *Linie* (today's *Gürtel*). The building was on the west side of the street, just south of where it meets Herrgasse (today's Richterstrasse).

<sup>56</sup>There is also a *Conscriptions-Bogen* from the Wieden, House No. 312, apartment 7, with a listing for Herbst, but I have not yet examined it to determine its date or the state of his family when this census was taken. Wieden 312 (by the 1830 numbering) was No. 161 in the 1821, and 139 in the 1795 building numberings. It was located on Favoritenstrasse, at the southwest corner with Gemeindegasse (today's Floragasse).

<sup>57</sup>Neither do any subsequent biographical dictionaries, or Fitzpatrick, p. 215.

<sup>58</sup>Totenbeschauprotokoll (Herbst), 1833, H, fol. 33 recto, is the only document that specifically calls him an "Orchester Mitglied des Leopoldstädter Theaters." All others simply call him a theater orchestra musician, with no designation of where.

<sup>59</sup>Totenbeschauprotokoll (Herbst) gives only the degeneration of the bronchial glands, while the obituary in the *Wiener Zeitung*, No. 242 (October 19, 1833), p. 974, gives both causes noted above. The causes of Herbst's death are provided in terms considerably more extensive and precise than they would have been one or two decades before, suggesting that he had fine medical care at the end of his life. From the estate record noted immediately below, we know that his last physician was Dr. Georg Pfenningbauer, also of Leopoldstadt No. 510.

House 510, at the sign of the *Guter Hirt* (Good Shepherd), was in the Weintraubengasse, just northeast of its intersection with Praterstrasse. The old Marinelli Theater in the Leopoldstadt, famed for its lighter fare in the best Viennese tradition, was torn down in 1847, to be replaced by the Carltheater.

<sup>60</sup>Verlassenschafts-Abhandlung, Fasz. 2: 2267/1833 (Herbst). Because musical instruments are seldom listed in estate inventories, some researchers believe that professional musicians did not possess their own instruments, but instead played exclusively on instruments owned by their employers. In my experience with several dozen such documents, however, most inventories of professional musicians list instruments only when the deceased owned more than one instrument (oboist Stephan Fichtner or clarinetist Andreas Maurer, for example) or when the single instrument listed was of considerable value (Anton Kraft's Vincenzo Ruggieri violoncello or Ignaz Schuppanzigh's Amati violin, for example). While pianos would probably always figure in inventories because they were valuable as pieces of furniture, a single wind or string instrument used for professional purposes (probably considered of little value anyway) seems not to have excited the pens of estate appraisers. Besides, multiple portable instruments may easily have been spirited away for safekeeping before the arrival of the appraiser.

Thus, although Benedict Fuchs's estate document does not indicate the presence of a horn, we can probably assume that he owned at least one at his death. Even Franz Eisen, in straitened circumstances, may likewise have owned an instrument when he died.

<sup>61</sup>Based on a survey of Seyfried, "Journal," for these years; there would be no performances of *Lodoiska* in 1809. We very much need a survey of the surviving scores from these years, to determine the orchestral requirements and frequency with which "extra" musicians were hired. On March 25, 1802, between its second and third performance of *Lodoiska*, the Theater an der Wien performed Haydn's popular *Creation* (using contrabassoon) as a benefit concert. Thus, by March, 1802, the Theater had contracting lines in place for all of the instruments that Beethoven would employ through 1808.

<sup>62</sup>Seyfried, "Journal."

<sup>63</sup>Hoftheater, Kassabuch, 1789–1797. Michael Sack (1768–1847) was paid for extra services on July 26 and September 12, 1795; Nickel was paid on May 29, 1796. In addition Hoftheater, Generalintendant, S.R. 34, p. 117, indicates that Sack was paid 7 florins for extra services in 1801–1802.

<sup>64</sup>Albrecht, *Letters to Beethoven*; for references to this agreement, see publisher Gottfried Christoph Härtel to Beethoven, November 3, 1802, Letter No. 47; and brother Carl van Beethoven to Härtel, February 12, 1803, Letter No. 54.

<sup>65</sup>The title page has been reproduced in several standard biographies and anthologies by Barry Cooper, Maynard Solomon, H.C. Robbins Landon, and others, but among the most legible are Robert Bory, *Ludwig van Beethoven: His Life and His Work in Pictures* (Zurich/New York: Atlantis Books, 1960), p. 108 (black/white); and Joseph Schmidt-Görg and Hans Schmidt, eds., *Ludwig van Beethoven* (Hamburg: Deutsche Grammophon Gesellschaft/New York: Praeger Publishers, 1969/1970), p. 33 (color), as well as the full facsimile in color, noted below.

<sup>66</sup>Ludwig van Beethoven, *Symphonie Nr. 3, Es-dur, op. 55, "Eroica,"* copyist's score manuscript and contemporary parts in facsimile, edited by Otto Biba, 4 vols. (Vienna: Gesellschaft der Musikfreunde, 1993), title page of score; Commentary, p. 38.

<sup>67</sup>Interpersonal sensitivity might ultimately have weighed in Beethoven's decision to abandon the experiment. If third hornist Herbst was seated to the left of first hornist Fuchs, with second hornist Eisen to Fuchs' right, the perception from the audience (and even from elsewhere in the orchestra) might have been that Herbst was the first of the three hornists. If Herbst was at all felt to be favored by Theater owner Baron Braun, such an experimental seating arrangement within the section might have caused resentment. The page of the first edition with the "notes" is reproduced in Beethoven-Biba, Commentary, p. 50.

<sup>68</sup>Franz Gerhard Wegeler and Ferdinand Ries, *Biographische Notizen über Ludwig van Beethoven* (Koblenz: Baedeker, 1838), p. 79; also available as *Beethoven Remembered*, trans. Frederick Noonan (Arlington, Virginia: Great Ocean Publishers, 1987) p. 69. The translation here is mine (T.A.). That second hornist was probably Franz Eisen, although there remains the slight possibility that it might have been Friedrich Hradetzky (see next note).

<sup>69</sup>Anton Wranitzky, "Payroll prepared for Prince Lobkowitz's Cashier," June 11, 1804; in Albrecht, *Letters to Beethoven*, No. 81. Anton Wranitzky's brother Paul was the concertmaster of the Kärntnertor Theater and had been Beethoven's choice to serve as concertmaster for his benefit concert of April 2, 1800, at the Burg Theater. The extra payment to the principal contrabassist in June, however, is consistent with payments made to the Theater an der Wien's Anton Grams in January, 1805, and later. Thus, the identity of the May/June, 1804, orchestra is not as certain as I would like. If it was the Kärntnertor Theater's ensemble, then the two hornists would have been Willibald Lotter/Lother (ca. 1762–1844) and Friedrich Hradetzky (1772–1846), with Hradetzky decidedly the low hornist. In this case, the third hornist could easily have been Herbst, or even Nickel or Sack (who seem to have had no full-time employment this early).

<sup>70</sup>Wranitzky, Payroll, January 28, 1805 (pertaining to the concert of January 23 and an undated rehearsal beforehand); in Albrecht, *Letters to Beethoven*, No. 95. In the literature, the January 20 concert is most commonly associated with Joseph Würth, son-in-law and partner of banker Andreas Fellner. Würth himself was an amateur violinist. The January 28 payroll lists 4 horns; given the music performed (which varied slightly between the two concerts, but included Beethoven's Symphonies 1 and 3; probably his Triple Concerto; possibly a Concertante for clarinet, bassoon and horn by Antonio Cartellieri; and a Symphony in E-flat by Anton Eberl), the role of the fourth horn remains unclear (but see the note below, concerning the April 7 concert). For a clarification of the late-January sequence of events, see Schleuning, p. 357.

<sup>71</sup>Clement's concert of April 7 included the Overture, a vocal trio and a vocal quartet from Cherubini's *Anacréon*. Again, the Theater an der Wien personnel scooped the Court Theaters, whose orchestras (or at least that of the Burg Theater) performed the entire opera in concert at the Grosser Redoutensaal a week later, with Salieri conducting, as a benefit for the Charity Institutions. At any rate, *Anacréon* calls for four hornists, who would have been present on April 7, when the *Eroica* was performed. It is known from payment records that Wenzel Sukowaty made the initial set of orchestral parts for Prince Lobkowitz in May–June, 1804. It is not clear whether these parts are identical with the partial set (which includes one Corno I part, but no second or third) preserved at the Gesellschaft der Musikfreunde (see Beethoven-Biba, Commentary, pp. 45–46; facsimile in *Orchestral Parts*, pp. 285–298), but it appears that they are not. The GdMf Horn I part was written by the same copyist who wrote out the sixth copy of the Violin I part, therefore seemingly later than Sukowaty's very first set for reading/rehearsal purposes, which would have included one part each for each of the three hornists. Therefore it is possible that four hornists played the *Eroica* on April 7, 1805, with the first part doubled (at least in the tutti). With this in mind, the presence of four hornists at the January 23 concert at the Lobkowitz Palace (mentioned above), takes on potential significance. If this discussion does not provide all the answers, it may, at least, begin posing some valid questions for future researchers, once more copies come to light, more paper and handwriting studies are conducted, and so forth. A systematic publication of the musical and theatrical documents in the Lobkowitz archives would also be a major step forward in such research.

<sup>72</sup>For a general idea of Beethoven's progress, see Albrecht, "Beethoven's *Leonore*: A New Compositional Chronology..." *Journal of Musicology* 7, No. 2 (Spring, 1989), 165–190, although, in the light of more recent information, especially about concert dates, some details need updating.

<sup>73</sup>Albrecht, *Letters to Beethoven*, Nos. 109 and 110: librettist Joseph von Sonnleithner's letters to various officials, defending the opera and its subject matter.

<sup>74</sup>Beethoven wrote the unprecedented diminished fifths in the timpani part expressly for Ignaz Manker (ca. 1765–1817). See Albrecht, "Beethoven's Timpanist Ignaz Manker," *Percussive Notes* 38, No. 4 (August, 2000), 54–66.

<sup>75</sup>Beethoven would place more reliance on the second pair of horns when he revised the opera. In Spring, 1814, for performances at the Kärntnertor Theater. The new *Fidelio* Overture written for the occasion would feature a solo for low hornist Friedrich Hradetzky, who had played Beethoven's Horn Sonata, Op. 17, in recital with Carl Czerny on April 30, 1809 (see *Allgemeine musikalische Zeitung* 11 [July 12, 1809], cols. 668–669). Indeed the solo in the *Fidelio* Overture bears a striking resemblance to the opening of the Sonata.

<sup>76</sup>Otto Biba, "Beethoven und die Liebhaber Concerte in Wien im Winter 1807/08," *Beiträge 76–78 Beethoven-Kolloquium 1977: Dokumentation und Aufführungspraxis*, ed. by Rudolf Klein (Kassel: Bärenreiter, 1978), pp. 82–93. The pair of horns in the regular payroll, listed by Biba, consists of Fuchs and Herbst. As noted above, they are the only two hornists listed among the Theater an der Wien's regular personnel for the year 1808; see *Theater Journal ... Theater an der Wien ... 1808*, p. 7. On March 27, 1808, the *Liebhaber* ensemble performed Haydn's *Creation* to honor the composer, who attended the performance. Balthasar Wigand's depiction of the performance includes outline drawings of several orchestral players (including concertmaster Franz Clement and timpanist Ignaz Manker), but, unless they are seated on the left side, behind the choir boys on the front row, hornists Fuchs and Herbst cannot otherwise be distinguished in the sea of stock figures. For a color reproduction, see H. C. Robbins Landon, *Haydn, A Documentary Study* (New York: Rizzoli, 1981), p. 168.





<sup>77</sup>Seyfried, "Journal," entries of April 11-12, 1808; Theater-Zettel, Tuesday, April 12, 1808, 7 p.m. (Österreichisches Theater-Museum, Bibliothek). His name is also spelled Mayer in the literature.

<sup>78</sup>Allgemeine musikalische Zeitung 12 (February, 1810), cols. 295-296. As with the April 7, 1805, concert that included the *Eroica* and *Anacréon*, one might speculate (as we have done earlier in conjunction with the April 7, 1805, concert) whether all four hornists required for the Overture also performed in the Symphony. In any case, they all surely took part in the Handel chorus accompaniment.

<sup>79</sup>Theater-Journal ... Theater an der Wien ... 1817, p. 7.

<sup>80</sup>Totenbeschauprotokoll, 1821, N. fol. 3r (death on February 21), giving his birthplace as Vienna and his age as 67. Conscriptionsbogen, Strozzigrund, House No. 15, Apartment 2, with his name spelled Nikl, and his year of birth given as 1754. If both sources are accurate, it would place his birth within the first two months of 1754.

<sup>81</sup>Hoftheater, Kassabuch, 1789-1797, M4000; payment entries during the weeks of December 3 (7 florins) and December 17 (2 florins), 1791; January 28 (2 florins) and June 16 (2 florins), 1792; March 1 (10 florins), 1794; and May 28 (5 florins), 1796, with his name occasionally spelled Nikel. Payments probably took place two-three weeks after the actual services rendered. Performance payments may have ranged from 1 to 2 florins, rehearsals from 1 florin to 1 florin 30 kreuzer during this period. The weekly Kassabuch entries are, for the most part, confirmed in the annual or semi-annual account books, Hoftheater, Generalintendant, S.R. 26 (1791-1792), p. 94 (total of 11 florins); S.R. 27 (1793-1794), p. 111 (total of 10 florins); S.R. 30 (1796-1797), p. 94 (total of 18 florins). The Joseph Nikl/Nickel in S.R. 32 (August, 1798-July, 1799), p. 99 (2 florins), was born in ca. 1764 and died in Vienna on September 27, 1816 (*Wiener Zeitung*, 1816, p. 1076).

<sup>82</sup>Pohl, *Tonkünstler-Societät*, pp. 64 and 66. The other soloists in Beethoven's Quintet included Georg Triebensee, oboe; Johann Joseph Beer/Bär, clarinet; and Vincenz Matuschek/Matauschk, bassoon.

<sup>83</sup>Österreichisches Theater-Museum, Theater-Zettel, Hoftheater, April 2, 1800. The other performers were Ignaz Schuppanzigh, violin; Anton Schreiber, viola; Philipp Schindlcker/Schindlcker, violoncello; Johann Dietzel/Tiezl, contrabass; and again, as in 1798, Johann Joseph Beer/Bär, clarinet; and Vincenz Matuschek/Matauschk, bassoon. See also, for instance, *Thayer's Life of Beethoven*, ed. Elliot Forbes (Princeton: Princeton University Press, 1964/1967), pp. 254-255.

<sup>84</sup>Verlassenschafts-Abhandlung, Fasz. 2: 3216/1821, with his name spelled Nickl.

<sup>85</sup>Ziegler, *Adressen-Buch*, p. 88; Kowalowsky lived at Strozzigrund No. 12, not far from Nickel. Kowalowsky died on August 3, 1831; his obituary appeared in the *Wiener Zeitung* (1831), p. 1021.

<sup>86</sup>Schottenstift, Abhandlung 33948. An Elisabeth Nikl, a musician's widow, was living in Strozzigrund No. 15 in 1850, but she could easily have been the widow of a son of Mathias and an elder Elisabeth (Conscriptionsbogen, Strozzigrund, House No. 15 (1850)).

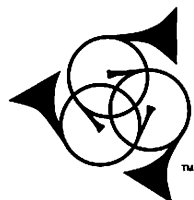
<sup>87</sup>Pohl, *Tonkünstler-Societät*, pp. 108, 124, 135, for his birth date. The Society kept track of certain precise biographical data, such as Sack's birth date, because it was essentially an insurance organization. Conscriptions-bogen, Strozzigrund, House No. 19, Apartment 10, gives his birthplace.

<sup>88</sup>Hoftheater, Kassabuch, 1789-1797 (M4000); entries of June 4, 1790 (7 florins); November 19, 1791 (12 florins); October 5 (28 florins) and November 2 (10 florins), 1793; and July 26 (9 florins) and September 12 (11 florins), 1795. Confirmed and supplemented by Hoftheater, Generalintendant, S.R. 26 (1791-1792), p. 95 (total of 42 florins); S.R. 27 (1793-1794), p. 111 (total of 48 florins); S.R. 29 (1794-1795), p. 118 (total of 9 florins); and S.R. 34 (1801-1802), p. 117 (total of 7 florins).

<sup>89</sup>Conscriptionsbogen, Strozzigrund, House No. 19, Apartment 10. Thus he did not live far from hornists Nickel and Kowalowsky. Ziegler, *Adressen-Buch* (1823), p. 88, indicated that he lived in the Roveranigasse (which moves west from the Glacis, south of the Auersperg Palace), at the sign of the Green Gate (*grünes Tor*), but whose actual house number remains elusive.

<sup>90</sup>Totenbeschauprotokoll, 1847, S. fol. 88r. At the time of his death, he was listed as an [Imperial] [loyal] Lottery Collector, living in the western suburb of Josephstadt, House No. 85.

<sup>91</sup>Pohl, *Tonkünstler-Societät*, p. 135.



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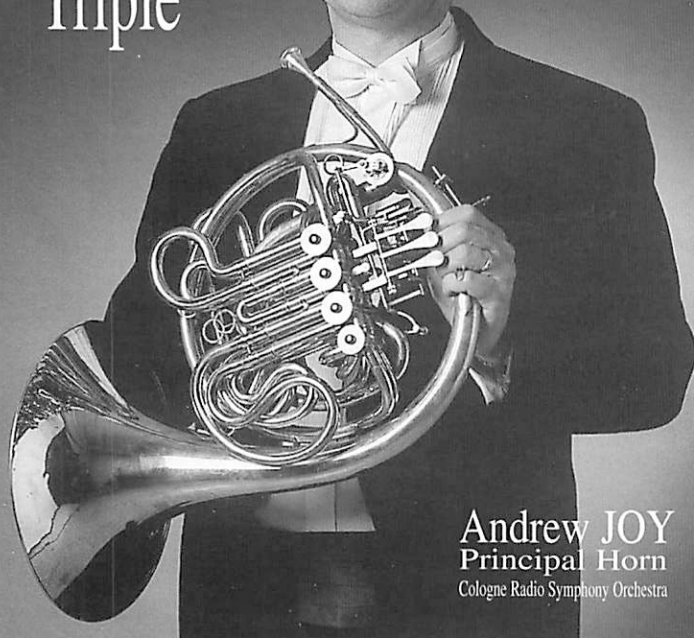
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## LA TROMPA EN VALENCIA (Introducción, uso y desarrollo)

Josep Antoni Alberola i Verdú

Para la mayoría de los trompistas valencianos, y de los músicos en general de este país, la introducción de la trompa, y la historia de esta en Valencia, resulta totalmente desconocida. Ignorando así, una de las tradiciones trompísticas más antigua, y sorprendente, como veremos a continuación.

El uso de los instrumentos de metal en Valencia, es realmente rico y antiguo. Así vemos como en el Renacimiento, en las capillas musicales de la nobleza valenciana, se incluían instrumentos como el sacabuche o la trompeta. El Duque de Calabria, en 1550, en su casa de Valencia, disfrutaba de una capilla musical, en la que se incluían tres sacabuches y ocho trompetas, presididas por un *trompeta mayor*, Joan de Segovia. Igualmente en 1511, la ciudad de Xàtiva, tenía contratado un trompeta, Bertomeu Sans. Y la ciudad de Valencia en 1461, tenía contratado a Miquel Artús, famoso trompetista, del que se hace referencia en obras literarias de la época, entre ellas *L'Espill* de Jaume Roig.

Por lo que concierne a la trompa, en la literatura clásica valenciana (literatura escrita en la lengua autóctona), se encuentran referencias a instrumentos predecesores a esta, pero a los cuales ya se llamaba *trompa*, usándose esta palabra también como verbo: *trompar*. Así el gran poeta Ausiàs March (1397-1459), escribe:

"E lo mal hom deu ser cridat ab *trompa*  
Per ço que un e l'altre no engan"

Traducción: y el mal hombre debe de ser señalado con  
toques de trompa. Para que no engañe a nadie más

"E lo leig fet acusador lo *trompa*"

Traducción: y los malos hechos, serán señalados con trompas.

March, utiliza la palabra *trompa* no solamente como un sustantivo que designa un instrumento musical, pero también como verbo *trompar*.

También Jaume Roig (?-1478), en su libro *L'Espill*, hace referencia a la trompa:

"Sense sons clangir  
D'anyafils, *trompes*"

Traducción: sin que suenen añafiles ni trompas

Estas trompas serían uno más, dentro de la gran diversidad de instrumentos de metal existentes, en la Valencia de la época, utilizados para formar fanfarrias, mayormente utilizadas por los ejércitos, tal y como se atestigua en novelas como el *Tirant lo Blanch* de Joanot Martorell (1413-1468). Es

## THE HORN IN VALENCIA (Introduction, Use and Development)

Josep Antoni Alberola i Verdú  
translation by Nancy Jordan Fako

For the majority of horn players in Valencia, and in general for the majority of musicians in Spain, the introduction of the horn and its history in Valencia are completely unfamiliar. This article will elucidate and explore the very old and amazing horn tradition in this city.

The use of metal instruments in Valencia is in fact quite old and extremely prolific. Thus one finds in the musical groups of the nobility during the Renaissance instruments such as the sackbut and the trumpet. In 1550 the house orchestra of the Duke of Calabria included three sackbuts and eight trumpets, presided over by *trompeta mayor* Joan de Segovia. Likewise in 1511 the city of Xàtiva engaged a trumpeter, Bertomeu Sans. And in 1461 the city of Valencia employed Miquel Artús, the famous trumpet player of whom there is reference in literary works of the era, among them *L'Espill* by Jaume Roig.

As for the horn, in the classical literature of Valencia (written in the local dialect) one encounters references to its predecessors that were already called *trompa*, using this word also as a verb *trompar* [to sound the horn]. Thus the great poet Ausiàs March (1397-1459) writes:

E lo mal hom deu ser cridat ab *trompa*  
Per ço que un e l'altre no engan

Modern Spanish translation:

Y el mal hombre debe de ser señalado con toques de trompa  
Para que no engañe a nadie más

English translation:

And the evil man must be revealed by the blast of a  
horn in order that he no longer deceive anyone.

E lo leig fet acusador lo *trompa*

Modern Spanish:

Y los malos hechos, serán señalados con trompas

English:

And bad deeds will be revealed with horns.

March uses the word *trompa* [horn] not only as a noun to designate a musical instrument, but also as the verb *trompar*.

Also Jaume Roig (?-1478), in his book *L'Espill*, makes reference to the horn:

Sense sons clangir  
D'anyafils, *trompes*

Modern Spanish:

Sin que suenen añafiles ni trompas

English:

Without sounding either añafiles or horns  
[an *añafil* is a Moorish straight trumpet similar to the Roman trumpet]



curioso como no se utiliza "corn" (cuyo origen es el mismo que la palabra italiano *cornio*) para designar estos instrumentos, pero si para designar la acción de hacerlos sonar: *cornar*.

Pero será en el siglo XVIII, cuando la trompa vivirá momentos de esplendor. La introducción será realmente temprana. Así podemos constatar que en 1706, ya era conocida la trompa en Valencia. Si leemos las acotaciones, del texto del oratorio *El Juicio Particular*, del compositor Teodoro Ortells, encontramos este párrafo: "aquí los instrumentos forman algunos ecos como de trompa." Esto resulta realmente sorprendente, cuando verificamos que las trompas, no serán conocidas en el resto de la Península Ibérica (a excepción de Cataluña) hasta mediados de siglo. La referencia a la trompa, que aparece en el oratorio de Teodoro Ortells, parece hablar de esta, de forma muy familiarizada, y utilizándola como ejemplo, para explicar el efecto que quería conseguir con los instrumentos utilizados en el oratorio. Estos ecos a que hace referencia Ortells, serían efectos de lejanía producidos por la colocación en distintos lugares de fanfarrias de trompas, produciendo así efectos de eco.

Al verificar que el oratorio es de 1706, las preguntas que se nos plantean inmediatamente son: ¿Quién y como introdujo la trompa en Valencia? ¿Como es posible que solo sea allí donde se introduzca, y no en toda la Península Ibérica? Para encontrar respuestas a estas preguntas, hay que analizar primero las coordenadas políticas de la Valencia de principios del siglo XVIII. La muerte sin descendencia de Carlos II, provocó un conflicto de sucesión, para la corona de los reinos de España. España, estaba dividida en reinos diferentes, entre ellos los del Antiguo Reino de Aragón, en los que estaba incluido el Antiguo Reino de Valencia. Estos Reinos, compartían la misma corona (no desde siempre), pero eran soberanos, con leyes y monedas diferentes.

A la muerte de Carlos II, aparecieron dos pretendientes, uno era Felipe d'Anjou, nieto de Luis XIV. El otro pretendiente, que es el que nos interesa, era el Archiduque Carlos, apoyado por la Antigua Corona de Aragón.

Felipe d'Anjou, que era partidario de implantar una monarquía absoluta, y centralista, aboliendo las leyes y costumbres de los diferentes reinos, encontró la oposición inmediata de los valencianos.

El Archiduque Carlos fue el sucesor del trono de la corte Imperial de Viena, y lo haría con el nombre de Carlos VI. Por lo tanto, al alinearse Valencia con el futuro Carlos VI, quedaría incluida bajo la misma corona que la Viena Imperial, y que Nápoles (bajo la corona austríaca desde 1680). El Archiduque Carlos, conoció la trompa de manos de los trompistas del Conde Spork, siendo este instrumento del agrado del archiduque. Tanto fue así, que el conde Spork envió en 1690 a Sweda y a Rölling (que fueron los que introdujeron la trompa en centro-europa) a la corte de Viena, para enseñar a tocar la trompa a los hombres de caza del Archiduque. El instrumento tuvo gran aceptación en la corte vienesa, convirtiéndose en el instrumento favorito del Archiduque Carlos. Como es conocido, los austríacos, introdujeron la trompa en Nápoles, ya que estaba bajo su

These horns would be one more example of the great diversity of existing metal instruments at that time in Valencia, used primarily by bands of the armed forces, as is mentioned in literary works such as *Tirant lo Blanch* by Joanot Martorell (1413-1468). It is curious that the root "corn" (of the same linguistic origin as the Italian word *cornio*) is not used to designate these instruments, however the word *cornar* is used to indicate the action of playing it.

It will not be until the 18<sup>th</sup> Century that the horn will experience its moments of splendor. Its introduction was quite early in the century. By 1706 we can already verify that the horn is known in Valencia. If we read the explanatory notes of the text of the oratorio *El Juicio Particular* by the composer Teodoro Ortells, we find this paragraph: "here the instruments produce an echo like a horn." This is quite surprising when we note that horns would not be known in the rest of the Iberian Peninsula (with the exception of Cataluña) until the middle of the century. The reference to the horn that occurs in the oratorio of Teodoro Ortells appears to speak of the horn in a very familiar manner, using it as an example to explain the effect the composer wanted to achieve with the instruments he used in the oratorio. These echos to which Ortells refers would create the effect of distance between the placement of groups of horns producing thus echo effects.

To establish that the oratorio dates to 1706, the questions that we must ask ourselves are: how and by whom was the horn introduced in Valencia? How is it possible that it was only there that it appeared and not in the entire Iberian Peninsula? In order to find answers to these questions one must first analyze the political climate of Valencia at the beginning of the 18<sup>th</sup> century. The death without an heir of Carlos II [Charles II, Hapsburg king of Spain] provoked a crisis of succession for the crown of the kingdoms of Spain. Spain was divided into different kingdoms, among them the Kingdom of Aragón that included the Kingdom of Valencia. These kingdoms shared the same crown (but historically had not always done so), however they were sovereign, each with its own laws and money.

At the death of Carlos II, two pretenders to the throne appeared, one being Philip of Anjou, grandson of Louis XIV of France. The other, the one who most interests us, was the Archduke Carlos [later Holy Roman Emperor Charles VI], backed by the Crown of Aragón.

Philip of Anjou, wanting to establish an absolute and centralised monarchy by abolishing the laws and customs of the different kingdoms, encountered immediate opposition from the people of Valencia.

The Archduke Carlos was the successor to the throne of the Imperial Court of Vienna, under the name Carlos VI. Therefore Valencia, in order to ally itself with the future Carlos VI, asked to be included under the same crown as Imperial Vienna and Naples (which had been under Austrian rule since 1680). Archduke Carlos was familiar with the natural hand horn of Count Sporck for which he had a fascination. He liked it so well that the Count Sporck in 1690 sent Sweda and Rollig (who had introduced the horn in central Europe) to the court in Vienna, so that they could teach





corona, y allí establecieron su residencia algunos nobles austríacos. Hay que recordar que en 1714, ya aparecen 4 trompas de caza en la orquesta real de Nápoles. Entonces, ¿qué pasó con Valencia?, lo mismo que en Nápoles. A partir de alinearse Valencia con el Archiduque Carlos, los contactos con las casas nobiliarias austríacas, y con Nápoles se incrementaron sustancialmente, facilitando la introducción de la trompa. Aunque como hemos visto, en 1706 ya se hablaba de la trompa de forma familiarizada, el momento más importante para la introducción de esta, debió de ser la llegada en octubre de 1706 del Archiduque Carlos a Valencia, residiendo en la ciudad durante medio año. Con el también vino todo su séquito, incluida su capilla musical, con Giuseppe Porsile como maestro de capilla.

El conflicto por la sucesión de la corona española, se dilucidó en una guerra, ganada por los partidarios de Felipe d'Anjou, futuro Felipe V, y por lo tanto perdida por la Corona de Aragón, alineada con el Archiduque Carlos. Las represalias de Felipe V fueron terribles, destruyendo ciudades enteras, como Xàtiva, y aboliendo los derechos nacionales de los reinos de la Antigua Corona de Aragón. Y entre las consecuencias, está el aislamiento de Valencia, con sus antiguos aliados, los austríacos.

Este aislamiento, no llevó consigo la desaparición de la trompa en Valencia, más bien al contrario. Posiblemente, por motivos de sentimientos nacionales, la trompa fue incrementando su popularidad, hay que recordar que fue el instrumento favorito del Archiduque, y que este representó para Valencia, la defensa de sus derechos nacionales. A partir de este momento, empezamos a encontrar trompistas valencianos.

La utilización popular de la trompa, y su auge, trajo consigo, que se empezara a admitir en las capillas musicales (aquí, hay que tener muy en cuenta la influencia, que pudieron ejercer los exiliados de guerra que residieron el Austria, y que volvieron a Valencia después de las paces de Viena, en 1725). La partitura más antigua, hasta ahora encontrada, es de 1726, y se conserva en el magnífico archivo musical, de la Catedral de Valencia. La partitura es un *Dixit Dominus*, del compositor valenciano Josep Pradas. Esta fecha de 1726, obviamente sorprende, al ser muy antigua, comparada con la fecha en que se introdujo la trompa, por ejemplo, en la Opera de París, o en el *Palacio Real* de Madrid (1741). Pero más sorprende aún la gran utilización de ella, por parte de los compositores valencianos. El ya mencionado Josep Pradas, entre 1726 y 1750 compuso 101 composiciones musicales, donde se incluyen dos trompas, de Pasqual Fuentes, otro compositor valenciano, se conservan 108 composiciones donde utiliza dos trompas. Hay muchos más ejemplos, todos ellos de compositores valencianos. La gran mayoría de estas composiciones se conservan en los archivos musicales de la Catedral de Valencia y en la *Iglesia del Patriarca*, de la misma ciudad, catalogados por José Climent.

Este gran uso de la trompa, convirtió a este instrumento, en el instrumento de viento más utilizado en las capillas musicales valencianas. Esto en gran parte fue debido al peculiar, y sorprendente desarrollo técnico de los trompistas

the Archduke's hunters to play the instrument. It was well accepted in the Viennese court, becoming the favorite of the Archduke Carlos. It is known that the Austrians introduced the horn in Naples, a city already under Austrian rule, and where there were living many Austrian nobles. One must remember that in 1714 there were already four hunting horns in the royal orchestra of Naples. Then what was happening in Valencia? The situation was the same as in Naples. Having aligned itself with Archduke Carlos, Valencia greatly increased its contacts with the noble houses of Austria and with Naples, facilitating the introduction of the horn. Even though as we have seen already in 1706 the familiar form of the horn was known, the most important moment for its introduction was the arrival in October 1706 of the Archduke Carlos in Valencia, where he resided for a half year. With him came his entourage, including his musical group with Giuseppe Porsile as director.

The crisis brought about by the lack of an heir to the crown of Spain was resolved by the War of Spanish Succession that was won by the supporters of Philip of Anjou, the future Felipe V, and therefore lost by the Crown of Aragón aligned with Archduke Carlos. The reprisals of Felipe V were terrible, destroying entire cities such as Xàtiva, and abolishing the national rights of the Crown of Aragón. And among the consequences was the isolation of Valencia with its former allies the Austrians.

This isolation did not bring with it the disappearance of the horn in Valencia... quite to the contrary. Possibly due to national feelings, the horn's popularity increased. One must remember that it was the favorite instrument of the Archduke and that it represented, for Valencia, the defense of its national rights. It is at this time that we begin to meet horn players from Valencia.

The popularity and expanded use of the horn brought about the beginning of its appearance in musical groups (here one must take into account the influence of the refugees of the war who were living in Austria and who returned to Valencia after the Peace of Vienna in 1725.). The oldest horn part that has been found dates from 1726 and is preserved in the magnificent music archives of the cathedral of Valencia. The piece is a *Dixit Dominus* by the Valencian composer Josep Pradas. This early date of 1726 is obviously surprising compared to the date at which the horn was introduced at the Paris Opera, for example, or at the *Palacio Real* in Madrid (1741). However, even more surprising is its extensive use by composers in Valencia. Between 1726 and 1750 the composer Josep Pradas, mentioned previously, wrote 101 compositions that included two horns. Two horns are also used in 108 compositions by Pasqual Fuentes, another composer from Valencia. The vast majority of these works are preserved in the archives of the cathedral of Valencia and in the *Iglesia del Patriarca* in the same city, catalogued by José Climent.

This important use of the horn transformed it into the most utilized wind instrument in musical groups in Valencia. This was primarily due to the exceptional and surprising technical development of horn players in Valencia. Among them we should call attention to Marià Hervàs, born at the



valencianos. Entre ellos podemos destacar a Marià Hervàs, nacido a finales del siglo XVII, en el pueblo de Sueca; a Andrés y a Josep Ribera, así como Bernat Albert, que fueron miembros de la capilla de la *Iglesia Colegial* de Xàtiva, sucediéndolos en 1750, Josep y Vicent Pla; a Pere Ferri, Nicolàs Fuster, Jordi Serra y Cayetà Sixto, que a mediados de siglo pasaron a servir en la corte de Madrid (en el museo del Prado, se conserva un cuadro de Francesco Battaglioli, fechado en 1756, donde aparece la orquesta de vientos de los *Reales Sitios*, en la época en que trabajaban en ella estos trompistas. Por lo tanto los dos trompistas que aparecen en el cuadro son dos de los cuatro mencionados).

## Ejemplo 1

### DIXIT DOMINUS

1726

JOSEP PRADAS



Pero a quien se le debe mayormente, el peculiar desarrollo técnico de la trompa en Valencia, es a Felip Crespo, quien según Ruiz de Lihory "en los primeros años del siglo XVIII figuraba mucho este afamado trompa, en cuyo instrumento se decía que no tenía rival."

Como ya se ha afirmado varias veces, en lo concerniente a la técnica desarrollada por estos trompistas, vemos un desarrollo muy característico, sorprendente, teniendo en cuenta el aislamiento de estos trompistas, con sus colegas de Bohemia, después de la Guerra de Sucesión, en 1707. La primera característica que se observa en las obras más antiguas, es la no utilización del estilo *clarino*, debido mayormente, a que estos trompistas no eran trompetistas que ocasionalmente tocaban la trompa, si no que eran sencillamente trompistas. En estas partituras más antiguas, la parte de trompa, es muy sencilla, utilizándose muy pocos sonidos. Básicamente, los armónicos 6, 8, 9, 10 y 11 de la serie armónica de la trompa en Fa.

Pero las partes escritas para trompa, sufrirán una gran evolución, observándose, un desarrollo técnico. Así, por ejemplo, en la *Misa Ut, Re, Mi, Fa, Sol, La*, compuesta en 1736, por el mismo Josep Pradas, se observa, como se ha aumentado el registro, aunque el segundo trompa, no hace uso del registro grave. Estos segundos trompas, no harían uso del registro grave, pero si ocasionalmente del agudo.

## Ejemplo 2

### Misa Ut, Re, Mi, Fa, Sol, La

GLORIA  
1736

JOSEP PRADAS



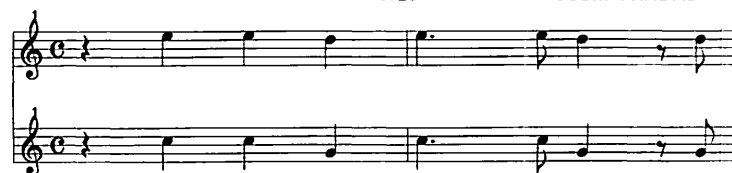
end the 17<sup>th</sup> Century in Sueca; to Andrés and Josep Ribera, as well as Bernat Albert, who were members of the musical group of the *Iglesia Colegial* of Xàtiva, succeeding in 1750 Josep and Vicent Pla; to Pere Ferri, Nicolàs Fuster, Jordi Serra and Cayetà Sixto who at the middle of the century served in the court of Madrid (in the Prado Museum there is a painting dating from 1756 by Francesco Battaglioli, showing a wind orchestra of the *Reales Sitios* at the time when these horn players were working. Therefore the two horn players who appear in the painting are two of the four mentioned).

## Example 1

### DIXIT DOMINUS

1726

JOSEP PRADAS



However, recognition for the exceptional technical development of the horn in Valencia should be credited to Felip Crespo who according to Ruiz de Lihory "in the early years of the 18<sup>th</sup> Century represented to a great extent this famous horn which instrument it was said had no rival."

As has already been said various times, in that which concerns the technical advancement of these horn players, we see a very characteristic and surprising development, taking into account the isolation of these horn players from their Bohemian colleagues after the War of Spanish Succession in 1707. The first characteristic that one observes in the oldest works is the non-utilization of the *clarino* style, owed chiefly to the fact that these horn players were not trumpet players who occasionally played the horn, but were simply horn players. In the oldest scores, the horn part is very simple, using very few notes; basically the harmonics 6, 8, 9, 10, and 11 of the harmonic series in F.

However, the parts written for horn underwent a considerable evolution due to the players' technical development. Thus, for example, in the *Misa Ut, Re, Mi, Fa, Sol, La*, composed in 1736 by the same Josep Pradas, one observes how he has augmented the range even though the second horn does not make use of the low register. These second horns did not use the low register, only the middle and occasionally the upper range.

## Example 2

### Misa Ut, Re, Mi, Fa, Sol, La

GLORIA  
1736

JOSEP PRADAS







Como se puede observar en el ejemplo, en esta partitura aparecen notas, que no se pueden realizar, si no se manipula la afinación del armónico correspondiente. Así el armónico 7 (si bemol) debe ser bajado en su afinación, para poder producir el la. Esto pudo ser realizado por el trompista, bajando la afinación del armónico 7 con la embocadura. Pero también lo pudo hacer, mediante la utilización de sonidos tapados (técnica de mano). Esto puede sorprender, al ser esta obra del año 1736; pero puede ser la respuesta, y que con esta partitura (junto con otras) nos encontremos, en el principio de un proceso de desarrollo de esta técnica, por parte de los trompistas valencianos. Esta técnica, se desarrolló muy rápidamente en Valencia, llegando a principios de los años cuarenta a ser muy común.

Claramente definitorio de que no es una casualidad lo podemos constatar en la *Misa de Difuntos* (1742) de Salvador Noguera. En un pasaje melódico, el primer trompa toca más grave que el segundo, pasando este a tocar la voz superior. Esto se repite varias veces y nos indica claramente que el primer trompista domina muy bien esta técnica, pero no así el segundo, y este hecho es conocido por el compositor Noguera, quién escribe estos cambios en las voces. Noguera compuso esta obra siendo maestro de capilla de la *Iglesia de St. Joan del Mercat*, en la que actuaba como primer trompa Marià Hervàs, siendo este quien ejecutara estos pasajes con notas tapadas.

### Ejemplo 3

#### MISA DE DIGUNTOS

1742 SALVADOR NOGUERA



En esta misma obra encontramos otros muchos pasajes, donde hay una gran utilización de los sonidos tapados. Hay que recordar que la obra es de 1742.

### Ejemplo 4

#### MISA DE DIGUNTOS

1742 SALVADOR NOGUERA



Si repasamos la historiografía de la trompa, observamos, que estas partes de trompa, con estos sonidos tapados, ponen a los trompistas valencianos, como precursores de la técnica de mano. Pero lo más curioso, es que se desarrolló de forma independiente, sin tener contactos con trompistas de centro-Europa. Horace Fitzpatrick, en su libro *The Horn And Horn Playing*, dice: "and further strengthens this writer's conviction that Hampl began to make public use of hand-stopping as early as

As one can see in the example, in this part there are notes that cannot be played unless the intonation is manipulated. Thus the 7<sup>th</sup> harmonic (Bb) must be lowered in order to produce the A. This could be done by the horn player by lowering the pitch of the 7<sup>th</sup> harmonic with the embouchure. However, he could also do it by means of stopped tones (hand horn technique). This must have been surprising in a work written in 1736; however this is the answer and with this work (along with the others) we find the beginning of the developmental process of this practice by the horn players of Valencia. This technique developed very quickly in Valencia, becoming quite common by the 1740s.

That it is clearly not an accident we can verify in the *Misa de Difuntos* (1742) by Salvador Noguera. In a melodic passage the first horn plays lower than the second, taking the higher voice again later. This is repeated various times and clearly indicates that the first horn has mastered this technique well, but the second has not, and this fact is known by the composer Noguera, who wrote these changes in the voicing. Noguera wrote this work while he was music director of the *Iglesia de St. Joan del Mercat*, where Marià Hervàs was the first horn and played these passages using stopped notes.

### Example 3

#### MISA DE DIGUNTOS

1742 SALVADOR NOGUERA



In this same work we find many other passages in which there is frequent use of stopped notes. One must not forget that the work is from 1742.

### Example 4

#### MISA DE DIGUNTOS

1742 SALVADOR NOGUERA



If we reconsider the history of the horn, we observe that these horn parts with stopped notes place the horn players of Valencia as precursors of hand horn technique. However the most curious fact is that the technique developed independently without having contact with horn players of central Europe. Horace Fitzpatrick, in his book *The Horn and Horn Playing*, says: "and further strengthens this writer's conviction that Hampl began to make public use of hand-stopping as early as c.1750." As we have been able to prove, in Valencia stopped horn technique was used at least fifteen



C.1750." Como se ha podido comprobar, en Valencia se utilizó públicamente los tapados, al menos, entre 15 y 18 años antes. A partir de 1733 vemos una utilización cada vez mayor de las notas tapadas, observándose un proceso evolutivo. En 1750, encontramos un *Villancico* de Josep Mestre (la introducción es un solo de dos trompas, soprano y tenor), donde en el Aria, hay un solo del duo de trompas, donde el primer y segundo trompa tocan al unísono un re, producido al tapar el 5º armónico. Ejemplos como este podemos encontrarlos por centenares.

## Ejemplo 5



El uso de las trompas en las capillas musicales no se limitó a Valencia capital, así encontramos trompistas en las capillas de otras ciudades valencianas, mayormente en Xàtiva, pero también en Sogorb, Oriola, Gandia, Ontinyent, y otras. Mientras tanto, en la corte de Madrid, aún no había sido introducido la trompa, y cuando lo fue, lo hicieron con un estilo y, una técnica, marcadamente diferente a la desarrollada en Valencia.

Josep Antoni Alberola i Verdú (Benifairó de la Vall d'igna, 1972) estudia en el Conservatorio Superior de Música de Valencia, en el Koninklijk Conservatorium de la Haya, en el Sweelinck Conservatorium de Ámsterdam y en la Universidad de Valencia. Como instrumentista en la temporada 1993-1994 fue primer trompa de la Nationaal Jeugd Orkest (Holanda), además, ha colaborado con diversas orquestas españolas (Orquesta Sinfónica de Córdoba, Orquesta Sinfónica de Castilla León, Orquesta Sinfónica de Galicia) y de Alemania (Philharmonie des Schleswig-Holstein). En el ámbito de la investigación musicológica ha publicado artículos en diversas revistas (*Brass Bulletin*, *Revista de Musicología*, *Publicaciones y L'Avenç*), además del libro *Introducció i ús de la trompa a les capelles musicals Valencianes*. Como especialista de la música hispánica del siglo XVII, realiza transcripciones para diversos grupos de música antigua. En la actualidad prepara la presentación para el próximo otoño de un CD con obras de compositores valencianos del siglo XVII. Pertenecer al comité organizador de las Jornadas Nacionales de Música, Estética y Patrimonio que se celebran anualmente en la ciudad de Xàtiva, de cuyas actas es co-editor. En la actualidad es profesor en el IES Veles e vents del Grau de Gandia, además de impartir cursos de extensión universitaria en la Universidad de Valencia.

to eighteen years before this. Beginning in 1733 we see an ever more frequent use of stopped notes, observing a progressive evolution. In 1750 we find a *Villancico* by Josep Mestre (the introduction is a solo for two horns, soprano and tenor) where in the Aria there is a solo for two horns in which the first and the second horns play a D in unison, produced by stopping the 5<sup>th</sup> harmonic. We find hundreds of examples such as this.

## Example 5



The use of horns in musical groups was not limited to the regional capital of Valencia. We find horn players in other cities, primarily in Xàtiva, but also in Sogorb, Oriola, Gandia, Ontinyent, and others. Meanwhile in the court of Madrid the horn still had not been introduced and, when it was, they used a style and a technique markedly different from that which developed in Valencia.

Josep Antoni Alberola i Verdú (Benifairó, Spain, 1972) studied at the Conservatorio Superior de Música de Valencia, the Koninklijk Conservatorium in The Hague, the Sweelinck Conservatorium in Amsterdam, and at the University of Valencia. In 1993-1994 he was principal horn of the Nationaal Jeugd Orkest (Holland), and he has performed with various orchestras in Spain (Orquesta Sinfónica de Córdoba, Orquesta Sinfónica de Castilla León, Orquesta Sinfónica de Galicia) and in Germany (Philharmonie des Schleswig-Holstein). In the field of musicology he has written articles for various publications (*Brass Bulletin*, *Revista de Musicología*, *Publicaciones y L'Avenç*), as well as a book, *Introducció i ús de la trompa a les capelles musicals Valencianes*. A specialist in eighteenth century Spanish music, he has transcribed scores for various types of ensembles. Presently he is preparing a CD of works of eighteenth century Valencian composers for release next fall. He is a member of the organizing committee and publications co-editor of the Jornadas Nacionales de Música, Estética y Patrimonio that takes place annually in the city of Xàtiva. At the present time he serves as professor at the IES Veles e vents, a secondary school, of Grau de Gandia, as well as teaching at the University of Valencia extension.

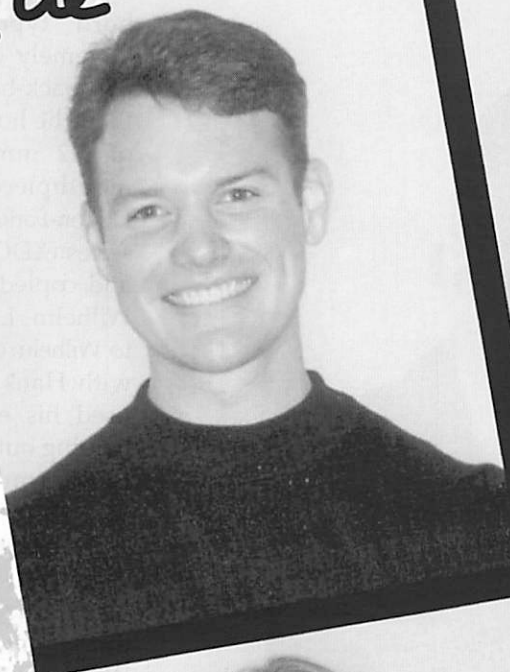
Translated from the Spanish by Nancy Jordan Fako, Secretary/Treasurer of the IHS, former member of the Chicago Symphony Orchestra, author of the biography *Philip Farkas and His Horn: A Happy, Worthwhile Life*, and frequent translator of works from French, Italian, and Spanish.

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# The Legacy Files

Thomas Ekman, editor

## Hans Sørensen (1893-1944)

The Danish horn player Hans Viggo Sophus Sørensen began his musical career in Copenhagen by taking trumpet lessons from The Royal Lifeguard's first trumpet player Christian Aage Bruun in 1907. At the age of 14 he was employed in The Royal Lifeguard as "Hoboist" playing the trumpet. It was here that Hans Sørensen

first came in contact with the Horn. "Short Hans with the Horn, probably the world's shortest Life Guard" as his colleagues called him, started to take horn lessons from Vilhelm Poulsen around 1910. The style of playing in which he was taught was in the classic Danish horn tradition, a romantic tradition where a huge beautiful horn tone is its hallmark. The horn tradition de-scended from great Danish horn players such as Johan Andersen (1788-1853), Christian Drewes (1805-1879), Søren Christensen (1855-1923) and Vilhelm Poulsen (1875-1930). A fast career started in 1914 when Hans auditioned in to the Tivoli Symphony Orchestra as a third horn player and a year later to The Royal Opera Orche-stra where he played the principal horn, succeeding Søren Christensen, starting on New Year's Eve, 1916. On this his first day at the job he had to play two performanes: in the afternoon Kuhlau's *Elf*

*Mound* and in the evening Tchaikovsky's *Eugene Onegin*. He was immediately recognised for his superb horn playing. This gave him a scholarship from the Kirsteinske institute and he used it to developed his horn playing skill further, by going on a three-week study tour, taking lessons from the leading horn players in the opera orchestras in Berlin, Dresden, Vienna and Paris.

Hans Sørensen was known for being able to play long and physically hard pieces without becoming tired. He was playing practically from morning to evening every day and besides the Opera orchestra duty, he often played as extra principal horn in the newly formed Danish Broadcasting Orchestra and

The Copenhagen Philharmonic Orchestra. Older colleagues described his embouchure as of the "chicken-arse type of embouchure," in other words, quite astringent. Sørensen had a romantic, beautiful and extremely large tone. His instrument was a single F-horn of the Bohemian type made by the Copenhagen brass instrument maker Gottfried. The horn-bell had a large throat, similar to the Kruspe Horner designed bell. The mouthpiece model, developed in close collaboration with

Gottfried, was of the old hand horn type: straight walls, extremely deep, with no bore and back-bore leading directly in to the horn with an opening of 5.2 mm. A copy of this mouthpiece exists in the Holton-Farkas horn mouthpiece series (XDC). Farkas borrowed and copied the mouthpiece of Wilhelm Lanzky-Otto, (given to Wilhelm on his first horn lesson with Hans Sørensen and then used his entire career) when helping out on The Stockholm Philharmonic American Tour in 1968.

Sørensen's great and charming playing made him very popular with guest conductors and many of them, like Wilhelm Furtwängler, Fritz Busch, Erich Kleiber and Leo Blech, wanted him to come and play in their orchestras. Luckily for the Danish and Scandinavian horn playing he stayed in Copenhagen.

Beside his opera and orchestral playing. Hans Sørensen was a very active chamber musician. In 1921 he became a member of the Oliver Krause Woodwind Quintet.

This quintet was later renamed The Copenhagen Woodwind Quintet and, finally, The Royal Opera Orchestra Woodwind Quintet. This Quintet was the leading chamber ensemble in Denmark until Hans Sørensen's death in 1944. The Quintet's fame came to inspire many of the contemporary Danish composers to write woodwind quintets. The most famous of them is Carl Nielsen's Woodwind Quintet. Carl Nielsen worked with the quintet members in close collaboration and one of the quintet members, oboe player Svend Christian Felumb, tells us ("The Old Wind Players and Carl Nielsen" translated by Fritz Nielsen *Dansk Musiktidsskrift*, 33.2 . April 1958, pp. 35-39): "one autumn



Portrait of Hans Sørensen with a dedication inscription to his teacher Vilhelm Poulsen; *Til Erindring og med Tak fra Deres hengivne Hans Sørensen (As a memory and with gratitude from your devoted H.S.)*



evening in 1921, the pianist Christian Christensen and four of the quintet members were rehearsing the Mozart *Sinfonia Concertante* for wind players, when the telephone rang. It was Christensen's good friend Carl Nielsen, who could hear the wind players in the

background. — 'What are they playing?' 'Yes, it was Mozart.' — 'Then I will be over in a minute.'

The evening meeting with Carl Nielsen was very promising for all parts. Nielsen wrote that he now wanted to write a woodwind quintet and that it should include some variation movements like in the Mozart *Sinfonia Concertante*. Most of the woodwind quintet composing was done in Gothenburg during a three months period of guest conducting. The quintet was first played at a birthday party for Lisa Mannheimer, April 30th 1922 in Gothenburg. The horn player at this occasion was Robert Häffner, principal horn in the Gothenburg Orchestra at the time."

The Quintet was not in its complete form and Nielsen later added the horn variation with the words: "Without a deep understanding and feeling for the Nature it is useless." When doing the final rehearsing of the quintet, Felcomb wrote, "For the horn variation, which Hans Sørensen blew with with dazzling virtuosity... 'Dear Sørensen,' Nielsen told him, 'try to think of yourself on a Danish summer day, standing on top of a hill, blowing your horn out in the beautiful countryside. It is not 1, 2, 3, 4—no!, take your time. You do not have to go on to the next phrase before all of the echoes have finished.' Hans blew the horn elegantly, but continued until the end to have difficulties taking his time. It's a lot to expect to that you have to take your time when you sit as a horn-blower—quite alone and have to do something so simple that it is really quite difficult."

The Quintet had its premiere in its final form on the 9th of October 1922 and received a very positive reaction from the critics. Sørensen and his quintet colleagues played their first performance outside Denmark of the Nielsen quintet in Berlin

in spring 1923 and at the same concert they played the first performance of Paul Hindemith's *Kleine Kammermusik*.

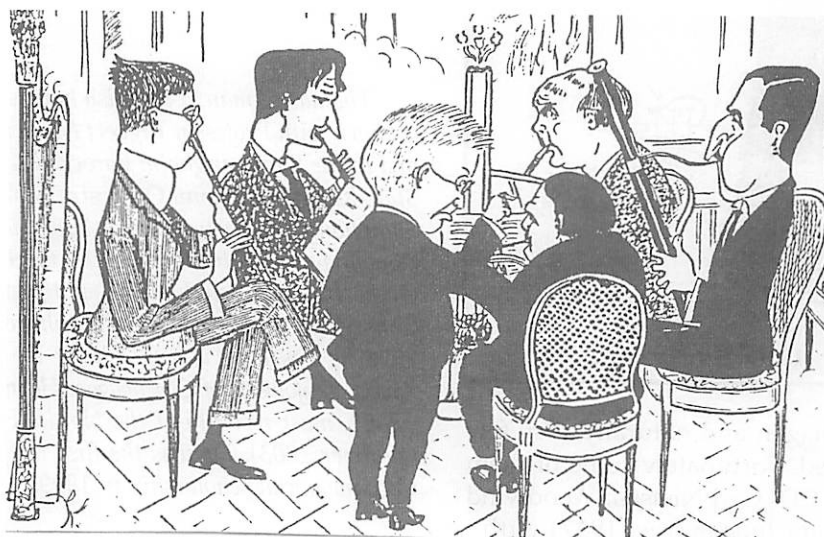
Hans Sørensen began as a horn teacher at the Royal Danish Conservatoire in 1929 and had a big influence on the next generation of horn players. Among his pupils that came to occupy leading positions in Danish and Scandinavian orchestras can be mentioned Severin Ahlquist, Wang Breihdal, Alfred Ehlers, Holger Jensen, Gunnar Landsy, Wilhelm Lanzky-Otto, Knud Olsen and Knud Sørensen.

Hans was a very friendly man with lots of humour and this made him much liked by his colleagues. According to Felcomb, Hans Sørensen was a "cautious and dignified performer" with "a childish and unrestrained sense of humor." His lifestyle included large amounts of food, beer and cigars. It was not unusual to meet him in the streets of Copenhagen on a bicycle with a cigar in his mouth. This appetite for the good things in life, combined with a somewhat weak heart, probably led to his early death in 1944, at only 51 years old. Hans colleague, the famous trombone player Anton Hansen wrote in his diary the following: "Hans Sørensen – our solo horn in the Royal Opera Orchestra, the orchestra he had been spreading lustre over in more than 25 years – died too early at the age of 51. His death made a deep impression on me. I was paralysed, when I realised that this outstanding artist was no longer here, and I couldn't accept that this man full of joy of living, on the peak of his career, already had left us. It was with grief and shock I received the notice of his death."

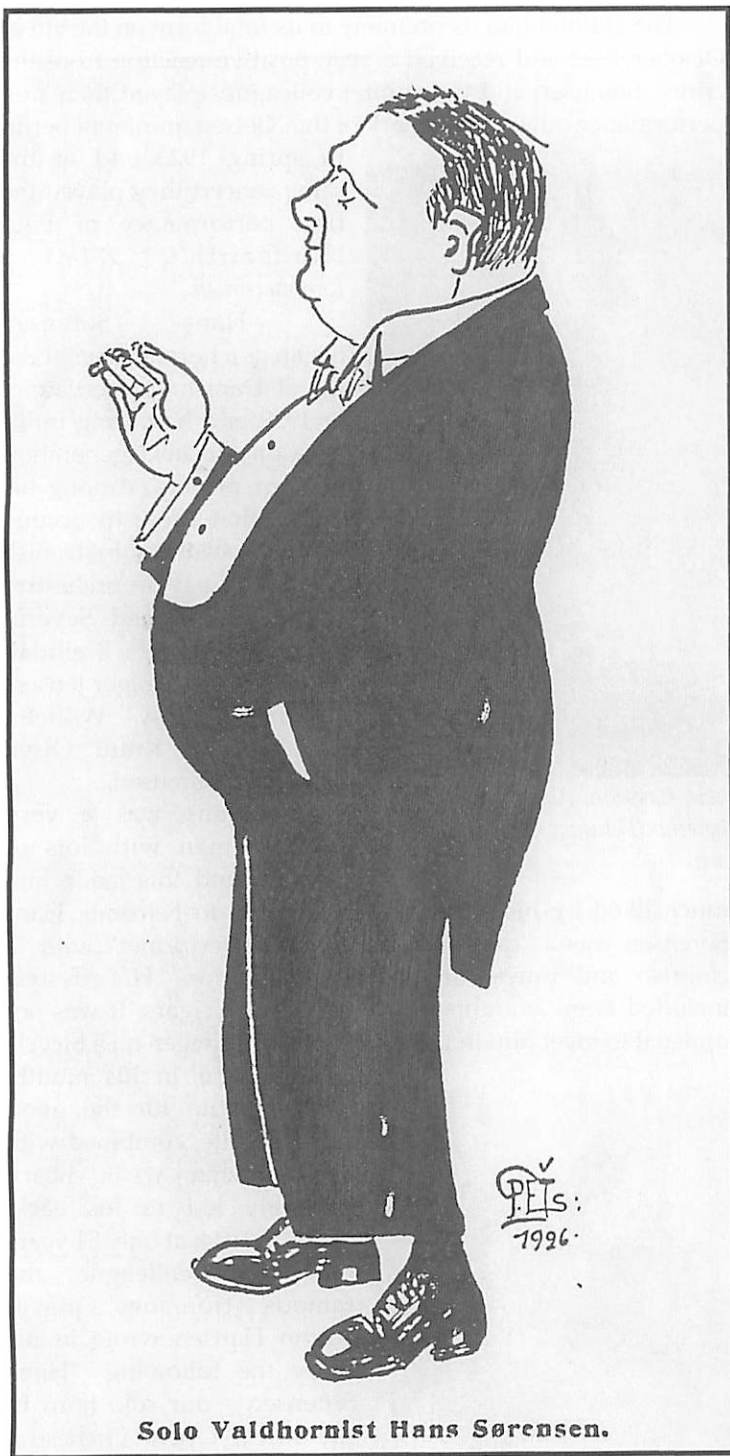
A couple of recordings exist where Hans Sørensen's playing style can be heard. Recording sessions before 1950



Copenhagen Wind Quintet (Knud Lassen: Bassoon, Aage Oxenvad: Clarinet, Paul Hagmann: Flute, Svend Christian Felumb: Oboe and Hans Sørensen: Horn)

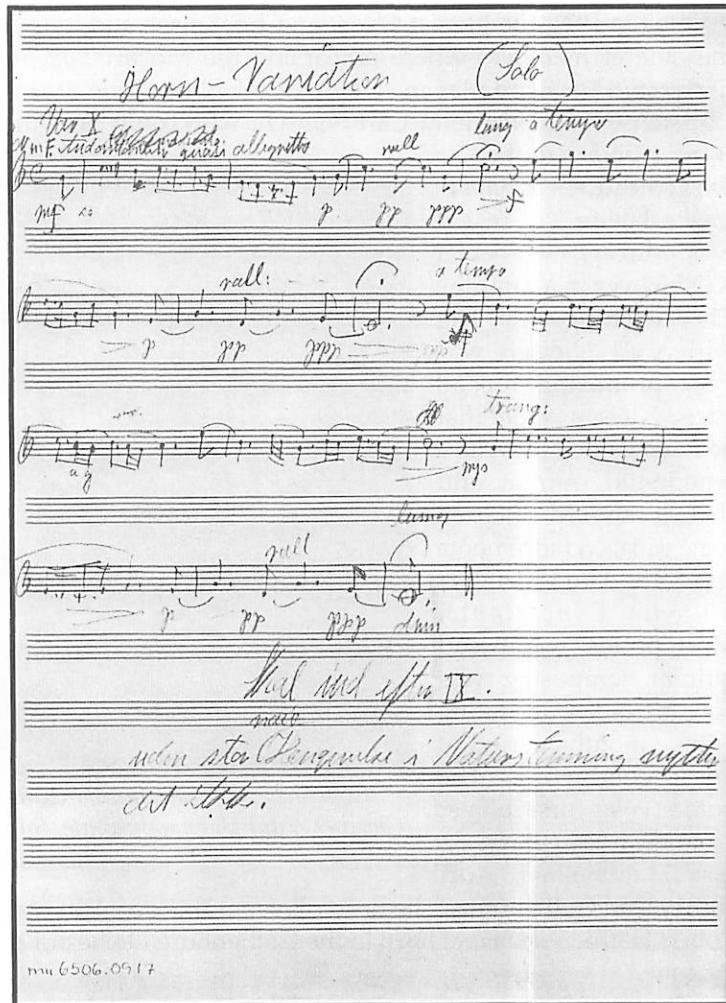


Carl Nielsen and his Wind players  
(caricature cartoon by P.E. Johannesen, 1922)



**Solo Valdhornist Hans Sørensen.**

were a rare occasion in Copenhagen and naturally very few recordings exist from this period. Fortunately some of them have been restored and put on CD. Carl Nielsen: Woodwind Quintet (rec. 1936) and *Serenata Invano* (rec. 1937) with Sørensen on horn is on DANACORD DACOCD 357-359 and the four horn players very demanding orchestral piece *Helios Overture* with the Royal Opera Orchestra conducted by Thomas Jensen, Sørensen on 1st horn (rec. 1942) is on DANACORD DACOCD 523-524. Records can be obtained from DANACORD, Nørregade 22, DK-1165 Copenhagen.



*The manuscript solo horn variation in the third movement of Nielsen's Quintet for Winds*

*Thomas Ekman, a Swedish hornist, was born in 1956 and studied horn with Professor Ingbert Michelsen (1973-77). He was a hornist in the Drottningholm Barock ensemble (handhorn), The Danish State Radio Symphony Orchestra, and principal horn of the Odense Symphony Orchestra. Since 1983 he has been a member of the Copenhagen Philharmonic Orchestra/TIVOLI Symphony Orchestra, and taught horn and pedagogy at The Royal Danish Conservatory of Music in Copenhagen from 1985 to 1990. Since 1996 he has been a horn player in the contemporary group The Athelas Sinfonietta of Copenhagen. He appears regularly as lecturer and soloist, most recently at the Nordic Horn symposium in Denmark (summer 2003). He was the first recipient of the Wilhelm Lanzky-Otto memorial scholarship in 1999.*





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**Peter Landgren**, Associate Principal Horn of the Baltimore Symphony Orchestra, joined the BSO as third horn at 21 years of age before completing his undergraduate training at the Cincinnati College Conservatory of Music. His horn teachers include Michael Hatfield, Dale Clevenger and Milan Yancich. Mr. Landgren has performed with Summit Brass, the Melos Ensemble and the Chamber Music Society of Lincoln Center. His solo recordings can be found on the Elan, NoRae and Sonoris labels.

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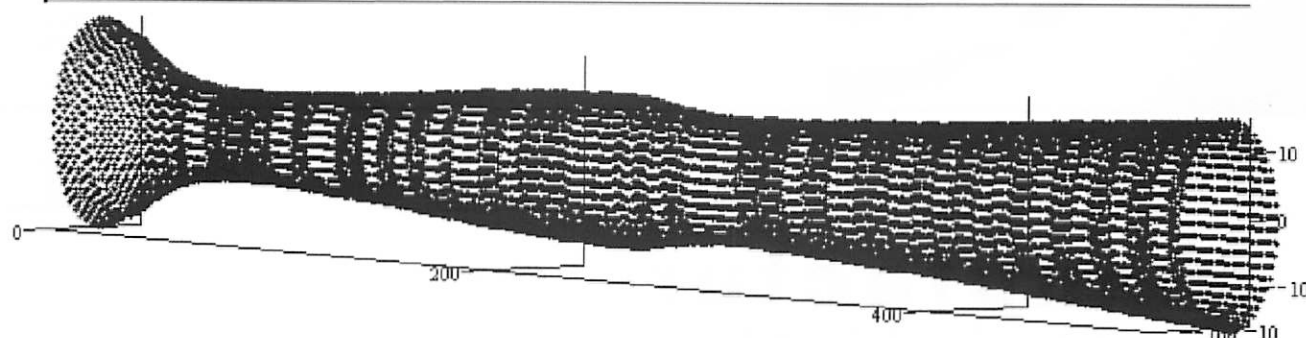
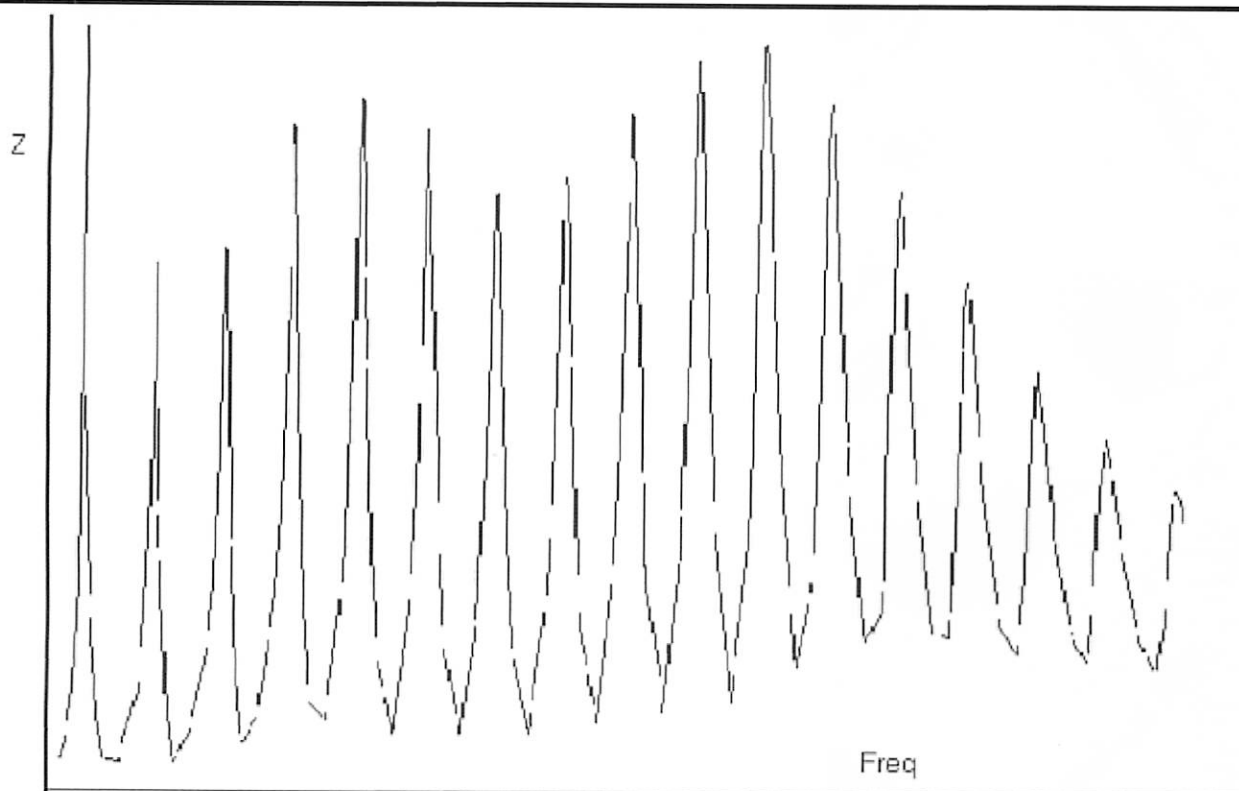
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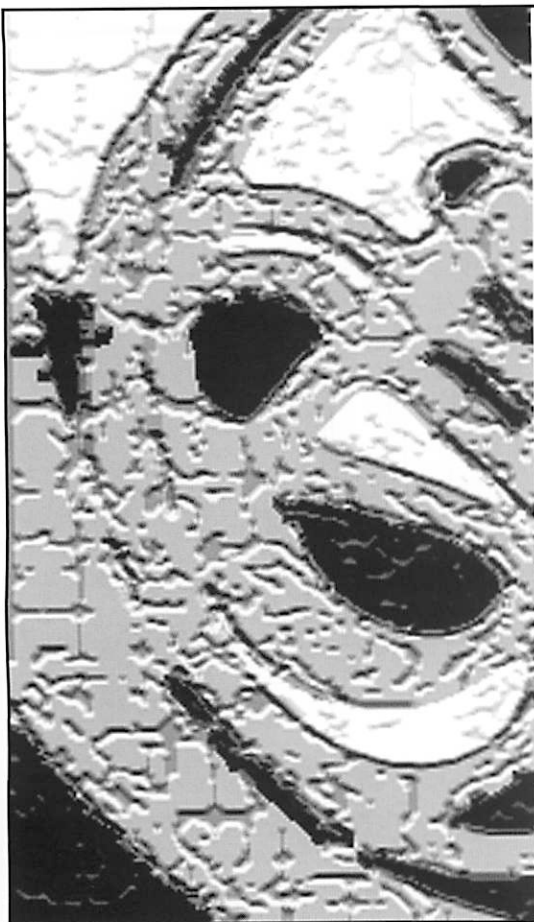
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# Excerpt Clinic

Jean Martin-Williams, editor

On June 14, 2003 I had the opportunity to chat with the Pittsburgh Symphony horn section. I was interested in their ideas about why their section works so successfully and how students can prepare for positive section experiences. As the orchestra began a vacation week, the horn section gathered at the home of third hornist, Ron Schneider, where they graciously agreed to share their thoughts about horn section playing. The conversation took on a life of its own and I was delighted to just sit back and enjoy.

The Pittsburgh Symphony Orchestra section consists of Bill Caballero (principal). Martin Smith (associate principal), Bob Lauver (second horn). Ron Schneider (third horn), Joe Rounds (fourth horn), and Zachery Smith—aka “the other Smith” (assistant and utility).

Jean Martin-Williams (JM): Let’s start by talking about preparation: how much is individual and how much is by section?

Ron Schneider (RS): Everyone does their part and comes in prepared. We know our rep in advance and we know our own strengths and abilities; we know what needs more preparation and what is more secure. It is not unusual to do spot checks on things.

Bill Caballero (BC): We have something coming up on tour in August: Brahms Symphony No. 2. Bob and I will play through a few spots before the first rehearsal. Our tour rep does not always get a lot of rehearsal, likewise, outreach concerts, with usually just one rehearsal.

Zachery Smith (ZS): We have had outreach concerts with *Fidelio Overture*. Bob and Bill will briefly touch on the special parts just to make it comfortable.

BC: We all have an idea how to play a piece but it is up to the Music Director how it is actually going to be interpreted. Some conductors will like how we play it, some will not. You have to be pliable, ready to adapt to what is being asked from the podium.

RS: It is interesting to be talking about section dynamics at the end of the season (interpersonal dynamics, that is, not loud/soft). Looking back over the season, it is clear that we all take our playing very seriously but everything else is quite light-hearted. We joke, we tease, but the bottom line is that we are all quite supportive of each other. Even when things go badly, there is support!

ZS: When I am playing assistant, even if I just play four notes the entire piece, I get thanked. I appreciate that, and I know I have contributed.

JM: There seems to be a continuity of attitude, in addition to the musical standards, in your section. How is this been maintained through personnel changes?

RS: Having been in this section since graduating from college, I know that we have always had that good atmosphere, even with a bump or two in the road. Howard Hillyer was a great colleague and the section has just continued to gel in a great way. Some might say that this is due to Bob joining us two seasons ago with his juvenile sense of humor—not unlike my own!

JM: What are you looking and listening for at auditions?

JR: When we audition for a new horn player, obviously we are looking for someone who is highly competent on the instrument. There should also be a certain familiarity with the material—an ease of presenting that material—that we listen for. When we heard Bob, it was obvious he could master anything on the horn, the repertoire was so familiar, right there at his fingertips; even more so we knew he could adapt and be flexible.

BL: I remember being thrilled to have won the position but also concerned with the chemistry of the horn section. I guess I was familiar with what we now euphemistically call “the issue we won’t talk about” but I was not so familiar with the wonderful way this section works together. Actually, any concerns I had disappeared with Ron’s first question after I won the position: “Do you believe that Mel Brooks is the greatest director of all time and *Blazing Saddles* is the greatest movie of all time?”

JM: And your answer?

BL: “Why, Ron, yes, of course!”

JR: Students often wonder how professional sections work out problems of intonation, style, etc. As fourth horn, I have noticed in an intonation “situation,” I will assert my pitch to give people something to stand on. When I played other parts, I would hang back a little more—to hear the root, etc. Now I assert an extra 5% or so.

BL: I definitely came into this job with a fourth horn mentality. My adjustment from fourth to second meant I had to do a lot more fitting and not assert as much as I was used to. I shadow the first part. This a huge challenge. These guys (Martin and Bill) have the biggest dynamic range in the business! The opening duet of Mahler Symphony No. 1 was on my final audition. I played it with Bill. I thought I was doing great, then Ron leaned over and said “Don’t worry—you’ll never have to play that soft with me!”

BC: These section issues are a long-term thing. The biggest mistake a player can make is to make demands on people, on your section mates. Everyone needs time to see how it works out. It is an issue of trust, a two-way street. I feel like the whole section is better than me! (laughter from the section!) Out of the blue, Ron will suggest this or that—it doesn’t bother me.

MS: Bill is right on the money. The way we get along is everyone really respects one another. It is not political nor is it sweet talk. It is not the free-lancer “Excuse me, er, uh, this seems out of tune, maybe it is me.” For us it is “CAN WE TUNE THAT?” We are perfectly confident in putting one another down or making fun of one another. This is because there is a strong sense of trust. If someone does get their feelings hurt, blades come aflashin’ and it all is worked out very quickly. Everyone is really different. Mostly we play in tune and better than what is around us.

BC: Certainly there are a lot of orchestras where you have to play a specific style. We are all very different players; this way we bring the best of “us” to a particular concert. We all play different instruments; we feel more comfortable that way.



JM: Ron, tell us a bit about the "equipment history" of the section.

RS: Around 1976, Previn insisted on having the orchestra buy us five Lewis horns, the first Steve ever made, I believe. The instruments were not well received for a number of reasons. After this experiment ended, the players were encouraged to find a brass horn. Howard played a number of different horns but he sounded his best on his old favorite 8D. I joined the orchestra with my Schmidt and play the same horn today.

As Bill said, he (Bill) is always giving credit to the section—he is the first to give the section a bow. We have various outreach opportunities where we play quintets or sextets. If you were to watch us you might not know that Bill is the PSO Principal—he plays some third, some fourth. In fact, get this—we did a concert in Washington, PA that was billed as "Bill Caballero and the PSO Horn Principals"—we got a chuckle out of that.

JM: It was Bill's idea to bring the rest of you into this interview. (more laughter)

RS: Well, back to the intonation thing, as Martin said, we just fix it. If you cannot tell what is off, you ask someone. I had an episode this week where we were doing a community "Side by Side" concert and I coached the horn players who would be coming in to play with us. As I told them how to play, I realized someone would be sitting next to Martin and this was causing anxiety—sitting next to the "professional." I assured the horn player that it would not be an intimidating experience. "Don't worry about it" I said. I realized that Martin is like the older brother of the section—good sense of humor, but more serious. By the way, my role is to tease him incessantly.

MS: A role you do quite well.

RS: Martin, aka "big brother," is generous with his time and has fixed quite a few of our computer messes also. We all have a role—Joe is the younger brother who has to disobey every authority.

JR: I thought I was the family dog.

RS: Basically, you have to know your role. There is the old cliché that a third horn player is really coveting the Principal chair. Not me! I love to listen to Bill play but I do not want to be there. I like my part.

ZS: And then you can be happy criticizing the rest of us? (laughter continues)

JM: Various horn sections through history have been associated with a specific style, quality, asset. What do you guys want to be known for?

ZS: We play happy! We enjoy what we are doing, and it shows. There is a recognition that it is important to get along.

We don't spend energy putting up walls. We are experienced enough to understand the value of a good working relationship, and make whatever adjustments and accommodations necessary to keep things running smoothly.

MS: So true. And indeed we do play happy; people sense that when they hear us.

BC: It comes down to knowing what you want, and enjoying it. A strong ego is essential to be a good horn player but so is the accommodation of others. I look forward to going to work.

BL: We are in the middle of contract negotiations. Really, the most important ever for this orchestra. The committee is the best possible we could have. Three of the members are horn players. This speaks well of the character of this section.

BC: that also means that when we are in our 70's and 80's we will still be playing with the PSO because we just love to play—but I'll bet we will sound terrible! But they won't be able to get rid of us due to this strong committee!

JM: But you will still be playing happy!

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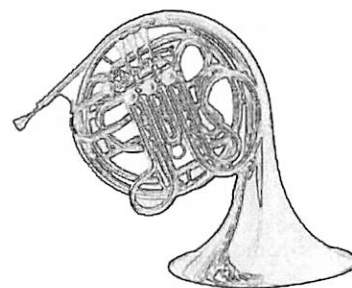
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# Music and Book Reviews

Jeffrey Snedeker, editor

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*The Mastery of Music: Ten Pathways to True Artistry* by Barry Green. ISBN 0-7679-1156-3, 300 pages, 2003. Hardback \$24.95. Broadway Books <[www.broadwaybooks.com](http://www.broadwaybooks.com)> or <[www.themasteryofmusic.com](http://www.themasteryofmusic.com)>.

Readers of *The Horn Call* will remember an introductory article in the May 2003 issue describing the impetus and purpose of this book and also a bit of how the horn and horn players participate in it. In reviewing the finished product, however, there is clearly a lot more to it than expressed in the article. There is a wealth of insight for all aspects of music making that lead to artistry, in other words, the transcendent experience of emotion, intellect, and communication in art. Green's motivation is to demystify what makes a great artist, and he explores pathways individuals can choose to make their own performance more satisfying, allowing themselves to focus more confidently on their own artistry. The chapters serve to separate specific qualities of human nature that, when followed, have taken certain people to advanced artistry. These qualities include Communication, Courage, Discipline, Fun, Passion, Tolerance, Concentration, Confidence, Ego and Humility, and Creativity. He uses well-known artists as examples, with numerous anecdotes and other statements from these artists to demonstrate how the pathways work, encouraging others to follow. The tone of the book is one of joy and discovery, and it is wonderful to see these great artists as real people, who have found methods to achieve what they want. As he gathered information and discussed his ideas with over 120 performers and composers, Green found that there seemed to be common ground among specific types of personalities or qualities associated with specific instruments or choices (e.g., horns and percussion seemed more "courageous" to him, while woodwinds tended to be more "discipline" oriented). While this superficially seem like he is simply using stereotypes (and bad jokes) to divide

people, the fact is that his framework and the people he chooses support each characteristic very well. Each chapter has a discussion of the particular human quality and its facets, a demonstration of the connection of the quality to the instrument(s) and the people who play it (them), anecdotes to help examine the various facets of the human quality (how it comes about and what it does to help musicianship), and finally techniques or strategy or advice on how to develop this quality, especially if it is needed. Through this, Green maintains, almost anyone can achieve greater artistry. He does bring in "Inner Game" techniques, and the connections are clear and appropriate, using these techniques to take the next steps to artistry.

Overall, the book is paced well and inspirational. I particularly enjoyed the anecdotes but was especially relieved that he took the next step, offering advice, etc. on how we can all work on the qualities in ourselves. In a way, it does make the idea of artistic music making more possible for everyone and shows a bit more of what makes truly great artists so special. Green does feel that there is a great artist in all of us and, if the music itself becomes our highest priority, surrendering to its beauty and so forth, then we can come closer to achieving it. There is obvious passion and the joy of discovery in this book, but the ideas are clearly thought-out, with background research and careful consideration of the sources and purposes of each bit of information included. I believe that anyone reading this book will be inspired to find more musical pathways and, while we might not all reach "great" artistry, we will all feel better about the music we make. JS

*Real World Horn Playing* by Wendell Rider. Version 3.0, 200 pages, 2002. Spiral-bound paperback. <[www.wendellworld.com](http://www.wendellworld.com)>.

Wendell Rider is principal horn of the San José Symphony and horn teacher at Santa Clara University in California. This book is a collection of over 30 years of playing and teaching experience; in his words, "this consolidation of fundamentals is intended to provide students and professionals with practical studies and clear direction on playing the horn." I found this book to be thorough, well-organized, solid and authoritative, with evidence of careful research and consultation with others, as well as considerable life-experience thrown in. His "Three Golden Rules," when taken together (individually, they lose their context), are good words to live by:

It is not what but how you play that counts;  
Always play the most beautiful music you can at any  
given moment;  
Always work from what you can do to what you can't.

The tone of this book is obviously directed at students, with only a few divergences. It is written in first person,



almost like you are sitting in a lesson with him and, having met him personally, the language is clearly his natural voice. There are chapters on breathing, embouchure, practicing, intonation, warming up, dynamics, long tones, tonguing, scales and arpeggios, harmonics, lip trills, range, fingering options (including stopped horn), equipment, and tips and tricks of the trade.

Rather than go through each chapter, here are some overall highlights. I really like the progressive organization and even-handed approach; he allows and describes controversies surrounding topics or opinions, then states his own without trashing others. He clearly defines the purpose of every section, exercise, etc.; even his little asides contain pearls of wisdom. His emphasis on breathing throughout is much appreciated, and there is an excellent, detailed description of what the embouchure does. He advocates comparison and repetition as part of the practicing concept, a bit of a twist on the general patter. He advocates an expanded use of available fingerings, using a buzzing routine, and tonguing "efficiency," all welcome concepts to me. I really like the overall number and progression of exercises provided.

There are only a few criticisms. I like the emphasis on long tones, but this section seems a little overdone. There are some exercises and ideas that are clearly derived or borrowed from others like Farkas, etc., but there is no clear documentation. I am not questioning Rider's integrity, just suggesting that credit should be offered where it is due, even in passing. There are some typos and inconsistencies in format in the version I received, but for a self-published work of this size, the number is surprisingly small. The resources list is a hodge-podge of types all thrown together—considering the care shown elsewhere, more consistency and even some annotations would be appropriate.

Finally, if you need only one reason to buy this book, here it is: in this book, I have finally found the best description of what ACTUALLY HAPPENS when stopping the horn. For years the controversy has raged about whether the pitch goes up or down, even countered with the argument that it does BOTH! Wendell's description puts this all to rest—I won't steal his thunder, but this is the first time I have seen IN PRINT a description that addresses all of the questions and settles this argument once and for all. See pages 170-171. JS

*With Aspirations High: Discussions and Exercises for Musicians* by David Kaslow. ISBN 0-929309-05-7, 104 pages, 2002. Ottabind paperback \$25.00. Birdalone Books, <[www.birdalone.com](http://www.birdalone.com)>.

On the heels of Kaslow's *Living Dangerously with the Horn* comes his next book which attempts to create parallels between the acts and challenges of music making and all of life and thought. On one hand, all the basics are here: chapters on breathing, mental preparation, awareness of all aspects of music making, intonation, accuracy, rhythm, performance anxiety, endurance, style, the use of historical information, with suggestions for exercises and relevant musical examples in each chapter composed by Normand Lockwood. On the

other hand, one must really like philosophizing as a means to creating one's own reality to make sense of his ideas. It is not easy reading, sometimes because of the complexity of the idea Kaslow is trying to communicate, sometimes because of the thick, convoluted language he chooses. This can be managed, however, with occasional pauses to digest or re-evaluate what he is trying to say. When read in this frame of mind, the book makes sense and is even enjoyable at times, even if it just represents a different way of saying the same things we know we need to work on, particularly from the intellectual side. It is easy to see that some, especially the "paralysis-by-analysis" crowd, will avoid or even trash this work. But some do appreciate and even need to have the intellect involved. In the end, however, what will matter most is what comes out of the bell, so if you tend to get tied up by overusing your mind, perhaps this is not the book for you; it is unlikely that even the exercises and examples will be of use to you. But, if you like massaging the intellect, mulling over life's questions, and wandering through and exploring broader connections with human nature, then you'll probably love it. JS



Konzert für Horn und Orchester, Es-dur, K. 370b + 371 by Wolfgang Amadeus Mozart, completed and edited by Robert D. Levin. Breitkopf & Härtels Partitur-Bibliothek PB 5357, 2003, 18 Euros. Breitkopf & Härtel, Obere Waldstrasse 30, D-65232 Taunustein, Germany. <[www.breitkopf.com](http://www.breitkopf.com)>. Score only; orchestra parts OB 5357.

This concerto (or pair of individual movements?) has been a subject of much scholarly discussion over the past 15 years, since a fragment was found that effectively completed the well known Concert Rondo (or more properly, Rondeau). The work as a whole, Mozart's first attempt at writing a horn concerto, has been completed at least once before, by James Nicholas, published by Birdalone Books in 1997. There are reasons to compare the two versions, and there are reasons not to, but for this review it was good to have the Nicholas version in-hand as a point of reference. There may be other versions available, but I have not yet seen them. What is especially noteworthy of the Breitkopf edition is Robert Levin's preface. Levin is one of the top Mozart scholars in the world, especially for instrumental music, and it is clear that he has exhausted all available resources (though, sadly, he does not mention Nicholas' excellent edition) in compiling all the known fragments and research in putting this edition together. It should also be noted that there are at least two sections in the first movement that are still missing, thanks to Mozart's heirs cutting them up for sale. These two missing sections include one section in the second half of the movement, and the very last tutti section after the horn trill and resolution. As a result, there are some discrepancies between the two versions: in the first movement, for example, Nicholas "composed" a closing section that includes a cadenza, pushing the movement to 159 measures, while Levin created one without (his reasons are stated in the preface), resulting in 154 measures. Levin also had





access to at least one more fragment than Nicholas for this movement, which creates another measure-number discrepancy. Since Mozart did not complete the orchestration for either movement, each editor has created different solutions to internal string and wind parts. While Nicholas' "composed" parts are much more active (and stylistically plausible), it is tempting to give Levin the benefit of the doubt, even though the winds are especially sparse in his version.

It is clear from his preface and critical remarks that Levin has done an amazing amount of homework for this edition, in all likelihood in preparation for the next edition of or successor to the *Neue Mozart Ausgabe*. It will be for each performer or director to decide which edition to use but, while Nicholas' version works very well and is more fun to play for the orchestra, it is hard to argue with Levin's authoritative edition. How wonderful to have this work available in at least two reasonably completed forms! J. S.

Konzert für Horn und Orchester, Es-dur, K. 370b + 371 by Wolfgang Amadeus Mozart, completed and edited by Robert D. Levin, for horn and piano, with piano reduction by Christian Rudolf Riedel. Edition Breitkopf 8697, 2003, 10 Euros. Breitkopf & Härtel, Obere Waldstrasse 30, D-65232 Taunustein, Germany. <[www.breitkopf.com](http://www.breitkopf.com)>.

This is the horn and piano version of the concerto described previously, with the same preface and relevant critical remarks. The horn part (in E-flat) includes two cadenza choices in the Rondeau (measure 257), plus two *eingangen* or "lead-ins" for the second fermata as well (measure 261). The edition itself is easy to read with better (read: less frequent) page turns. Of course, the true measure of a concerto reduction is the playability of the piano part; my resident expert finds this to be a "typical" concerto reduction—while certainly playable, to get all the notes provided will depend on the size of the player's hands and the time available to prepare. Like so many others, pianists are very likely to reduce things even further, but all the notes are there, if desired (and possible). JS



This is the third in a series of reviews covering selected compositions from the *Robert Ostermeyer Musikedition* in Leipzig. Four concertos by Rosetti are reviewed here representing a relatively popular idiom in the 18th and early 19th centuries: the concerto for two horns. Rosetti, apparently acquainted with quite a few hornists who concertized as duettist-virtuosi (such as J. Palsa and C. Thürschmidt) wrote as many as eight concertos in this vein.

As noted in reviews in *The Horn Call* from February, 2003, the Murray numbers seen below refer to catalog numbers established by Sterling E. Murray in his book, *The Music of Antonio Rosetti (Anton Rössler) ca. 1750-1792: A Thematic Catalog* (1996). Ostermeyer has posted a handy chart for sorting out the various numbering systems that have been used for Rosetti horn concertos (Murray, Kaul, and Pizka) at

<[www.corno.de/english/list\\_of\\_concertos.htm](http://www.corno.de/english/list_of_concertos.htm)>. The "ROM" numbers are *Robert Ostermeyer Musikedition* catalog numbers. A current list of Ostermeyer's publications and details on ordering can be viewed at <[www.corno.de](http://www.corno.de)>. I would like to acknowledge pianist Lenore Voth Hiebert, and hornist Jennie Blomster for reading through these concertos with me. Thomas Hiebert, California State University, Fresno

Konzert für 2 Hörner in E by Antonio Rosetti. ROM 59b. Murray C 58. 2001.

The late 18th-century concerto for two horns was often a vehicle to show off the techniques specific to virtuoso first and second horn players respectively, and this concerto is no exception. The first horn part lies very high for many a modern horn player, at one point going up to a written e'' (for horn in E) in the first movement, while the lower end of the range never dips below the e' at the bottom of the treble staff; the second horn part lies in the middle and lower registers, is more agile, and includes many quick leaps and chordal figures. As such, the second horn part is situated comfortably and is quite playable, while the first horn part remains a real challenge for the first hornist.

Overall, Rosetti's *Konzert für 2 Hörner in E* is an attractive work, deserving of performance. It reminds one of the double concerto often attributed to "Haydn" reviewed below (Murray C 56). As in that concerto, the trading off of solo passages between first and second horns stands out conspicuously. Also in its favor, this concerto is harmonically and melodically more interesting than many of its genre. The first movement is the most formidable technically with high range scalar passages in the first horn and rapid arpeggios in the second. The second movement, a pleasant "Romance," is in the parallel minor, a technique that is employed again in parts of the third movement, a rondo in 2/4. Ornamental turns marked in the solo horn parts (here, and in other concertos by Rosetti) pose a real challenge to players of both valved and valveless horns in that sometimes there is an extremely small window of time in which to execute them. Unlike some of Rosetti's other horn concertos, the internal interludes are not excessively long, thus preserving a good balance between solo and orchestral statements. Among other editions, International published this concerto in 1970, edited by James Chambers; however, in an interesting twist, it was transposed to E-flat. TH

Konzert für 2 Hörner in E-flat by Antonio Rosetti. ROM 58b. Murray C 57. 2001.

In preparing his edition of this concerto, Ostermeyer mentions in his notes that he used four of the five known variant sources (one printed, the others in manuscript). As he states, the numerous sources are both a "wish-fulfillment" and a "nightmare" for a publisher while it is fascinating to compare the variant forms of the concerto, in this case no single source can be called definitive. Which version, then, is a publisher to print? Ostermeyer is forced to make some decisions. In the



instance of the whole last section of the third movement, where considerable variation between the sources shows up, Ostermeyer opts to include the music of four different versions—from the printed Paris edition, and in appendices, from manuscript versions located in Wallerstein, Melk, and the Mozarteum in Salzburg. Thus the performer can choose to play any one of these versions. This underscores how flexible at times was the practice in the 18th century on the part of composers and performers in regard to a piece's "definitive" version, something of which we in more recent times are relatively unaware.

All in all, this concerto is a likable, performance-worthy work, though slightly less so in this writer's opinion than the previous concerto reviewed, perhaps because it sounds just a bit predictable. The first movement is pleasant with sequences of various types featured. The second movement opens with a pleasing melody that returns many times, and an attractive and rollicking rondo in 6/8 time finishes off the piece. Rangewise, the first horn never goes below g' in the staff and ascends to d''' (horn in E-flat), definitely within the range of modern first hornists; however, it does lay high in the range, as was normal in many concertos for first horn in the 18th century. The second horn sits comfortably in the mid-range for most of the concerto, with an impressive octave leap down to G1 in the second movement. Of particular interest in this concerto are two cadenzas from the time, each from a different manuscript source, written for the end of the first movement. As Ostermeyer puts it, they give an idea of the scope and character of 18th century cadenzas for two natural horns. Of course, with two horns performing a cadenza in duet, true extemporization is not really possible, and this is likely why we have the written out versions. TH

Konzert für 2 Hörner in E-flat by Antonio Rosetti. ROM 57b. Murray C 56. 2000.

This concerto may well be the best known and most oft-recorded concerto for two horns from the late 18th century; however, it is not usually thought of as one of Rosetti's works. Widely known as a concerto for two horns by either Franz Joseph Haydn or Michael Haydn, the designation of a composer for this concerto has puzzled horn players and musicologists for some time. In his notes, after briefly reviewing some of the concerto's history and the confusion surrounding its authorship, Ostermeyer makes a case for its being by Rosetti, citing many similarities between concertos known to be by Rosetti and this one. Though this is unquestionably one of the better double concertos from the 18th century, one might ask why a new publication is needed, since this work has been widely available for some time. A prime reason Ostermeyer states is that earlier editions are not accurate transcriptions of the one known manuscript. In reading through Ostermeyer's edition of the concerto one does notice quite a few articulations and ornamentations other than those found in some of the well-known editions, so it is of some interest on those grounds. In general, the range and technique demands are similar to the

concertos discussed above. The first horn part, though requiring quite a bit of endurance, is playable, reaching to written d''' (horn in E-flat), and the second horn part demands some quick tonguing. If you are considering playing an 18th-century double concerto, this is a good place to start, though it does call for considerable technique on the part of both players. Overall, the concerto is charming and well worth the effort. TH

Grand Concerto für 2 Hörner in F by Antonio Rosetti. ROM 40b. Murray C 60. 2001.

As with other works of Rosetti he has published, Ostermeyer discusses the complicated background of this concerto in his notes. Among other things, it appears that performances were intended in F major and E major, due to extant manuscript orchestral parts in both keys. Questions of provenance and key aside, this double concerto is much like the others reviewed here in that it requires a first player with excellent staying power in the very high register, and a second with good agility. The first part ascends to d''' (horn in F) a number of times, while the second part stays comfortably in the middle register. The first movement is full of conventional thematic scalar passages, and though it has a long introduction, it is quite pleasant. Rosetti's characteristic move to the parallel minor is found in the second movement, again labeled "Romance," that includes some nice cantabile lines in both solo parts. The third movement, a rondo in 6/8, is vintage Rosetti, yet still maintains a freshness, perhaps due to the rhythmic nature of the themes. Here the first horn is very much the solo with the second playing accompaniment figures. In sum, this concerto is a pleasing work, worthy of playing, especially if the high tessitura in the first part can be negotiated. TH



25 Études sur des soli d'orchestre (avec transpositions) by Pascal Proust. C06231, 2002. Éditions Combre, 24 Boulevard Poissonnière, 75009 Paris, France.

These 25 exercises are based on orchestral works. Too often, the practice of orchestral excerpts is deemed "boring" and this is an obvious attempt to make them a little more substantial. Proust includes the original excerpts (usually using more than one from the chosen orchestral work) in their original keys and transpositions, and then develops on their contents to create full-page exercises. Most of the orchestral choices are very familiar and part of the larger standard repertoire, including works by Wagner (5), Bruckner, Brahms (2), Beethoven (4), Liszt, Mendelssohn, Weber (2), Bach, Rossini (2), Dvorak, Bizet, Mahler, Tchaikovsky, Verdi, and Stravinsky. While the names are all familiar, I am quite sure that the choices Proust made are not always the expected excerpts: e.g., while every horn player would expect Tchaik 5 (which he does use), the Bach choice is not Brandenburg 1 but Cantata 65. I say this only to caution buyers that it is not the string of top audition



hits one might expect (at least in the US) but a nice cross-section of styles and choices from instrumental and operatic repertoires. As for the exercises themselves, sometimes the "developments" are derived from other parts of the work, some are elaborations of the excerpts themselves, including changing keys or transpositions. Clearly, however, the stated goal of giving the player the excerpt(s) and something else to practice that will help the performance or understanding of excerpt or the style is achieved; just remember that it is not these composers adding to their own work but a separate person from another time composing music to go with the excerpts. Personally, I found the exercises fun to practice and will use them individually with my students as an excuse to bridge their practicing gaps. JS



*Le Freischutz* by Carl Maria von Weber, transcribed for horn and piano by Pascal Proust. Collection "A deux...c'est mieux," Editions Fertile Plaine, 11 Rue de Rosny, 94120 Fontenay-sous-Bois, France. <[www.fertileplaine.com](http://www.fertileplaine.com)>.

This short (3:00) piece consists of the two melodies that feature horns in Weber's famous opera, the Overture and the Hunter's Chorus. Proust left these in their original keys and even provides an original version, keeping the horn part(s) in the original keys for transposition practice. For the Overture, he combines the melodies in the first and third parts (as we are often recommended to practice them) and then, after a short modulation/transition, he launches into the Hunter's Chorus. This is a fun way to practice excerpts and to put these famous horn melodies in the ears of younger players. Obviously, this arrangement is intended for the younger generation, but a "g" is essential for the opening. The piano part is easy to play and the edition itself is easy to use, despite the odd loose last page in the piano part that could get lost. JS

*Kuklos pour Cor et Piano* by Emile Cochereau; piano realisation by Jacques Larguèze. Arc en Ciel C06134, 2000, \$13.95. Éditions Combres, 24 Boulevard Poissonnière, 75009 Paris, France; distributed by Theodore Presser Company, 588 N. Gulph Road, King of Prussia, PA 19406 USA. <[www.presser.com](http://www.presser.com)>.

Another piece for young players, *Kuklos* consists of two short movements that serve as a wonderful introduction to French musical style. Light, witty, and very pleasant, these pieces have a lot of variety in rhythm, articulation, and dynamics. The overall compass for the horn is e-f", with most of the music on the treble staff. The first movement has a short cadenza. These are the kinds of pieces I hope for to introduce younger players to contemporary styles. Any horn player who can even come close to covering the range listed should enjoy and learn from these pieces. I look forward to seeing similar works from this "Arc en Ciel" collection overseen by Pascal Proust. JS

*Flexible Flyer* for horn/trumpet/trombone and piano by Harry Stanton. WM 246, 2002, \$4.50. Wehr's Music House, 3353 Baxter Drive, Winter Park, FL 32792-1704 USA. <[www.wehrs-music-house.com](http://www.wehrs-music-house.com)>.

From the piano score, this charming little piece appears to be originally for trombone and piano, but it works really well for horn. Easily managed by a good junior high player on up, the piece offers the same melody three times, with slight variations each time. The range of this piece is very reasonable for younger players (g-e-flat") and offers work in the key of E-flat, with chances to practice ties and eighth- and sixteenth-note passages. I find this piece very enjoyable and recommend it for a first solo performance. JS

*Elegy for Lennie* for horn and piano by Gordon Carr. B & D 12011, 2000, \$13.95. Broadbent & Dunn Ltd., 66 Nursery Lane, Dover CT16 3EX, England, <[www.broadbent-dunn.com](http://www.broadbent-dunn.com)>; distributed by Theodore Presser Company, 588 N. Gulph Road, King of Prussia, PA 19406 USA. <[www.presser.com](http://www.presser.com)>.

I found this *Elegy* to be a "pleasant" surprise—very moving but not overdone. The moods move effectively from sadness (very dissonant) to anger (louder dynamics and more rhythmic activity) to resolution (in a major tonality, but not happy or sentimental; perhaps expressing fondness). It is not a long work yet it is sincere; long enough to say what needs to be said, but not overly morose or undignified. The horn part will take some time to prepare: many stopped entrances and passages, with trills. A college player looking for excuses to practice stopped horn or needing something slow and expressive on a recital will find this piece suitable, but an advanced high school player could take this on as well. JS

*Horn Sonata* by Robert Baksa. Second version (2002), Composers Library Editions 494-02045, 2003, \$19.75. Theodore Presser Company, 588 N. Gulph Road, King of Prussia, PA 19406 USA. <[www.presser.com](http://www.presser.com)>.

New York-born composer Robert Baksa is New Music Coordinator for the Pleshakov Music Center in Hudson, New York. He has composed over 500 works for a full range of musical media, including over 70 chamber pieces. This fourteen-minute work is in three movements, with a contemporary but tonal vocabulary. The first movement ("Boldly") has two contrasting themes, one aggressive, the other somewhat smoother, built into an ABA' form that reaches a nice, loud climax. The second movement ("Very calm") has beautiful melodies and an appealing harmonic vocabulary in a similar form. The last movement ("Quite fast") is a modified rondo in a hunting style, with the opening motive restated in many keys and some nice contrasts that build to a strong ending. In reading through the piece with piano, I found the music very enjoyable despite being somewhat repetitive; I would wager, however, that a fully prepared rendition would be very effective. Both parts are well-written and very manageable for college or advanced high school players (overall horn range: g-a"). I believe it would





go very well on a recital with other standard literature—it is different enough to have its own identity and not overly taxing despite its substantive length. JS

*RIP!*: a scherzo for two unaccompanied horns by Robert Litton. 2002. Available from the composer, 411 La Vista Road, Walnut Creek, CA 94598. Tel: 925-939-1289; e-mail: rwlitton@pacbell.net.

This piece arrived from the composer, who is a percussionist and just received his master's in composition at California State University, Hayward. Normally, this type of submission might not receive the same attention as a published work (with fancy cover, etc.) but, after looking at it and listening to the recording of a performance sent with the piece, I was very struck by it. In the composer's words, it is "designed to ignite a recital" and, just as the title suggests, it rips! This work requires both players to have advanced technique, flexibility (both parts extend from B-flat to b"), accuracy in the high range, and a full range of dynamics. There are some meter shifts and rhythmic variety, part exchanges, and long melodies with fun accompanimental rhythmic activity, but nothing truly awkward or unidiomatic. There are stopped passages, chromatic runs from top to bottom, some nice musical variety between aggressive and lyrical passages, and, of course, plenty of rips. I would recommend this duet for (minimum) advanced college level players. *RIP!* is three minutes of BIG fun. JS

*Il Corno Festivo: 6 Sätze aus dem 19. Jahrhundert für Hornquartett*, arranged and edited by Herman Jeurissen. FH 2799, 2001. 14.50 Euros. Friedrich Hofmeister Musikverlag, Büttnerstrasse 10, 04103 Leipzig, Germany. <[www.hofmeister-musikverlag.com](http://www.hofmeister-musikverlag.com)>.

This collection of six pieces features short excerpts of melodies from famous operas by Verdi (*Don Carlos*), Meyerbeer (*Le pardon de Ploërmel*), Flotow (*Alessandro Stradella*), Humperdinck (*Hänsel und Gretel*), Bruckner (*Germanenzug*), and Wagner (*Das Rheingold*) set for horn quartet. The original melodies are slow and lyrical, and the settings by Jeurissen are chorale-style. As a result, these arrangements are just the ticket for quartet or section work on blend and intonation. The tempos go no faster than *Andante* and there is a good range of key signatures to contend with. The overall range is very reasonable: the first horn stays mostly in the treble staff (with one c"), and the fourth horn goes as low as G-flat ("old" bass clef notation throughout). Generally, the second horn is placed above the third. This collection is highly recommended for high school and college-aged players, or for any quartet who needs a little more variety in their chorale-style repertoire. JS

*Sechs Choralvorspiele für vier Hörner* by JS Bach, arranged by Herman Jeurissen. FH 2852, 2003, 12.50 Euros. Friedrich Hofmeister Musikverlag, Büttnerstrasse 10, 04103 Leipzig, Germany. <[www.hofmeister-musikverlag.com](http://www.hofmeister-musikverlag.com)>.

These six short chorale preludes have been borrowed from BWV 696, 706, 708, 714, 727, 737, transposed and transcribed from the originals, and each features a different approach by Bach to the chorale-prelude concept. Numbers 1 and 4 have the melody on top in long notes with counterpoint underneath; Number 2 is a fugue; Number 3 uses a canon between two voices; Number 5 uses an elaborated melody and accompaniment; and Number 6 is in the traditional chorale style. The editor offers suggestions for dynamics, tempo, and articulation, but allows (in his preface) that these can be changed according to 18th-century practice. Range-wise, these are quite playable, as the first part goes up to b" once, and the fourth descends to G in "new" bass clef throughout. What I like most about this collection is the care taken to select different styles of composition, which makes it very useful for a variety of performance settings. JS

*Sinfonia pour Quatuor de Cors* by Gaetano Donizetti, arranged by Pascal Proust. 2001. McCoy's Horn Library, P. O. Box 907, Houston, MN 55943 USA.

This Sinfonia was originally an overture for wind nonet, composed by Donizetti in 1817. The composer is best known for his operas and, as expected, this work has that character, which makes it a great concert opener. I have not heard the original version, but this arrangement works very well. The part distribution is good, though the second horn accompanies throughout while the rest get at least one turn at leading the ensemble. The first part ascends to b-flat" once, and the third is generally above the second. The fourth has some bass clef but does spend a lot of time in the lower octave, going down to A twice. Any college-level or good high school quartet would enjoy playing this dramatic and flashy piece, as long as they have a steady first horn and a fourth that can handle the lower register. JS

*Variations de Beethoven sur un Thème de Mozart*, arranged for horn quartet by Pascal Proust. 2002. McCoy's Horn Library, P. O. Box 907, Houston, MN 55943 USA.

Here is a nice, new version of Beethoven's arrangement of Mozart's "La ci darem la mano" from *Don Giovanni*, adapted by Proust from the trio for two oboes and English horn by Beethoven completed in 1797. Proust has redistributed all three parts over the four horns, but mostly the oboe parts are shared by the top three and, in the course of six variations and a coda, these three are put through some impressive paces. The fourth part is proportionally less active but is important nonetheless. The arranger has also filled out the harmonies a bit and created some fun dialogue among the parts, particularly in how he has broken up the melodic lines. This makes for good ensemble rhythm practice. Range-wise, the first part goes up to b", the third is placed above the second, and the fourth spends most of its time in the bass clef, descending to G. This arrangement would be a welcome addition to a recital as an arrangement of a familiar tune and audiences will enjoy the paces that Proust (by way of Beethoven) puts the ensemble through, offering style and panache to any type of program. JS



*Carving* for 8 horns by Paul Barsom. 2001. Available from the composer, School of Music, Penn State University, 233 Music Building, University Park, PA 16802-1901. Email: prb4@psu.edu.

Paul Barsom is on the composition faculty at Penn State University. *Carving* is a short descriptive piece, representing a ride on "a mountain bike with at great speed around the corners of a trail of twisting fire road." The piece opens with some majestic tone clusters, followed by a flowing transition to a "jagged, bounding" section that has a funky, bouncy beat pattern over a 3/2 meter. After alternating the flowing and jagged sections, he returns to clusters with nice cascading effects and a final jagged bounce to the end of the run. The piece is dissonant but very fun rhythmically. Many of the high parts have b-flat's, some more than others, and the lowest descend only to c#. The solo parts are distributed around the ensemble, and the low horn parts (particularly 6, 7, 8, but others take turns as well) will require players that can project well in the lower register to balance the upper parts. The parts are all quite playable and, for a college group, this will serve as a good exercise in rhythmic ensemble playing. Younger players may like the image and intensity of the work. I like it and see it as a good opener for a second half of a program. JS

*Avertissement in D* by Georg Augustin Holler for horn and strings. EW 292, 2002, 18 Euros. Edition Walhall, Verlag Franz Biersack, Richard-Wagner-strasse 3, D-39106 Magdeburg, Germany. Email: info-edition-walhall@freenet.de.

Georg Holler (1744-1814, despite some apparent typos on the cover) was a town musician in Munich beginning in the 1770s. The editor of this edition, Dr. Konrad Ruhland, found this piece in the Bavarian State Library and describes it as having a plainness and popular touch; the piece has three movements and is written in a style that would be useful for a town musician, straddling the fence between background music and concert music. There is not much harmonic variety but the music is very pleasant. I am sure that this piece would probably work equally well with string quartet or with string orchestra. The structure is somewhat concerto-like (e.g., a long string introduction in the first movement), and the themes in the different movements are very similar, built on the open overtones of the natural horn. The range for the horn is very reasonable (g-g", with a run up to c" at the end), and I will be recommending this piece to my own students as an

easy to intermediate piece for working on hand horn technique. The work is not as involved (or as interesting) as the Mozart quintet but it is closer to the Hoffmeister quintet, and would make a nice filler piece on a program—not too long and pleasant music. Added bonus: the string parts are pretty easy, so if rehearsal time is difficult to find, this piece would go together fairly quickly. JS

*Wild Basin Music* by Donald Grantham. 2000. Piquant Press, P. O. Box 29449, Austin, TX 78755-6449.

This is an outstanding 20-minute wind quintet. Donald Grantham is Professor of Composition at the University of Texas in Austin, and has won numerous prizes for a range of works. My first exposure to his music was his *La Nocha en la Isla* for horn, baritone voice, and piano, a prize winner in the IHS Composition Contest. His music has an individual voice that moves easily between tonal and non-tonal harmonies, with interesting rhythms and well-crafted melodies and orchestration. This quintet is no exception. The piece was commissioned for the Wild Basin Winds and represents a nature preserve in Austin. It has several sections in one movement, in the composer's words, alternating "between gentle night sounds and spirited dance music." From the opening clarinet cadenza, the listener is engaged, and the gradual unfolding in the first section introduces each instrument individually, sounding to me much like approaching dawn on a desert. Next a lively section introduces jazzy rhythms and mixed meter, followed by a deliberate, quirky waltz. The parts eventually come together in a peaceful chorale, which serves as a sort of centerpiece (to my ears) for the piece. After a transition using the waltz again, Grantham puts in a little twist that is sure to catch horn players by surprise: there is a full quotation of the Trio II from the First Brandenburg Concerto by JS Bach, adapted with some extra counterpoint and harmony twists. The composer acknowledges this quote, calling it a tribute to Bach's piece, which apparently influenced the middle section of the composition. From this point, the composition "backs out," using the previous lively music, then returning to the clarinet cadenza and a final chorale. This is an enjoyable piece to listen to and to play. Both the slower and the lighter sections are substantive, and there are lots of solos, duos, etc., which keeps the piece moving and very appealing. This is not necessarily easy, but a good college or professional quintet should find this work challenging and worth the work. JS

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## Lost and Found - the Remarkable Story of Malcolm Arnold's Wind Quintet

Paul Harris

Occasionally, when I flip through the Malcolm Arnold catalogue for some purpose of information gathering, my eye alights on a small item which reads simply: 1942 Wind Quintet - Manuscript lost. Like most wind players, I love the *Three Shanties* and have played them many times. I've long wondered what this tantalizing Quintet, written just a few months before the *Shanties*, might be like. In early October 2002 I had a phone call from Malcolm's friend Anthony Day, who told me the Quintet had been found. I could hardly contain my excitement and arranged to visit Attleborough as soon as possible to pick up the manuscript.

Having got it home, I then embarked on some detective work in order to attempt to piece together the story of the Quintet, since it was composed almost exactly 60 years ago. This is what I discovered: Malcolm completed the manuscript on December 20th 1942. The Second World War was at its height and Malcolm was fiercely anti-war. Indeed he had shot himself in the foot to escape war service. Out of this emotionally fraught time came the Wind Quintet. He wrote it for the five principal wind players in the London Philharmonic Orchestra (the orchestra in which Malcolm himself was principal trumpet) Richard Adeney (flute) Michael Dobson (oboe) Stephen Waters (clarinet) Charles Gregory (horn) and George Alexandra (bassoon). It had been thought that they gave the "first" performance on June 7th 1943 at Trinity College of Music in London, but this cannot be confirmed. I've spoken to Trinity and they have no record of the performance. However in August 1944 The LPO were in Bristol and Charles Gregory arranged to have the work broadcast by the BBC from their Bristol Overseas Service studios. The players settled down to a full day's rehearsing when, quite unexpectedly, they were told that the broadcast was in fact to be that very day (August 8th). Their plans for a long leisurely rehearsal became closer to ten minutes! A quick read-through, a few minutes practicing the tricky bits, and then the red light went on. When it went off some time later, the players were unusually stressed, but relieved that the performance had not actually broken down.

Now the plot thickens somewhat! The manuscript score and parts (written out by Malcolm himself) were then lent to the Dennis Brain Quintet: Gareth Morris, Leonard Brain, Stephen Waters, Dennis Brain and Cecil James. Stephen Waters was the link between the two groups and had presumably alerted the Brain Quintet to this new piece. Then all went silent; no sight nor sound of the quintet until Jonathan Wortley, Stephen Waters' executor, who was clearing out boxes of music about two years after the death of the clarinetist, came across an interesting handwritten manuscript. Nestling among some inconsequential music was the Arnold Quintet, minus the horn part. Nearly 60 years after its completion it had been found at last!

I spoke to Pamela Weston who both knew about Stephen Waters and had coincidentally received some lessons from him during the war years. She remembers him as being a fine teacher and player but also as rather nervous, scatter-brained and slightly absent-minded. She recalls a bus journey they took together on one of those red London buses with the pole on to which passengers can grasp as they get on and off. She recalls Stephen getting quite tangled up on his clarinet, clothes and indeed self, requiring the young Pamela to attempt to disentangle her teacher! I can only assume that, as "librarian" to the quintet (after perhaps Dennis had taken his part) Stephen put it in this box for safe keeping and then completely forgot about it!

It was tremendously exciting typesetting the work (much of which I did myself) and seeing the three movements come to life again. Many sonorities and musical ideas appear again in the *Shanties* and, although this is early Arnold, it will certainly be seen as a very important and significant work. The first movement is tuneful and full of those surprises Malcolm loves to introduce in his music, to keep his audiences awake he once told me. Those of you who don't know the early piano sonata (written a couple of months before this Quintet), will learn much about his style from that fine work. There is no shortage of jazz-inspired ideas but always colored by that Arnold edge. The second movement is a fiendish scherzo, full of amazing cross rhythms and of immense energy. The final movement is a March and the most emotionally charged. Clearly very strongly anti-war: severe and angry dissonances, mocking fanfares, angular and brutal melodic and rhythmic shapes.

I had a quintet concert arranged on November 6th and hastily altered the program to include the first "revival" performance of the Quintet. We played it at Hartwell House near Oxford. After a few phone calls, I was very excited to discover that the flute player at that first performance (the player for whom Malcolm wrote all his main flute works), Richard Adeney, was still very much alive and well. A very dapper and sprightly eighty-two he was delighted to attend this performance. Richard spoke to the audience with his memories of Malcolm and the work and, interestingly enough, he had no recollection of the Trinity College performance; he did remember well that manic broadcast from Bristol! We will never be really sure whether that "first" live performance at Trinity ever did take place (unless there's someone out there who attended it!) which makes ours the first live performance, 60 years after the completion of the work.

Malcolm's Wind Quintet is now available from Spartan Press ([www.spartanpress.co.uk](http://www.spartanpress.co.uk)) for £27.95. It's without doubt a major addition to the wind quintet repertoire and a very important musical rediscovery of recent times.

*Clarinetist Paul Harris has established an international reputation as one of Britain's leading educationalists. He studied at the Royal Academy of Music, where he won the August Manns Prize for outstanding performance in clarinet playing. He has well over two hundred publications to his name.*

*On March 3, 2003, the University of North Texas wind faculty gave the American premiere of Arnold's Wind Quintet.*





## Fit to Play

Rebecca Dodson-Webster

This article is the first in what I hope will be a continuing series, discussing fitness as it relates to horn players and horn playing. My first interview was with Jean Rife, Lecturer in Music at MIT, and faculty member at the New England Conservatory and the Longy School of Music. We spoke on June 4, 2003 at the 35th International Horn Symposium in Bloomington, Indiana. Jean conducted a yoga class each morning of the symposium. Attendees were introduced to some background information about yoga and some introductory poses. Hornists of all fitness levels and backgrounds participated in this class, which was a perfect way to begin a long day of workshop activities.

Why yoga? "Do you want the real reason?" Jean replies with a laugh that the real reason was that she had a "crush" on her shrink. Her psychiatrist had been helping her to learn how the information gleaned from body awareness affected one's feelings and emotions. She then learned that he did yoga. After she left this doctor, and during her time in graduate school (where she was pursuing a masters degree in psychology), she noticed that the longer she was in school the harder it was to play the horn. This realization, combined with her admiration for her psychiatrist and his work, led her to begin looking for a yoga teacher. At that time (approximately ten years ago), in many cities, including Boston, you could not even find yoga in the yellow pages, so her search was not easy. Finally, she found the Iyengar Center. She attended a class and approached the teacher's assistant about private lessons, which she continued for two to three years.

Why do you keep doing it? Do the benefits diminish? Jean says she stays with yoga because she saw both immediate benefits and these benefits continued to increase and grow for over two years. Even after the first class, Jean says she noticed a great improvement in how she stood, how she breathed, and, indeed, every aspect of her approach to the horn. Immediate positive reinforcement is a powerful motivator to continue. For Jean, yoga is a science of posture. After suffering from posture problems, exacerbated by the birth of her daughter, the posture benefits were very attractive. Jean said that it was good to find a class where students were told in great detail how to stand, position the body, and move. One of the most difficult things in establishing a fitness routine or practice is the need to find constant challenge and to avoid boredom. Does yoga ever get old or boring? "Bored? Never!" Jean credits this to her teacher, Arthur Kilmurray, who teaches at Mystic River Yoga in Medford, Massachusetts. Every class is different, and students are guided through various postures and levels of awareness focusing on different regions of the body. Two aspects of this class keep things interesting and beneficial: 1) every class is different and 2) the teacher is always learning. A good teacher gears a class or lesson to the level of the students. Yoga does not exist in a vacuum, and a good teacher is very tuned in to what students are feeling and thinking about the world around them. While Jean's teacher is not a musician, he is always learning about the challenges musicians face. A

good teacher is also able to bring variety to the class or lesson. In yoga, the same postures can be practiced but with a focus on a different small or large part of the inner or outer body. As a musician, Jean takes these things home to see how they affect her playing and then, to a further level, by exploring how they might affect her students' playing. A good teacher is always learning, always sharing, and always finding new ways to approach the body and its performance.

How has it helped your horn playing? The first benefit that Jean noticed was that yoga helped to take away the unnecessary resistance in her body. Suddenly the horn was easier to play, she had a more open sound, and, interestingly enough, these benefits continue to grow even after many years of yoga practice. Jean has learned that the more healthily you use the body, the more healthy a sound you will produce on the horn. She says that if she feels healthy and centered, her sound is likewise. Yoga has also given her more flexibility in changing her sound, creating different timbres, etc. Other benefits include a better understanding and expansion of her upper and lower registers, an increased ability to hold phrases longer, the ability to play louder, softer, faster, and with better endurance. Yoga has taught her how to practice less and learn more. She has increased focus, better control of nerves, and, perhaps most noticeably, the ability to clear her mind so that she learns better and more quickly. Yoga has also helped Jean relieve much of the discomfort involved in playing the horn, including back, shoulder, and neck pain.

What results might a beginner see and how quickly would he or she see them? The yoga beginner should, after the first class, see an increased comfort level, and an increased range of pitch and dynamics. The benefits vary greatly depending on the student's background and level of body awareness. Musicians have an advantage because they are often more aware of their bodies than are non-musicians.

There are different styles/forms/teachings...what style do you do? Yoga dates back at least five thousand years, from the Indus-Sarasvati civilization in Northern India. In fact, the word *yoga* is from the Sanskrit word meaning "union." The goal of yoga is to unify the mind, body, and spirit, as well as to connect with the universe as a whole. Over many years, the practice was systemized and eventually organized into various styles. Jean teaches and practices Iyengar yoga tempered with other ideas learned from her teacher. "Iyengar" (named after the famous yoga master B. K. S. Iyengar) is focused on body alignment and awareness. In a recent survey on a yoga website ([www.yogasite.com](http://www.yogasite.com)), 36% of survey respondents practiced Iyengar yoga. In this style of yoga, props are often used (leaning against a wall, using blocks, chairs, etc.) in order to properly align the body and center the mind. "Ashtanga" is also very popular today in the United States, with 26% of respondents in the above-mentioned survey claiming that style. Many other respondents claimed to practice a mix of styles, or what they called a generic style. According to Jean, Ashtanga is more of what people would consider a traditional exercise class. It is less inward looking and often faster-paced. Concerned less with alignment body awareness, Ashtanga is more closely related to the popular power yoga classes and videos.



What are the non-physical benefits of yoga? This calls into question the entire premise of yoga. The more one practices, the more one realizes that there is no difference between the physical and the non-physical. Ultimately, the mind and body should become one. The past does not exist and the future does not exist, only the present. One can have memories of the past and expectations for the future but each of these can only exist in the present. With this in mind, Jean lists the following as some of what might be considered more "non-physical" benefits: ability to find calm within at any moment, increased concentration, improved focus, and ability to reduce an emotion to its corresponding physical sensation. Regarding the last item on this list, the yoga practitioner can observe what an emotion such as anger or fear feels like physically and then make the choice of whether or not to continue that physical sensation or choose something else. This gives a person complete control over that emotion. Depersonalizing emotions to mere physical sensations allows for a much more effective way of observing, understanding, and controlling them. This has great implications for performance anxiety, tension, self-criticism, and other situations horn players often face. Presence is an important concept in yoga: being totally present and aware of the moment. A goal is to learn how to be where you are physically, mentally, and emotionally at any time. This can be a great help in teaching. A teacher needs to be really present and aware of the student at each moment of the lesson. Jean says yoga helps her to be both present for each student and accepting of where the student is at that very moment. Being non-judgmental and merely understanding of a student's playing can help a teacher guide the student to solutions and advancement in a very accepting, safe, and non-threatening way. Jean also discussed the benefits to her own playing. Yoga is very focused on awareness and presence in the moment and, likewise, one only has to play one note at a time. She has found greater focus as well as flexibility in directing her awareness to various aspects of her playing. For example, the performer may choose what to include in his or her awareness. A performer can focus on his or her own playing, that of the accompanist or accompanying ensemble, the audience, the hall, the lighting, etc.

How should a beginner get started? The increasing popularity of yoga has made finding a teacher a much less daunting task than it once was. Participating in a class is a good step for beginners, because one can observe others and learn from them. It is for precisely this reason that Jean admitted she has enjoyed her class yoga experiences more than her individual sessions. Another obvious advantage to taking a class is that it is cheaper than private lessons. Jean stated that yoga is a lifetime learning experience and most classes will be made up of practitioners of all levels. As previously mentioned, one of the premises of yoga is to accept yourself and your practice at your current level. A good yoga class should not leave the practitioner feeling judged, inferior, competitive, or emotionally uncomfortable. It does not matter if the teacher is a musician or has an understanding of musicians' issues. Jean suggests incorporating the yoga ideals into your horn practice. She also offers yoga intensive weekend workshops

for musicians. Two were held this summer through the New England Conservatory's Summer School ([www.newengland-conservatory.edu/summer](http://www.newengland-conservatory.edu/summer)).

How does one choose a good teacher? Jean said that when looking for a teacher, look for a person more than a style. With this said, if you have a choice, Jean feels that Iyengar is probably the best style for musicians. The beginner should look for a teacher who is very concerned with your struggles, injuries, and discomfort. He or she should also be attentive to you in class, willing to learn your limits, willing to push you but not too much or too little, and able to make you feel comfortable. This is just like choosing a horn teacher. If a beginner is in an area where he or she can not find a teacher, there are some good yoga videotapes. Tapes are not ideal but they can serve as a start. Jean recommends tapes from *Yoga Journal* featuring Rodney Yee and Patricia Waldon. Both of these teachers use "Iyengar" and they offer beginner-level tapes, which can be of great benefit to even the experienced practitioner. Jean cautions that, if tapes are used in your practice, your guide has to be your own breath. Always make sure you are breathing, that you are not in any kind of pain, and that you are working at your comfortable edge. Jean offers a few more cautions about tapes. First, if possible, get checked out by a teacher every so often to make sure you have been doing the poses correctly and are not headed for injury. Yoga injuries are on the increase and they tend to sneak up on a person. Jean's second caution is against advanced poses such as shoulder stands and head stands. Basic poses done correctly can provide just as much benefit as some of the more potentially dangerous ones.

Where can one learn more? Jean's book *Yoga for Musicians* (working title) is soon to be completed and will contain detailed information about yoga and its benefits for all musicians. There are also a number of good web resources, including [www.yogasite.com](http://www.yogasite.com), a good general introductory site with some diagrams of basic postures, a history of yoga, and a description of various styles. Jean concluded each symposium yoga session with the traditional salutation "Namasté," which, she said, can mean whatever you want it to mean, from "the god in me greets the god in you" to whatever the Nepalese cook she once knew meant after dropping something on the kitchen floor. With that explanation and Jean's wish for the symposium participants to carry their body and breath awareness into their horn practice, I conclude this article with...."Namasté."

*Jean Rife, prize-winning horn soloist, recording artist and chamber musician, is on the horn and chamber music faculties of New England Conservatory and the Longy School of Music, and is a Lecturer in Music at the Massachusetts Institute of Technology. She studies yoga with Arthur Kilmurray at Mystic River Yoga in Medford.*

*Rebecca Dodson-Webster holds degrees from Grove City College, Carnegie Mellon University, and the University of Wisconsin-Madison. Her teachers include Douglas Hill, Sören Hermansson, Nicholas Smith, Martin Smith, and Terri Winger. She is Assistant Professor of Music at the University of Louisiana at Monroe and serves as principal horn in the Monroe Symphony Orchestra.*

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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. Readers interested in obtaining discs from this column are urged to place orders with dealers or record stores in your area. Should none of those dealers be able to assist you, readers may contact one of several reputable USA suppliers: MusicSource, <http://www.prms.org>; Compact Disc World, Tel. 1-800-836-8742; H&B Recordings Direct, Tel. 1-800-222-6872; or the distributors.

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*Confluence*. John Clark, Jeff Agrell, AB+, Kyle Hoyt, Tony Cecere, Greg Smith, Javier Gandara, Michelle Baker, Ann Ellsworth, horns with Mark Michlethwaite, drums. Hidden Meaning Music HMM002. Timing, 49:40. Recorded at the Juilliard School of Music, New York City, 2003.

Contents: Alex Brofsky: Faith; M. Praetorius: Four Pieces; Andraé Crouch: The Blood will Never Lose its Power; Trad: Deep River; Stock/Lewis/Rose: Blueberry Hill; Pachelbel: *Von Himmel Hoch*; Richard the Lion-Hearted: Ballade; Rheinberger: Trio; Brofsky: Ballad for a New Age; Giamberti: Solfeggiamento; Clark: Dark Rhapsody; Brofsky: Solitude; Clark: Six Moods; Clark: I Will; Brofsky: *Confluence*.

John Clark has produced a fine array of music for horn ensemble and horn ensemble with drums. I encourage groups to explore this disc for music from the Renaissance through straight-ahead jazz. I especially appreciate the blend and changes of character from intensity to jocularity throughout the recording. The original works and adaptation range from 2 horns to 6 horns with drums. There is some terrific low-register playing in *Dark Rhapsody*, which brings about a captivating and mysterious quality. The titles of the works, themselves, lend a good idea as to what the listener should expect from each of these works. There is a fine balance of repertoire here from standard to totally new. There are no accompanying notes about the music or the players; I assume they are connected with the Juilliard School in some way, current or past. It is also not clear whether their works are available in print yet. For the curious out there, be certain to contact John Clark at the address given at the top of this column for more information. These are some very fine additions to the horn ensemble literature. My favorites are the ones that utilize chords with added seconds and sixths. JD



## Sotone Historic Recordings:

Vienna Philharmonic Wind Group: recordings from the early 1950s, Sotone CD-105 and CD-106.

Vienna Konzerthaus Quartet: recordings from the early 1950s, Sotone CD-107.

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CD-105: Mozart: Serenade No. 11 in E-flat, K.375; Serenade No. 12 in C Minor, K.388; Divertimento in E-flat, K.Anh.226. Gottfried von Freiberg and Leopold Krainz, horns.



CD-106: Beethoven: Octet in E-flat, Op.103; Rondino in E-flat, Op.Posth.; Sextet in E-flat, Op. 71; Haydn: Harmonie (Partita) in F, Hob.II:F7. Gottfried von Freiberg and Leopold Krainz, horns.

CD-107: Mozart: A Musical Joke, K.522; Divertimento No. 17 in D, K.334. Hans Berger, Josef Koller and Othmar Berger, horns.

CD-108: Brahms, Horn Trio; Schubert, Auf dem Strom; Schumann, Adagio and Allegro. Neill Sanders, horn with Emanuel Hurwitz, violin; Lamar Crowson, piano; Robert Tear, tenor.

Sadly, each year that passes puts us farther away from the memory of those who blazed the trail of 20th-century horn playing. None of my students have recordings of Gottfried von Freiberg and I suggest none of them knows the name Neill Sanders. This, of course, is only one reason why these recordings, lovingly assembled, remastered in modern technology and now made available by Steven Ovitsky and his team at Sotone Historic Recordings are a "must" for any hornist. This quartet of discs also presents standard repertoire often forgotten in today's concert and recital halls. These are fantastic documents of style, tempi and the like from days gone by. I hope you are curious enough to secure copies at an early convenience; you will not be disappointed. Each disc is \$15, or 4 for \$50 plus shipping. JD



Shazam! Greg Danner, horn. Brass Arts Quintet. Mark Custom Recording Service 4365-MCD. Timing, 68:26. Recorded at the studios of WPLN, Nashville Public Radio, TN. January 2002.

Contents: Greg Danner: Shazam!; Handel: Arrival of the Queen of Sheba; Ives: Variations on "America"; Satie: Sports et Divertissements; Danner: Sky Scenes; Puccini: Che gelida manina; de Falla: Dance of the Miller; Danner: Scherzo; Clarke: Bride of the Waves; Loesser: Guys and Dolls; Adler & Ross: Hernando's Hideaway; Turk Murphy: Trombone Rag; Gillespie: A Night in Tunisia; Ellington: Caravan; Ellington/Bigard: Mood Indigo; Strayhorn/Ellington: Take the "A" Train.

Transcriptions and arrangements by Joshua Hauer, Charles Decker, Chris McCormick and new works by Greg Danner permeate this disc by the Brass Arts Quintet. It speaks highly that the performers within the group are also active as the compositional coordinators. I particularly enjoyed the opening number, Shazam!, with its Bernstein-esque moments, sparkle and rhythmic energy. To those anticipating needing music for a festive occasion such as weddings and ceremonies of a majestic nature I recommend the Queen of Sheba; it is convincing and characteristic for all instruments in this arrangement. And of course the ubiquitous "America" Variations should be tried by all brass quintets. This piece would fit well on any quintet concert featuring other patriotic repertoire. You'll need a narrator for the Satie pieces. In typical Satie

humor, the composer indicates, "I suggest you turn its pages with a tolerant thumb and with a smile, for this is a work of pure whimsy." The work was originally conceived for solo piano complete with illustrations of the day. Its movements include the following: "unappetizing chorale, in a swing, Italian comedy, carnival, fishing, octopus, picnic, four corners, and tango: sort of a "Carnival of the Animals" piece. Most entertaining, to be certain. Sky Scenes was originally for large brass ensemble and later revised for quintet. It is a 3-movement work of about 9 minutes in length. Its contrasting elements of melody and rhythm make it very attractive to the first-hearing audience. New clothes for older musical friends is always a treat; the BAQ does not disappoint the listener with some Puccini, de Falla (I think this is up a half-step from the original) and even some terrific Broadway and night club music. A well-rounded recording of musical styles and of fine interpretation by all of its players. Many of the original works and transcriptions featured on this disc are available in print; their publishers are listed in the accompanying liner notes. JD



Hymnos. Mainstreet Brass Quintet with Lawrence Kursar, Jr., horn. Mainstreet Brass MBQ-9316. Timing, 51:25. Recorded in August and October 2002 at the First Presbyterian Church, Morrisville, Pennsylvania.

Contents: hymn-tune arrangements for brass: Praise to the Lord, the Almighty (*Lobe den Herren*); Join We all with One Accord (*Gaudeamus Pariter*); All Creatures of Our God and King (*Lasst uns erfreuen*); Steal Away; Rejoice, the Lord is King (Darwall's 148th); Be Thou My Vision (Slane); God of Our Fathers; Nearer, My God, to Thee (Bethany); Eternal Father, Strong to Save (Melita); O God, Our Help in Ages Past (St. Anne); Now Thank We All Our God (*Nun danket alle Gott*); Glorious Things of Thee are Spoken (Austria); A Mighty Fortress is our God (*Ein' feste Burg*); Abide with me (Eventide); Praise God, from Whom all Blessings Flow (Old Hundred). Plus, Louis Vierne: Carillon from "24 Pieces in Free Style" (organ alone).

This recording is the Mainstreet Brass Quintet's tribute to the age-old tradition of using brass players to accompany hymns in church. The collection represents some of their favorite hymns and includes several arrangements specially commissioned for this particular recording project. Being a church organist, I particularly appreciate those arrangements as a refreshing return to the emotion these hymns can evoke from deep inside the body and soul. Most of the selections here are for brass alone; however, Darwall's 148th is featured with the organ. I really do like the arrangement, and it appears this could be done with simultaneous congregational singing. My only critical remark is that for a title such as "Rejoice..." the tempo is, for me, too stately. And I think with its placement on the disc, a more spirited tempo might have worked better as it is juxtaposed with a beautifully interpreted arrangement of Be Thou My Vision. I did, however, enjoy very much the obbligato trumpet part on the last verse. I





encourage all church music directors to investigate this disc for inspiration in bringing a less "Contemporary Christian" dimension back to brass instruments in an ecclesiastical environment. Besides its concert schedule, the MSBQ also performs regularly for church services in Pennsylvania and New Jersey and provides ceremonial music for regional colleges and universities. A hearty "bravo" to them for producing this disc. It is not clear on the liner notes whether these arrangements are available in print yet; if they are not, I hope they make these available to us in the near future. JD



*Dennis Brain: A Celebration.* Michael Thompson, Richard Watkins, Iestyn Porter, Caroline O'Connell, James Palmer, James Kerby, Etta Morgan, Ruth Mulvey, Ellen Driscoll and Timothy Anderson horns. Royal Academy of Music RAM 016. Timing, 57:12. Recorded 14 and 15 November 2002 in the Duke's Hall, Royal Academy of Music, London.

Contents: Artem Vassiliev: *Stanza*; Mozart: Concerto Fragment in E, K494a; David Matthews: Capriccio for two horns and strings, Op. 54; Haydn: Symphony No. 31 in D.

What a superb tribute disc to the 80th anniversary of the birth of Dennis Brain. The disc was inspired by the fact that Brain's single B-flat Alexander horn, restored by Paxman, is now part of the York Gate Collections at the RAM, where he had been a pupil of his father, Aubrey. Aubrey's horn was also recently added to the collection, as will be his brother Alfred's instrument. Alfred is probably best remembered as having left the UK for America where he settled in Los Angeles to be one of the leading Hollywood studio players for films featuring scores of such composers as Bernard Herrmann and Erich Korngold. Adolf Borsdorf's instrument is also part of the York Gate Collections.

The disc opens with a rather Messiaen-sounding piece for 8 horns and organ, adding yet another dimension to Dennis Brain: he had also studied the organ at the RAM. The piece arranges its ideas around two chords based on a modified version of the harmonic series. The horns are divided into two groups of four, one on the stage and one in the auditorium. The two chords, which are initially allocated to each group, start to travel between them, introducing a special dimension. Thompson is featured next playing Brain's instrument in John Humphries' realization of the E Major concerto fragment. Sadly, it only lasts about 3 minutes, with the marvelous playing reflecting the simple beauty of the piece. This is followed by a work for 2 horns and strings, written to commemorate Brain's 70th anniversary, 12 years ago. The 36 "D"s at the end of the piece mark Brain's age when he died. In the two horn parts, the first plays a concertante role throughout, while the second is mostly a bass part, though it joins the first in a cadenza, which exploits most of the notes in the horn's harmonic series. The piece was conceived more for a large chamber ensemble than for orchestra; Watkins plays Dennis' horn and Alexandra Carr performs on Norman Del Mar's horn: probably the first time these two horns have played together since the

1950s. The recording concludes with a marvelous performance of the four-horn symphony of Haydn from 1765, No. 31, with Thompson conducting the RAM Concert Orchestra. Here is another historically inspired disc but, rather than hearing the artist, we hear the artist's instrument played by a contemporary master. Be certain to seek out this disc. Contact the RAM's website or Principal's Office (addresses given above) for more information regarding price and shipping. JD



*Les Adieux.* John Ericson, horn. Summit Education DCD 372. Timing, 52:50. Recorded January and March 2003 in Katzin Concert Hall, Arizona State University, Tempe, AZ.

Contents: the music of Franz Strauss: *Fantasie*, Op. 2; *Les Adieux*; *Nocturno*, Op. 7; *Empfindungen am Meere*, Op. 12; *Theme and Variations*, Op. 13; Robert Schumann: *Fantasy Pieces*, Op. 73; Richard Strauss: *Andante*, Op. Posth.

When one is searching for recordings of horn music Strauss, it is probably assumed he or she is looking for the concerti of Richard. Now this excellent disc of music by his father has been issued from John Ericson. There is some fantastic playing here on the part of both the soloist and pianist, Gail Novak. The level of musicality, nuance and artistry is not to be missed. In particular, the sections in variation form are marvelous; a great variety of tempi, dynamics and styles of articulation abound. This repertoire is from the age of Romanticism, and the music made here is purely that. Here on one disc are works often performed by intermediate and advanced university-level hornists but seldom recorded. In addition, Dr. Ericson has included the transcription of Schumann's work originally for clarinet: the 3 movements fit the horn register wonderfully, and they even give the player an opportunity to play in four sharps. New to me on this recording is the Op. 12 "Seaside Impressions." Like the *Nocturno*, it is also in ABA form. For his father's silver wedding anniversary, Richard wrote the *Andante*, which closes the disc. It was written in 1888 but not published until 1973.

These pieces are not strictly for pedagogical use, they also serve as fine literature for recitals and public performance of all types. And since the theme and variation form allows for a wonderful display of technical wizardry, they are often found used in competition as well. This is an excellent disc for any hornist: aficionado, student or professional. JD



*Amazing Brass.* Canadian Brass. Jeff Nelson, horn. CanBrass Recordings, CB 0602. Timing; 71:54. Recorded in Humbercrest United Church, Toronto, Canada. April 2002.

Contents: Samuel Scheidt: *Galliarda Battaglia*; Samuel Scheidt: *Wendel euch um ihr Aderlein*; Samuel Scheidt: *Canzon Aethiopian*; Giovanni Gabrieli: *Canzona per Sonare*, J. S. Bach: Toccata and Fugue in d minor; Ernie Burnett/Henderson: My



Melancholy Baby; Jelly Roll Morton/Henderson: Black Bottom Stomp; Trad./Henderson: Amazing Grace; Johann Pachelbel: Canon; G. F. Handel: Arrival of the Queen of Sheba; W. C. Handy/Henderson: St. Louis Blues; Michael Kamen: Quintet; Glenn Miller/Dedrick: Glenn Miller Songbook; G. Gershwin/Henderson: Someone to Watch Over Me; Tommy Dorsey/Ferguson: Tommy Dorsey Medley; J. S. Bach/Frackenpohl: Air on the G String; Swain-Copeland-Greene/Henderson: High Society.

Here is another in a long line of "Amazing Brass" recordings from the stellar Canadian Brass! From their first days of concerts and recordings that wowed audiences worldwide, through the years and various personnel changes, Canadian Brass has maintained their extraordinarily high standard of performances. The only way anyone could be negatively critical of this CD is if they had some sort of predisposition against extraordinarily fine brass writing, performing and recording. I don't know any of those people. (Well, maybe a couple singers and a conductor or two). They sound as good as ever and this is high praise indeed. When an ensemble attains the level that Canadian Brass has, the challenge of staying that good grows. It's a lot like trying to win the Super Bowl or the World Cup every year. Jeff Nelson sounds sensational on this CD. It's all there: power in all ranges, brilliant technical playing, seemingly effortless flexibility, and beautiful expressive playing. Well, what more do I need to add to that? CS

*Calls and Echoes*. Eastman Brass. Peter Kurau, horn. Eastman In Concert Series 1001. Timing: 71:55. Recorded in the Kresge Recording Studio of the Eastman School of Music.

Contents: Gioacchino Rossini: Divertimento; Felix Mendelssohn: Quartet in E-flat Major, Op. 12; Dmitri Shostakovich: Quartet No. 12 in D-flat Major, Op. 133. Verne Reynolds: *Calls and Echoes*.

The numerous musical accomplishments of Verne Reynolds are well known. His many years of teaching, performing, composing and transcribing place him in the highest ranks of those who have contributed their talents and energy to horn playing and its literature. This CD contains four more items to add to that long list of compositions and transcriptions. The transcriptions here are all taken from the string literature. I believe the highest praise that can be given to a transcriber is to say that their transcription sounds as if it were an original work. This is certainly the case here. Unless listeners already knew about these three works in their original form, we could almost believe that new works for brass quintet by Rossini, Mendelssohn and Shostakovich had somehow recently been discovered.

The Divertimento is comprised of movements from the second, third, and fourth of six sonatas by Rossini for string quartet, a string quartet calling for two violins, 'cello and bass. Rossini wrote these six sonatas when he was only twelve-years-old. Mr. Reynolds has written in the CD liner notes, "Even at that age, his special qualities of spontaneity, restlessness, facility and lightness of touch are happily apparent".

The Quartet in E-flat Major is beautifully typical of Mendelssohn's compositional skill that allows a broad range of emotion to be clearly displayed. The brass quintet as a chamber music ensemble seems very well suited for this range of expression.

Quartet No. 12 in D-flat Major is, to me, the most successful transcription of the three. The other two are wonderful. This one goes beyond that. The brass writing is masterful. The political system that dominated the artistic life of Shostakovich is sensed in the dark emotional quality. Again, allow me to quote Mr. Reynolds who expressed it best by writing "the music is never joyous in spite of being boisterous, never serene in spite of its seeming calm". The form of this quartet is unusual. The first movement is rather short and is followed by a long second movement. The second movement is wonderfully exciting as the long, slow building of excitement that bursts forth near the end. This was my favorite.

*Calls and Echoes* was written for Barbara Butler and Charles Geyer in 1984. The title is descriptive of the role played by the trumpet in its early history, that of an outdoor signaling device for the military or the hunt. In live performance the trumpeters are invited to perform from various locations on stage and at varied distances from each other.

The CD is exceptionally well performed and recorded. A warm ambient sound is always present with marvelous precision throughout. Peter Kurau plays with a beautiful, full sound that is warm, with richness and clarity. CS

*A Christmas Collage*. Prism Brass Quintet, Erik Kofoed, horn. Guest artists on vocal solos, percussion, bass, flute, and drum set. Self-produced by Prism Brass Quintet. Timing: 46:27.

Contents: (All arrangements by David Gilliland) Trad. Ukrainian/trad. English: Carol of the Bells; Franz Gruber: Silent Night; Handel/adapted by Lowell Mason: Joy to the World; Trad. English carols: A Renaissance Christmas; A. Hauge and T. Geisel: You're a Mean One, Mr. Grinch!; Michael Praetorius: Lo, How a Rose E'er Bloomed; Mendelssohn and a Trad. French Melody: Angel Medley; Feliciano, et. al.: Feliz Navidad; Regney/Shain: Do You Hear What I Hear?; Torme/Wells: The Christmas Song; Bernard/Smith: Winter Wonderland; Javits/Springer/Springer et al.: Santa Baby; Ralph/Hugh: Have Yourself A Merry Little Christmas.

I hope you can get this CD in time for this Christmas. You'll want to have it for those Christmas get-togethers that always need a little holiday music playing. The Prism Brass Quintet has produced an excellent CD of familiar Christmas music, both sacred and secular. They perform David Gilliland's excellent and inventive arrangements with energy, precision and flair. They give their presentation added interest by adding musicians on various tracks with vocal solos, percussion, flute, bass, and drum set. I would like to hear the Prism Brass Quintet on future CD's of other repertoire but for now this will help your Christmas be merrier. No matter how good the eggnog and Christmas cookies are at your party, they will seem even better with the Prism Brass Quintet playing for you and your guests! CS

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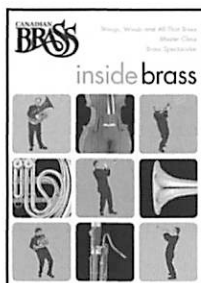
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# A Tribute to Ted Thayer

By Ken Bell

On June 26<sup>th</sup>, in Alexandria, Virginia, hornist Ted Thayer was honored by a surprise retirement concert and party. The concert was given by former students from many parts of the country, and attended by family members, colleagues and friends. The concert consisted of horn ensemble selections interspersed with tributes from former students and colleagues. A highlight of the affair was a surprise montage of recorded excerpts from Ted's career. The concert and reception were graciously organized and hosted by Sylvia Alimena and Jennifer Montone.



Edwin Cabot Thayer, whose more familiar name is Ted, is a native of Weymouth, Massachusetts, where he began his musical career on piano at an early age. He studied horn with Willem Valkenier and James Stagliano of the Boston Symphony Orchestra. During his high school years, he began his orchestral career in the Hingham, MA, Civic Orchestra. He received a bachelor of music degree *cum laude* and a master degree with performance honors at the University of Illinois, where he studied horn with Thomas Holden. While earning these degrees, Ted attended Tanglewood Music Center for two seasons, performed with the Springfield, Ohio, Symphony and taught and performed for three seasons at the Brevard, North Carolina, Music Festival.

After a three-year stint in the U.S. Army Band at Fort Myer, Virginia, from 1958 to 1961, Ted moved to Richmond to become principal hornist of the Richmond Symphony Orchestra and Richmond Sinfonietta. He also performed in the Richmond Woodwind Quintet and was an associate professor of music at Virginia Commonwealth University. In addition, he served as principal horn in the Norfolk, VA, Symphony. Since joining the National Symphony as principal horn in 1972, he has performed solos with the Orchestra, and represented the Orchestra at a World Philharmonic Concert in Rio de Janeiro, Brazil, in 1986. From 1988 to 1999, Ted was a member of the NSO Brass Principals Quintet and continued as a member of the NSO Wind Principals Quintet through the 2000 season. He also performed with the Euterpe Chamber Ensemble from 1981 to 1989. He is the hornist of the 20th-Century Consort and was the hornist at the Highlands, North Carolina, summer music festival from 1995 to 2000. After 28 years as the NSO principal horn, beginning with the 2000-2001 season, Ted became the fourth horn of the NSO and was awarded the title of Principal Horn Emeritus! He has maintained his piano skills and was seen occasionally at the keyboard with the NSO. He also performed at regional and international horn workshops.

Ted has maintained an active teaching studio throughout his many years in Richmond and Washington. His teaching style reflects his personality: hard working, patient and analytical. His many students have gone on to full-time playing and teaching careers, and are found in major symphonies, universities, opera orchestras and service bands. Ted has also been the inspiration for the development of certain horn and leadpipe designs manufactured by Lawson Brass Instruments. In an effort to recreate the tone and compactness of Ted's favorite Alexander 103 (1917), Lawson Brass worked closely with him to develop the popular "Classical" model. Also, the new Lawson "V2" leadpipe was developed to satisfy a request by Ted.

Retiring in August 2003 after 31 years in the NSO, Ted remains on the faculty of George Mason and Catholic Universities, and continues to do chamber recitals and masterclasses throughout the United States. Being retired, Ted and his wife, Joan, who retired this past June from teaching high school Latin, look forward to "roamin'" in their future.

## Concert – A Tribute to Ted Thayer presented by former students

The Comedians' Galop-Kabalevsky  
Gradual-Bruckner/Wayne Lu  
Till Eulenspiegel's Blues-Strauss/Haddad  
Siegfried's Funeral March-Wagner/Wilcox  
Dixieland Horns-arr. Martinet  
Jesu, Meine Freude-Bach  
Jesu, Joy of Man's Desiring-Bach  
Frippery No. 8-Lowell Shaw  
Hansel and Gretel Prelude-Chorale-Humperdink/Kirschen  
Tribute to James Chambers-Charles McDonald

Participants: Ken Bell, Karin Berkley, Wendy Dunkle Dziursynski, Lisa Emrich, Tara Islas, Erin Koertge, Eric Moore, Jennifer Montone, Kelly Schurr, Chris Tillotson, Wayne Lu

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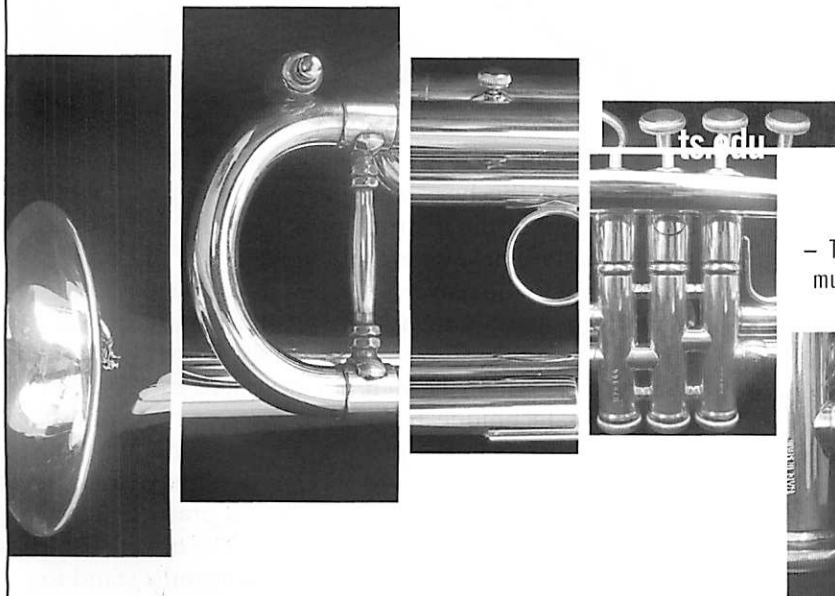
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# The Creative Hornist

by Jeffrey Agrell, Series Editor

## Pip Eastop: Creative Hornist of the Year



The winner of the Corno Pazzo Award (now an award and not a contest) for the Most Creative Hornist of the Year goes to English hornist Pip Eastop. Pip (short for Phillip) is, on first glance, just your garden variety world class virtuoso: principal horn of the London Sinfonietta 1977–1986, a specialist for both natural horn and contemporary music, professor of horn at both the Royal Academy of Music and the Royal College of Music, freelancer in film music (*Shrek*, James Bond films, *Toy Story*, *Lord of the Rings*, *Gladiator*, and many more), opera, symphonic music – there seems to be no avenue of music that he hasn't done. Did I mention he also plays on the London Horn Sound CD, for my money among the most exciting horn recordings, ever?

Yawn. A sterling record like that won't even make the finals of the Corno Pazzo award. You have to have something cooking that transcends the ordinary, big time. Let's look further.

- Fellow of the Royal Academy of Music (FRAM). Big deal. There are currently 161 of those, folks like Malcolm Arnold, José Carreras, James Galway, Wynton Marsalis. I need more, something really unique and creative.

- Teacher of Alexander Technique. A bit out of the ordinary, but not nearly enough.

- Awarded a research development grant in 1997 from the Arts Council of Great Britain to explore, with composer

Edward Williams, the possibilities of controlling computer-driven transformation of sound during live, partially improvised performance. Hmm. Step in the right direction.

- Father of four kids. Now he is beginning to get my attention. Four kids and a wife and doing all this stuff mean he must be very creative just to juggle the time to do it all. But I need more.

## Inventions

Aha: here's something: in his *spare* time, he invents things. This guy thinks. Imagines. Dreams. And realizes his dreams (creativity is not just dreaming about something – it is making dreams happen in some concrete form). To wit:



- The PipStick. "An attachment which fits securely on the underside of the horn and provides a support so that the entire weight of the instrument is taken by the right leg. The foot of the PipStick, where all the weight of the instrument is transmitted to the player's leg, stands on the upper side of the right thigh about halfway between knee and hip. The height of it is adjustable and, to a certain extent, so is the angle at which it projects from the horn." He developed it in 1981 during his Alexander Technique training as way to make the horn in effect weightless in the playing position – taking a cue from the many instruments there are that don't have to be lifted to be played. He discovered that he could practice much longer and without aches, pains, and fatigue. The only disadvantage he's found is that he can't use it when he must stand to play.



After many enquires, he has made arrangements with instrument technician Gale Lawson to make PipSticks commercially. (price: £250). Note that these are custom built for each horn and this work can only be done at Gale's workshop in North London.

•**The bent mouthpiece.** By bending the shank of his



mouthpiece 8° he found he could rotate it through a circle of infinitely variable positions to accommodate various postures, e.g. when he stands, he turns the mouthpiece a little down and to the left, which helps equalize the position of the arms and takes most of the twist out of the shoulders. When sitting, he can lower the instrument without dropping his head forward, so that he can read what's on the music stand and keep a straight back. Pip used a padded vice and a large rubber mallet, but doesn't do mouthpiece bending for anyone else, and recommends that you only try it on a spare to start with.

•**The EaseStop.** "Handstopping can be a nightmare for any player but it is even worse if you have small hands and a large bell." To eliminate this particular nightmare, Pip came up with a "specially shaped insert which sits between the thumb and index finger of the right hand," made of PVC-based modeling material that can be molded into shape by hand then hardened in an oven at 265°F. The EaseStop makes handstopping louder and much better in-tune and, as a bonus, gives the unstopped extreme high register better definition, clarity, and reliability. Instructions on how to make one are given on his web site (as well as descriptions and photos on all the inventions).

These clever inventions would merit a Creative Hornist of the Year Award by themselves. But they are not what really caught my attention. It was this:

### Back to Back to Back

A CD. Three horns, free improvising. I heard. I listened again. I whooped with delight. I still don't believe my ears. A Corno Pazzo winner, in spades!

Pip Eastop got together with Jonathan Williams and Richard Bissill in a resonant church with three chairs and a microphone. No rehearsal. They played. That's all - just played. No music stands, no (written) music, no pre-conceptions.

They made it up as they went along. Play. Listen. Respond. Magic!

I have never heard the like. There are 27 tracks, with titles (added after the fact) like "Ejaculations," "Lacrimosa," "Chatterbox," "Pizzacato," "Elephant Bees Coming In to Land," "God Help the Queen." They explore every parameter of horn playing and music from the loudest to the softest, highest to the lowest, and do so with phenomenal ability, agility, facility, imaginability, and not a little telepathy.

I was speechless with delight and wonder. The last time I was this wowed by a horn recording was the time I received a cassette in the mail in 1988 marked only with the cryptic epigraph "Arkady Shilkloper," whatever that meant.

I found Pip's web site ([www.eastop.net](http://www.eastop.net)) and read about him and his inventions. Then I asked him for an interview to learn more.

### Some Pip History

Pip's first instrument was the recorder. His father, an oboist in the Band of the Royal Electrical and Mechanical Engineers, asked him what instrument he would like to learn next. Pip - for no reason that he can think of - said "French horn," and his dad brought home a compensating Kalison and a copy of Farkas's book. Pip's dad was his first - and still best - teacher. "He didn't know anything about the horn... but he was very good at being methodical. 'Think of the note before you play it,' he'd say." Good advice that has been one of the cornerstones of Pip's playing and teaching ever since.

Pip went to the Royal Academy of Music when he was 14 as a student of Ifor James. At 19 he won a job as principal horn in Antwerp, Belgium. But he didn't know how to speak Flemish, cook, wash clothes, or manage money. "It was dreadful. I had such a miserable time... I left after a year and came home." But very soon a chance came his way to sub with the London Sinfonietta, and the successful gig turned into a permanent job (the player he replaced was Barry Tuckwell).

The London Sinfonietta specializes in contemporary music. Pip: "The trouble with contemporary music in my view is that every note's written down, every dynamic of every note, every articulation, everything about it. Many modern composers have gone completely over the top in taking over complete control of instrumentalists - making them simply readers by not allowing them any creative input."

But, in fact, it led Pip to make his first improvised recording. "Most [contemporary music] ends up sounding improvised. I was always sure I could make something up that sounded more interesting, that would suit the instrument better."

### Hornwaves

In the early 1980's, Pip heard about the possibility of multitrack recording and, intrigued, he rented a church in north London and recorded what turned out to be "Hornwaves" - "horn quartets for solo horn." He would improvise each track, listen to what he had recorded and record another track on top of it, moving his chair each time to the place where that hornist would be playing if there was



an actual quartet. It was exhausting: "We spent two days doing this and my chops were shot to pieces. It was great fun." He made several hundred cassette copies, sold some, gave the rest away. "Hornwaves" can be heard on his web site ([www.pyp.f2s.com/html/recordng.htm](http://www.pyp.f2s.com/html/recordng.htm)).

## B2B

A few years later, Pip had the urge to do it again, but this time adding another player: Jonathan Williams, "a mind-boggling player." [Williams is principal horn of the Chamber Orchestra of Europe]. They went back to the same church, sat on either side of a stereo mic, and improvised "loads of duets." This cassette album was called "Back to Back." [From the liner notes:] "The pieces of music which emerged during the two days of recording were stimulated each time by simple ideas decided upon just before starting to record. For example, one of us might say, 'Why not make this one slow and harmonious?' or 'How about building one on aggressive glissandi and rapid staccato tonguing, etc.? Sometimes the resulting piece would be embarrassingly awful and other times we struck lucky, or so we thought. As time went on it became increasingly difficult to judge what was good and what was not. We still don't know but, out of all the takes, roughly half of them survived censorship. The titles were added later to make it sound like we cleverly made up the pieces around them. If anything sounds effective or musically interesting on this recording it is entirely accidental. And what Jonathan and I find so rewarding and exciting about this album is precisely that fact, that all the music was an accident and we take no credit where credit may be due." (A recording of B2B is currently unavailable.)

## B2B2B

In 1990, Pip wanted to try it again as a trio to add more depth. "The obvious choice was Richard Bissill. His playing is well-known for its combination of mercurial musical wit,

### B2B2B Equipment

**Pip Eastop:** gold brass  
Alexander 103

**Jonathan Williams:**  
Alexander single Bb (+A)  
& Alexander 103 double

**Richard Bissell:** Yamaha  
YHR668 double

belles, the only drawback being that they couldn't see each other. "We had to [start] by telepathy. We got this heightened sense of aural perception. We were very, very tuned in." After two days and 12 hours of recording, they kept an hour's worth (mostly from the second day) of the pieces they had improvised and then added the titles.

"It was one of the most exciting musical experiences I've ever had. We didn't rehearse. The first time the three of us ever played together was on the first track of B2B2B. We just sat there and played. Before each attempt at a piece we would discuss how we might begin, which one of us would take the lead and who might be first to follow. We would also usually agree beforehand on some kind of tempo, mood, or style. Sometimes we decided to start recording with no ideas at

all to see what would happen but, at the opposite extreme, as in "Fanfare," we spent a few minutes scribbling a dozen or so notes down. We sometimes made suggestions – 'Let's have this one sort of loud and strident, perhaps a slow section in the middle.' Or I'd say, 'All right, Jonathan, you start this one and we'll just muck in on what you've got going and we'll see what happens.' 'All right, let's have Richard playing some sort of theme and Jonathan and I are decorating it.' Or: 'Let's have one where we just try using sound effects and make a big collage out of it.' Or: 'Let's have one based on a theme. We did one based on 'God Save the Queen' It was the most wonderful liberating things. After we listened back to them, we thought, that's great! How the hell did we do that? It's so easy to make music. You just do it. You don't need composers. You don't need to write it down. [from the liner notes]: "In order to give a unified form and style to what might otherwise have been three disconnected lines of solo improvisation it was important that we listened very carefully to each other whilst playing to catch any material which could be echoed, developed, exaggerated, extended decorated, accompanied or used as accompaniment, or simply left alone. The result is music which seems to have a peculiar coherence of its own."

In spite of the success of the project, they have relived the experiment only once, in 1994 at the Horn Society Workshop in Manchester. B2B2B went live, on stage. Our lads professed to be scared to death that the magic that had happened in the recording studio might not translate to live performance – but in fact it was a great success.

### How Did They Do It?

I wanted to know all about it, how they created such stunning quasi-telepathic collective improvisation. I knew from reading Jeff Bryant's 1994 interview with Pip [reproduced on Pip's web site] that Pip is an enlightening and entertaining interview subject [Bryant: Who is your favourite conductor? Pip: I'm sorry, I don't understand the question.] and I looked forward finding answers to my questions in the interview.

Q: What kind of preparation did you do individually and as a group for the recording?

A: None.

### Pip Eastop's Improvisation Recordings:

"HornWaves"- Quartets for Solo Horn by Pip Eastop (1984)

"Back To Back" - Two Part Discoveries for Horns (with Jonathan Williams)

"Back To Back To Back" - Improvised Inventions for 3 Horns (with Richard Bissill and Jonathan Williams)





Q: Do any of you have jazz backgrounds?

A: No.

Q: Have you tried to market the recording with a record company?

A: No.

Q: What did reviewers say?

A: Nothing. We only had a couple of thousand discs made and we didn't want to waste any.

Q: What do you recommend to others to get in on the experience of improvisation?

A: Simply do it. Get together with other horn players or any instrument. It's best with other horn players because it's such an easy game, and just do it, you'll be amazed at how easy it is. I've done workshops on improvisation at the Royal College of Music, at the Royal Academy of Music, Trinity, Birmingham, Guildhall. In groups of 2, 5, whatever, it never fails, you always get something good, even with mixed instruments. It is very pure music because you just play, you don't read. Just do it.

Ah, there, finally: the secret! (just what Nike has been telling us all along). Just do it! Go to Pip Eastop's web site ([www.eastop.net](http://www.eastop.net)) and get all the details, with photos.

And that is the amazing Pip Eastop in a nutshell. He is our Creative Hornist of the Year for 2003, not really for what he did this year (this year only because I just found out about him), but for what he has been doing for years and continues to do. To wind up, let's look at some of his current creative doings:

- Teaching. He continues to be a sought-after teacher, both privately and at the RAM and RCM, and gives workshops and classes.

- Learning to play jazz trumpet. He describes his efforts on his web site in "A Jazz Journal" – a fascinating and informative read.

- A recording project with Richard Bissill where they intend to improvise some duets, then transcribe, edit and polish them, and produce them in a book with a CD showing them in both their original and final form.

- Creative geniuses like Pip Eastop will always be up to something interesting. How about this one, taken from his solo improvisation concerts: "A nice trick is to take a bunch of brass instruments and connect them to your horn with lengths of hosepipe. For example, take all the F tuning slides out of a double horn and connect long hosepipes from each to other brass instruments. For example, run one from the first F slide across the stage to a euphonium, send the 2<sup>nd</sup> slide overhead to a hanging trumpet, and the 3<sup>rd</sup> to the other side of the stage to a trombone. Then you can play the three 'slave' instruments by pressing the valves down and blowing. By playing the Bb side then 1<sup>st</sup> F, 2<sup>nd</sup> F, 3<sup>rd</sup> F – dadadada-dadadada-dum you can have each note coming out of a different instrument for quite an exciting effect. Quite good fun!"

One hallmark of a creative personality is a sense of humor. Pip Eastop is one of the world's great anagram enthusiasts, and he

shares his discoveries on his web site. Many of the best on are X- or R- rated and can't be reprinted here, but here is a tiny selection of his vast collection:

Claude Debussy: seduce us badly

Barry Tuckwell: wreck brutally

Igor Stravinsky: Kirov stingrays

Ludwig van Beethoven: The ungowned bivalve; huge bow – and in velvet

Maurice Ravel: lemur avarice

Irritable bowel syndrome: O, my terrible drains below

Dennis Brain: Risen in band

Michael Thompson: Lame chops? Not him.

Richard Bissell: Irish dill crabs

Phillip Eastop: Hippo pastille

London Philharmonic Orchestra: alcohol-rich horns predominant

The Houses of Parliament: Loonies far up the Thames

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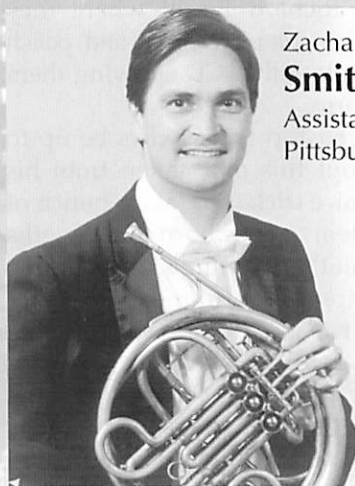
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## Minutes of the 2003 IHS General Meeting

Submitted by Nancy Jordan Fako, Secretary/Treasurer

Saturday, June 7, 2003

35<sup>th</sup> International Horn Symposium

Indiana University, Bloomington, Indiana

President Johnny Pherigo called the meeting to order at 5:10 pm, Saturday, June 7, 2003, in Bloomington, Indiana. Executive Secretary Heidi Vogel was present as were Advisory Council members Javier Bonet, Nancy Jordan Fako, Michael Hatfield, Shirley Hopkins-Civil, Frank Lloyd, and Richard Seraphinoff. Also present were *The Horn Call* Editor Jeffrey Snedeker and International Workshop Coordinator Nancy Cochran. Randy Gardner, Paul Meng, William Scharnberg, and Bruno Schneider had been in attendance at the Symposium but had already left. Michel Garcin-Marrou, Philip Myers, Arkady Shilkloper, and Peter Steidle were unable to attend.

Marilyn Bone Kloss moved (Pamela Glasser seconded) to approve the *Minutes of the 2002 General Meeting*, as published in *The Horn Call*. **Motion passed.**

President Pherigo gave a brief overview of IHS finances. He reported that the financial condition is improving, that the Society is on good, solid financial ground and should be able to begin adding membership services within a year.

Executive Secretary Heidi Vogel reported on membership and finances. The IHS membership remained approximately the same this past year. As of May 8, 2003, the IHS membership totals 3575 members, distributed as follows: 2607 US members, 742 members from 57 other countries, 219 library memberships, and 7 individual "Lost Sheep." Among the above members are 20 Honorary members, 26 Complimentary members, 19 Associate members (no publications), and 331 Life members (14 new Life members since 6/1/02). These figures do not include the new members who joined during the symposium. The state of the society's finances is good at this time. A compilation Financial Statement has been prepared by a Certified Public Accountant and will be published in the October 2003 issue of *The Horn Call*.

President Pherigo announced that William Scharnberg has been named the new Editor of *The Horn Call*, upon the retirement from this position of Jeffrey Snedeker. On behalf of the Advisory Council and the membership of the IHS President Pherigo thanked Editor Snedeker for his many years of outstanding service.

The IHS Composition Contest submission deadline has been changed to December 1, 2003. Paul Basler, Composition Contest Coordinator reported that three internationally acclaimed musicians have agreed to serve as judges: William Purvis, Don Freund, and Frank Ticheli.

Publications Editor Jeffrey Snedeker began his report by commending Advertising Agent Paul Austin for his organizational skills and the positive relationships he has established with advertisers. Editor Snedeker announced that the

Editorial Advisory Board selected Michel Garcin-Marrou's article "The Ascending Valve System in France: A Technical and Historical Approach (Part 1)" to receive the 2002 Harold Meek Memorial Award. The membership was reminded that the Membership Directory is posted on the website in "locked" PDF files and that a print version is available upon request. New *Horn Call* Editor William Scharnberg should be contacted with ideas and articles for future issues. All submissions by members attending the Indiana University Symposium will be considered for publication in *The Horn Call* or on the website and articles by students will be given high priority. Editor Snedeker said that leaving his position was a sad occasion for him and he thanked all the past and present Advisory Council members for their support.

Secretary/Treasurer Nancy Jordan Fako reported on the Regional Workshop Assistance Fund. In 2003, the following workshops received assistance in partial support of workshop expenses: Arizona Intra-State Retreat for Horns, January 17-20, 2003, hosted by Karen McGale Fiehler (\$300) and the 12<sup>th</sup> Annual International Horn Class, Czech Republic, August 9-17, 2003, hosted by Zdenek Divoky (\$400). Applications and Guidelines for the Regional Workshop Assistance Fund are available from the Secretary/Treasurer. Regional Workshop Coordinator Brent Shires is available to provide assistance and information to regional workshop hosts and prospective hosts.

Nancy Cochran congratulated Indiana University and hosts Myron Bloom, Michael Hatfield, and particularly Richard Seraphinoff for an outstanding symposium. The 2002 Symposium in Lahti, Finland had 336 participants and ended with a balanced budget. There is as yet no confirmed site for 2005. Anyone interested in hosting an international workshop should contact Nancy Cochran for information.

Javier Bonet, host for the Valencia 2004-IHS International Horn Symposium, invited everyone to Valencia, Spain, July 24-30, 2004, where, in addition to outstanding artists, participants will be able to indulge in *paella* and *sangria* and enjoy the fascinating art and culture of Spain.

The report of Randy Gardner, chairman of the Meir Rimmon Commissioning Assistance Program was presented. Randall Faust and Greg Hustis are also on the committee. The following proposals were approved for funding during the 2002-03 fiscal year: \$500 to Catherine Roche-Wallace for a horn and percussion work by Brad Bodine; \$500 to Paul Austin for a horn and organ work by Bruce Saylor; \$1,000 to Froydis Ree Wekre for a piece for two horns and piano by Andrea Clearfield; \$500 to Myrna Meerof for a horn and piano sonata by Paul Basler. The following previously funded compositions have been completed: *Red Sky at Night* for oboe, horn, and piano, by Jennifer Barker; *Woodland Quartet* for four horns, by Eric Ewazen; and *Primitive Modern* for horn and synthesized sounds, commissioned by Kent Leslie.

Michael Hatfield, Scholarship Program Coordinator reported on the 2003 IHS Scholarship Awards. Jay Feree was selected as the winner of the 2003 Jon Hawkins Memorial Scholarship (Judges were Kimberly A. Reese, Ab Koster, and John Waites). The winner of the 2003 Barry Tuckwell



Scholarship was Gwendolyn Hoberg (Judges were Barry Tuckwell and Michael Hatfield). Symposium Participant Awards went to Kayla Nelson and Stephanie Nesbitt. The IHS Orchestral Audition Competition/Dorothy Frizelle Memorial Awards: no award granted for high horn; low horn winner was Adam Koch (High horn judges were Michael Hatfield, Francis Orval, Bruno Schneider, and Eric Terwilliger. Low horn judges were Ellen Dinwiddie Smith, Steven Gross, and Randy Gardner). The finalists for the Farkas Performance Awards (judged by Milan Yancich) were Jerry Beck, David Goldklang, Alma Maria Librecht, John Manganaro, and Kevin Rivard. The panel of judges, composed of Nancy Jordan Fako, Randy Gardner, and Douglas Hill, chose Kevin Rivard for 1<sup>st</sup> place, David Goldklang for 2<sup>nd</sup>, and John Manganaro for 3<sup>rd</sup>. President Pherigo announced the availability of materials from the IHS Manuscript Press (Marcia Spence) and the Thesis Lending Library (Kristin Thelander).

President Pherigo spoke to the fact that the IHS is a volunteer organization with a huge number of people contributing their time and energy. He asked the volunteers present in the meeting to stand and be recognized. He announced that at the banquet Punto Awards had been presented to Michael Hatfield and Myron Bloom. James Decker, Ifor James, and Paul Mansur were named Honorary Members. Appreciation was expressed to retiring Advisory Council Members Paul Meng and Arkady Shilkloper. New AC Members elected to three-year terms by the membership were Jeffrey Agrell, Nancy Joy, and Jeffrey Snedeker. Frank Lloyd was elected by the AC to a three-year term and Fu-ming Yao to a two-year term.

President Pherigo asked for new business from the floor. Paul Navarro made the following statement: "At this evening's concert a special announcement will be made by Richard Seraphinoff to the general IHS membership. In appreciation and honor of an enormous contribution to the world of music and the art of horn playing, a small group of recording and freelance performers attending this symposium have pledged a significant amount of money to establish an IHS Scholarship Fund in the name of Vincent DeRosa. Mr. DeRosa is probably the most listened-to horn player in the world. We believe that his beautiful sound and consummate musicianship are surpassed only by his warm personality and open heart. Contributions to the fund are welcome."

A number of other subjects were discussed, including the tape restoration project, the procedure for nomination of honorary members (see Bylaws), position statements of AC nominees, low voter turnout and the possibility of voting by email to encourage full participation.

Marilyn Bone Kloss moved (Nancy Cochran seconded) to adjourn. **Motion passed.**

The meeting adjourned at 6:05 pm.

## IHS Thesis Lending Library Update

Kristin Thelander, on behalf of the IHS, recently purchased 8 graduate theses to add to the previous Thesis Lending Library of 106 theses. One additional thesis was donated to the collection by its author this year, bringing the total to 115. The theses are available for IHS members for a three-week period.

The IHS supports this project by paying for the cost of mailing theses upon request. Borrowers submit a refundable deposit with their requests (\$45 per thesis) and return theses at their own expense. Theses published since 1997 are now available in PDF format, downloadable from the UMI website. The price for PDF downloads is \$25.50 per thesis, plus about \$4 per volume for paper, cover, and spiral binding.

Thesis donations\* and purchases with funds for the year 2003 include:

- Demers, Peggy Anne. "A Study of Select Concert Works for Solo Alphorn." D.M.A. diss., University of Wisconsin-Madison, 1993. UMI# 9407360.
- Edwards, Melissa Michele. "Mozart and the Horn: Aria No. 13 from 'Mitridate, Re di Ponto', K. 87." D.M.A. thesis, University of North Carolina at Greensboro, 1995. UMI# 9531833.
- Gates, Lori Susan. "The effects of ear training on beginning horn students: A qualitative case study design." M.M.Ed. thesis, University of Louisville, 2001. UMI# 1405354.
- Heim, David Bruce. "Practical tuning, temperament, and conditioning for hornists and other wind instrumentalists: Understanding and attaining intonational flexibility in musical performance." M.M. thesis, University of Tulsa, 1990. UMI# 1341845.
- Jones, William Lalverse. "The brass quintet: An historical and stylistic survey." D.M.A. diss., University of Kentucky, 1998. UMI# 9906630.
- Otero, Erica Yvonne. "Beginning horn method book based on the music learning theory of Edwin E. Gordon." D.A. diss., University of Northern Colorado, 2001. UMI# 3036623.
- Rhoades, Constance Annette. "An Annotated Bibliography of Original Compositions for Clarinet and One Brass Instrument with an in-depth look at three compositions for Clarinet, Horn, and Piano" (Reinecke, Rochberg, Schuller). D.M.A. diss., University of Oklahoma, 1996. UMI# 9623677.
- Sanders, Jocelyn Black. "Horn Duos in the Baroque and Classical Periods with an Emphasis on the Chamber Music of Ludwig van Beethoven." D.M.A. diss., University of Wisconsin-Madison, 1993. UMI# 9320926.
- \*Watkins, David Hugh. "Teaching Baroque Style Characteristics through Solo Literature for the Horn." D.M.thesis, Indiana University, 1985.

The complete Thesis Lending Library list is available on the IHS website: [www.hornsociety.org](http://www.hornsociety.org).



# INTERNATIONAL HORN SOCIETY STATEMENTS OF FINANCIAL POSITION

December 31, 2002 and 2001	2002	2001
<b>ASSETS</b>		
<b>Current Assets:</b>		
Cash	\$99,815	\$45,249
Investments	\$ 53,080	\$52,194
Accounts receivable	\$ 15,466	\$35,367
<b>Total assets</b>	<b>\$168,361</b>	<b>\$132,810</b>

**LIABILITIES AND NET ASSETS**

<b>Current Liabilities:</b>		
Accounts payable	\$ -0-	\$ -0-
<b>Net Assets:</b>		
Unrestricted	\$7,638	(\$18,241)
Temporarily restricted	\$160,723	\$151,051
<b>Total net assets</b>	<b>\$168,361</b>	<b>\$132,810</b>
<b>Total liabilities and net assets</b>	<b>\$168,361</b>	<b>\$132,810</b>

**UNRESTRICTED NET ASSETS:**

<b>Revenue and Support:</b>		
Advertising	\$47,566	\$58,458
Publication sales	\$1,517	\$1,610
Royalties	\$14,289	\$ -0-
Workshops	\$ -0-	\$19,417
Investment income	\$881	\$1,601
Other support	\$2,653	\$4,974
<b>Total unrestricted revenue and support</b>	<b>\$66,906</b>	<b>\$86,060</b>
Net assets released from restrictions	\$103,191	\$104,373
<b>Total unrestricted revenue and support</b>	<b>\$170,097</b>	<b>\$190,433</b>

**Expenses:**

<b>Program services:</b>		
Publications	\$100,447	\$134,121
Scholarships	\$3,750	\$4,274
Commissions	\$3,500	\$2,457
Workshops	\$(214)	\$3,432
<b>Total program services expenses</b>	<b>\$107,483</b>	<b>\$144,284</b>

<b>Supporting services:</b>		
General	\$36,735	\$31,457
<b>Total expenses</b>	<b>\$144,218</b>	<b>\$175,741</b>

**Increase (decrease) in unrestricted net assets** **\$25,879** **\$14,692**

**TEMPORARILY RESTRICTED NET ASSETS:**

Membership dues	\$103,469	\$103,202
Scholarship contributions	\$8,173	\$5,269
Friendship Fund contributions	\$1,221	\$7,261
Net assets released from restrictions	\$(103,191)	\$(104,373)

**Increase in temporarily restricted net assets** **\$9,672** **\$11,359**

**Increase (decrease) in Net Assets** **\$35,551** **\$26,051**

**Net Assets at January 1** **\$132,810** **\$106,759**

**Net Assets at December 31** **\$168,361** **\$132,810**

**Year Ended December 31, 2002**

	<b>Program Services</b>				<b>Supporting Services</b>	
	<u>Publications</u>	<u>Scholarships</u>	<u>Commissions</u>	<u>Workshops</u>	<u>General</u>	<u>Total</u>
Contract labor	\$13,161	\$-0-	\$-0-	\$-0-	\$15,440	\$28,601
Printing	\$63,501	\$-0-	\$-0-	\$-0-	\$1,805	\$65,306
Postage	\$21,364	\$-0-	\$-0-	\$-0-	\$2,284	\$23,648
Office exp.	\$1,859	\$-0-	\$-0-	\$-0-	\$3,725	\$5,584
Workshops	\$-0-	\$-0-	\$-0-	\$(214)	\$-0-	\$(214)
Awards	\$43	\$3,750	\$-0-	\$-0-	\$-0-	\$3,793
Commissions	\$-0-	\$-0-	\$3,500	\$-0-	\$-0-	\$3,500
Travel	\$-0-	\$-0-	\$-0-	\$-0-	\$8,474	\$8,474
Area rep. exp.	\$-0-	\$-0-	\$-0-	\$-0-	\$664	\$664
Professionals	\$-0-	\$-0-	\$-0-	\$-0-	\$2,733	\$2,733
Thesis lending	\$-0-	\$-0-	\$-0-	\$-0-	\$246	\$246
Miscellaneous	\$519	\$-0-	\$-0-	\$-0-	\$966	\$1,485
Bad debt	\$-0-	\$-0-	\$-0-	\$-0-	\$398	\$398
<b>Totals</b>	<b>\$100,447</b>	<b>\$3,750</b>	<b>\$3,500</b>	<b>\$(214)</b>	<b>\$36,735</b>	<b>\$144,218</b>

**Year Ended December 31, 2001**

	<b>Program Services</b>				<b>Supporting Services</b>	
	<u>Publications</u>	<u>Scholarships</u>	<u>Commissions</u>	<u>Workshops</u>	<u>General</u>	<u>Total</u>
Contract labor	\$14,218	\$-0-	\$-0-	\$-0-	\$15,080	\$29,298
Printing	\$83,859	\$-0-	\$-0-	\$-0-	\$3,308	\$87,167
Postage	\$33,016	\$-0-	\$-0-	\$-0-	\$1,697	\$34,713
Office exps	\$2,047	\$-0-	\$-0-	\$-0-	\$3,776	\$5,823
Workshops	\$-0-	\$-0-	\$-0-	\$3,432	\$-0-	\$3,432
Awards	\$75	\$4,274	\$-0-	\$-0-	\$-0-	\$4,349
Commissions	\$-0-	\$2,457	\$-0-	\$-0-	\$-0-	\$2,457
Travel	\$220	\$-0-	\$-0-	\$-0-	\$4,101	\$4,321
Area rep. exp.	\$-0-	\$-0-	\$-0-	\$-0-	\$341	\$341
Professionals	\$-0-	\$-0-	\$-0-	\$-0-	\$2,340	\$2,340
Thesis lending	\$-0-	\$-0-	\$-0-	\$-0-	\$310	\$310
Miscellaneous	\$686	\$-0-	\$-0-	\$-0-	\$214	\$900
Bad debt	\$-0-	\$-0-	\$-0-	\$-0-	\$290	\$290
<b>Totals</b>	<b>\$134,121</b>	<b>\$4,274</b>	<b>\$2,457</b>	<b>\$3,432</b>	<b>\$31,457</b>	<b>\$175,741</b>

**STATEMENTS OF CASH FLOW, Years Ended December 31, 2002 and 2001**

	2002	2001
<b>Cash Flows from Operating Activities:</b>		
Increase (decrease) in net assets	\$35,551	\$26,051
Adjustments to reconciled increase in net assets to net cash provided by operating activities:		
Changes in operating assets and liabilities:		
Decrease (increase) in accounts receivable	\$19,901	\$(23,066)
Increase (decrease) in accounts payable	\$-0-	\$(759)
<b>Total adjustments</b>	<b>\$19,901</b>	<b>\$(23,825)</b>
<b>Net cash provided (used) by operating activities</b>	<b>\$55,452</b>	<b>\$2,226</b>
<b>Cash Flows from Investing Activities:</b>		
Purchase of money market mutual fund shares	\$(886)	\$-0-
Purchase of certificates of deposit	\$-0-	\$-0-
Redemption of certificates of deposit	\$-0-	\$40,151
<b>Net cash provided (used) by investing activities</b>	<b>\$(886)</b>	<b>\$40,151</b>
<b>Increase (decrease) In Cash</b>	<b>\$54,566</b>	<b>\$42,377</b>
<b>Cash at January 1</b>	<b>\$45,249</b>	<b>\$2,872</b>
<b>Cash at December 31</b>	<b>\$99,815</b>	<b>\$45,249</b>

**Note 1 Summary of Significant Accounting Policies**

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

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

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

**Changes in Presentation:** In 1995, the Society adopted Statement of Financial Accounting Standards (SF AS) No. 117, Financial Statements of Not-for-Profit Organizations. Under SFAS No. 117, the organization is required to report information regarding its financial position and activities according to three classes of net assets: unrestricted net assets, temporarily restricted net assets, and permanently restricted net assets.

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

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

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

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

**Note 2 Deposits and investments**

At December 31, 2002 the carrying amount of cash deposits is \$99,815, all of which is covered by FDIC or SPIC insurance. Deposits with maturities of three months or less are considered cash. Investments of \$53,080 are amounts in money market accounts earning market interest rates for 2002 and are recorded at cost.



### Note 3 Temporary Restricted Net Assets

Changes in the temporarily restricted net asset account for the year ended December 31, 2002 follow:

	Membership Dues	Scholarships	Friendship Fund	Life Memberships	Total
Balance at 12/31/01	\$29,697	\$60,591	\$7,261	\$53,502	\$151,051
Temporarily Restricted Support Received					
Membership Dues	\$95,469			\$8,000	\$103,469
NEWS Contributions					
Frizelle Scholarship					
Farkas Scholarship		\$3,000			\$3,000
Mansur Scholarship					
Hawkins Scholarship		\$1,500			\$1,500
Tuckwell Scholarship		\$2,655			\$2,655
General Scholarship		\$95			\$95
Friendship Fund		\$1,221			\$1,221
Interest Allocation		\$923			\$923
Released from Restrictions \$93,356		\$3,750		\$6,085	\$103,191
Balance at 12/31/02	\$31,810	\$65,014	\$8,482	\$55,417	\$160,723

### Life Memberships:

Received from August 19, 1977 (date of Incorporation) to  
December 31, 2002

	\$111,401
Accumulated amortization	\$(55,984)
Total	\$55,417

Membership dues are recorded as revenue in the year to which they apply. Life memberships are recorded as temporarily restricted net assets when they are received and are amortized as income over 20 years using the straight-line method. Temporarily restricted net assets at December 31, 2002 are summarized as follows:

#### Membership dues received for the year ended December 31

2004	\$21,555
2005	\$10,180
2006	\$45
2007	\$15
2008	\$15
Total	\$31,810

#### Scholarships

Frizelle	\$16,599
Farkas	\$8,408
Mansur	\$6,401
Tuckwell	\$5,574
Hawkins	\$3,530
General	\$14,502
\$ 65,014	

#### Friendship Fund

Friendship Fund	\$8,482
-----------------	---------

### Note 4 Restatement

Cash and investments at December 31, 2001 have been restated to reflect amounts actually in an interest-bearing savings account rather than in certificate of deposits. Cash was increased by \$38,427 and investments was reduced by this amount. Management deems the restatement of cash immaterial to the financial statements taken as a whole.

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#### **David W. Johnson**

Formerly co-principal hornist of the Berne Symphony Orchestra and winner of the 1985 Geneva Competition for horn. Founding member of the American Horn Quartet.



#### **Glen Borling**

Natural Horn – Co-principal hornist at the Zürich Opera and performer on Natural and Baroque Horn with Concentus Musicus, Vienna and Il Giardino Armonico, Milan.

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compiled by Harriet Fierman

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# Out the Bell

by Forrest V. Ganz

## The Hunting Horn: The Real Story

To date, historical sources argue that the hunting horn and its compendium of calls were devised to facilitate the ceremony of the hunt, especially in France. In the seventeenth century, as hunters became more proficient at blowing their longer metal horns, ensemble renditions of chorales and fanfares before and after the hunt became wildly popular, as they continue to be today in areas of Europe. Contrary to this popular conception, this writer believes that another force was at work in the initial years of the hunting horn, one that encouraged the development and use of the horn to warn innocent wild animals: a cult of cunning vegetarians!

Certainly every era has had its share of radicals, heretics, or civil disobedients: persons whose beliefs differed from the majority of the population and who were not satisfied with the "traditional." Some have been openly militant about their ideas, causing revolutions and civil wars; others found gentle subversion or persuasion to be more suitable in their attempts to undermine the *status quo*.

With this premise in mind, let us turn the clock back to the Middle Ages, somewhere in the French countryside. Certainly it was as likely then, as today, to find individuals and groups who believed that animals had souls, feelings, emotions, and that they could communicate with each other and possibly with some humans, who had enough empathy. These early animal rights activists stood firmly against murdering and devouring innocent creatures of the forest: they were militant vegetarians! Coexisting with these individuals was a movement in largely aristocratic circles to consider game hunting a sport. These carnivores thought it great fun to chase wild animals through the forest, murder them, and eat them! Of course, the presence of this attitude was a menace to the vegetarian way of life, violating basic animal-lover tenets.

One can imagine that, after secret meetings to determine ways of confronting this dangerous hunting trend, our group of activists hatched a diabolical plot: to create loud noise makers designed to warn the innocents of the forest. Of course, the hunters easily bought this ruse: here was a way of signaling the progress of the hunt to others at a distance. In a code, devised at the suggestion of our animal rights heroes, the hunters could, for example, hear that "the stag has been sighted," "the fox has been treed," or "a bear has been killed." The wealthy, dim-witted meat-eaters were thus foiled by their clever vegetarian counterparts! Imagine the effect a hunting horn blast would have on a stag grazing peacefully in a meadow! There could be little chance of the hunters spotting and killing healthy forewarned creatures of the animal kingdom.

One can vision the glee amongst vegetarians when the concept of the hunting horn took hold! In fact, the hunters continued to improve their equipment by creating longer horns made from metal, with sharply flaring bells and narrow leadpipes, designed to emit even louder blares and sound further through the wilderness. Although not perfectly safe,

animals now had extra warning that potential evil-doers lurked in the forest and, if they were not clever enough to evacuate the scene, they would certainly be eaten. It is likely that the hunting horn both encouraged the survival of the fittest of the forest and kept several species from being hunted to extinction.

Thus was the hunting horn and its rich tradition born in the fields of France and transported to Bohemia, where it became a musical instrument not just relegated to the world of the hunt. By extrapolation, hornists of today should thank those cunning vegetarians of yesteryear for our livelihood!

## Coming Events

Look for these articles in future issues of *The Horn Call*:

*The Wagner Tuba*, parts VII and VIII by William Melton

*A Tribute to William Bilenko* by Roger Birnstingl

*The Knopf Horn Dynasty* by Richard West

*Medical Problems and Horn Playing* by Glenn V. Dalrymple, Janine Gaboury-Sly, and Philip Rosenthal, M.D.

*A Pedagogical Survey of the Modern French Etude* by Sion M. Honea

*Flutter-tonguing* by Sion M. Honea

*The Assistant First Horn in Orchestra and Band* by John Ericson

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*William Robinson: The Architect of the International Horn Workshops* by Sabrina Bonaparte

*On Connecting the Ear and Brass Performance* by John Schlabach

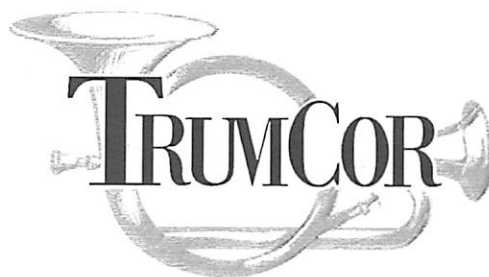
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*A Chronology of Pedagogical Material for Horn Prior to 1900* by Doug Hegeman

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