

Journal of the
International Horn Society
International Hörn Gesellschaft

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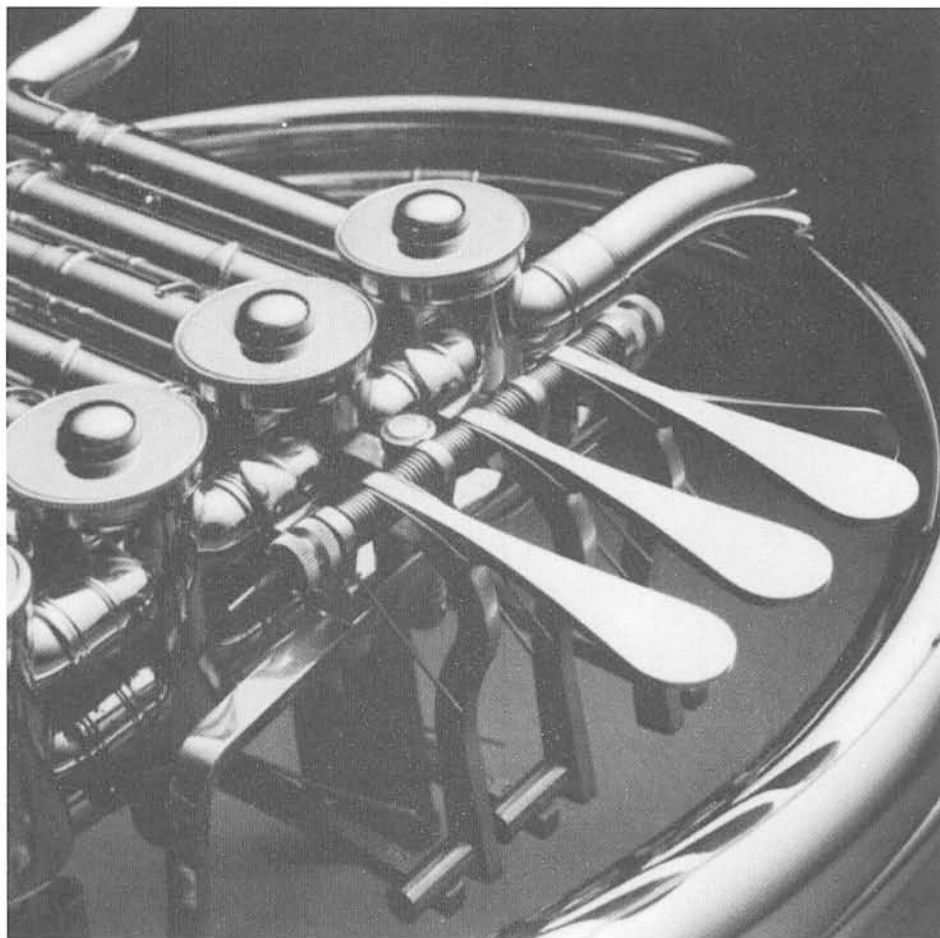
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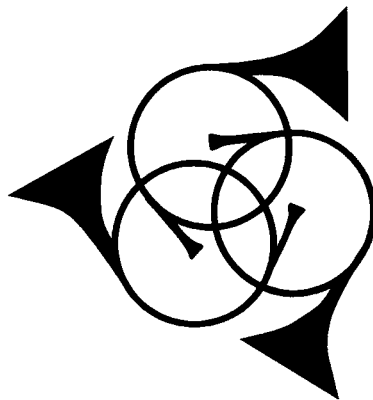
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The Horn Call

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William Scharnberg, Editor

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On the cover: a quilt by hornist Suzanne Riggio entitled "Bobbles." Thanks to Paul Jennings, her son-in-law, for providing the digital photograph.

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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

If all occurs as planned, you will have this edition of *The Horn Call* in hand by the middle of February 2004. The October issue was a complicated "first attempt" for me. The glacial pace of the publishing industry caused me to reconsider the time line that I had originally set for each journal. As I explained in my website notice, the delay was caused by problems with the advertisements in that issue. Although I learned a lot about the advertising industry in a hurry, I am by no means an expert (yet).

My goals, when taking on the Editor position, included eventually doing the layout for the journal and finding an excellent mailing system. We were lucky to find a mailing company in Denton, Texas, which will save us 6 cents per envelope (roughly \$180 for US mailing per issue) and an international carrier, DHL, which, with their purchase of Airborne Express, is now larger than UPS. Some of the postal savings went into "peel and stick" envelopes. These are slightly more costly but might arrive at your door intact. The goal is for each of you to receive your *Horn Call* on time and in excellent condition!

I am extremely fortunate to now have the expert proof-reading skills of Marilyn Bone Kloss to assist with the journal! Marilyn brings years of expertise in the publishing field, including the special ability to remain focused on details.

While the intent was to continue "Correspondence" or "Letters to the Editor" in each issue, the few e-mails that I received have either been relatively simply questions, that I have answered directly, or praise for the October journal, which I am reluctant to print.

Enjoy this issue and, thanks to John Ericson, our improving website. Readers who have comments, suggestions, or questions should aim them at: editor@hornsociety.org.

Errata: Rachel Hands (*October Symposium Report*) is a student at the University of Massachusetts, studying with Professor Laura Klock.

In the table of contents to the October journal, Rebecca Dodson-Webster name was misspelled. Please note the following information that was inadvertently omitted from her article (p. 81): Jean Rife studied yoga with Joe Armstrong, Boston's main Alexander teacher, and Jean recommends two books on the subject: *Iyengar's Light on Yoga* and *Yoga the Iyengar Way* by Silva, Mira, and Shyam Meththa.

For back-issues of *The Horn Call*, visit www.hornsociety.org for both a listing of available issues and an order form. Issues that are currently out-of-stock will be scanned and available on CD at some point in the future.

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*, sixth 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 CD, zip, or floppy disc, or attached to an e-mail. If the format is unreadable, 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 software. Photographic or other illustrations should be glossy black and white prints or sent as files readable by QuarkXpress 5.0, PageMaker 6.5, Adobe Photoshop 7.0, Adobe Illustrator 10.2, or Adobe Acrobat 5.0 software. Applications other than Macintosh/Microsoft Word should be submitted as text files (ASCII). Please label any discs clearly as to format and application being used. Submit graphics and musical examples in a hard copy, suitable for scanning or electronically on a disc. E-mailed graphic files are easily corrupted.

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 Message

Johnny Pherigo



Greetings upon a new year to all of you! I hope the new year finds you healthy and happily engaged with horn activities.

As you will notice elsewhere in this issue, the deadline for nomination to the IHS Advisory Council has been extended to April 1. You will receive your ballots for the Advisory Council election in the May issue. All nominees must be members of the IHS in good standing and agree (in writing) to serve if elected and submit a bio on no more than 150 words to Executive Secretary Heidi Vogel by the April 1 deadline. See the announcement on page 17 of this issue for more information about the nomination process. This is your opportunity to shape the priorities and direction of the International Horn Society, so please consider nominating someone you think would represent the membership well.

The new year is often a time of new resolutions, usually to lose weight, exercise more, stop smoking (Not many hornists do this any more!), get control of one's finances, spend more time with family, etc. Even though it is February by the time you are reading this letter, consider adding the horn and the IHS to your list of resolutions for 2004. The IHS is in good financial condition at this point, but rising costs of printing, postage, and other expenses continue to put pressure on our ability to offer all the services that the membership wants and expects. The IHS depends upon the dedication and generosity of its membership beyond the membership dues. There are many ways you can help, so please consider one of the following:

1. Add a contribution to the scholarship fund, even if it is only a few dollars, when you pay your annual dues this year.
2. Make a contribution in the name of a favorite teacher. Maybe even organize a drive among many of your teacher's former students to make a contribution or start a scholarship in his/her name.
3. If you are a teacher, start a horn club in the IHS, or buy a gift membership for a promising student.
4. Persuade the members of your orchestra or band horn section to become members if they are not already members.
5. Volunteer to spend one hour a week at your local elementary or middle school teaching beginning horn players and introducing them to music and recordings of the master hornists and composers. Take copies of *The Horn Call* with you.



There are many reasons to contribute your time or money in these ways, but perhaps the most important is this: it feels good! There is probably nothing in this world more satisfying than to give one's time or treasure to help a cause that is important to you. Most if not all of you already know and do this. This year, consider adding the IHS to your giving list and help us continue to celebrate and promote the horn, its music, and its people.

Happy Horn Playing to All of You for 2004!

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Your extra gifts will allow the IHS to fund more projects, offer more and greater scholarships, and... contact Heidi Vogel to donate to specific projects.

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"People have made at least a start at understanding the meaning of life when they plant a shade tree under which they know full well they will never sit." -adapted from D. Elton Trueblood

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The Concerto That Almost Wasn't

Heather Petit

Concerto for Horn and Orchestra by John Williams

John Williams is a wizard when composing film music. Dale Clevenger is a sorcerer of the horn. Thanks to the Chicago Symphony Orchestra and a grant from the Edward F. Schmidt Family Commissioning Fund, these two giants came together for the birth of a major new work for horn and orchestra.

According to Clevenger, this concerto was an idea kicking around the orchestra for many years. With nothing formally arranged and no money forthcoming, many of Clevenger's original choices (e.g., Bernstein) were no longer available: they were quite literally...dead. Clevenger jokingly told this tale at the pre-concert lectures and explained that, while true, he did feel that he was stealing a bit Williams' thunder: when contacted by Steven Spielberg about creating a score for his movie *Schindler's List*, Williams watched the final cut and proclaimed that Spielberg needed a better composer. Spielberg replied "I know, but they're all dead."

The momentum for commissioning John Williams to write a horn concerto came from "the lovely horn parts Williams writes for his movies" and a decision was made. That turned out to be the easy part.

John Williams is an incredibly busy man. After initial conversations over dinner in Los Angeles, the horn player and the composer came to an agreement. More talking would take place and some movements would appear in Clevenger's mailbox. All went well until the orchestra announced a deadline for the concerto; that's when things got rocky. It appeared that the concerto would have to be cancelled until Clevenger received a call about more movements being ready. What everyone failed to realize was that, for Williams, the deadline was the impossibility, not the composition. His film composing had to take precedence: once filming was completed, the producers needed the music now! However, the composition of the horn concerto was no longer in doubt.

Williams professes he was thrilled when asked to write for Clevenger and lucky that he could find the time. He admits to a long-time love of the horn, going back to his earliest days of studying music. When asked why, he says, "I never analyzed this connection, but it probably has to do with the drama. The horn is an instrument the recalls thousands of years of sound that our collected psyche has gathered together. We remember the calls to battle or prayer. And for me, the horn can play many roles, perhaps more than any other instrument in the orchestra."

The concerto was "unwittingly" written in five scenes based on medieval subjects, with the horn playing a different role in each movement. Williams says "unwittingly" because the medieval idea sprang from his thoughts about the antiquity of the instrument and "how the horn allows us to dream

backwards to an ancient time." He began a search for five woodcuts based on secular subjects to illustrate each movement. This proved a difficult task as most woodcuts from the Middle Ages were based on religious themes, not hunts or battles. Only one was found: a huntsman blowing a horn with his dogs circling about his feet.

Though the woodcuts were not to be, each movement has a poetic (though not necessarily medieval) introduction. Nor did Williams "adhere to, or purposely avoid, the modalities and grammar of medievalism." *Angelus* ("Far, far away...") begins the concerto with "the distant peeling of the *Angelus* bell, calling the villagers home. The horn joins in, sending calls and signals to complete the picture. *The Battle of the Trees* ("Swift oak...stout guardian of the door") "is suggested by the famous Celtic poem of that name, which describes groves of trees transforming themselves into warriors and led in battle by the brave oak. The horn enters the fray, as the percussion section creates sounds of trunks, branches and twigs colliding in the struggle." In the third movement, *Pastorale* ("There came

a day at summer's full"), the horn is joined by the oboe, another instrument with the power to produce nostalgia. "Nostalgia has been described as 'laundered memory,' but the modern horn and oboe possess the power to produce it truly. They conjoin to 'dream backward of a pristine glen.' Then ensues *The Hunt* ("The hart loves the highwood"), the only movement depicted by a woodcut and "an easy thing to conjure." The horn is presented

in a "traditional role, getting the blood up, exhilarating the spirit and animating the chase." Finally, the suite comes to a close with *Nocturne* ("Crimson day withdraws") where "the day's end grants repose and a simple song is offered."

"The concerto has beautiful effects," says Clevenger. During the composition process, Clevenger requested that the work have two important characteristics: that it could be performed by good conservatory students and with a piano reduction. That certainly does not mean that the piece is without challenges. Practicing since February for the late November/early December premiere, Clevenger mentions "riffs that work on the F horn, in a range where you would expect to use the B-flat side. And one movement has a long passage for stopped horn that works best with the muting-valve on my triple horn." He also suggests that "you can play the movements individually or extract a group."

The two premiere performances were sold out events in Chicago and Clevenger hopes to record the Concerto for Horn and Orchestra for a CD that will also feature Williams' concertos for trumpet and horn.



John Williams' Concerto for Horn and Orchestra; Dale Clevenger, soloist, John Williams, conductor; November 29 and December 2, 2003, Symphony Center, Chicago, Illinois

This article was compiled from material provided by the Chicago Symphony Orchestra through tapes of pre-concert lectures and their program book, Philip Huscher, program annotator, and *Cornucopia*, Marilyn Bone Kloss, editor.

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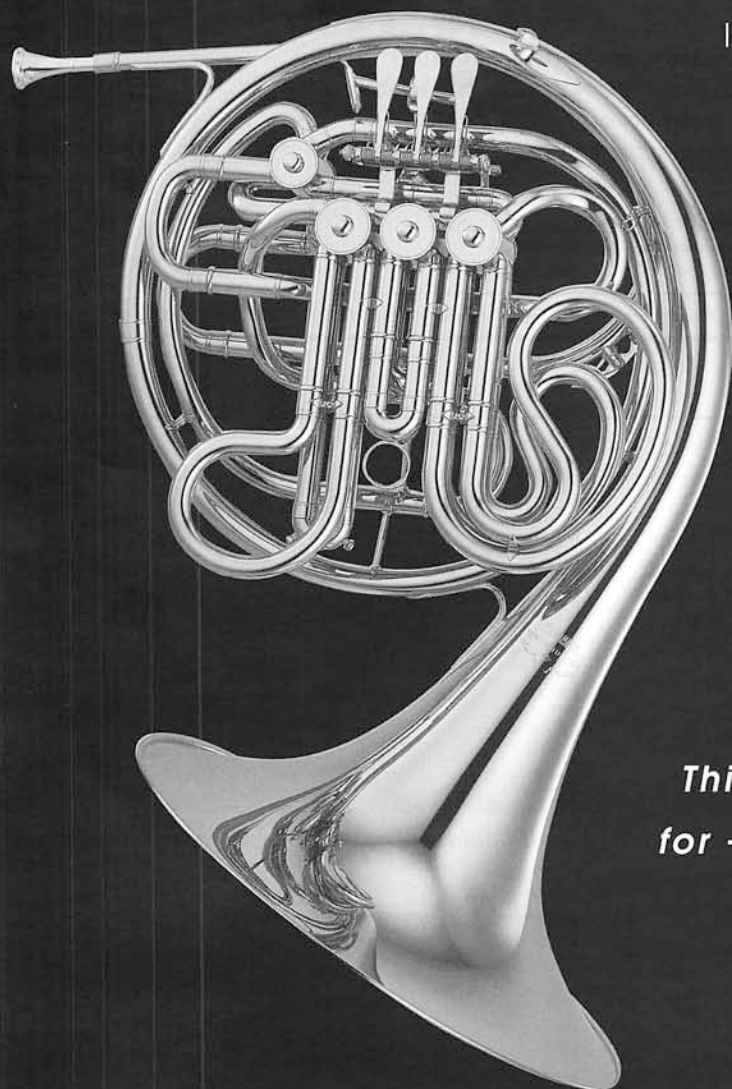
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Acknowledged as the greatest living artist of the horn, Barry Tuckwell's musical career of more than 50 years has included appearances worldwide as an orchestral player, soloist, chamber musician, and conductor. A native of Melbourne, Australia, he was principal horn of the London Symphony Orchestra for thirteen years, resigning that position to pursue a solo career. With a discography that includes all the major repertoire, he is the most recorded horn player in history.

Peabody's Horn Faculty:

Mary Bisson studied horn with Philip Farkas at Indiana University. She is a member of the Baltimore Symphony Orchestra, Pro Musica Rara, and Principal Horn of the Baltimore Choral Arts Society. Ms. Bisson is a former member of the Louisville Orchestra, Chautauqua Symphony, Orquesta Sinfonica del Estado de Mexico, and the Orquesta de Maracaibo (Venezuela).

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.

Other brass faculty include: Wayne Cameron, *trumpet*; Randall S. Campora, *bass trombone*; David Fetter, *troubone*; Langston J. Fitzgerald III, *trumpet*; Thompson Hanks, *tuba*; Edward Hoffman, *trumpet*; James Olin, *troubone*.

For further information contact: OFFICE OF ADMISSIONS

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36th International Horn Symposium. Valencia 2004.

Welcome! The city of Valencia has the honor of hosting the 36th Horn Symposium of the International Horn Society (IHS), which will be held in the Palau de la Música ("Palace of Music") and the Conservatorio José Iturbi (José Iturbi Conservatory) from 24 to 31 July, 2004. Exceptional settings and spectacular beaches. Art, history, and age-old traditions. All this, together with an exciting nightlife and savory cuisine, make Valencia well worth a visit. In addition to such attractions, it is important to note the strong musical tradition of this land and its people. In order to make this symposium one of the best ever, a series of concerts will be offered, centered mainly on Latin music. Throughout the event, participants will be able to enjoy any the 30 concerts featuring top Spanish and international soloists, as well as over 20 premiere performances of compositions for horn. Moreover, participants can visit the exhibits set up by top horn builders, and view horn accessories, music and recordings, or attend seminars, master classes, and a variety of related activities. Young horn players and amateur players will also find a special place at the symposium, with special seminars and a chance to play in groups led by leading horn personalities. On behalf of the hosting committee, Manuel Járrega, Juan José Llimerá, Vicente Navarro, Bernardo Rios, María Rubio and myself, we would like to welcome and see you in what we believe will be a unique event. **Javier Bonet. Host of the Symposium Valencia 2004.**

SPECIAL GIFT> Registrations received before March 1st will receive a special gift: a bottle of Rioja wine, from an excellent year, bottled especially for our Symposium!



GUEST ARTISTS > A great effort has been made to bring together the finest artists at this Symposium. While some performers have yet to confirm their attendance, a tentative list of the soloists who will be participating in the symposium can be found here:

SOLISTS

David Alonso	Lorena Corma	Vicente Giner	Kristina Mascher	Pasi Pihlaja	María Rubio
Allesio Allegrini	Rubén Chordá	Andrei Gloukhov	Karen Mc Gale	Hans Pizka	Oscar Sala
Joel Arias	Carlos Crespo	Inés González	Luis Morató	Alexey Pozin	Maxi Santos
José Miguel Asensi	Ramón Francisco	Cayetano Granados	Miklos Nagy	Vicente Puertos	Bruno Schneider
Radek Baborak	Cueves	Nury Guarnaschelli	Szolst Nagy	Miguel Angel Quirós	James Somerville
Thomas Bacon	Raúl Díaz	Miguel Guerra	Salvador Navarro	Bernardo Reis	Esa Tapani
Hermann Baumann	Javier Enguidanos	Manuel Járrega	Vicente Navarro	Da Silva	Eric Terwilliger
Antonio Benlloch	Rodolfo Epelde	Hervé Joulain	Alejandro Nuñez	Jorge Rentería	David Thompson
Daniel Bourgue	Manuel Antonio Fernández	Noriki Kaneko	Iván Ortiz	Javier Rizo	Dante Yenque
Eduardo Bravo	Lin Foulk	Ab Koster	Francis Orval	Enrique Rodilla	José Zarzo
Ovidi Calpe	Tomás Gallart	Juan José Llimerá	Juan Pavía	Francisco Rodríguez	Vicente Zarzo
José Vicente Castelló	Ignacio García	Frank Lloyd	Santiago Plá		...
		Douglas Lundeen	Abel Pereira		

GROUPS

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Deutsche Naturhorn Solisten	University of Central Arkansas Horn Ensemble

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MASTER CLASSES > During the symposium, master classes will be held daily, led by prestigious horn teachers of international standing. Other classes include guided warm-up sessions, and even individual classes.

CONCERTS > A total of 30 concerts will be offered, 20 of them featuring guest artists, and the rest featuring students and horn groups representing music schools, conservatories, and universities. Of special note are the premiere performances of more than 20 original works for horn, composed especially for this event.

University of Central Arkansas Horn Ensemble

CONFERENCES > Expert speakers will offer conferences on a daily basis, focusing on a variety of topics related to musical interpretation, technique, musicology, relaxation techniques, instrument making, and more.

EXHIBITS > All of the top-name instrument builders will be attending the symposium so that you can view, try out, and compare the latest designs, technological advances, and innovations, or browse through a wide selection of music and recordings.

VALENCIA > In addition to all of the exciting options offered by the city itself, a variety of alternative leisure activities have been planned to liven up your free time: salsa dancing classes, sports activities, a special banquet, and more. And Valencia has much more to offer, including a temperate climate, which will surely entice you to visit the city's beaches (10 minutes from the concert hall), and of course a lively nightlife. The city's "Feria de Julio" also features a magnificent program of bullfights, which will take place at the same time as the symposium. All in all, an abundance of fun free-time activities!

ESPECIAL BANQUET > On the last day of the symposium, a special banquet will be held, including one of the best dishes our cuisine has to offer: "La Paella", as well as other surprises!

MEALS > Lunch and dinner will be served in the cafeteria of the José Iturbi Conservatory. Meals include two dishes, selected from the menu, and a drink. Those who wish to take advantage of this option should indicate this on the registration form and make the corresponding payment.

OPTIONAL TOUR > The travel agency is preparing a variety of vacation options throughout Spain, which may be enjoyed after the symposium at a special price. These tours are highly recommendable, and you can select from among different itineraries and durations. Those who are interested should contact the travel agency through the email: igarciarico@halcon-viajes.es

VALENCIA: ARRIVAL INSTRUCTIONS > Valencia is located on the eastern coast of Spain, on the Mediterranean Sea, and is accessible by train (from other European locations via Madrid or Barcelona), by highway (the A-7 highway from other European locations, via Barcelona; or the A-3 highway from Madrid), and by air. The Valencia airport (Manises) offers direct international flights to and from various European cities, including Amsterdam, Paris, London, Geneva, Zurich, Basel, Brussels, Milan, Rome, Frankfurt, and Munich; Connections to all other world locations can be made via Barcelona or Madrid. Special travel rates are available for this symposium. In some cases, it may be more economical to fly into other popular tourist destinations, such as Alicante (175 km), or to take advantage of charter flights which are often offered in the summer at very reasonable prices. Distance in kilometers from other major cities: Madrid 350 km, Barcelona 360 km, Alicante 175 km

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REGISTRATION FORM

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☐ IHS member €250 ☐ Under 16 years of age €160 (include photocopy of document accrediting age)
☐ NOT an IHS member IHS €270 ☐ School/conservatory group registration¹ (per person) €200
☐ Day pass €50 ☐ Accompanying family member² €60
☐ Later than 1 April (supplement, all cases) €36
 (1) Minimum 8. If any group member is under 16, apply the corresponding discount. Include letter from the professor, with the names of all group members.
 (2) Only valid for non-horn players. Horn players must pay the full amount (Indicate full name and relationship)

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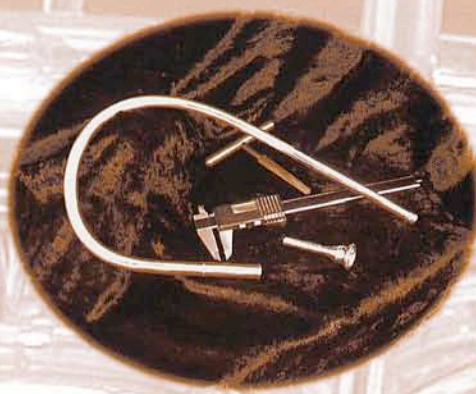


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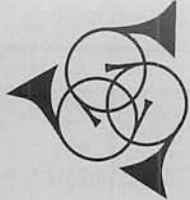
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IHS News and Reports

Heather Petit, Editor

IHS Business

Call for Nominations Extended

Due to complications with the nomination process this year, the Advisory Council has decided to extend the period for nominations and to delay the election. Nominations will be accepted until April 1; the biographies of nominees will appear in the May 2004 *Horn Call*, with a mail-in ballot to be received by the Executive Secretary by July 15. The newly-elected Advisory Council members will serve three-year terms of office, beginning after the 2004 international symposium and ending after the 2007 symposium.

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 by April 1 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.

Address Corrections and Lost Sheep

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

News Deadline

The next deadline for news submissions is March 10, 2004. Send items directly to **Heather Pettit**: HEPhorn1@aol.com.

IHS Website

The IHS website has officially been turned over to IHS and can be found at www.hornsociety.org. Check out the site for added features and pages.

New European Area Representative

Welcome **Peter Hoefs** as the new IHS European representative. Peter studied with Fritz Huth, Philip Farkas and Otto Schmitz, played principal horn in the Staatstheater Darmstadt, Münchner Rundfunkorchester and Staatstheater Stuttgart, is the co-founder of the *Süddeutsche Hornstage* and currently teaches at the University of Mainz (horn), the Musikhochschule Stuttgart (horn and brass pedagogy) and the Tübinger Musikschule (horn). He has been published in the *Horn Call* (Vol. XXIII, No.2, 1993), *The Horns of the Fürstlich-Hohenzollernsche Sammlungen in the Castle Sigmaringen*.

2003 Harold Meek Memorial Award by Jeffrey L. Snedeker

The outgoing Editorial Advisory Board of International Horn Society Publications has selected Jeffrey Agrell's article, "Archery, Csikszentmihalyi, and What's Really Important, Anyway?," to receive the 2003 Harold Meek Memorial Award for volume year XXXIII (2002-2003). This article appeared in the May 2003 issue of *The Horn Call* (vol. XXXIII, no. 3).

The Harold Meek Memorial Award was created by the IHS Advisory Council in the summer of 1999, named in memory of the first editor of IHS publications, Harold Meek, whose seriousness for the job laid a firm foundation for the journal's successful existence. The criteria for selection include the following considerations: 1) a featured article appearing in *The Horn Call*, 2) wide audience/ membership appeal, 3) high quality: well-written, well-documented (where appropriate), 4) representing or provoking new or unique ideas or perspectives related to the horn, 5) exhibiting potential to stimulate future activity or research, and 6) exhibiting or encouraging some level of practical application.

Jeffrey Agrell has taught horn at The University of Iowa School of Music since 2000. Prior to that he was Associate Principal Horn with the Lucerne (Switzerland) Symphony Orchestra (1975-2000). An avid writer, Mr. Agrell has some sixty published articles to his credit and served on the editorial staffs of several international brass journals for many years. He is also an award-winning composer who has written dozens of commissioned works for professional chamber music ensembles. His pieces have been published, performed, recorded, and broadcast on television and radio throughout the world. Since his return to the US, he has been much in demand as a clinician and guest artist, performing at universities, festivals, and regional and national workshops. For *The Horn Call*, Jeff has served as an editor for "The Creative Hornist" and "Technique Tips," contributed featured articles and reviews, and served on the Editorial Advisory Board. Last summer, he was elected to the IHS Advisory Council.

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

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.





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, Anne Denhof, Lynn Deyoung, Jeff Gaye, Michael Hoeltzel, Didac Monjo, Tatu-Pekka Paukkanen, L Katherine Perkins, Hyun-seok Shin, Sachiko Ueda.** If you know the address of any of these individuals, please contact Heidi Vogel, IHS Executive Secretary, P.O. Box 630158, Lanai City, HI 96763-0158 USA; Telephone/Fax: 808-565-7273; e-mail: exec-secretary@hornsociety.org

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

Tom Varner gave concerts and workshops at Pacific Lutheran University last November 21, at Central Washington University November 23 and at the University of Washington (Seattle) November 25, in combination with appearances at Seattle jazz clubs. Varner was also visited James Madison University and Virginia Tech on January 25 and 26, for more concerts/workshops. His new CD, *Second Communion*, is now available on the OmniTone label. Visit Tom's site at www.TomVarnerMusic.com.

On Sunday, October 26th 2003, at Western Connecticut University, in Danbury CT., **Dr. Marjie Callahan** and **Professor Abby Mayer**, dressed in authentic Tyrolean attire, presented a Horn Day event. A historical talk, led by Dr. Callahan, covered the chronological development of the horn and included garden hoses, animal horns, shofars, conch shells, authentic hunting horns, natural horns, hand horns, Alphorns, and an interesting early Besson three-valve piston horn that was also adaptable for crooks, as well as modern double horn. Professor Mayer conducted a master class for students that focused on the Strauss 1st Concerto, Mozart's Concertos 2 and 3, Glazunov's *Reverie*, and the Gliere Concerto. The duo also performed the Telemann Suite for two horns, movement 1 of the Bach Concerto for two violins in D minor, and the 1st movement of the Mozart Concerto #4 arranged for two horns by Tina Brain. Dr. Callahan played a marvelous rendition of the Beethoven Horn Sonata on her Paxman hand horn, and Professor Mayer played *Prolonged Shofar Variations* by Yaacov Mishori.

Myron Bloom joined long time friend and colleague **John Cerminaro** in September 2003 for several performances of Mahler's First Symphony with the Seattle Symphony, Gerard Schwarz conducting. Bloom calls Cerminaro and the Seattle section the standard-bearers of a tradition of playing begun in America by Anton Horner with the Philadelphia Orchestra and carried on by James Chambers, New York Philharmonic, and Myron Bloom, Cleveland Orchestra. John Cerminaro may be heard in performances of Mozart's Third Horn Concerto on February 7 and 8 with the Bozeman Symphony Orchestra, Matthew Savery conductor.



Seattle Symphony horn section, Mahler's First Symphony. L-R: Myron Bloom, Jeff Fair, Mark Robbins, Jim Weaver, Susan Carroll, Adam Iascone, John Cerminaro, Neil Bolter.

The Chaconne Brass, fast becoming one of Britain's most prominent brass quintets, performed at the Music Teaching in Professional Practice (Mtp) program at the Institute of Education, Reading University, UK. The Chaconne Brass, with several albums, radio broadcasts, recitals at London's South Bank, and an appearance on BBC TV, was augmented by youngsters from Berkshire Young Musicians' Trust, demonstrating their commitment to music education. The Mtp, developed in association with the Incorporated Society of Musicians, is an exciting opportunity for practicing or aspiring instrumental teachers and leads to a postgraduate Diploma or MA degree. The inclusion of the Chaconne Brass during the July public workshops and master classes was a high note on the Mtp calendar.

Phil Hooks gave his "From the Walls of Jericho to the Halls of Carnegie" history of the horn presentation at the picnic of the Carroll County, MD chapter of the National Association of Retired Federal Employees.



Karen Schneider taught a master class on "Embouchure Problem Solving" on November 5 at the University of Akron. Later that evening, she and Bill Hoyt performed the Handel Concerto for Two Horns with the very fine University of Akron Chamber Wind Ensemble.

The **Cincinnati Horn Connection**, directed by Karen Schneider, performed a concert on December 2 at Miami University featuring the dramatic *Paradigm Shift*, written for eight horns, percussion and CD. The piece was composed by pilot Raymond Chase, a member of the group, and is his reaction as a pilot to 9/11. The remainder of the program featured many of Dick Meyer's beautiful and unique Christmas/holiday arrangements. The group also performed at Music Hall on December 21.

Lisa Bontrager's horn studio at Penn State became the recipient of grant from the Hiawatha Foundation to incorporate the study of natural horn. According to Dr. John Gerber, the natural horn instructor, the project gives qualified students an opportunity to play not only on historic nineteenth-century instruments, but also to play baroque music on a baroque horn copy and even dabble in *trompe de chasse* music as well, utilizing the small but growing collection of natural horn instruments at Penn State.



Members of the Natural Horn Ensemble at PSU: Left to right: first row: Katie O'Brien, Kelly Jacobs, Kelly Delvecchio, back row: Carolyn McLucas, Christina Ciraulo, and Chris Naugle

The first semester of 2003 was an active one for **Doug Hill's** horn studio at the University of Wisconsin-Madison School of Music. Eight students presented recitals and seven participated in the studio recital; guest master classes were conducted by Corbin Wagner of the Detroit Symphony, Paul Basler of the University of Florida and William Barnewitz and William Cowart of the Milwaukee Symphony. The UW horn choir was also the invited ensemble at the Wisconsin Music Educators State Conference on October 30, where they were joined by students and teachers from Wisconsin for a performance of the first movement of Beethoven's Symphony No. 5. The horn choir wrapped up the calendar year with a holiday performance on December 6 at the Elvehjem Art Gallery.

Michelle Stebleton was selected to serve as a Holton-Leblanc Artist Clinician. Ms. Stebleton is currently an Associate Professor of Horn at Florida State University and a member of *MirrorImage*, a horn duo with Lisa Bontrager of Penn State University.

MyAuditions is a provider and distributor of career employment information connecting musicians, educators and arts professionals with opportunities in the performing arts. This service allows customers to search hundreds of available jobs, research thousands of school programs and competitions; keep up to date on the latest news; and participate in their lively discussion forums. In January, MyAuditions will launch Career Services, allowing customers to create customized resumes and cover letters; set up personal search agents to find opportunities that match predefined requirements, and be instantly notified via email of matching jobs. Visit <www.myauditions.com> or contact Jonathan Mednick at 954.924.8222 for further information.

Rebecca Dodson-Webster was featured with the Monroe (Louisiana) Symphony Orchestra on November 16, 2003, performing the Franz Strauss Concerto op. 8 in C minor.

This fall, the Houston Grand Opera performed Handel's *Julius Caesar* with **William VerMeulen** playing the solo aria. Bill's season continued with the Shepherd School Horn Choir concert on November 17 (conducting and performing), a chamber music concert including the Poulenc Sextet on November 21, the Strauss 1st Concerto and a Rossini encore "*Una voce poco fa*" December 5/6 with the Buffalo Philharmonic, and coaching the New World Symphony in Miami. Another recital is scheduled at Rice on February 12th, featuring works for an upcoming recording of his transcriptions. Bill also would like to announce his new solo management, Angela Fabry, President of Performing Artists International.

The **Eastman Brass**, comprising faculty of the Eastman School, will present concerts in Houston, Texas and Monroe, Louisiana during the week of February 16, 2004. We regret having to leave Rochester at that time of year!

November was patriotic music month for **Phil Hooks** and his wife, Norma. They are members of the VA-National Medical Musical Group Orchestra and Chorus, a nationwide volunteer group that performs twice a year: in June on Capitol Hill for Flag Day, and in November at different venues for Veterans Day (this year at Saddleback Church in Lake Forest, California). Following the Veteran's Day program, the group traveled to Honolulu, HI, where they repeated the performance at the historic St. Andrew Cathedral. Security was important, including guards and hovering helicopters, due to the participation of Miss America 2000 and the attendance of over 100 high ranking military officers. Phil and Norma then spent 10 days working on the Battleship Missouri (Mighty Mo) in a University of Hawaii-Elderhostel service project, polishing brass, painting projectiles, and maintaining the teakwood deck, where the World War II surrender document was signed. Phil took this opportunity to play patriotic tunes on the ship's deck: an emotional experience for Phil. One of the ship's employees played the bass clarinet and, when she heard about Phil and Norma, she



asked them to join her in some trios, so one day during lunch they treated the crew to arrangements of *The Children's Prayer* from Humperdinck's *Hansel and Gretel*, and the "Chorale" from Beethoven's Symphony No. 9.

Robin Dauer, Arkansas State University and the Arkansas Symphony Orchestra, performed the Sextet, Op. 47 by Lennox Berleley with Karla Fournier, clarinet, and members of the Rockefeller Quartet (William Manley, first violin, Israel Getzov and Beth Massa, second violins, Kater Reynolds, viola, and Dan Cline, Cello) as part of the Arkansas Symphony Chamber Series concerts. Performances were October 22 in Subiaco, November 21 in Little Rock, and December 2 in Magnolia, Arkansas.

Band du Soleil, a trumpet, horn, and piano trio, have joined forces to create a new sound in chamber music. All classically trained, trumpeter Gary Ross, horn player Lawrence Kursar, and pianist Rosetta Senkus Bacon journeyed into different areas of music. Ross gravitated towards jazz, Lawrence Kursar picked up the conductor's baton, and Rosetta Senkus Bacon followed an opera coaching path, before discovering a love for music, a love for performing, and a sense of humor. With a limited repertory for their trio, Mr. Ross and Mr. Kursar have molded orchestral, operatic, and solo instrumental works for the group that run the musical gamut from Baroque to Classical to Jazz. Look for more information about Band du Soleil at <www.banddusoleil.com>.

The annual **Hornaments** event took place December 6. About a dozen hornists met and rehearsed at University of Arkansas, Little Rock, ate lunch at Bennigan's, and gave a performance at University Mall.



2003 Hornaments

Two senior Eastman School of Music horn majors received early graduation presents this academic year. Julie Fagan (Atlanta, GA), runner-up in the Jacksonville second-horn audition and finalist in the Columbus fourth-horn audition, was awarded the second-horn position with the Harrisburg Symphony; she remains active with the Cayuga Chamber Orchestra and is a frequent extra player with the Rochester Philharmonic. Megan Hall (Dallas, TX) was awarded a position with the Philharmonie der Nationen, a resident and touring orchestra of young professionals based in Germany. Recent alumni have also fared well, with Jenny Kim (ESM '00) garnering an appointment as principal horn of the Fresno Philharmonic, and David Brimhall (ESM '01) named assistant principal/utility horn of the Honolulu

Symphony. Back on campus, the Eastman Horn Choir plans a busy spring semester, with a St. Patrick's Day performance in the 3100-seat Eastman Theatre, and a later performance in nearby Honeoye Falls, NY. The choir has also received an invitation from Javier Bonet to perform at the 2004 IHS Symposium in Valencia, Spain. Sponsors for this prestigious opportunity are sought. Please contact Peter Kurau, 585-274-1478, if you can help!

Daren Robbins (DMA, University of Wisconsin) created an excellent website for aspiring orchestral hornists. His site, <www.hornexcerpts.org>, offers 47 standard excerpts "presented as they appear in the original parts," with recordings of each. Daren lists the free software needed to access the recordings.

Peter Steidle, IHS Advisory Council member, had the opportunity to buy the horns of Eduard Vuillermoz (1869-1936), one of the best-known horn players in France. The five instruments include an orchestra-handhorn Guichard *brevéte à Paris* (around 1830) with f-crook, an orchestra-handhorn Raoux with all the crooks and a French *Sauterelle* (ascending 3rd valve) in a marvelous wooden case of the time, two *cor solo* of Raoux (one for right hand in the bell, the other for the left hand!) circa 1850 in wooden form cases, and one of the first double horns of France by Thibouville-Lamy (1925). These instruments have widened Steidle's collection of rare horns and have been named *Collection Vuillermoz*.

Kaarle Penti, a horn enthusiast, celebrated his 85th birthday in June 2003 with his horn player friends and was presented with a very special gift from his family: a horn concerto composed for the occasion by Finnish composer Aulis Sallinen. The premier of the concerto, by Esa Tapani, horn, and the Helsinki Philharmonic conducted by Okko Kamu, was in October 2003, on a program that also offered *Til Eulenspiegel* and the *Alpine Symphony*. Esa recorded Sallinen's concerto in Sweden for future release.

The **Racine Symphony Orchestra** horn section performed a concert, "John Williams and Friends," August 22, 2003 as part of the orchestra's Lakeside Pops Series.

After the hectic summer of 2003, the fall schedule for the **American Horn Quartet** was very light. Kerry, Charlie and Geof's orchestra schedules all involved tours around Europe and the Far East, so it was not possible to do more than some rehearsals for upcoming projects. In January the group begins the year with a trip to Florida, including the FMEA conference in Tampa on January 8, and performances in Lakeland and Orlando. In March the group heads to Tuttingen for an appearance in the Stadthalle, then on to Milano for three performances of Schumann's *Konzertstück* on March 25, 26 and 27. On the return trip, the group will stop in Lugano, Switzerland for a recital at the Music Conservatory. The AHQ has further appearances scheduled in Switzerland in May, and will appear in Valencia at the IHS Symposium in July. Selected octets by Kerry Turner are scheduled, and for these events the Budapest Festival Horn Quartet will join the AHQ. For more details about upcoming concerts and master classes with the AHQ, as well CDs and music, please visit the AHQ website: <www.hornquartet.com>.



In April 2003, the **Liège Horn Quartet** toured the central/eastern United States visiting four universities. They presented master classes and recitals at the University of Cincinnati College-Conservatory of Music, Miami University, the University of West Virginia, and Penn State University. The tour was organized around the premiere of Eric Ewazen's *Woodland Quartet*, commissioned by the Liège Horn Quartet, with assistance from the IHS Mier Rimón commissioning Assistance Fund. The premiere took place at the Cincinnati College-Conservatory of Music on April 14, 2003, hosted by Randy Gardner. After a recital at Miami University, the quartet travelled to the University of West Virginia. They presented a master class about excerpts and concertos for Virginia Thompson's students and performed a recital. After a well-deserved break in Pittsburgh, the LHQ moved on to Penn State where they performed for two Easter services with John Gerber and Lisa Bontrager, and gave a master class that evening on chamber music with Lisa Bontrager's college students. The following day was full, including a master class featuring Michelle Stebleton in the afternoon and a concert that evening. With the help of Lisa Bontrager and Michelle Stebleton (also known as *MirrorImage*) and John Gerber for Handel's *Water Music* and Paul Basler's *Ascension*, the LHQ finished the tour with a flourish. The quartet's members were unanimous: the highlights were the Ewazen premiere and dining with the students after the concerts. The conversation was fabulous and the ambiance even better. It is amazing what students will say about their teachers when the teachers are not around! The LHQ wishes to express their sincere thanks to the students and teachers of these fabulous schools for their great music making and for hosting them so graciously. We hope they learned as much from the LHQ!

Bruce Richards

Coming Events

International Horn Meetings

Rencontres Internationales de Cor

Au mois de janvier 2002, pour sa première édition, le Festival International de Cor fut un grand succès pour ses organisateurs et tous leurs partenaires, tant le public a répondu du présent et su faire preuve de curiosité à l'occasion de cette manifestation exceptionnelle. Devant ce premier succès, c'est tout naturellement qu'est venue aux organisateurs l'idée de prolonger la découverte de cet instrument par les "Rencontres Internationales de Cor" du dimanche 28 mars au dimanche 4 avril 2004.

Cette seconde édition regroupera de nouveau les meilleurs spécialistes venus de tous pays, renforcera l'approche pédagogique de ces rencontres, et cherchera, en décentralisant plusieurs concerts et classes de maîtres, à toucher un public plus large encore à travers toute la région Basse-Normandie.

La participation de ces musiciens, de tout premier plan, garantira l'intérêt artistique de ces rencontres: Javier Bonet (Espagne), Daniel Bourgue (France), François Cagnon (France), Gregory Cass (Grande-Bretagne), Michel Coquart

(France), Daniel Catalanotti (France), Jean-Pierre Dassonville (Belgique), Michel Garcin-Marrou (France), Nancy Jordan Fako (USA), Frank Lloyd (Grande-Bretagne), Francis Orval (USA), Yoshiko Otsu (Japon), Hans Pizka (Allemagne/Autriche), Jean-Pierre Saint-Dizier (France), et Hiroshi Yamagishi (Japon).

En 2004 les "Rencontres Internationales de Cor" seront entièrement consacrées à la "musique française" avec notamment 3 créations de Claude Pascal, Vincent Guyot, Dominique Gable. Auditions, classes de maîtres, conférences, expositions...ont contribué à la qualité pédagogique du premier festival. Le programme pédagogique des "Rencontres Internationales de Cor" promet une qualité identique dont bénéficiera encore plus la région puisque des classes et des concerts seront organisés dans les différentes villes de la région, avec un des concerts au Mont-Saint-Michel. *Michel Coquart, Hameau Saint Léger, 27230 Fontaine La Louvet, France.*

The January 2002 First International Horn Festival in Vire, France, was a great success for the participants and organizers alike. It attracted both horn players and large audiences of local residents to the presentations. Such success encouraged organizers to offer a longer event, and the International Horn Meetings will occur March 28-April 4, 2004. This second gathering will bring together outstanding artists from many countries, including Javier Bonet (Spain), Daniel Bourgue (France), François Cagnon (France), Gregory Cass (UK), Michel Coquart (France), Daniel Catalanotti (France), Jean-Pierre Dassonville (Belgium), Michel Garcin-Marrou (France), Nancy Jordan Fako (USA), Frank Lloyd (UK), Francis Orval (USA), Yoshiko Otsu (Japan), Hans Pizka (Germany/Austria), Jean-Pierre Saint-Dizier (France), and Hiroshi Yamagishi (Japan), who will present classes and concerts in many of Normandy's cities, including a concert performed at Mont-Saint-Michel. Contact Michel Coquart, Hameau Saint Léger, 27230 Fontaine La Louvet, France for information. (*Translation by Nancy Jordan Fako*)

Midwest Horn Workshop

The Midwest Horn Workshop will be held on the campus of Butler University in Indianapolis, IN ("The crossroads of America"), March 5-7, 2004. The special guest artist for the event will be Frank Lloyd, with other guest artists/clinicians to include John Ericson, Brian Holmes, Kent Leslie, and Jeff Tessler, among others. For more information on the event, contact the host, Dr. Gail Lewis, Associate Professor of Horn, Butler University, 4603 Clarendon Road, Indianapolis, IN 46208, glewis@butler.edu or (317)940-8369.

First Annual Mid-South Horn Workshop

The First Annual Mid-South Horn Workshop will be April 2-4, 2004, at University of Central Arkansas in Conway. Featured artists include Richard King, Principal Horn of the Cleveland Orchestra, and the Center City Brass Quintet, of which Mr. King is a member. Solo and orchestral competitions will be held in high school and university categories. Details will be posted as available and updated at www.arkansashorn.org. For further information, contact Brent Shires at 501-450-5768 or bshires@mail.uca.edu.



Southeast Horn Workshop

The Southeast Horn Workshop, hosted by Michelle Stebleton, will be March 5-7, 2004 at the Florida State University School of Music. This year's featured artists include Arkady Shilkloper, Russian jazz hornist, the TransAtlantic Horn Quartet, and the US Army Brass Quintet. Dr. William Capps, (FSU horn professor of 31 years) will be honored upon his retirement. Visit <http://southeasthorn-workshop.org/> for more information.

Western Illinois Horn Festival

The Western Illinois Horn Institute and The Illinois Arts Council present the Western Illinois Horn Festival 2004, April 18 at Western Illinois University, with featured artist Jennifer Kummer. Ms. Kummer, a 1990 graduate of Western Illinois University, performs as a hornist in the recording studios in Nashville, Tennessee, where she has worked with many artists, including Amy Grant. Previously, she held positions as the principal horn of the Memphis Symphony and assistant principal horn of the Grant Park Symphony Orchestra. Her orchestral experience also includes performances with the St. Louis and Nashville Symphonies. For more information, contact Dr. Randall Faust, 126A Browne Music Hall, Western Illinois University, Macomb, Illinois 61455, 309-298-1300, e-mail: RE-Faust@wiu.edu

International Festival-Institute at Round Top

The International Festival-Institute at Round Top, a summer program for advanced orchestral, chamber music study and performance, will be held May 3-July 11, 2004. Current faculty includes William VerMeulen (May 30-June 20) and Michelle Baker (June 27-July 11), and conductors Bohumil Kulinsky, Pascal Verrot, Grant Llewellyn, Benjamin Zander, Charles Olivieri-Munroe, and Heiichiro Ohyama. Visit <http://festivalhill.org/Summerprogram.html> for additional information.

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 interaction among the TAHQ and participants in a more relaxed social setting.

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 class opportunities, each participant performs in two concerts during the week featuring quartets and large ensembles.

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

2004 Rafael Mendez Brass Institute

The 2004 Rafael Mendez Brass Institute will again be held at the University of Colorado at Boulder, June 7-14. Featuring the Summit Brass, some of the nation's leading brass chamber and orchestral musicians, the Institute is considered to be the foremost annual performance and career development seminar for aspiring brass musicians. Participation is open to advanced high school students, college music majors, young professionals, and serious amateurs of all ages. Daily chamber music rehearsals, masterclasses, career seminars, concerts and exhibits highlight a week of brass music making and camaraderie in the beautiful Rocky Mountain region of Colorado.

Hornists scheduled to appear are Gail Williams (Northwestern University), David Krehbiel (formerly San Francisco Symphony), Martin Hackelman (National Symphony), Thomas Bacon (Houston Grand Opera), David Pinkow (University of Colorado), and Michael Thornton (University of Colorado). This section can be heard on their recently released recording *Summit Brass - Live* (Summit Records DCD 380) recorded at the 2003 RMBI in Boulder. For further information, visit www.colorado.edu/music/Mendez.

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. The participants will study, perform and have fun in the beautiful White Mountains under the guidance of a world class faculty: Hermann Baumann, Michel Garcin-Marrou, Lowell Greer, Michael Hatfield, Sören Hermansson, Abby Mayer, Richard Mackey, Robert Routh, and others to be announced, in addition to Mr. Betts. 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, visit the KBHC web site www.horn-camp.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.

Natural Horn Workshop

Richard Seraphinoff and Indiana University will host a Natural Horn Workshop June 14-19, 2004. Space is limited to 15 performers and is open to professionals, students, teachers and advanced amateurs interested in furthering their studies. Application deadline is May 15. Please visit www.music.indiana.edu/som/special_programs or contact Mr. Seraphinoff at seraphin@indiana.edu or 812-855-8715 for information.



Menlo Summer Brass Institute

The Summer Brass Institute at Menlo from July 10-18 seeks aspiring professional and serious student hornists to perform in brass quintets and large ensembles and work with members of the Bay Brass, including SF Symphony hornists Jonathan Ring and Robert Ward. For full information and an online application, visit www.brass.menloschool.org. Contact Vicky Greenbaum at vgreenbaum@menloschool.org.

Seventh Pitten Music Festival

The seventh Pitten Music Festival will be July 29 through August 16 in Pitten, Lower Austria. Horn players, vocalists, and pianists of all ages come to Pitten for 18 days of intense musical study and performance in an idyllic ancient village located between Vienna and Graz. Horn players have the opportunity to study and participate in master classes with Alan Parshley, and will perform in chamber ensembles, solo performances and the Festival Orchestra. The tuition of \$2150 includes all classes, lessons, concert admission, housing, two meals per day, cultural tours and sightseeing, and round trip transportation from the Vienna airport to Pitten. Scholarship assistance is available, and special consideration will be given to hornists who can sing tenor or bass in the festival chorus. Visit the festival web site at www.pittenfestival.org or contact The Pitten Festival, P.O. Box 3135, Burlington, VT, 05401, 802-655-2768, or e-mail pittenfestival@aol.com for information.

Western Horn Symposium

Back by popular demand is the Western US Horn Symposium, scheduled again for the University of Nevada, Las Vegas (UNLV), October 27-31, 2004. Host Bill Bernatis, Assistant Professor of Horn at UNLV, promises that the program will, like Las Vegas, be bigger and better than before.

The symposium will feature master classes, lectures, and demonstrations covering a wide variety of music styles, playing techniques, problems facing horn players, and equipment, presented by noted national experts. Heading up the featured artists are the internationally renowned American Horn Quartet. Returning from the 2002 symposium will be a concerto competition, a massed horn choir for all registrants (featuring music especially commissioned for the symposium), and an exhibition area with more vendors than last year.

No symposium would be complete with out a series of outstanding concerts. Ten concerts are scheduled, beginning with Wednesday evening's kick-off, and continuing at three-per-day through Saturday evening's finale. These concerts will feature soloists, symphonic horn sections, presented by noted national experts.

To contact the symposium and be added to our mailing list, e-mail us at horn.symposium@ccmail.nevada.edu and visit our website at www.unlv.edu/faculty/unlvhorns. Plan now to *Come Play Las Vegas*.



Obituaries

See page 63 for an obituary for Honorary Member Edmond Leloir.

Joseph Mourek (September 13, 2003)

A member of the Chicago Symphony horn section for 47 years, Joseph Mourek passed away from heart disease on September 13, 2003. Beginning his career as a violinist, Mourek moved to horn in high school when asked by the band director to learn that instrument. He performed with the Chicago Civic Orchestra from 1927-29, and then was hired as assistant third horn in the Chicago Symphony. He became the third horn the following year and moved to fourth 10 years later. Upon retirement in 1976, Mr. Mourek sold all of his horns and never played again, maintaining that he could not continue to meet his own high standards.

Reports

University of Oklahoma Workshop Eldon Matlick

On October 24-26, the University of Oklahoma hosted a workshop with a focus of preparation for auditions and competitive playing. The event consisted of master classes and recitals by special guest artist Randy Gardner, with assistance from other outstanding horn players; mock auditions for low and high horn were held with finalists working with Mr. Gardner in a master class. In addition to his master classes, Mr. Gardner presented a lecture: "Achieving Maximum Performance," step-by-step instructions on how to prepare for important performances, including outstanding examples of how to mentally prepare for an audition. Karen McGale Fiehler organized a breathing class/clinic that provided information regarding the mechanics of breathing and how to maximize air intake to match individual physiology. Brian Kilp set up the IVASI system demonstrated by students from the OU horn studio. John Ericson's lecture on horn tone/sound reiterated points on how to achieve the best sound for maximum effect, focusing on achieving efficient sound production and the inherent problems young players have.

Two outstanding recitals featured many contributing artists: Patrick Hughes (University of Texas-Austin), John Ericson (Arizona State University), Paul Stevens (University of Kansas), Kate Pritchett (Oklahoma City University), Michelle Johnson (Oklahoma State University), Marcia Spence (University of Missouri), Karen McGale Fiehler (Phoenix, AZ), Brian Kilp (Indiana State University), Kent Leslie (Indianapolis, IN), Jackie Fassler-Kerstetter (Kansas State University), Rebecca Dodson-Webster (University of Louisiana-Monroe) and Eldon Matlick (University of Oklahoma).



*Randy Gardner works with Sharon Weyser
(doctoral student at SUNY-Stonybrook)*

Russian International Horn Players Seminar Frøydis Ree Wekre

To celebrate the August 27, 2003, 75th anniversary of the birth of the Russian horn player, composer, and pedagogue Vitaly Boujanovsky, some of his former students arranged the International Horn Players Seminar in St. Petersburg on September 7-9, 2003. Invited guests including myself (Norway), Javier Bonet (Spain), Hermann Baumann (Germany), Pasi Pihlaja, Raimo Palmu, and others from Finland, and Fulbright grantee Carrie Strickland from the USA, currently working on a project in Oslo, Norway. Andreij Glukhov, principal horn in the St. Petersburg Philharmonic, lead the organizing committee, a group that faced many difficulties. With the fall of communism, many aspects of Russian life have changed: salaries are very low and institutions must think more about the commercial value of events. Fortunately they persevered and, with some last minute assistance, were successful. Former student Victor Mosjkin, the leader of the Vitaly Boujanovsky Society, also helped launch this celebration. The Boujanovskys had no children or close relatives, so their estate went to the Society, which is working to produce a series of CDs, including many of Boujanovsky's solo and chamber music recordings. Anyone interested in the CDs should contact Pasi Pihlaja in Finland at pasipihlaja@luukku.com

The seminar consisted of concerts and master classes at the St. Petersburg Music Conservatory, named after Rimsky Korsakov. Tchaikovsky was one of the first students at the conservatory; Boujanovsky studied here under his father, Mikhael, and many horn students, from Russia and abroad, studied at the school with Boujanovsky. The first concert featured many of Boujanovsky's compositions and arrangements (which will be published). Five horn players each performed one movement from *Traveling Impressions*, father Andreij and son Pavel Glukhov among these; Javier Bonet performed *España*. Of the pieces for horn and piano, the *Scherzo a la chasse*, a virtuosic and entertaining contribution to our hunting-style repertoire, was popular with the audience. Works for solo trombone and brass quintet, plus a beautiful *Meditation* for six horns and soprano, also made good impressions.

Another concert, called "Musical Offering to the Teacher," featured myself performing the 4th Sonata for Horn and

Piano by Norwegian composer Wolfgang Plagge, an interesting selection of works that former students had chosen, and Javier Bonet, with an impressive Weber Concertino on natural horn.

Personally, the "Russian Horn Band" was the most overwhelming event. I had heard stories from my teacher about this old Russian tradition, but only during the last two to three years has this important part of Russian musical heritage been brought back. The instruments have been reconstructed, high-level musicians have joined the group, and a repertoire has been developed. This group functions as a human organ: each musician performs on from one to three conical and straight brass tubes of different lengths. Each instrument produces only one tone, and the single tones of each instrument must fit perfectly into the whole, without disturbing the rhythmic flow, or the dynamic and melodic lines. The concert was very impressive and atmospheric. Hopefully, this group can make it to the West in the future, to the benefit of new listeners.

Two excursions were also arranged. One was "Musical St. Petersburg," and the other visited the grave of Boujanovsky, far outside the city in a wooded graveyard. Here participants held a memorial service, playing Tcherepnin beautifully, and drinking vodka in paper cups, a Russian tradition.

Finally, there was a farewell party in the best Russian style, with many toasts and speeches. It was very nostalgic to be back; I had not visited St. Petersburg since 1984. Four months of studying there in the late sixties were decisive for my artistic development. I am still paying back my debts through my continuing activity as a pedagogue and performer.

Graduate Assistantships

The **Illinois State University** School of Music announces a Graduate Assistantship in Horn for 2004- 2005, to perform in the School's Graduate Brass or Woodwind Quintet. The stipend is \$5,400 per year plus a full tuition waiver worth \$3,700 for Illinois Students and \$8,000 for out-of state students, for a total value of up to \$13,400 for non-residents. In addition to performing in a graduate quintet, other duties may include large ensemble performance and/or studio or classroom teaching, depending on the candidate's interests and experience and departmental needs. Illinois State University offers the Master of Music in Performance, Conducting, Composition, and Music Therapy and the Master of Music Education. Guest Artists at Illinois State have included Martin Hackleman, Hermann Baumann, Barry Tuckwell, Gail Williams, Frøydis Ree Wekre, Eric Ruske, Roland Pandolfi, Tod Bowermaster, Daniel Bourgue, hornists with the U.S. Marine, Army Field and Navy Bands, and hornists from the Philadelphia Orchestra, Houston, Baltimore, and National Symphonies. Illinois State University is located in Bloomington-Normal, a musically active and culturally rich city of more than 100,000. For more information, contact Joe Neisler, professor of horn at jneisle@ilstu.edu. Visit our web site at www.arts.ilstu.edu.



Bowling Green State University is offering a graduate assistantship in horn for their growing horn studio. Current first-year nine-month contracts provide a stipend from \$3,750 to \$7,500. In addition, students receive a full fee waiver (\$11,777), an out-of-state tuition waiver (\$10,274), and waiver of the applied fee (\$225). Total value of assistantship ranges from \$27,304 to \$31,054. The appointment date begins on August 16, 2004; qualifications include a Bachelor's degree in music, 3.0 GPA, and unconditional admission to the Graduate College. The TA will be responsible for 10 hours of work each week that will include 2 hours conducting the horn choir, 1 hour-preparation time, and 7 hours of undergraduate lessons (freshmen and non-majors). To be considered for an assistantship, candidates must present a campus interview.

To be assured of consideration, candidates should complete the application and campus interview/audition by February 28, 2004 (conducting applicants should apply before February 2, 2004). Inquiries for 2005-2006 are invited. For application write to: Coordinator of Graduate Studies, College of Musical Arts, Bowling Green State University, Bowling Green, OH 43403-0290 or call 419-372-2182. Here is the site for information on Graduate Admission to BGSU: <www.bgsu.edu/colleges/music/admission/grad/index.html>.

The **University of Louisiana at Monroe** provides a number of research and teaching assistantships. To be eligible for a music assistantship, the applicant must be eligible for graduate school enrollment and is required to be eligible for admission or in the Master of Music degree program. Applicants admitted conditionally because they lack undergraduate prerequisites are also eligible.

Stipends for graduate assistants vary, depending on the graduate level of the applicant, credentials, and service rendered. In-state graduate tuition and out-of-state fees are waived for the regular semester or summer session during which a student holds an assistantship. The out-of-state fee is also waived for the summer term following the spring semester in which an assistantship is held, if the student does not graduate that semester. Graduate assistants are required to pay a general fee, activity fee, ID validation fee, technology fee, and, if applicable, a vehicle registration fee, international student service, and insurance fees. For more information visit <www.ulm.edu/gradschool> or <www.ulm.edu/music>.

Western Michigan University announces a graduate assistantship in horn for the 2003 academic year. Duties include performing in the graduate brass quintet or graduate wind quintet and assisting in the horn studio; other duties are based upon qualifications and interests. Admission qualifications include a BM in music or the equivalent with a minimum GPA of 3.0, and a successful audition into the Master's degree program. The award, which is renewable for a second year, is up to \$11,110 plus up to \$4025 in out-of-state tuition scholarships. Interested hornists should contact Professor Lin Foulk at 269-387-4692 or lin.foulk@wmich.edu. Additional information about the graduate program at Western Michigan University is available on their website <www.wmich.edu/music>.

For the fall of 2004, a graduate teaching assistantship, and several full and partial horn scholarships will be open at

Arizona State University. With three orchestras and a student body of over 750 music majors, Arizona State offers the full range of degrees including Bachelors degrees in performance, music education, and music therapy, the Masters in performance, and the DMA. For more information contact Dr. Ericson at john.ericson@asu.edu or visit the studio website at <www.public.asu.edu/~jqerics>

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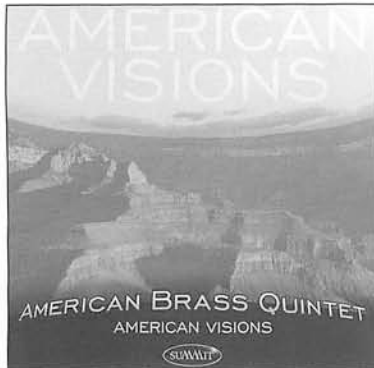
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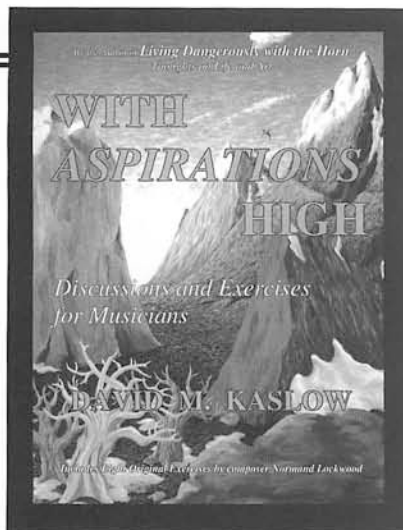
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The Assistant First Horn in Orchestra and Band

by John Q. Ericson

In an orchestral setting, the assistant horn is the unsung hero of the section. The essential role of the fifth horn in a five horn section is to assist the principal horn by taking over that part periodically, especially during *tutti* passages, allowing the first horn to remain fresh for those more soloistic, exposed passages. The first horn, if there were no assistant, would have a much more difficult time performing these passages with a level of comfort and freedom. With a competent assistant horn, certain works, such as *The Nutcracker*, are relatively simple to perform well. However, without an assistant, this same ballet suddenly becomes a grueling test of endurance for the first horn, especially during the Christmas season, with multiple performances. The assistant first horn is thus a very important member of any horn section.

Specifics as to how the part will be divided will vary depending on the players and the literature. Some principal players favor a good bit of doubling but, in general, I would recommend very little doubling in an orchestral situation, except for very loud, climatic moments in the music. Locations where the assistant is to play should be clearly marked in the music in logical, consistent locations. These points should be at least roughly thought out before the first rehearsal and marked at least approximately by the end of the first rehearsal.

Usually the passages for the assistant are marked with brackets by the principal player. When marking the locations for the assistant, the principal should be especially attuned to changes of orchestration and texture. When playing, the assistant needs to "take the ball" and lead! Anything very exposed should be performed with the principal horn in the "hot seat," but when the assistant is playing he/she should "lead" the section.

In some works it may not be possible to use an assistant due to the thin orchestration or the lack of *tutti* passages. If this is the case, it is better to simply let the assistant take the time off. Generally, depending on the literature, the split between the first horn and the assistant will be from 85/15% to 60/40%, with a split of 50/50% possible on light literature, such as marches and "pops" concert material.

In general, there are four types of passages that I tend to give to the assistant horn when I am playing principal horn: 1) passages closely aligned with the trumpets (this is especially common in Classical literature where the first horn and first trumpet are in octaves); 2) passages where the first and third horns are doubled: unison *tutti* passages are great places to lay off for a moment or longer; 3) passages before major solos: the classic example is the end of the first movement of Tchaikovsky's Symphony No. 5, where the first horn should rest for most of the page before movement two. Even for less extended solos I personally find it of great help to insert even a very short rest before exposed passages; 4) "footballs," long strings of whole notes (or similar) when not overly exposed. In any of these situations it is essential for the principal and

assistant to match in terms of volume, tone, and general style.

Orchestral passages should be doubled only rarely by the both the first and assistant. The passages where I would include the assistant are typically climatic passages where at least the first and third horn parts are already doubled and one more player on the part can only enhance the climax.

The principal horn should rest when suitable passages occur for the assistant, even if the overall range demands are not especially difficult. A good example of this type of a work is Schubert's Symphony No. 9. While the symphony is never particularly high or difficult, there are very few rests, a factor that can become especially significant in an orchestral rehearsal or concert with other "heavy" works.

When I mark passages for the assistant, I try to think of the assistant: if what I have marked seems too boring, I either give them more to play or let them have the time off. Always be sure that the assistant has enough music to play to remain reasonably warmed up and interested.

Finally, it is worth noting that the assistant horn in an orchestra is often considered to be a "utility" position. If any other section member is missing for a rehearsal or concert, the assistant is expected to fill that position. However, if the principal horn is absent, typically the third horn will move to the principal chair and the assistant will perform the third part.

The assistant horn in a band situation may be treated in a manner similar to that in an orchestra, but more often the function of the position is altered. The assistant's role is significantly different in a large symphonic band, with a section of eight (or more) hornists. With eight horns, all the parts are normally doubled. The "principal" player on each part should play the more soloistic and thinly orchestrated passages, but the principal may also wish to lay out for some of the *tutti* sections. Probably 80-90% of any part will be doubled by both players. This is normally necessary to achieve the proper balance within the ensemble.

In a large band, the "chorus effect" is very much at work. Many other parts (for example, the trumpets) are doubled or even tripled. There is a fullness of tone and a cancellation of intonational inconsistencies gained by this doubling.

During the period when I performed in the Nashville Symphony, I also had the opportunity to do recording session work. In the studios, I found doubling the first horn part to be quite common: three hornists would often be called for a session with two parts, two of these doubling the first part on nearly all passages. Evidently producers preferred the fatter tone of the doubled part. As an alternate, some producers had us record two passes of horns to achieve the same effect. There is certainly literature where this type of doubling really works in a band or wind ensemble as well.

Although a wind ensemble section with five horns is more like an orchestral horn section, it may work better to treat the assistant horn in a manner similar to that seen in the symphonic band section described above. My experience has been that, while I do want to mark the part for the assistant



The Assistant First Horn

much like what it would be in an orchestra, it works better to double the part more often. Like the example from the recording studio above, doubling makes a "richer" sound that can compete better with the rest of the brass. The principal player in a wind ensemble section with five horns should certainly play the exposed solos and thinly orchestrated passages and likewise lay out during loud *tutti* passages as necessary to "save face." However, depending on the literature, much of a typical wind ensemble part can be doubled, perhaps something like 50-60% of the time

While, in the orchestra, the practices concerning the use of an assistant are rather routine, the tradition in the band literature is not as clear cut. It would be wise to consult with your conductor to note his/her preferences. Also, look around to see where other doublings are occurring in the band. If you see six trumpets and/or four trombones playing all the time, you can be fairly sure that they are doubling and that this would also be advisable in the horn section.

The assistant player is a very important member of the horn section and is not there to merely play "the boring stuff" or to only play when the first horn wants to rest. That approximately 20% of all major orchestral players hold the job should remind us how valuable this position is in our business!

John Ericson is Assistant Professor of horn at Arizona State University and faculty at the Brevard Music Center. Prior to joining the faculty at ASU, he performed for five seasons in the Nashville Symphony and taught for three years at the Crane School of Music (SUNY-Potsdam). To read his other articles, see <www.public.asu.edu/~jgerics/articles_online.htm>



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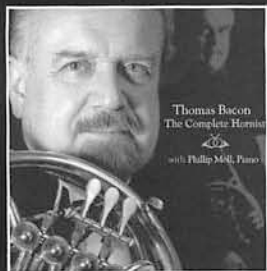
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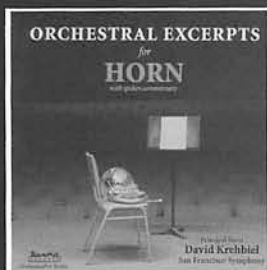
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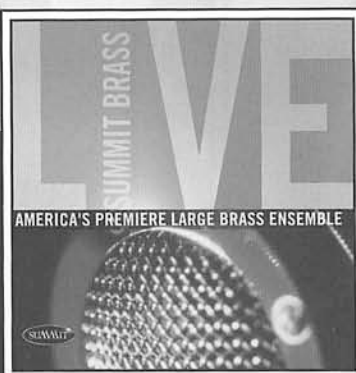
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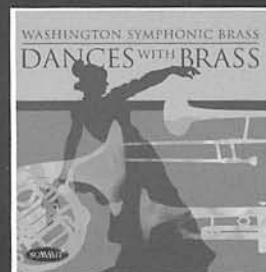
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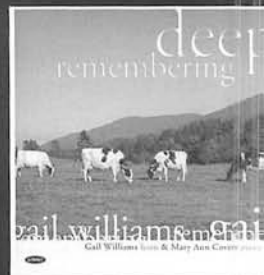
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Roger Birnstingl

Bassoonist Roger Birnstingl honors a long friendship with the retired solo hornist of the Swiss-Italian Radio Orchestra.

On the occasion of his 80th birthday celebration, it seems appropriate that I write some of my thoughts and memories of an exceptional person, William (Bill) Bilenko. Bill was born in Brooklyn on November 4, 1922, but my knowledge of his earlier years is scanty. I do know that during the war years he was in the Navy. On being discharged and, with his innate interest in music, he became an usher at the Carnegie Hall where he could hear many of the great musicians of the day, such as Toscanini, Heifetz and Rachmaninoff. Very important for his future was meeting Nadia Boulanger during one of her visits to the States. He asked about studying composition with her, but the advice she gave was to study the horn, an orchestral instrument that would lead to a "safer" future. What is more, she helped him get a French scholarship so that he could study at the Paris Conservatoire.

The problem was how to pay for a horn. His uncle was a cellist in the Philhadelphia Orchestra, and one day Bill managed to visit him and was given a cash present that enabled him to buy the instrument. On returning to the family apartment in Brooklyn, there transpired a heated argument over the proposed waste of time in studying a musical instrument rather than going into tailoring as his father wished. The argument became more serious and finished with the horn being thrown through the window into the street below. Neither father nor son looked out to see what happened or descended to pick up the remains. Apparently no deaths were caused.

Later, in addition to the scholarship, Bill received a Fulbright Scholarship and, at the first opportunity, left for France. At the Paris Conservatoire, Nadia Boulanger looked after him and his new wife, Ellie, becoming a sort of mother to them both. In addition to studying the horn intensively, Bill became a passionate collector of antiques and was an *habitué* of the flea market and the quais, where he found many artifacts from Coptic manuscripts to African carvings and old books.

On finishing at the Conservatoire, he won a place in Switzerland with the orchestra in Winterthur. He stayed there for a couple of years before going to the Swiss-Italian Radio Orchestra in Lugano in the early 1950's, where he remained until his retirement in 1987. He continues to live there where he has a house on the hill overlooking the town and beautiful lake.

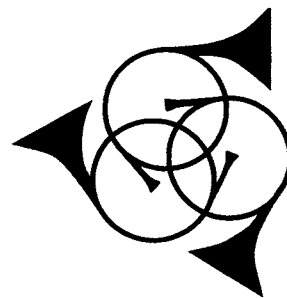
I first met Bill in 1956 when I was in Lugano and heard the orchestra giving a summer concert in the municipal park. He was introduced to me by a friend, the bassoonist in the orchestra, and I remember Bill as a thick shock of black curls and vivaciousness. Two years later, I took the place of my friend and became Bill's colleague, immediately becoming friendly with the Bilenko family: Bill, Ellie and the two

children. I did not speak a word of Italian, and their house on the hill overlooking Lugano became a haven of relaxation and good eating. Bill tended to do all the cooking and would rush to the food store after a morning rehearsal, go home on his motor scooter and cook a superb meal in no time at all. Then there were teas with *pâtisseries*, walks in the hills, visits to art collections and trips to the cities of north Italy.

I could appreciate his musicianship as solo horn in the orchestra. At that time, the Swiss-Italian Radio had the funds to be able to engage some of the finest conductors of the 1950's, among them Charles Munch, Georg Szell, Igor Stravinsky, and the young Lorin Maazel. Bill was a really excellent and totally confident player and, to my knowledge, is unique as a solo hornist who only started to study when already well into his 20's. One would marvel at his extraordinary knowledge of the classical musical repertoire. On a chance hearing of some work on the radio, there would be instant recognition: five seconds was enough to identify almost any work.

One remembers the animated conversations when Bill's mind would run ahead of what he was saying in such a way that often he would not bother to finish a sentence, presuming perhaps that his listeners had already understood what he wanted to express. On the occasions when this happened on a country walk, he would unfailingly stop, turn to you, and fix your gaze whilst he held forth. A nice trait, but one that curtailed somewhat the distance covered.

I left the orchestra after three years and returned to England, so my subsequent recollections are based on fairly frequent visits to Bill's home. These occasions were filled with books, pictures sculptures, and the trappings of a really cultured owner. Bill loves books and is extremely well read on many subjects from philosophy to the classics, interspersed with a sprinkling of pulp fiction. Those who know him think of him as a person of compassion, generosity, and hospitality. His family was and is always of the greatest importance to him, and he enjoys frequent visits from his children and grandchildren. He has always been an inspired teacher; it was moving to see the number of present and former students who came to his birthday party. Notable were two Czech clowns, now living in Switzerland, who were learning to play a variety of brass instruments with which to enhance their act.



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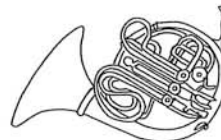
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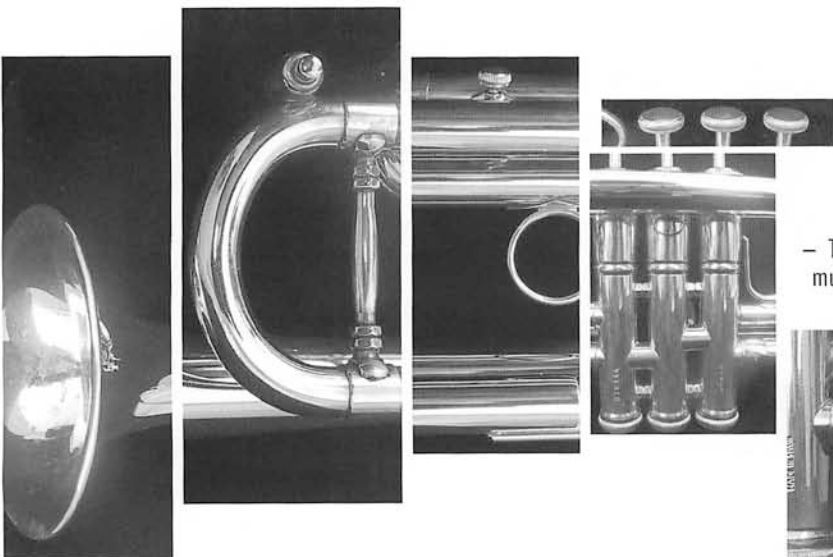


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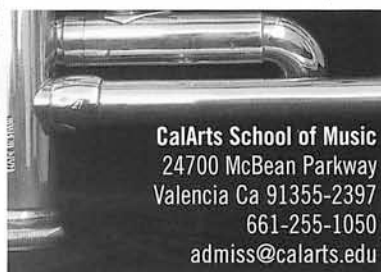
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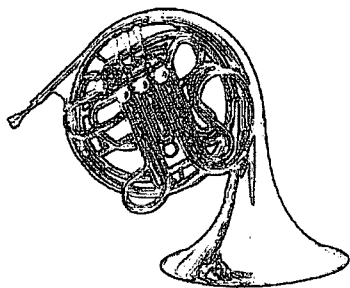
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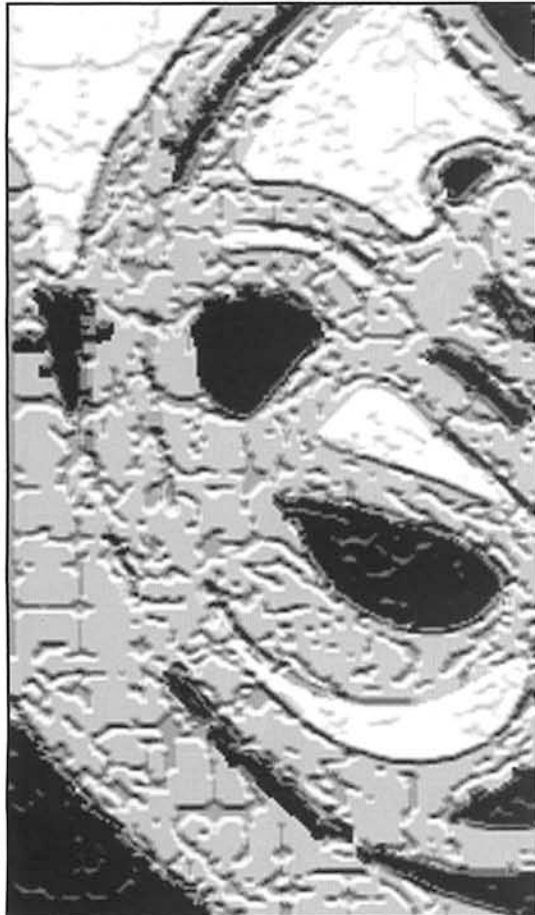
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Greetings from Heaven, or Demonic Noise?

A History of the Wagner Tuba

by William Melton

Part 7: Modern Voices

After a long incubation period, the Wagner tuba had been employed masterfully by Richard Wagner and Anton Bruckner, and then adopted by a select number of post-Wagnerians led by Richard Strauss. But the turmoil of changing musical styles at the onset of the 20th century meant that the status of the tenor and bass tubas was once more in question: how would they be used by “modern” composers, or would they be used at all?

Though he has since become an icon of 20th-century modernism, Arnold Schoenberg had for a time in his development been heavily influenced by Wagner. The young cellist, previously an admirer of Johannes Brahms, joined the Polyhymnia Orchestra and came into conductor Alexander von Zemlinsky’s orbit. “In this circle a glowing enthusiasm for Wagner prevailed,”¹ and Schoenberg became Zemlinsky’s pupil. “While (my String Quartet in D major) was still strongly under the sway of Brahms and Dvorak,” commented Schoenberg, “here began an almost immediate change to a more ‘progressive’ compositional style.”² In *Gurre-Lieder*, a lengthy cantata begun in 1900 but not completely orchestrated until 1911, Schoenberg employed an orchestra so massive that he was compelled to special order outsized sheaves of what he called “Gurre music paper.”³ “Wagner was the great model,” wrote Eberhard Freitag, “and according to his own testimony Schoenberg had heard all of the Wagner operas 25 to 30 times before beginning this composition.”⁴ H. H. Stuckenschmidt called *Gurre-Lieder* “A true creation of post-Wagnerianism, one which compares in its breadth of conception with the gigantic symphonies of Mahler, and in its tonal language with the symphonic poems of Richard Strauss and the early music dramas of Hans Pfitzner.”⁵

Gurre-Lieder forces included ten horns in F, with the last four players doubling on Wagner tubas in the designations and keys inherited from Wagner: tenor tubas in E-flat and bass tubas in B-flat (basso, written in both treble clef and old style bass clef). There was one departure, as Schoenberg made *de facto* seating arrangements official by giving horns seven and eight the B-flat tubas and nine and ten the F tubas.⁶ The writing for the instruments shows that the composer had absorbed the lessons of the Ring. The tubas are used sparingly and tactically—Schoenberg rarely applied them merely to thicken the orchestral texture, and the integrity of the quartet is respected. The majority of the tuba entries are associated with King Waldemar (tenor), whose lover Tove (soprano) is

murdered. Two themes recall the Ring: death, and the isolation of those who rule. Reminiscent of Bruckner’s evocation of the numinous is the brief four-part solo chorale of Part I (Example 1) that accompanies Waldemar’s text, “It is midnight, and accursed creatures arise [tubas enter here] from forgotten, sunken graves.”⁷

Example 1: Arnold Schoenberg, *Gurre-Lieder*, Part I (2 mm. before rehearsal no. 56). Arnold Schönberg “Gurrelieder” © 1920 by Universal Edition A.G., Wien/UE 18412, UE 3696

Twice in Part I the tubas appear in accompaniments to Tove, again underscoring the theme of death: second F tuba entering alone (3 mm. before rehearsal no. 54), and the entire quartet appearing *pianissimo* on the second syllable of the word “*ersterbend*” (“dying,” 2 mm. after rehearsal no. 70). Waldemar’s despair in Part II conjures the tubas again (Example 2) with the words “Lord God! I am also a ruler. And it is my kingly belief that I cannot rob my subjects of their last guiding light.”

Example 2: *Gurre-Lieder*, Part II (2 mm. after rehearsal no. 4). Arnold Schönberg “Gurrelieder” © 1920 by Universal Edition A.G., Wien/UE 18412, UE 3696

In Part III of the work the instruments appear only in five bars near the opening (Example 3): “Then Schoenberg introduces a theme in the four tubas (muted), the previous... ‘Midnight World motif.’⁸ This echoes Waldemar’s “from forgotten, sunken graves” of Part I, but as Alban Berg noted, “now that vocal line is brought forth solely by the four Wagner tubas.”⁹

The Wiener Tonkünstler-Orchester was directed by Franz Schreker at the premiere of February 23, 1911 in Vienna’s



The Wagner Tuba, Part 7

Sehr langsam
2 Tenor Tubas in B-flat
con sord.
pp

2 Bass Tubas in B-flat
con sord.
pp

Contrabass Tuba
pp

Cello 3
p

Timpani tr

Example 3: *Gurre-Lieder*, Part III (2 mm. before rehearsal no. 1)
Arnold Schönberg "Gurrelieder" © 1920 by Universal Edition
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Großes Musikvereinssaal. The work was a huge success: "...people wept and cheered, and Schoenberg received an ovation that lasted a quarter of an hour. The triumph was, in fact, a posthumous one, a celebration for a composer who had changed almost beyond recognition."¹⁰ Schoenberg had already taken a different road, and with *Gurre-Lieder* had composed for Wagner tubas for the first and last time.

Raised far from the opera houses and concert halls of central Europe, Igor Stravinsky was still exposed early to the Wagner tuba literature. He was only six years of age when Angelo Neumann's touring "Richard Wagner Theater" (conducted by Karl Muck) performed the Ring in St. Petersburg and Moscow in February and March 1889. But Stravinsky heard other traveling conductors conduct Wagner, and attended the entire Ring when it was mounted in St. Petersburg in Russian, with Russian forces. He wrote,

There were other good conductors, of course—Mottl whose Siegfried impressed me, Hans Richter, etc...I remember meeting the conductors Arthur Nikisch and Hans Richter...When Richter saw me he scowled and asked: 'Wer ist dieser Jüngling?'¹¹

Such exposure left its imprint on the young composer, and as Rosamund Bartlett maintained, "Several of Stravinsky's early works (his song cycle *The Faun and the Shepherdess* [1906], for example, and his *Scherzo Fantastique* [1907-1908] reveal his youthful enthusiasm for Wagner...)"¹² A Bayreuth visit followed in 1911. Stravinsky was also acquainted with Bruckner's symphonies, a number of which had been performed in St. Petersburg, and "was exposed to the music of Strauss for the first time in 1904 or 1905, with *Ein Heldenleben*."¹³ He was introduced to Strauss, and to Arnold Schoenberg, in Berlin during the winter of 1912-13.

Yet Stravinsky's familiarity with the above scores did not translate into familiarity with the Wagner tuba itself. It is questionable whether he had even heard the authentic instruments. The Ring performances in St. Petersburg would have

employed local military substitutes for the Wagner tubas. The visit to Bayreuth in 1911 did not include the Ring, and Stravinsky would never return to the festival (*Parsifal* left him disgusted with "the murky inanities of the Art-Religion, with its heroic hardware").¹⁴ Stravinsky knew the Bruckner scores chiefly by playing them four-hands with an uncle, but "did not learn to like them,"¹⁵ and the aforementioned *Heldenleben* would have used the Strauss-sanctioned replacement of euphonium for tenor tuba. Nevertheless the young Stravinsky had a fascination for new orchestral colors. That hornists used their bells in the air to good effect he learned from Vuillermoz, a Parisian orchestral hornist. In addition, "a hornist from the St. Petersburg imperial orchestra showed him the glissando (one can imagine with what pleasure he added this to his growing arsenal of effects that were contrary to canonical rule)."¹⁶ His interest in the tone color of the tenor tubas would be characterized by employing them in a way that was uniquely his own.

Meno mosso (Tempo giusto)
(Offstage) 2 Tenor Tubas in B-flat con sord.
mp

(Offstage) 2 Bass Tubas in F con sord.
a 2
mf

Arrival of Kastchei
The Immortal
Sostenuto

106

107

f sempre

cresc. molto

Example 4: Igor Stravinsky, *The Firebird*, 1910 Version (1 m. after rehearsal no. 105) © B. Schott's Söhne, Mainz, 1933. Mit freundlicher Genehmigung des Verlages Schott Musik Intl., Mainz.

Stravinsky's original 1910 version of the ballet *L'Oiseau de Feu* (The Firebird) calls for two tenor tubas in B-flat and two bass tubas in F. They appear just before the demon Kastchei's Entrance (Example 4),¹⁷ and only have thirteen bars to play offstage, muted, in *crescendo* from *mezzo-piano* to *fortississimo*. The bass tubas are notated in F in bass clef, and the tenor tubas are notated in B-flat (alto, though it is not specified) in treble clef,¹⁸ though their range remains relatively low as befitting the bass representation of Kastchei.

Stravinsky called *The Firebird* "in some respects a fecund score for my own development in the next four years."¹⁹ Much later in life he would visit Wagner's villa Triebtschen near Lucerne. "The collection of musical instruments on the second floor contains many beautiful objects by Renaissance and Baroque craftsmen," wrote Robert Craft, who accompanied Stravinsky through the villa. Craft did not fail to note that the older exhibits shared the floor "with such Wagnerian instruments as the tenor Tuben not only of the Ring but also of *Le Sacre du printemps* [The Rite of Spring]."²⁰ The latter was to be Stravinsky's second and final work for the instruments.

Pierre Monteux, conductor of an *Orchestre des Concerts Colonne* expanded for the occasion, described the premiere of *The Rite*, one of history's most infamous musical riots:

Le Sacre du Printemps was presented [on May 29] 1913 at the Théâtre des Champs-Élysées in Paris, and cause a



scandal it certainly did. The audience remained quiet for the first two minutes. Then came boos and catcalls from the gallery, soon after from the lower floors. Neighbors began to hit each other over the head with fists, canes or whatever came to hand. Soon the anger was concentrated against the dancers, and then, more particularly, against the orchestra, the direct perpetrator of the musical crime. Everything available was tossed in our direction, but we continued to play on. The end of the performance was greeted by the arrival of gendarmes. Stravinsky had disappeared through a window backstage, to wander disconsolately along the streets of Paris.²¹

The hornists that endured the abuse were the regular Colonne roster of Paul Hoogstoel, Jules Michel, Joseph Algrin, and Pierre Warin,²² and they were joined by the extra players Marius-Joseph Fabre, Messrs. Ferret (or perhaps Henri Farré), Vadot, and Ferdinand Bailleux.²³ Two hornists from the latter quartet presumably played the two tenor tuba parts,²⁴ though they would have used Saxhorns or cornophones rather than true Wagner tubas, which were unknown in France at the time.²⁵ It is notable that the most practiced tenor tubists in Paris were prevented from playing the Stravinsky premiere. The Opéra was in the midst of a gala Ring production staged for the centennial of Wagner's birth, and on the night of the premiere of *The Rite*, the Opéra tuba quartet was busy coping with Siegfried.

The bulk of the tenor tuba contribution to *The Rite* is a prominent ostinato (the first eleven mm. of which are quoted in Example 5).

Example 5: Igor Stravinsky, *The Rite of Spring* (rehearsal no. 64)
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This line, which mutates into 6/4 meter (*maestoso*, rehearsal no. 70) during the course of thirty-four continuous bars, finishes *fortissimo*. The final contribution from the instruments is a brief ascending figure (Example 6) in the first B-flat tuba that reinforces the contrabass tuba line.

Missing in the score was one essential detail. As William Schamberg stated, "It is unclear to this day which octave Stravinsky intended, alto or basso."²⁶ In the absence of specific directions, a longstanding controversy in the horn world as to the proper octave for the B-flat tenor tuba parts was begun. Arguments raised have been based on local tradition, subjective judgements over which sound is preferred,

Example 6: *The Rite of Spring* (2 mm. after rehearsal no. 78).
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inconclusive internal evidence from the score, or undocumented attributions to the composer. Contention has been surprisingly intense despite the brevity of the parts involved.

Hornists who played under Stravinsky have left conflicting records of his preference. James Decker wrote about Columbia's definitive complete recorded edition of Stravinsky works:

Bob Craft conducted all the rehearsals but Stravinsky conducted the recordings...The tuben parts in *The Rite* were played down. I have heard them in the upper register but Stravinsky wanted them played in the lower octave and loud.²⁷

In contrast, Richard Merewether testified, "Stravinsky's parts in 'Le Sacre' are intended as B-flat-alto—the author worked for him many years ago—yet are often heard an octave too low in the absence of that indication."²⁸ Thomas Widlar described rehearsing *The Rite* in the 1960s with the Cincinnati Symphony under Robert Craft's direction. Stravinsky was also present, conducting his *Fairy's Kiss* on the same program

Through Craft, we asked Stravinsky what octave he wanted the tenor tubas to play. The answer was that he didn't remember what he originally intended, but he had come to accept the tenors playing in unison with the

basses because that's what everybody wanted to do, but when the tenor players volunteered to play up, he happily let them, and that is what he now actually preferred.

I wasn't so sure that Stravinsky didn't remember and didn't care. I felt he was tired of arguing with horn players about it.²⁹

Pierre Monteux had made extensive corrections in the score of *The Rite* before the 1913 premiere, collating the two-piano version with the orchestral score. He requested many changes of the composer, including a number aimed at strengthening the conical brass sound. At rehearsal number 41, Monteux singled out "first, the [contrabass] tubas, which in spite of *fortissimo*, produce only a very weak sound; second, the seventh and eighth horns, which one does not hear at all in the low register."³⁰ Stravinsky incorporated the changes, and continued to make his own corrections along these lines.



In 1926 "Stravinsky rewrote the entire *Evocation des ancêtres* and much of the *Danse sacrée*, adding lower brass (bass trumpet, trombones, tubas) between 186 and 190."³¹ The composer explained to Ernst Ansermet that he was "redoing the instrumentation. This needed strengthening in the bass, which determines the accentuation and the dialectic structure of the musical phrase."³²

Pieter C. van den Toorn found that "Stravinsky repeatedly changed his mind on a number of critical issues, and even after some of the more extensive revisions it is by no means always apparent just what his real or ideal intentions were...Often enough, adjustments were made as practical concessions to the difficulties encountered by specific performances."³³ Robert Craft suggested:

In the case of *The Rite*, Stravinsky's alterations continue to outdate new issues of recordings and scores...No absolutely conclusive answer can be fixed for every question concerning anything so circumstantial as a performance, of course, and neither could any score convey all of the nuances Stravinsky was at one time able to bring to his own readings of *The Rite*. In spite of his complaints about interpreters, Stravinsky is a practical musician who enjoys collaboration with instrumentalists, who is sensitive to the different requirements of each occasion, and who learns from them all. Indeed, those who regard the score as an inviolable text beyond tampering even by the author are often shocked by his temerarious overriding of the printed page...³⁴

One tally listed seven official revised editions of *The Rite* (spanning the years 1922 to 1968), and there were quite a number of pirated editions as well.³⁵ The composer himself explained, "I would go on eternally revising my music...were I not too busy composing more of it."³⁶

A powerful horn sound was one constant that Stravinsky was after. The manuscript score of *The Firebird* (1909-1910) lists "6 horns in F," though this was later crossed out in red and replaced with the more modest "4."³⁷ Even late in life Stravinsky greeted the newest commercial recordings of *The Rite* with the critiques "...the horns are weak at 65, where they should come through like Roland at Roncesvalles,"³⁸ or "At [65] and passim the horns are puny."³⁹ In contrast, he declared himself satisfied with "the animal ruttishness of the tubas at [66]."⁴⁰

The stage action of *The Rite* provides an insight into the mystery of the composer's preferred octave for the tenor tubas. "The Ritual of the Two Rival Tribes" (rehearsal no. 57) portrays a game of war in which the two sides are given two disparate musical incarnations, the first heavy, slow motifs in the low regions, and the second quick motifs in the treble register. Stravinsky wrote Sergei Koussevitsky about what follows: "The holy procession of the wise old man ['Procession of the Sage']. The oldest and wisest interrupts the spring games, which come to a stop."⁴¹ "It is the Saint who arrives," Stravinsky explained in a famous 1913 interview (later disavowed),

the Sage, the High Priest, the eldest of the clan. A great shudder of fear passes through the crowd. And the Sage,

stretched out on his belly, with his arms and legs extended, blesses the earth, becoming himself one with the soil.⁴²

The Sage is portrayed in the orchestra by two tenor and two contrabass tubas, Robert Craft noting that "the Procession of the Oldest and wisest One is heralded by the entrance of the tubas at No. 64"⁴³ (in contrast to the widely-spaced orchestral tutti at no. 70 that Craft found "signifies the gathering of all the people").⁴⁴

Surprisingly, the sketches of *The Rite* (1911-1913) do not contain Wagner tubas—their motif at no. 64 was given to stopped horns, written in the short score in the key of C.⁴⁵ Craft observed, "The orchestration of the theme of the sage for the thin and nasal stopped horns is surprising, because we are used to the tubas of the printed score."⁴⁶ Thus both contrabass tubas and Wagner tubas in this passage were afterthoughts, aids in strengthening the bass line. Stravinsky himself compared "the use of the Wagner Tuben at No. 105, the arrival of Kastchei, with the use of those instruments in *Le Sacre du printemps*..."⁴⁷ And significantly, the tessitura of the B-flat tubas in *The Firebird*, though notated in alto, is very much the same as that of *The Rite* parts in B-flat basso.

Yet the dramatic logic of playing the tuba parts basso was lost as ballet performances of the score were superseded in the 1920s by what Pieter C. van den Toorn called "the extraordinary success of *The Rite* in the concert hall."⁴⁸ A number of conductors adopted the work primarily as an orchestral showpiece, including Ernst Ansermet, Leon Goossens, Sergei Koussevitzky, Leopold Stokowski, and inevitably Stravinsky himself. Alfred Kalisch noted the confusion caused when "the upholders of 'Sacre' tell us that it is to be judged on its musical merits exclusively, and on the other hand that it is conditioned by the story of the ballet for which it was originally written."⁴⁹ "The latest catchword of the partisans is that the 'Sacre' is abstract music," wrote Ernst Newman. "We do not take that too seriously, however. We know how dependent Stravinsky's music has hitherto been upon the action it was designed to accompany."⁵⁰ Still, the stage origins of the music faded, and were supplanted by a symphonic aesthetic that gave far more scope for interpretation by the individual conductor.

A human element was also at work. Stravinsky was not always happy with Monteux, a master conductor whose technique surpassed that of the composer as well as Stravinsky's favorite, Ernst Ansermet.⁵¹ As time went on, a distinct rift developed. In 1929 the *Compagnie Française du Gramophone* advertised a Monteux-led recording of *The Rite* with the following points: 1) that the interpretation of the *Sacre* created by M. Monteux in his memorable premiere of 1913 has been approved and sanctioned by the composer; 2) that without the perseverance of M. Monteux, who repeated the *Sacre* in concert in 1914, the work would perhaps be forgotten today; 3) that the interpretation of M. Monteux is now considered as a classic, the only model on which all conductors base their performances.⁵²

At the request of Columbia Records, France, which also had a recording to sell, Stravinsky countered in December, 1929:

I am happy to state that the *Sacre du printemps* just recorded under my direction by Columbia is a masterpiece



of phonographic realization. To be specific, the dynamic element (which is the play of relationships, not the intensity of the sound), as well as the timbre of the *Sacre*, is conveyed by these new records in a way that could not be more evident. The result is a model of recording that renders a true service to all those who would like to learn the performance tradition of my work.⁵³

Peter Hill found the Monteux recording with the *Orchestre Symphonique de Paris*⁵⁴ "almost certainly the most authentic guide to Stravinsky's earliest intentions."⁵⁵

Very possibly Monteux in 1929 is a credible record of what the public heard in 1913. He seems to have been a 'conservative' conductor—his later recorded versions are in essential respects similar to the 1929 account—and he continued to prefer the first edition of the score.⁵⁶

The tenor tubas on the 1929 Monteux recording performed the part in B-flat basso,⁵⁷ sounding the very incarnation of "the lowing tubas which signal the advent of the Sage."⁵⁸

In contrast, Stravinsky's recording with the *Orchestre des Concerts Staram*⁵⁹ was but one station of an ever-changing vision of the score.

Attempt a comparison of all the Stravinsky sources—his own recordings, the various editions of the score (described by Louis Cyr as 'l'imbroglio presque inextricable'), and Stravinsky's written views on how the work should be performed—and one finds that all frequently contradict one another...Like all performers, over the years his interpretations changed, reflecting both changes in himself and in the orchestras he conducted.⁶⁰

Stravinsky's tenor tubas in 1929 played the part in B-flat alto.⁶¹ The composer may have once hoped that his recorded performances would serve as guides to posterity, but by 1968 he had doubts about their validity. "I have changed my mind...about the advantages of embalming a performance on tape...one performance represents only one set of circumstances."⁶² That he gave conflicting answers when questioned about the proper octave for the tenor tuba line over the course of decades is understandable. The *Rite* had split into two pieces—the original ballet for the stage, and the well-known orchestral showpiece. Thomas Widlar's picture of an older Stravinsky disinterested in settling a point that had ceased to have meaning for him rings true. The cliché "Old men forget," was one that Stravinsky himself invoked in 1968. "But," he added, "they forget or remember selectively, like everyone else."⁶³

Béla Bartók spent his teenage years under the influence of the music of Johannes Brahms and Franz Liszt. Then, in 1899 his first semester at the Budapest Music Academy gave him a glimpse into the scores of Wagner's *Ring*.⁶⁴ Subsequent composer's block reached a crisis point in 1902, when "The first performance of *Also sprach Zarathustra* in Budapest (1902) jolted me out of this stagnation like a lightning bolt...finally I

recognized a direction that promised new things. I plunged into a study of the Strauss scores and began to compose again."⁶⁵ His solo piano performances of *Ein Heldenleben* the next year electrified musicians in Vienna (Eduard Hanslick is said to have commented, "He is certainly a musician of genius, but it is a shame that he has been spoiled by Strauss").⁶⁶ Bartók would write a friend in 1904, "I can tell you truly: since Wagner there has been no greater master than Strauss."⁶⁷ There are a number of parallels with *Heldenleben* in Bartók's own symphonic poem *Kossuth* (1903), such as "the unison deployment of eight horns for which *Heldenleben* was the prototype,"⁶⁸ and the inclusion of two tenor tubas in B-flat to Strauss' one. Hans Richter heard the composer play *Kossuth* on the piano, and his promise to schedule it for performance in Manchester the next year spurred Bartók to orchestrate the work.

The program of *Kossuth* is intensely patriotic: the attack of the Austrian army on Hungarian revolutionaries loyal to Lajos Kossuth is greeted with a parody on the Austrian national anthem, played among others by the two tenor tubas⁶⁹ (interestingly, the Austro-Hungarian Richter "had singled this part out for praise with 'Bravo and grossartig [splendid!]'"⁷⁰). At the world premiere with István Kerner and the Budapest Philharmonic on January 13, 1904, Austrian nationals in the orchestra refused to play at this juncture. Still, the applause for the twenty-three-year-old Bartók, who appeared demonstrably in national costume, was overwhelming. "The young composer is a great talent in the sphere of instrumentation,"⁷¹ wrote the correspondent for *Az Újság*, though the *Neues Pester Journal* found "the musical language that he speaks stems chiefly from the vocabulary of Richard Strauss."⁷² The Manchester Guardian praised the performance of the Hallé Orchestra on February 18, 1904, noting "the facile manner with which Bartók handles the great mass of the orchestra."⁷³ The Hallé performance used bugle horn substitutes for tenor tubas (two extant parts done by an English copyist are transposed into C).⁷⁴ Even in Hungary, according to Franz Liszt Academy of Budapest professor Ádám Friedrich, "The *Kossuth* Symphony is very seldom on the program, but if so, it is played generally by baritones or euphoniums."⁷⁵ Friedrich continued, "Nowadays, it happens that one plays it with tubas as well."⁷⁶

Bartók's *The Miraculous Mandarin*, a pantomime in one act, op. 19, was composed 1918-1919 and premiered in Cologne on November 27, 1926.⁷⁷ The rhythmic energy of the work has been compared with Stravinsky's *The Rite*. Two tenor tubas in B-flat, written into the third and fourth horn parts, are used effectively in the low register to thicken the overall sound both in fortissimo (Pesante, 2 mm. after 79)⁷⁸ and in pianissimo (Grave, at 97).⁷⁹ Unlike *Kossuth*, Ádám Friedrich wrote, "in the Hungarian State Opera the Mandarin is played—as it is written—by Wagner tubas. Always."⁸⁰

Like many composers of his generation, Gustav Holst also went through a Wagnerian phase: "Holst had already been taken in by Wagner's influence by 1892 when, after attending a Covent Garden performance of *Götterdämmerung* conducted by Gustav Mahler, he composed his own Song of the Valkyrs..."⁸¹ However, the "One Tenor Tuba in B-flat"⁸² called for in Holst's suite for large orchestra *The Planets* (com-



posed 1914-1916) is without question meant to be played on euphonium. Holst began his musical career as a trombonist, first in summer resort bands, but in 1897 playing under conductors Richard Strauss and Hans Richter (the latter complimented the young trombonist by saying that he would like to take him back to Germany).⁸³

The following year Holst was engaged by the Carl Rosa Opera Company and, in 1900, he moved to the Scottish Orchestra in Glasgow, a position he would leave in 1904 when he gave up performing in favor of teaching. Holst biographer Michael Short wrote plainly "...in *The Planets* Holst included a tenor tuba (euphonium) in his already large brass section..."⁸⁴ The euphonium was the instrument that the former trombonist would have known best, and authentic Wagner tubas were first played by an English orchestra in 1935. Holst's tenor tuba solo is another that is played in Vienna on Wagner tuba.⁸⁵

Leos Janáček, a Moravian original, was demonstrably not influenced by Richard Wagner, though his musical education included stints at conservatories in Leipzig (1879) and Vienna (1880). These sojourns might have provided him with exposure to Wagner's music, but "Janáček, the formalist with his classical conservative tendencies, stood on the opposing side in the camp of Brahms and Hanslick."⁸⁶ Neither did he avail himself of the teaching of Anton Bruckner at the conservatory, having intentionally arranged composition classes with the "dry, taciturn, pedantic, 'typical' professor"⁸⁷ Franz Krenn.⁸⁸

Janáček's employment of tenor tubas late in life was inspired by a military band concert in Písek in 1925. "The well rehearsed military band played fanfares in addition to other numbers,"⁸⁹ a performance that resulted in Janáček's *Sokol Fanfare*, which in turn grew into the composer's best known concert work, the *Sinfonietta*, originally titled the *Vojenská* (military) *symfonietta*. The music fits the Wagner tuba, from "the opening ostinato three parallel fifths that the tubas [two tenors in B-flat] strike up in archaic style,"⁹⁰ to the finale, when the tubas reenter (*Allegretto*, rehearsal no. 9).⁹¹ That the two tenor tubas and third and fourth horns are never required to play at the same time is at least a circumstantial argument for players doubling on both instruments.⁹²

In Janáček's unusual *Capriccio* for piano, left hand, of 1926, the relatively lean piano part is balanced against flute, two trumpets, a tenor tuba, and three trombones.⁹³ The virtuosic, but bumptious tenor tuba part had a possible antecedent, and Martin Wehnert observed of the first movement (Tempo I, rehearsal no. 3),⁹⁴ "It is particularly similar to the part in *Don Quixote* by Richard Strauss."⁹⁵ The third movement⁹⁶ begins "with the tuba's widely-spaced interval leaps followed by sixteenth note triplets."⁹⁷ Similar to a theme in the viola from Janáček's first String Quartet, "though it poses no technical problems for the viola, it creates many for the cumbersome tenor tuba."⁹⁸ Over the first manuscript score of the work the composer penned "or horn" in parentheses after the designation tenor tuba, an alternative missing from subsequent editions.⁹⁹ According to Czech Philharmonic hornist Zdeněk Divoky, "In Prague we play both compositions, *Capriccio* and *Sinfonietta*, on euphoniums. In Brno is it the same."¹⁰⁰ Yet again, in Vienna the parts are traditionally played on Wagner tubas.¹⁰¹



Bass Wagner tuba in F made by Robert Schopper of Leipzig circa 1925 (© Copyright Edinburgh University Collection of Historic Musical Instruments)

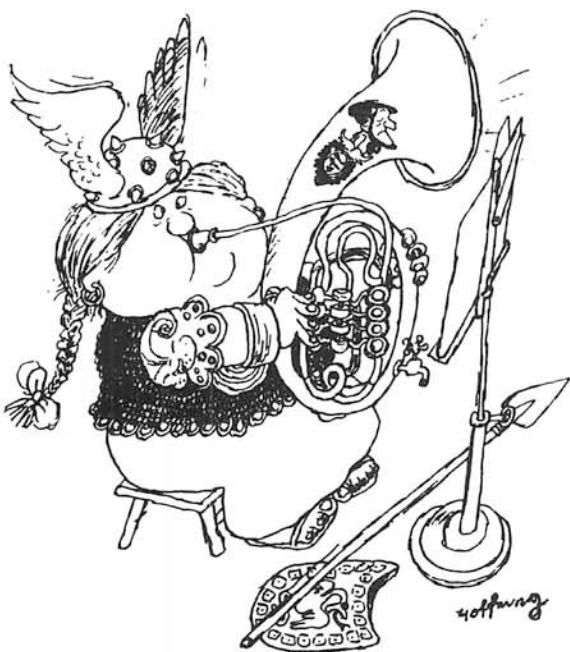
Composing for Wagner tuba slowed considerably after the First World War, perhaps at least partially a casualty of the conflict. Traditional art was tarnished with connections to the old regime. The Wagnerian orchestra was obsolete, and the instrument synonymous with the suspect attributes of "stately power and hallowed grandeur"¹⁰² especially so. In addition, German and Austrian composers banned by the Allied countries during the war were often a long time in returning to international stages and concert halls.¹⁰³ *Gurre-Lieder* was not given its US premiere until Leopold Stokowski mounted it in Philadelphia in 1931, and it waited another eighteen years for its second American appearance.¹⁰⁴

Through four decades, from the 1920s until the late 1950s, the Wagner tuba repertoire languished. There were a handful of exceptions. Stokowski's orchestral arrangement of Bach's *Passacaglia* in C minor, BWV 582 included a quartet of tenor and bass tubas. Philadelphia had also seen the Stokowski-led premiere of *Arcana* by Edgard Varèse in 1927, a work that contained two tuba parts, one "*basse*" and one "*contrabasse*," the former of which has been performed on Wagner tuba.¹⁰⁵ The solo tuba in "*Bydlo*" in Maurice Ravel's orchestration of Mussorgsky's *Pictures at an Exhibition* was sometimes played on Wagner tuba, a practice particularly advocated by conductor Igor Markevitch.¹⁰⁶ But these were merely cameo appearances for the instruments, and Michael Hölzel's observation "with the progress of the 20th century they were increasingly overlooked by composers,"¹⁰⁷ reflected the overall trend.



Many manufacturers closed their doors. The *Erste Wiener Produktiv-Genossenschaft der Musikinstrumentenmacher* ceased production in 1935, as did Max Enders of Mainz. The deaths of Munich craftsmen Anton Schöpf Jr. (1931) and Josef Pöschl (1947), and of Oskar Reißmann of Chemnitz (1958) further thinned the ranks. The Second World War hurried the end of the respected firm C. F. Schmidt of Weimar and drastically reduced the production of Ed. Kruspe of Erfurt. C. W. Moritz, the oldest extant maker of the instruments, shut down operation in 1955.¹⁰⁸

The Wagner tuba was in danger of becoming a museum piece. To be continued...



"The Wagner Tuba" (circa 1955). Drawing by Gerard Hoffnung, reproduced from *The Hoffnung Symphony Orchestra*, published by the Hoffnung Partnership, London who are owners of the copyright. Further information about Hoffnung merchandise can be found on the Hoffnung website: <http://Welcome.to/GerardHoffnung>

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William Melton studied horn with Ron Wise and Sinclair Lott, and was a graduate student in historical musicology at UCLA. He has been a member of the Sinfonie Orchester Aachen since 1982. The orchestra, whose former music directors have included Herbert von Karajan, Wolfgang Sawallisch, Fritz Busch, and Franz Wüllner, celebrated its 150th anniversary in June of this year with a live DVD recording of Bruckner's *Eighth Symphony* under the baton of current music director Marcus Bosch.

Melton is also a charter member of three very different horn quartets: Die Aachener Hornisten, whose high points include a seven-city tour of Australia, a command performance for the late King Hussein of Jordan in Amman, and a prime-time TV broadcast

that drew 5.1 million viewers on Germany's ARD channel); The Rhenish Horns, whose literal low point was a concert in the sewers of Cologne, and Les cornistes gourmands, whose members are dedicated to creative cooking and eating, but between courses also find time to play choice literature for quartet.

This long occupation with horn quartets will bear fruit in 2004 with the publication of a major collection of Melton's quartet arrangements by Paxman, Ltd. Next year also brings Melton's Engelbert Humperdinck: A Musical Odyssey through Wilhelmine Germany, published by Toccata Press, London to coincide with the 150th anniversary of the composer's birth. 2005 will see an extended article in the Richard Strauss-Blätter (Vienna).

Notes:

¹Egon Wellesz, *Arnold Schönberg* (Wilhelmshaven, 1985), 19.

²Arnold Schönberg, *Stil und Gedanke. Aufsätze zur Musik*. Gesammelte Schriften 1, ed. Ivan Vojtech (Frankfurt, 1976), 410.

³Arnold Schoenberg, *Briefe*, ed. Erwin Stein (Mainz, 1958), 21. Breitkopf & Härtel supplied the score paper, which was double normal size.

⁴Eberhard Freitag, *Arnold Schönberg in Selbstzeugnissen und Bilddokumenten* (Reinbek bei Hamburg, 1977), 35. The claim of the twenty-five-year-old composer is largely borne out by the Vienna Hofoper schedule 1894-1900, when *Das Rheingold* was performed seventeen times, *Die Walküre* thirty-one, *Siegfried* twenty-nine, and *Götterdämmerung* twenty-three. Ulrich Thieme, *Studien zum Jugendwerk Arnold Schönbergs. Einflüsse und Wandlungen* (Regensburg, 1979), 150.

⁵H. H. Stuckenschmidt, *Arnold Schönberg* (Zurich & Freiburg, 1951), 17.

⁶When playing Schott's individual Ring tuba parts, hornists six and seven (first F tuba and second B-flat tuba respectively) were required to exchange seats in order to avoid the nonsensical B-flat/F/B-flat/F seating in the tubas.

⁷Arnold Schoenberg, *Gurre-Lieder* (Vienna: Universal Edition, 1920), 54.

⁸Giselher Schubert, *Schoenbergs frühe Instrumentation. Sammlung musikwissenschaftlicher Abhandlungen* vol. 59 (Baden-Baden, 1975), 120.

⁹Alban Berg, *Gurre-Lieder. Führer: große Ausgabe* (Vienna & Leipzig, 1923), 71.

¹⁰Charles Rosen, *Arnold Schoenberg* (New York, 1975), 4-5. A Schoenberg acquaintance, Danish-born Paul von Klenau (1883-1946), also composed for a quartet of Wagner tubas. Klenau, formerly a student of Max Bruch, Ludwig Thuille, and Max Schillings, is in some sources named as a pupil of Schoenberg. However, the inspiration for the tuba quartet (and eight horns) of Klenau's First Symphony in F minor is more attributable to Bruckner's late symphonies—the work was premiered in 1908, and extant correspondence between Klenau and Schoenberg first dates from the early 1920s. Klenau was well received by some of the most demanding contemporary critics, Hugo Riemann citing "compositions that evoke a lively interest" (*Musik-Lexikon* [Berlin, 1916], 560), and Alfred Einstein describing him as "a composer of originality and taste" (*Das neue Musiklexikon* [Berlin, 1926], 333).

¹¹Igor Stravinsky and Robert Craft, *Stravinsky in Conversation with Robert Craft* (Harmondsworth, 1962), 52. Despite this introduction, Stravinsky recognized that Richter "belonged to that rare type of conductor whose sole ambition is to penetrate the spirit and the aim of the composer, and to submerge himself in the score." Igor Stravinsky, *An Autobiography* (London, 1975), 10.

¹²Rosamund Bartlett, *Wagner and Russia* (Cambridge, 1995), 115-116.

¹³Igor Stravinsky, *Selected Correspondence*, vol. 1, ed. Robert Craft (London, 1982), 44. Stravinsky was known to have had a high opinion of Strauss' *Elektra* for a time. Igor Stravinsky and Robert Craft, *Expositions and Developments* (London, 1962), 58. The admiration was short-lived, and he later wrote: "I would like to admit all Strauss operas to whichever purgatory punishes triumphant banality. Their musical substance is cheap and poor; it cannot interest a musician today." Stravinsky and Craft, *Stravinsky in Conversation with Robert Craft*, 89.

¹⁴Bartlett, 116.

¹⁵Stravinsky and Craft, *Expositions and Developments*, 61.

¹⁶Robert Craft (trans. Ernst Roth) "Kommentar zu den Skizzen," in Igor Stravinsky, *The Rite of Spring*, Sketches 1911-1913. Facsimile Reproductions from the Autographs (London, 1969), 13.

¹⁷Igor Stravinsky, *The Firebird* (1910 Version) (Moscow: State Music Publishing House, 1964), 96.

¹⁸The question of which octave to use is obvious, for in B-flat basso the tenor tubas would be playing consistently lower than their bass counterparts.

¹⁹Stravinsky and Craft, *Expositions and Developments*, 132.

²⁰Igor Stravinsky and Robert Craft, *Retrospectives and Conclusions* (New York, 1969), 316. These tenor tubas (made by the Erste Wiener Produktiv-Genossenschaft der Musikinstrumentenmacher), though now housed in the "Sammlung alter Musikinstrumente" on the second floor in Tribschen, have no direct connection with Wagner. Lucerne citizen Heinrich Schumacher-Scheidegger assembled a large collection of instruments from 1881 to 1906. After his death in 1923 (and subsequent piecemeal selling of about half of the collection), it was obtained by the city of Lucerne, which opened the collection to view in 1943. Robert Kaufmann, Richard-Wagner-Museum Tribschen in Luzern. Luzern im Wandel der Zeiten, no. 10 (Lucerne, 1962), 24-25.

²¹Pierre Monteux, "Early Years," in *Stravinsky in the Theatre*, ed. Minna Lederman (New York, 1949), 129. The effect on the composer was not as devastating as Monteux described, Stravinsky writing:

I was sitting in the fourth or fifth row on the right and the image of Monteux's back is more vivid in my mind today than the picture of the stage. He stood there apparently impervious and as nerveless as a crocodile. It is still almost incredible to me that he actually brought the orchestra through to the end. I left my seat when the heavy noises began—light noise had started from the very beginning—and went backstage behind Nijinsky in the right wing...From what I heard of the musical performance it was not bad. Sixteen full rehearsals had given the orchestra at least some security. After the 'performance' we were excited, angry, disgusted, and...happy. Igor Stravinsky and Robert Craft, *Conversations with Igor Stravinsky* (London, 1959), 46.

The riot of the premiere overshadowed the fact that four more performances of the work were presented. Stravinsky missed these; a dish of oysters the day after the premiere put him in the hospital with typhoid. A year later, Monteux gave a concert performance of the work at the Casino de Paris. It was a triumph, and Stravinsky was carried out on the shoulders of his admirers.



The Wagner Tuba, Part 7

²²Truman Campbell Bullard, *The First Performance of Igor Stravinsky's Sacre du Printemps*, vol. 1 (Dissertation, Eastman School of Music, 1971), 237. Bullard based his listing on primary material from the archives of the Théâtre des Champs-Élysées.

²³Bullard, 238.

²⁴Stravinsky habitually employed the term "tenor tubas" to describe both B-flat and F tubas. Stravinsky and Craft, *Expositions and Developments*, 61 (footnote). In the score of *The Rite*, Stravinsky sometimes notated tenor tubas and contrabass tubas together as "Tube," and referred to the contrabass tubas both as "Tuba" and "Tube."

²⁵Cornophones were used in some French orchestras as Wagner tuba substitutes as late as 1961. Anthony Baines, *Musical Instruments Through the Ages* (London, 1961), 316.

²⁶William Schamberg, "A Wagner Tuba Primer," *The Horn Call* XXIII, no. 1 (October, 1992): 39.

²⁷Private communications from James Decker, January 20 & 22, 2001.

²⁸Richard Merewether, *The Horn, The Horn...* (London, 1978), 16.

²⁹Private communication from Thomas Widlar, June 22, 2003.

³⁰Letter from Pierre Monteux to Igor Stravinsky, March 30, 1913, in *Igor Stravinsky, Selected Correspondence*, vol. 2, ed. Robert Craft (London, 1984), 53.

³¹Stravinsky, *Selected Correspondence*, vol. 1, 403.

³²Letter from Igor Stravinsky to Ernst Ansermet, January 30, 1926, in *Ibid.*, 185.

³³Peter C. van den Toorn, *Stravinsky and the Rite of Spring. The Beginnings of a Musical Language* (Oxford, 1987), 39.

³⁴Robert Craft, "'The Rite of Spring,' Genesis of a Masterpiece," in *Igor Stravinsky, The Rite of Spring. Sketches 1911-1913*. Facsimile Reproductions from the Autographs (London, 1969), XVI. Stravinsky's enjoyment of "collaboration with instrumentalists" had limits—he wrote Ernst Ansermet in 1922 that "orchestra players will always remain nitwits." Van den Toorn, 43.

³⁵*Ibid.*, 41. For more detail about the different editions, both official and pirated, see Louis Cyr, "Le Sacre du printemps. Petite histoire d'une grande partition," Stravinsky. Etudes et témoignages, ed. François Lesure (Paris, 1982), 92-147 (particularly 119-139).

³⁶Stravinsky and Craft, *Expositions and Developments*, 147.

³⁷Igor Stravinsky, *L'oiseau de feu, conte dansé en 2 tableaux; partition d'orchestre. Études et commentaires* par Louis Cyr. Facs. du ms. Saint-Petersbourg, 1909 – 1910, ed. Louis Cyr, Jean-Jacques Eigeldinger, and Pierre Wissmer (Geneva: Minkoff, 1985), 3.

³⁸Igor Stravinsky and Robert Craft, *Themes and Conclusions* (London, 1972), 236.

³⁹Igor Stravinsky and Robert Craft, *Retrospectives and Conclusions* (New York, 1969), 125.

⁴⁰*Ibid.*

⁴¹Vera Stravinsky and Robert Craft, *Stravinsky in Pictures and Documents* (New York, 1978), 75.

⁴²Truman Campbell Bullard, *The First Performance of Igor Stravinsky's Sacre du Printemps*, vol. 2 (Dissertation, Eastman School of Music, 1971), 8.

⁴³Robert Craft, "'The Rite of Spring,' Genesis of a Masterpiece," XXI.

⁴⁴*Ibid.*

⁴⁵Stravinsky, *The Rite of Spring. Sketches 1911-1913*, 17.

⁴⁶Robert Craft (trans. Ernst Roth) "Kommentar zu den Skizzen," in *Ibid.*, 7.

⁴⁷Stravinsky and Craft, *Expositions and Developments*, 132 (footnote).

⁴⁸Van den Toorn, 6.

⁴⁹*Ibid.*, 1.

⁵⁰*Ibid.*

⁵¹Monteux remained a missionary for *The Rite*, conducting it in Boston and New York in 1924. While conductor of the San Francisco Symphony, he loyally invited Stravinsky to guest conduct repeatedly during his long directorship (1936-1952). Stravinsky heard Monteux conduct *The Rite* on May 29, 1963 with the London Symphony Orchestra in Albert Hall (the 50th anniversary of the premiere to the day), and the two men embraced publicly. Monteux was eighty-eight, Stravinsky a mere eighty.

⁵²Stravinsky, *Selected Correspondence*, vol. 2, 65.

⁵³*Ibid.*

⁵⁴For contractual reasons the orchestra was billed on the recording as the "Grand Orchestre Symphonique."

⁵⁵Peter Hill, *Stravinsky: The Rite of Spring* (Cambridge, 2000), 137.

⁵⁶*Ibid.*, 122. Monteux' later commercially recorded versions included those with the San Francisco Symphony Orchestra (1945), Boston Symphony Orchestra (1951), and the Orchestre Société des Concerts Conservatoire, Paris (1954).

⁵⁷The tubas entrance at rehearsal no. 64 begins at track 1, 12:11 on Pearl GEMM CD 9329.

⁵⁸Hill, 69.

⁵⁹On the recording the ensemble was listed under the alias "Orchestre Symphonique."

⁶⁰Hill, 137. Stravinsky also recorded *The Rite* with the New York Philharmonic-Symphony Orchestra (1940) and the Columbia Symphony Orchestra (1960).

⁶¹Rehearsal no. 64 begins at track 1, 12:09 on Pearl GEMM CD 9334. The contrabass tubas predominate, but as the ostinato continues missed notes from the tenors an octave above can be distinctly heard.

⁶²Hill, 137.

⁶³Igor Stravinsky, "Svadebka (Les Noces): An Instrumentation" (October 22, 1968), in Stravinsky and Craft, *Themes and Conclusions*, 201.

⁶⁴Ferenc Bónis, "Bartók und Wagner," *Österreichische Musikzeitschrift* 36, no. 3 (1981): 137-138. In 1904 Bartók received a Wagner Stipendium to attend the Ring in Bayreuth.

⁶⁵József Ujfalussy, *Béla Bartók* (Budapest, 1973), 34.

⁶⁶Ujfalussy, 35.

⁶⁷Letter from Béla Bartók to Lajos Dietl, March 17, 1904, in *Béla Bartók Briefe*, vol. 1, ed. János Demény (Budapest, 1973), 55.

⁶⁸Roswitha Schlöterer-Trainer, "Béla Bartók und die Tondichtungen von Richard Strauss," *Österreichische Musikzeitschrift* 36, no. 5-6 (1981): 318, footnote.

⁶⁹Beginning at Rehearsal No. 33 (*Molto vivace, agitato*). Béla Bartók, *Kossuth*. Symphonische Dichtung für großes Orchester. Score (Budapest & Mainz: Schott/Editio Musica, 1963), 81.

⁷⁰Christopher Fifield, *True Artist and True Friend. A Biography of Hans Richter* (Oxford, 1993), 370.

⁷¹Tadeusz A. Zielinski, *Bartók* (Zurich, 1973), 64.

⁷²Denis Dille (ed.), *Documenta Bartókiana*, no. 1 (Budapest, 1964), 39.

⁷³Zielinski, 65.

⁷⁴Dille, 94-95. Clifford Bevan found the parts too like the contrabass tuba and trombones to have been written for Wagner tuba. Clifford Bevan, *The Tuba Family* (London, 1978), 97.

⁷⁵Private communication from Ádám Friedrich, May 29, 2003.

⁷⁶Friedrich.

⁷⁷An orchestral suite of *The Miraculous Mandarin* appeared in 1924, and a revised version of the

pantomime premiered in Budapest on October 15, 1928.

⁷⁸Béla Bartók, *Der wunderbare Mandarin*, Pantomime in 1 Akt, op. 19 (Vienna & London: Universal Edition, 1955), 230.

⁷⁹Bartók, *Der wunderbare Mandarin*, 286. Raymond Bryant noted the tendency of most composers after Wagner and Bruckner "to employ them as a background for the more adroit instruments of the orchestra or merely as a support to the general orchestral ensemble." Raymond Bryant, "The Wagner Tubas," *Monthly Musical Record* 67 (September, 1937): 153.

⁸⁰Friedrich.

⁸¹Jon C. Mitchell, *A Comprehensive Biography of Composer Gustav Holst with Correspondence and Diary Excerpts* (Lewiston, New York, 2001), 10.

⁸²Gustav Holst, *The Planets*, Suite for Large Orchestra (London: Boosey & Hawkes, © 1921). Preface: "Orchestra." Holst also employed the tenor tuba (euphonium) in his two suites for military band.

⁸³Imogen Holst, *Gustav Holst: A Biography* (Oxford, 1969), 20.

⁸⁴Michael Short, *Gustav Holst. The Man and his Music* (Oxford, 1990), 431. The part for tenor tuba in B-flat in Arnold Bax' *Overture to a Picaresque Comedy* (London: Chappell, 1932) is likewise played on euphonium.

⁸⁵Roland Horvath, "Die Wagnertuba," *Österreichische Musikzeitschrift* 38 (1983): 472.

⁸⁶Hans Hollander, *Leos Janáček: Leben und Werk* (Zurich, 1964), 38. Even as late as the 1920s when the Brno opera offered works like *Die Walküre* and *Elektra*, they were of little influence on the aging Janáček (though his personal library included both a piano-vocal score and a thematic guide to *Elektra*).

⁸⁷Henry-Louis de la Grange, *Mahler*, vol. 1 (New York, 1973), 32. Gustav Mahler had finished his studies with Krenn just two years before.

⁸⁸Jakob Knaus, "Leos Janáček und Richard Strauss," *Neue Zeitschrift für Musik* 133, no. 3 (March, 1972): 128.

⁸⁹Jaroslav Vogel, *Leos Janáček. Leben und Werk* (Prague, 1958), 420. Janáček was also "stimulated by hearing a concert by the Parisian Société Moderne des Instruments à Vent." Marshall Stoneham, Jon A. Gillaspie, and David Lindsey Clark, *Wind Ensemble Sourcebook and Biographical Guide* (Westport, Conn., 1997), 203.

⁹⁰Kurt Honolka, *Leos Janáček: Sein Leben, sein Werk, seine Zeit* (Stuttgart & Zurich, 1982), 246.

⁹¹Leos Janáček, *Sinfonietta* (Vienna: Universal-Edition, 1927), 101.

⁹²As the tenor tubas progress in the finale, the third and fourth horn parts remain tacet at the first and second horns' accented forte entrance (2 mm. after rehearsal no. 10). Janáček, *Sinfonietta*, 103. In the last seven bars of the work, the third and fourth horns return (*Adagio*, 3 mm. after 14) while the tenor tuba parts are suddenly tacet (albeit with only a quarter note rest before the horn parts begin). Janáček, *Sinfonietta*, 115.

⁹³The lopsided relationship of solo piano (left-hand) and powerful wind accompaniment is explained by the early subtitle of the work, "Vzdor" ("Defiance"). Another example of Janáček's original approach to orchestration occurred in the cantata *Vecní evangelium* (1917), where Jaroslav Kricka, the conductor of the premiere, pointed out "that the fourth horn had only a single note to play in the entire cantata, that of the final chord. 'Is it possible?' asked the astonished Janáček. He then left it up to Kricka to 'add some more to it.'" Honolka, 150.

⁹⁴Leos Janáček, *Capriccio pro klavír (levou rukou) a dechový soubor* (Prague: Státní nakladatelství, 1959), 3.

⁹⁵Martin Wehnert, "Das Instrumentarium und seine Behandlung in Janáček's 'Capriccio': eine Caprice?" *Beiträge zur Musikwissenschaft* 103, no. 4 (1986): 279.

⁹⁶Janáček, *Capriccio*, 25.

⁹⁷Hollander, 186.

⁹⁸Honolka, 260.

⁹⁹Jarmil Burghauser, "Revisionsbericht," Janáček, *Capriccio*, appendix.

¹⁰⁰Private communication from Zdenek Divoky, May 23, 2003. Janáček's opera *From the House of the Dead* also includes a brief part for tenor tuba.

¹⁰¹Private communication from Hans Pizka, March 4, 2003.

¹⁰²Kurt Janetzky and Bernhard Brühl, *Das Horn. Eine kleine Chronik seines Werdens und Wirkens* (Bern & Stuttgart, 1977), 82.

¹⁰³The climate of propaganda was fierce, but not all were convinced by it. The American dancer Isadora Duncan disobeyed the ban on German music when she repeatedly danced to music by Wagner at the Metropolitan in 1917. She commented, "I think that all intelligent people will agree that the boycotting of German Artists during the War was unjust and stupid." Isadora Duncan, *My Life/Isadora* (New York, 1968), 298.

¹⁰⁴The next performance was in Los Angeles in 1949. Kate Hevner Mueller, *Twenty-Seven Major American Symphony Orchestras. A History and Analysis of their Repertoires, Seasons 1842-43 through 1969-70* (Bloomington, 1973), 300.

¹⁰⁵Private communication from Thomas Bacon, May 16, 2003. The score also calls for eight horns. The tuba part in question is written bass clef in the key of C, and presents an extremely low challenge for Wagner tuba even if read in C alto. Edgard Varèse, *Arcana* (New York: Colfranc Music Publishing Corporation, 1964). Though Georges Enesco wrote for tenor tubas in B-flat in his grand opera *Oedipe* (Paris, 1936), the parts were played on Saxhorns. Georges Enesco, *Oedipe: tragédie lyrique en 4 actes et 6 tableaux* (Paris: Salabert, n. d.). Intriguingly, Enesco studied at the Vienna Conservatory from 1888-1893. Though not a pupil of Anton Bruckner, Enesco certainly would have had the opportunity to hear fine Viennese Wagner tuba playing in Bruckner symphonies (including the world premiere of the Eighth on December 18, 1892, led by Hans Richter), as well as in the Ring.

¹⁰⁶Private communication from David Pickett (a former pupil of Markevitch), March 3, 2003. Wagner tubas have on occasion been employed for the offstage "Buccini" parts in Ottorino Respighi's *Pines of Rome*. Private communication from Hans Pizka, May 8, 2003.

¹⁰⁷Michael Hölzel, *Hohe Schule des Horns* (Mainz, 2000), 98. Some echoes of late romanticism continued. Anton Gatscha (1883-1922), whose teachers included Heinrich Wottawa (himself a Bruckner pupil), wrote Bauernaufstand for Men's Chorus and 8 Horns (4 Horns and 4 Wagner tubas), which was premiered by the Wiener Männergesangsverein and the Wiener Waldhornklub after the composer's death in 1922. Siegfried Schwarzl, *Entwicklung der Horn-Ensemble-Musik* (Vienna, 1986), 36. In 1950 the twenty-one-year-old Alan Civil included four Wagner tubas in his Symphony for Brass and Percussion.

¹⁰⁸Friedrich Ernst, "Die Blasinstrumentenbauer-Familie Moritz in Berlin. Beitrag zur Geschichte des Berliner Instrumentenbaues," *Glareana: Nachrichten der Gesellschaft der Freunde alter Musikinstrumente* 17, no. 3/4 (December, 1968): 2.

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Medical Problems and Horn Playing

Some Embouchure Problems of Horn Players: Overuse Injury and Focal Embouchure Dystonia

Glenn V. Dalrymple, M.D., FACR and
Glen S. Estrin, B. Mus.

Introduction

The 1980 edition of *The Grove Dictionary of Music and Musicians* defines "Embouchure" as consisting of a "superstructure which includes the muscles of the lower part of the face, converging around the lips, as well as the lips themselves and an underlying supporting structure which incorporates the jaws and teeth."¹ Carmine Caruso, the famous pedagogue, states that "nearly 200 muscles come into play when a wind musician produces a sound."² This report considers two embouchure problems: Overuse Injury and Focal Embouchure Dystonia. Two scenarios of actual players' histories will provide a springboard to more detailed discussions.

Scenarios

Scenario Number One (Overuse Injury): a professional horn player experiences difficulty satisfying the conductor of his orchestra. The conductor complains that the player misses too many notes and that he plays with too much volume and "lack of sensitivity" in soft passages. Such comments are not overlooked by the player who responds by doubling the usual practice time. Unfortunately, instead of things getting better, they get worse. With increasing practice the high register becomes tight and non-responsive. The sensitivity and accuracy of attack become less and less reliable. Panic begins to set in, which generates still more practice. In about two weeks the player cannot play in the top octave. The lip feels stiff and somewhat swollen. By this time panic has truly set in and the player seeks medical advice.

Scenario Number Two (Focal Embouchure Dystonia): a successful professional free-lance horn player, a 42 year old man, noted his lower lip was not as responsive as usual. He attacked the problem in a predictable manner: he increased the amount of his practice and he purchased some new mouthpieces. After three months the situation worsened. The player noted the onset of jaw clamping. When he started to breathe, the jaw would close, involuntarily. As dramatic as the spasms were, they only occurred when he tried to play the horn. The result of this involuntary motion destroyed his ability to play the horn. He decided to seek medical care.

Overuse Injury

(Scenario Number 1): overuse injury in musicians was reported more than 100 years ago.³ With the advent of typewriters and computers which use keyboards, repetitive injury disorders have become commonplace and well known to the public and to lawyers. Overuse Injury as it affects horn and other brass instrumentalists can influence their lives and their

peace of mind. Scenario Number 1 is a common statement of the cause for Overuse Injury, from the player's standpoint. Something goes wrong with the mechanics of playing the horn, and the player falls under pressure to correct the problem. Brass players respond to this stimulus in a very consistent manner - they increase the amount of practice. Often they practice for extended periods of time without sufficient rest during practice. As they work harder, the problem gets worse until they experience some major limitation of their playing. An interesting paper by Newmark and Lederman described Overuse Injury as it occurred in a group of amateur chamber music players.⁴ As the players increased their practice and performance time, Overuse Injury followed with a vengeance. The authors described a number of presentations of Overuse Injury in string, keyboard, and wind instrument players.

The etiology (etiology=cause) of Embouchure Overuse Injury would seem to be straightforward and easy to explain. The repeated excessive external pressure of the mouthpiece produces injury to the tissues of the lips. This causes leakage of fluid from the vessels involved (primarily lymph channels) into the interstitium (the connective tissue spaces between the cells). This fluid contains proteins and ions and is similar in composition to blood plasma. As a consequence, extended periods of time may be required for the body's physiological processes to remove this fluid. A physical blow to the lips which causes swelling represents a similar process, but one that happens much faster. In both cases (horn playing and a fist to the lip) fluid collects and stiffness follows. As expected when confronted with a performance problem, the horn player responds by more practice. This creates the cascade of more pressure on the lips, more fluid, more stiffness, etc. Discomfort and pain often accompany this swelling and stiffness. The presence or absence of pain will be an important factor when we compare Overuse Injury with Focal Embouchure Dystonia (see below).

Although the explanation for Embouchure Overuse Injury seems simple enough, very little actual data exist. It is not surprising that horn players would not want to have tissue samples removed (biopsies) to establish a scientific principle. H.J.H. Fry and his group of researchers in Australia performed biopsies on a group of 29 women who had "Chronic Overuse Syndrome" (their terminology) of the hands, as well as on 8 volunteer controls.⁵ Tissue samples were taken and some microscopic changes were identified which correlated with the Chronic Overuse Syndrome. Unfortunately, this study did not deal with the embouchures of brass players. New imaging methods such as Magnetic Resonance Imaging (MRI) may provide a means to obtain objective evidence related to the causes (pathogenesis), the actual tissue situation (pathology), and the progress of treatment.

Current concepts of treatment are very simple and can be stated as REST, REAL REST. By rest we mean complete abstinence from playing any wind instrument. Professional players often teach students. Demonstration of points by playing the horn represents a cornerstone of proper teaching. Some horn players play other wind instruments such as woodwind instruments, other brass instruments, etc. Treatment of



Overuse Injury demands cessation of any of this type of playing. Stated another way, patients/players with Embouchure Overuse Injury should avoid any instrument that requires "blowing;" including buzzing mouthpieces. These players should restrict outside playing to instruments such as keyboard and stringed instruments. The duration of the rest period depends upon the severity of the Overuse Injury. For a player who has lost the ability to play in the top octave, we suggest at least seven full days rest. The rest period should be followed by a gentle return to playing. Careful attention to warm up methods should be part of the return/rehabilitation program. A lesser degree of incapacitation may require a shorter rest period. The above regimen is not necessarily recommended by all persons who treat players with Overuse Embouchure Injury. Fry advocates conservative treatment (the player continues to play but with considerable modification) in some cases and Radical treatment (complete rest) in others.⁶ Recently Lucinda Lewis⁷ has published a book which is in agreement with Fry's Conservative approach.⁸ She has analyzed the embouchure problems which set the stage for overuse injury. She proposes several exercises which may be able to reduce the time from onset to correction of the injury. Although we have not tried Lucinda Lewis' recommendations as yet, they appear to be well thought out and we plan to test them.

The assumed mechanism of injury suggests that edema of the lips is present. Unfortunately, there are no easy ways to reduce localized edema involving the tissues of the embouchure. Diuretics, in our experience, do not increase the rate of resolution of the swelling of the lips of individuals with Overuse Injury of the Embouchure. Often diuretics worsen the situation by causing dry mouth. Some patients who take diuretics report severe headaches, which are probably related to lowering of the plasma concentrations of sodium and potassium. Use of hot or cold compresses, soaking the lips in hot beverages, exercises involving the lips and other similar "procedures" do not seem to help. The treatment required, in our view, is the proverbial "Tincture of Time."

The prognosis for Overuse Embouchure Injury is very good if the player will rest a sufficient period. This depends upon the severity of the injury. We clearly recognize that physicians could glibly tell the player patient to "rest" but the player still has the need to participate in the ensemble that provides his/her living. Physicians should be receptive to writing statements to Management that the player must have rest, and after the rest interval, must be allowed a period of rehabilitation. An individual who suffers a heart attack often has a period in the hospital (analogous to "rest" for the player with Overuse Embouchure Injury) and then a period of rehabilitation before returning to work. Often these cardiac patients are provided a period of reduced professional activity as part of the rehabilitation. We believe that professional musicians should be given the same consideration.

Players should realize that recurrence is virtually guaranteed if they repeat the same missteps that caused the initial problem. Such procedures as a proper warm up before playing is most important. Poor warm up practices can set the player up for repeated Overuse Embouchure Injury. Re-warm up is also recommended. We can easily recognize that a morn-

ing rehearsal demands a warmup (we have not played all night), but an afternoon or evening concert also deserves a careful warmup. Frequent rest during warm up and practice is recommended. Some teachers recommend stopping every 20-30 minutes for a 5 minute break. Lucinda Lewis provides many techniques which may help prevent recurrence of Overuse Embouchure Injury.⁹

Focal Embouchure Dystonia

Whereas Overuse Embouchure Injury can be considered to be a relatively benign, self-limited disorder, Focal Embouchure Dystonia represents a dark and destructive situation. A definition of dystonia is "disorder tonicity of muscle".¹⁰ Dystonia can involve the entire body, it can involve regions (such as the trunk, the neck, etc) or it can be "focal." The hallmark is involuntary motion of the muscles which prevent normal function of the involved areas. Focal Embouchure Dystonia is one of several focal task-specific dystonias which afflict musicians; it has been known for at least a century.¹¹ Although we are concerned with the form of focal dystonia which involves the tissues of the embouchure, we should recognize that other forms of focal dystonia can involve musicians. Focal Hand Dystonia appears in individuals who do repetitive work using the hands and fingers. Musicians who play stringed instruments, guitar, etc., suffer this form. The frequency of Focal Hand Dystonia (8% of patients) is greater than Focal Embouchure Dystonia (1%).

The clinical manifestation of Focal Embouchure Dystonia underlines its task-specific nature. Signs and symptoms usually do not appear until the afflicted individual attempts to perform the task. The patients are usually able to accomplish the activities of life that involve the tissues of the mouth (chewing, eating, speaking, etc.) without sign of abnormality. However, when they try to form an embouchure to play the horn, they experience serious problems. They may experience involuntary motion of the lips, such as a tremor. They may sense a loss of normal feeling and ability to control the lips. Air may leak around the mouthpiece. The quality of playing deteriorates. The player may be "asymmetrically afflicted" in that some registers of playing may not be affected while others have become non-responsive. The process may spread to other areas. In the case of the player described in Scenario 2, he developed clamping of the jaws which eventually interfered with speaking. About 25% of patients have "spread" that involves other oral tasks. We recommend the excellent paper by Frucht, *et al.* for a detailed description of the natural history of Focal Embouchure Dystonia.¹²

Focal Dystonia (including Focal Embouchure Dystonia and Focal Hand Dystonia) are disorders of the brain, not of the tissues which show involuntary motion. Recent research has demonstrated that patients with Focal Hand Dystonia have abnormalities of the brain which can be demonstrated by Magnetoencephalography (MEG).¹³ MEG differs from the more familiar EEG (electroencephalography) in that MEG detects changes in the brain magnetic field rather than the electric field (EEG). Patients with Focal Hand Dystonia have demonstrable changes which form the basis for new approaches to treatment. Functional Magnetic Resonance



Imaging (fMRI) represents a technique which is different from EMG but it has been used to document changes which relate to the abnormal brain activity of guitarists with Focal Hand Dystonia.¹⁴ Unfortunately, researchers using this advanced methodology have not approached the problem of Focal Embouchure Dystonia. The location of the areas in the brain responsible for motion of the hands and fingers is well known and can be imaged by several methods. The location of the areas responsible for movements of the tissues which comprise the embouchure are not known. Thus, it is not surprising that research groups have not explored Focal Embouchure Dystonia. Clinical trials, primarily concerned with Focal Hand Dystonia, sponsored by the National Institutes of Health are either underway or are planned. Current details can be obtained from the NIH WEBSITE web site (www.nih.gov).

At present, the diagnosis of Focal Embouchure Dystonia can only be made by the combination of the patient's history and by observation of the specific clinical symptoms. There are no imaging procedures which can provide information to make or to exclude the diagnosis of Focal Embouchure Dystonia. Possibly sometime in the future, MEG, fMRI, or other procedures such as DT-MRI (Diffusion-Tensor Magnetic Resonance Imaging) will be developed so that the diagnosis can be established early in the course of the disorder. There are many situations from the past: Multiple Sclerosis is a good example, in which the diagnosis could only be made on clinical grounds, that is, findings the physician could observe and symptoms described by the patient. With the advent of MRI, Multiple Sclerosis can be diagnosed at an early stage of the disease. When the isolated statement of an examining physician represents the only method of diagnosis, one always wonders about the sensitivity and specificity of these diagnoses. How often does the examining physician detect the presence of Focal Embouchure Dystonia in patients who truly have the disorder? The other side of the coin concerns how often does the physician identify the absence of Focal Embouchure Dystonia in patients who do not have the disorder? The third piece of the puzzle concerns the frequency of occurrence of incorrect diagnoses (either positive or negative). Until objective imaging or laboratory methods are available, the task of making the diagnosis of Focal Embouchure Dystonia will fall upon physicians who use clinical information only.

Unfortunately, the prognosis for patients with Focal Embouchure Dystonia is poor. Once the diagnosis has been established, there is a low probability of improvement or cure. Fortunately, the frequency of occurrence is low. Focal Embouchure Dystonia is a rare disorder. Under 5% of individuals who seek help for embouchure problems are eventually diagnosed as having the disease. A wide range of treatments have been used. Botulinum Toxin (BoTox) injections into involved tissues have provided little help. A broad spectrum of medications, various dental procedures, etc. have been tried. The best results in a few patients came from embouchure retraining.¹⁵

The current paper does not attempt to provide a detailed description of every possible manifestation of Focal Embouchure Dystonia or to review all possible types of

therapy. Our most important mission is to help players with embouchure problems get information.

How to Obtain Help?

How, then, can a player obtain medical evaluation and treatment? A typical horn player with embouchure problems has difficulty locating a physician who will take an interest in the player's situation and who has had experience dealing with musicians. Often the player spends a great deal of money going to health care professionals of various types (physicians, chiropractors, acupuncturists, Alexander teachers, Yoga experts, etc). Often it is luck that points the player to a physician who can make the correct diagnosis.¹⁶ Many players sink into deep depression because their playing capabilities have been destroyed by a seemingly unknown process.

Fortunately, an organization known as the Dystonia Medical Research Foundation was founded in 1976 to serve the needs of the 500,000 people in America who suffer from these neurological movement disorders. A main goal of the Foundation is to create awareness, as focal dystonia usually manifests itself as task-specific to playing a musical instrument. Musicians who believe dystonia could be the source of their performance difficulties should contact the Foundation at 312-755-0198 or musicians@dystonia-foundation.org. The Foundation maintains an informative web site at www.dystonia-foundation.org. For postal mail contact Glen S. Estrin (address below).

Glenn V. Dalrymple has led a dual life, as a physician and as a musician. He is a native of Little Rock, Arkansas and attended North Texas State College (now the University of North Texas). He received his M.D. from the University of Arkansas School of Medicine (1958), and completed his residency in Radiology at the University of Colorado Medical Center in Denver, Colorado. After active duty in the USAF he returned to the University of Arkansas for Medical Sciences, where he rose to Chair of the Department of Radiology. He was subsequently in private radiology practice in Little Rock and then returned to the University of Arkansas. In 1990 he joined the faculty of the Department of Radiology at the University of Nebraska Medical Center in Omaha, Nebraska. Before his retirement from UNMC in 1996, he was Chair of the Department of Radiation Oncology and Head of the Section of Nuclear Medicine.

Glenn's musical career started in early childhood. He played trombone in high school and at North Texas where he studied with Leon Brown. While in Medical School in Little Rock, he was Principal Trombone of the Little Rock Philharmonic (later the Arkansas Symphony Orchestra). Tired of counting rests, he decided to switch to the Horn. He studied with Wilke Renwick, Principal Horn of the Denver Symphony. While in Denver, as a Resident Physician, Glenn played in local orchestras and served as an extra player with the Denver Symphony. After USAF duty, Glenn returned to Little Rock and became a founding member of the Arkansas Symphony Orchestra. He served as a regular player with the ASO (horn and trombone) until his departure from Arkansas in 1990. Since then he has played with orchestras in Omaha and he has served as an extra horn player with the Omaha and Lincoln,



Nebraska Symphony orchestras. He is currently playing with the University of Nebraska at Omaha Faculty Woodwind Quintet and he is a board member and player with the Omaha Municipal Orchestra. He continues his musical studies at Indiana University by participating in the Natural Horn Workshops lead by Richard Seraphinoff.

Glenn has always been interested in the medical problems of musicians. For four decades he has participated in the medical care of players. Contact him at: Glenn V. Dalrymple, M.D., FACR, 11305 William Plaza, Omaha, NE 68144-1879/ Telephone: (402) 330-4442 or e-mail: gdalrymple@tconl.com

Glen S. Estrin is originally from the New York area and moved to Chicago during his high school years. He started horn at age fifteen, and was truly fortunate to have Dale Clevenger as his first teacher. He was a student of Myron Bloom at the Cleveland Institute of Music for his first year of college and then transferred to Northwestern University, where he continued his studies with Clevenger and spent considerable time with Arnold Jacobs. In 1975, he launched a career as a free lance musician and performed as an extra with the Chicago Symphony Orchestra and Lyric Opera of Chicago, and as Principal Horn of the Chicago Chamber Orchestra. On the commercial side, he backed up Frank Sinatra, Johnny Mathis, Sammy Davis, Jr., Aretha Franklin and countless others. He could be heard on hundreds of television and radio commercials and in the theater orchestras for musicals including Camelot with Richard Burton and The King and I with Yul Brynner.

Relocating to New York in 1990, Glen performed with the New York City Ballet, New York Pops, Brooklyn Philharmonic and New York Chamber Symphony. He played in ten Broadway musicals, including My Fair Lady with Richard Chamberlain and Disney's Beauty and the Beast. He recorded for major motion picture soundtracks, commercials and albums including Grammy Award winners with Sinatra, Tony Bennett and Patti Page. Glen's most cherished memories as a musician are touring the U.S. and the world with Frank Sinatra for many years until the end of Mr. Sinatra's performing career in 1994.

Glen's horn playing career was ended by focal dystonia in 1998. The demise of his playing abilities occurred over a six-month period because of the movement disorder. Glen spent fifteen months seeking a correct diagnosis, long after he had lost the ability to perform. Aware of the large population of musicians disabled by dystonia, Glen and the neurologist treating him, Steven J. Frucht, M.D., of Columbia Presbyterian Medical Center in New York, established the Musicians With Dystonia Foundation in 1999. Shortly thereafter, they were invited to operate as a program of the Dystonia Medical Research Foundation. Glen and Dr. Frucht have spent the last three years providing information and assistance to the musical community afflicted with this devastating disorder. Contact him at: Glen S. Estrin, Dystonia Medical Research Foundation, 1325 Howard Avenue ,PMB# 411, Burlingame,CA 94010.

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A History of My Performance Injury

Janine Gaboury-Sly
Michigan State University

What follows is a brief account of the embouchure problems I experienced over a period of some two years. It was a difficult time, both physically and emotionally, but I have been fortunate to have emerged wiser and in many respects a better player than I was before. In recounting this process of recovery, it is my hope that other players may be able to prevent an injury from occurring, or perhaps to take steps toward recovering from difficulties they may be experiencing.

In the Fall of 1998 I returned to teaching and performing after having had a very light performance and practice schedule in the summer. I immediately faced a two- to three-week rehearsal and performance schedule with the Detroit Symphony, with *Ein Heldenleben* as the featured work, and with the Michigan Opera Theater for Prokofiev's ballet *Romeo and Juliet*. At the same time, I was preparing two complete solo recitals that were coming up quickly. I also had regular faculty brass quintet rehearsals and some Lansing Symphony services. I recall a number of occasions during this time that I was in rehearsals and performances for ten hours in a day. This was obviously reckless behavior, not only because of the amount of playing I was doing, but because I had not given myself an adequate amount of time to get my chops back into shape after the summer. I'm not sure why I would have allowed myself to get into this situation. All I can attribute it to is an unrealistic sense of my capabilities. I was playing well at the time, and felt very strong.

As I sat in the pit for the ballet one day I became aware of a muscle twitch or spasm in my top lip. It continued to occur



sporadically. I didn't think much of it then because I had experienced something similar in years past, as I'm sure many people have, and dismissed it as simple muscle fatigue. Over the next several days the small twitching turned into more of a cramping in the muscles of the top lip. This could happen any time that I would form my embouchure, even if I were not actually playing my horn. It was somewhat of a pulsating feeling in the center of my top lip. It may be helpful for me to mention here that I had never been through any embouchure difficulties, changes or injuries of any serious nature. I play fairly well-centered, perhaps a bit off to the left side. Otherwise, my mouthpiece is placed in the normal two-thirds upper, one-third lower lip placement. One peculiar feature of my embouchure is a small amount of scar tissue in the middle of my top lip. This is the result of an injury that I sustained as a child. The scar tissue sits entirely inside the mouthpiece. Eventually, I was experiencing cramping and severe muscle tension on the left and right sides of the upper lip. It was never painful, but was causing an increasing loss of endurance and flexibility.

One day I was rehearsing a very difficult piece for one of the solo recitals and I couldn't make it through the first movement. I was unable to continue and decided then that I would have to cancel the recitals for that fall. In spite of increasing my practice time, my endurance was going in the wrong direction. My top lip would tighten up so much that I was losing the ability to control it. I was becoming very concerned, because I knew from the unfortunate experience of my colleague, Curtis Olson, just two or three years before, that my symptoms were similar to those of Focal Embouchure Dystonia (hereafter FED).

Curtis's loss in ability to play was total and permanent. When Curtis began having problems, he didn't tell anyone for a long time, and, from the beginning, he did not seek help. He tried to fix it on his own by taking an approach that many of us musicians might be inclined to take—by practicing harder. Curtis thought that if he was having problems with attacks and shaky sound, in short, losing his technique, then he had better spend more time in the practice room, and that is what he did. This, as it turned out, aggravated the problem, and eventually led to Curtis not being able even to buzz a single note with his lips. I had been in contact with Curtis through his entire ordeal, of course, and was able to consult him at every stage of my own. I wasn't sure how to proceed, then, but I did have Curtis's experience as a guide: whatever he had done that he felt had been a mistake, I would set off in the other direction.

The first decision I made, therefore, was to put my horn down for some period of time. I knew that the prognosis for recovery from FED is not good, but that if I was to have any chance, I needed to rest. I stumbled through to Christmas of 1998 and took three weeks off of my horn.

In early January of 1999, I started playing very gently again with just an easy warm-up each day. I could feel that my chops still were not normal, but I did not want to accept that I had FED. I was hoping that it was simply an overuse injury, that I had bruised some tissue, and that rest would solve my problems. By monitoring my time and type of play-

ing very carefully, I managed to get some endurance back by early February. I was booked to play a three-week run of *Beauty and the Beast* later in the month, and did not want to back out of this commitment. Those three weeks, however, turned out to be a huge struggle for every note. When you are in the best shape, that show is tough. This was not a good experience. My accuracy was not very good, and I constantly struggled to put out a good *forte*.

The next big stumbling block (that was how I started to view every playing commitment) was a performance of Strauss Concerto No. 2 with the MSU Orchestra. I knew that I should not be going ahead with this performance but, for a number of reasons, I felt that I just couldn't cancel. It had been on the schedule for a year. This was a piece with which I had always felt very comfortable, and now I struggled to make those octave leaps in the opening. Any dynamic at *forte* and above just did not happen, and I was missing notes left and right. Looking back, I really faked my way through that performance. I had hit rock bottom.

After the Strauss, I planned to take a more extended period of time off to see if that would help. It was late spring and I had cancelled all playing commitments in the summer. I called Verne Reynolds, who has always given me the most valuable advice in my career, and explained the situation. His advice was clear and simple: "If you can play one note one day, then play only one. If you can play two the next, then play two."

I took probably two months off of my horn the summer of 1999. Then I thought about Mr. Reynolds' advice when I got my horn out. I literally played one note the first day. By the fall of 1999 I was doing warm-up exercises out of *The Horn Handbook* (Verne Reynolds) and nothing else each day. I had a sabbatical that fall, during which I was supposed to be studying natural horn. Instead, I was studying my embouchure. It still was not right, but it was not completely gone. I couldn't make downward slurs. My top lip would sort of seize up, or cramp up. My high range was never a problem during this time. It was always the middle register and flexibility that was affected.

I made an appointment to see Dr. Lederman at the Cleveland Clinic, to see if he could offer me any advice. I played some of the exposition of Strauss I for him. He concluded what I already knew—that I was obviously still able to play, but not to my potential. His suggestion was that I could go on a low dose of a medication called *Artane*, that is used to control Parkinson's disease, and at the same time, that I start from scratch with a new embouchure. The medication alone would not be successful. This suggestion was alarming to me. I could not conceive of starting over with a completely new embouchure at this point in my career. I was facing a probability that I would never play anywhere near my potential again. I mulled over Dr. Lederman's drastic recommendation. The way I understood his view was that my brain was no longer sending the correct message to particular muscles in my top lip, which for so many years had done a repetitive task. What it felt like was that an incorrect message was sent, and the muscles tried to respond in the usual way, which then caused this severe cramping of the lip. I thought that perhaps rather than do a complete embouchure rebuilding, I could



refocus my attention away from my top lip, in effect taking it out of the embouchure-forming equation altogether. That way, perhaps, the brain wouldn't send any message to the problem area at all, and simple muscle memory would allow the top lip to do what it needed to do. At any rate, that was what I was thinking as I drove home from Cleveland.

So, what I planned was to shift my focus to the muscles of the lower lip and jaw, something that I thought made sense anyway because of the strength and flexibility that we gain from this part of our embouchure. I needed to channel my thoughts entirely to the lower portion of my embouchure, to keep my mind completely off the top lip. My goal was to allow total relaxation of the top lip, and I felt that even a fleeting thought about the top lip would undermine that strategy. I should also mention here that at this point I saw my neurologist and did begin taking a low dose of *Artane* (2 mg 3 times a day).

Every day I would proceed with my warm-up (Reynolds, *The Horn Handbook*, pp 20-28.), thinking of nothing but refocusing my embouchure, and maintaining minimal mouth-piece pressure. I began to feel my top lip relax after just days of doing this. Over weeks, my endurance and flexibility were improving. By the summer of 2000, I was able to play at extreme dynamics again, my middle-register slurring had returned, and I had fairly good flexibility all over the horn. My tone quality was not quite what it used to be, however, and my accuracy was not perfect. That summer our faculty brass quintet recorded a CD of Christmas music. I remember that I struggled with some accuracy and endurance issues. However, I was still thankful that I was moving in the right direction.

The mental side of all of this can be the most difficult part of all. It can be as difficult to get your confidence back as it is to get your chops back. I went through a period of time of having stutter attacks, wobbly sound and forgetting how to breathe. The stutter attacks were caused by my closing my vocal chords and flexing my diaphragm. I had never experienced any of these things before, and attribute them to anxiety. In the fall of 2000 I shared a faculty recital with a colleague. I was terrified like a freshman doing a first recital.

Throughout 2000-2001, I devoted my practice to building back the fundamentals of flexibility, endurance, accuracy and breath control, but what I was really searching for was a sense of myself, my identity as a horn player. Confidence only comes by performing. That's why I never stopped, even though there were so many times I probably should have. I have finally returned to playing with freedom and ease, and once again look forward to very challenging repertoire. Even though I feel that my embouchure is strong and is functioning very well, I approach the instrument with a different kind of respect, and a degree of sensitivity and thought to what I am doing that I know is a result of the experience I have gone through. I feel fortunate that I have been granted a second chance, and while I approach my playing with abandon as I used to, I am very much aware of how taxing this activity is on the body and how fragile that body can be.

Reference: Verne Reynolds, *The Horn Handbook*, Amadeus Press, Portland, OR, 1997.

Janine Gaboury-Sly, Associate Professor of Horn, School of Music, Michigan State University East Lansing, Michigan 48824-1043, (517) 355-7434 gabourys@msu.edu. Janine Gaboury-Sly is Associate Professor of horn at Michigan State University. She received both the Master of Music degree and the Performer's Certificate from the Eastman School of Music, where she studied with Verne Reynolds. Ms. Gaboury-Sly is an active solo, chamber and orchestral performer. She has given recitals across the United States and in Canada, and has been an invited performer and clinician at numerous regional and international workshops and symposia. She is a member of the Beaumont Brass Quintet, a faculty ensemble at Michigan State University, and principal horn of the Greater Lansing Symphony Orchestra. Professor Gaboury-Sly has toured Switzerland and Germany as soloist and principal horn of the Eastman-Dryden Orchestra and the Heidelberg Festival Orchestra. In addition, she has been a member of the Spoleto Festival Orchestra, with residencies in Charleston, South Carolina, and Spoleto, Italy, the Colorado Music Festival Orchestra in Boulder, Colorado, and was solo horn of the Brass Band of Battle Creek for two years. She has performed with several orchestras, including the Syracuse Symphony, the Jacksonville Symphony, the Rochester Philharmonic Orchestra, the Detroit Symphony Orchestra, the Windsor Symphony (Ontario, Canada), and the Michigan Opera Theatre. She has recorded two solo CDs, the first featuring music by Verne Reynolds, and the second music by Paul Hindemith, Bernhard Heiden and Arnold Cooke (both on the Mark recording label). She has also recorded on the CBS Masterworks label as principal horn of the Eastman Wind Ensemble.

Pinched Nerves: Spinal, Ulnar, and Carpal

Philip Rosenthal, M.D.

Horn players, like most successful musicians and athletes, are highly dependent on their health and optimal performance of their nervous system. This makes them even more sensitive of the effects of common conditions such as spinal disease and pinched nerves. Although these conditions are not at all specific to horn players, their symptoms can quickly wreck havoc on a musical career. Contemporary neurologic surgery has made available very safe, effective, and rapid treatments for many of these conditions. Pinched nerves from any cause can be quite confusing to diagnose for both the patient and the general practice physician. Just like a bad telephone connection, the nerves conveying information to the brain can be affected by problems in many remote areas. The part of the body that seems to be painful may be distant from the actual nerve pinch. This is known as "referred pain." I will choose a sample of common problems to review which I treat in my practice as a neurologic surgeon.

Pinched Nerves in the Neck

The Centennial Medical Center in Nashville, Tennessee, where I work, is the largest center in the United States for surgical treatment of this condition. In the neck (or cervical



spine), the nerves exit through very narrow openings where they may be pinched by anything even as small as a grain of rice.

Although some degree of neck pain is commonly associated with a pinched cervical nerve, the most intense pain is typically in the upper arm or shoulder area. It is common for patients to first be sent for x-rays or MRI scans of their arm or shoulder joints. Some patients may also have arthritis in those areas so the abnormal shoulder study may lead the way to an incorrect diagnosis or ineffective treatment.

A more severe pinch of a nerve may cause not only pain but also numbness (sensory loss), or even muscle weakness. Often the patient does not recognize these problems because of his distraction with the intense pain symptoms.

Case Report

D. W., a member of a "big 5" symphony orchestra horn section, became stricken with neck and left arm pain which he thought resulted from a bumpy go-cart ride. Within weeks the problem increased to the point that holding his horn to play became intolerable. He underwent an MRI scan of his cervical spine, which failed to show any cause for these problems. D.W. had already missed three months of performances when he came to Nashville to be evaluated. His examination revealed serious muscle weakness. I ordered a CAT scan myelogram test which is much more sensitive than the MRI test. The myelogram clearly revealed his nerve pinch by a bone spur only a few millimeters in size.

I performed minimally invasive microscopic spine surgery through a half-inch long incision at the front of the neck. Approximately one hour later, leaving the surgery department, D. W. was sitting up in a chair and played beautifully the entire Tchaikovsky 5 horn solo in front of the cameras of an NBC news team. He has now resumed his orchestra position.

Cervical Spine Disease with pinch of a spinal nerve is termed a radiculopathy. Most incidences are not severe and will improve spontaneously within three months. Useful medications include the nonsteroidal anti-inflammatory medicine such as Ibuprofen. More serious cases may respond to a limited course of oral steroids, (by prescription). Exercise is not necessarily helpful for conditions of compressed nerves. Patients who do not improve within three months or who suffer debilitating pain or weakness are candidates for surgical treatment. While some patients will seek manipulation treatments of different parts of the body, I generally recommend against any such treatment of the cervical spine (neck).

Large disc herniations can less commonly compress the spinal cord in the middle of the cervical canal causing more serious problems. Ironically the symptoms may not include much pain. Weakness and numbness of the extremities may begin very slowly and gradually over months. The MRI test (ordered by a physician;) is the most useful initial test. Plain x-ray films are often ordered but provide very little information.

Pinched Nerves in the Back

Lower back (lumbar spine) problems commonly produce pain not in the central back but instead in areas such as the hip or back of the thigh. Patients with a pinched lumbar nerve sometimes are first sent for x-ray studies of the hip joint. A common cause of the lumbar nerve entrapment is "herniation," (or "slip") of an intravertebral disc. This condition is very similar to that in the cervical spine.

Case Study

P.R., an amateur horn player and physician suffered pain apparently in the left hip after positioning a very large patient for surgery. Within weeks the pain became severe and interfered with his gainful employment. An MRI scan revealed a large herniated lumbar disc compressing the adjacent nerve. A minimally invasive microdiscectomy procedure was performed and as soon as he awoke from surgery the pain was resolved. Within 24 hours after surgery he resumed his activities including his medical practice and never required further medication. Most instances of these conditions produce limited symptoms which will improve spontaneously over three months or less. The most useful medications are the non-steroidal anti-inflammatory medications such as *Ibuprofen*. More serious conditions may respond to a limited course of oral steroids (by prescription). Exercise is not necessarily helpful for conditions of compressed nerves. Patients that do not improve after three months or who suffer debilitating pain or weaknesses are candidates for surgical treatment. With increasing age and greater amounts of lumbar spine degeneration come different causes of compressed lumbar nerves. The MRI scan (ordered by a physician) is the most useful initial imaging study.

Nerve Compressions Outside the Spine (Peripheral Nerve Compression): Carpal Tunnel Syndrome

This most common peripheral nerve problem involves the compression of the median nerve where it passes through a narrow tunnel in the wrist. This is commonly known as carpal tunnel syndrome. The symptoms include hand pain with the fingers "going to sleep." The problem is often exacerbated by activities or prolonged positions such as sleep. The electrical test known as the nerve conduction study is very sensitive for diagnosing this condition. Non-surgical treatment traditionally involves wearing a wrist brace. This device is sometimes helpful for symptoms during sleep but generally interferes with activities during the daytime. Surgical treatment of carpal tunnel syndrome with a microscope can be performed with a 10-minute procedure through a small one-half inch-incision. Symptoms are typically improved the same day. I allow patients to use their fingers immediately after surgery but recommend against lifting heavy objects or pressure on the palm wound area for several weeks. Recurrence of this condition after surgery is uncommon.



Inderal for Performance Anxiety, Better Living Through Chemistry or Bargaining with Satan? (update)

Philip Rosenthal, M.D.

The above titled article was published in the May 2000 *The Horn Call*. Since the publication of that comprehensive review paper, very little has apparently changed in musicians' use or attitudes about *Inderal*. No objective statistics exist about this sensitive subject but my informal discussions with musicians at IHS events confirm that serious misconceptions and unnecessary concerns continue to surround the somewhat clandestine use of this medication.

Performers who might profit from *Inderal's* use often do not because of inappropriate concerns that the medication has some sedative properties or could be the cause of dull "plastic" musical interpretations. In fact, the pharmacology of *Inderal*, in the doses useful to musicians, is such that the medicine cannot get to the brain much less cause any form of sedation. The negative attributes, noted by players, comes instead as a symptom of "depersonalization," part of the normal anxiety experience. Other misconceptions include inappropriate concerns that *Inderal* is an unfair performance booster such as steroid use in athletics. This is clearly not the case.

Inderal in small doses remains a very safe and effective aid for occasional use in the minority of players whose careers are jeopardized by tremor, dry mouth, and shallow breathing in circumstances of stressful performance.

Philip Rosenthal, M.D. was a Member of the Editorial Advisory Board of The Horn Call, and he serves as Medical Editor. In his daytime job, he is a Neurologic Surgeon. He is a graduate of Cornell University Medical College, and his residency in Neurosurgery was at State University of New York, Syracuse. He is a Diplomat of the American Board of Neurological Surgeons.

IHS Symposium 2003 Medical Problems of Horn Players

Following the presentation of the above papers at the 2003 International Horn Symposium in Bloomington, Indiana, there was a concluding "Question and Answer" session. Below is a transcript of that portion of the meeting (some of the material has been editorially shortened).

Audience #1: This is a statement of experience with *Inderal*, the beta blocker. If you use *Inderal*, don't tell an insurance company that you used it. I did and they increased my premiums even though I was taking a single 10 mg dose (a low dose). They will think you have high blood pressure if you say you take *Inderal*, even if you tell them you only take 10 mg before you perform. So it will cost you in your premium. So in that sense you either have to pay the higher premium or walk. Don't do what I did and 'fess up to the insurance company because they won't understand and they will charge you more.

Audience #2 I very recently I had surgery that involved an abdominal incision. My biggest concern relates to horn playing. One must have recovery of the abdominal muscles in order to support the production of sound via the air stream.. My question concerns what can be done to rehabilitate ourselves, post operatively.

Dr. Dalrymple: We will start with Dr. Rosenthal, he is a physician. The question of concern, I believe, is how soon can you return to horn playing after an abdominal surgery requiring an incision?

Dr. Rosenthal: I think this is a general question that should be referred to the surgeon doing the surgery. It depends entirely on how big or small the incision is and so on and so forth. So I think it is a very individualistic situation.

Dr. Dalrymple: I have had consultations over the decades with surgeons who have been my colleagues and who were going to operate on brass players, including horn players. I talked to them about using muscle dividing rather than muscle cutting techniques in terms of the surgery. I think this helped the patient during rehabilitation.

Audience #3: I have been told by several of my teachers that if you eat bananas about an hour before you play it helps to calm you down.

Dr. Dalrymple: Does it help you?

Audience #3: Yes

Dr. Dalrymple: I don't know of a mechanism as to why this would work, but if it helps, stay with it.

Audience # 4: I have been told that I have a problem with my Temporomandibular joints. I have pain when I play.

Dr. Dalrymple: Diseases of the temporomandibular joint are most frequent in young women. So there are problems with whatever reason young women get TMJ disease. If they now decide to play the horn, then you compound these two situations. There are centers in the country that are doing research on TM joints. New imaging procedures are available, which is improving the care of these patients. Unfortunately, this management is expensive and complex, but I think it is of value for people with TMJ problems and who want to play the horn.

Audience #5: I have had retinal detachments and I have a cataract. I want to find an ophthalmologist who is willing to allow me to blow on my mouthpiece (or horn) during the eye examination. I am concerned that horn playing may cause more injury to my eyes. So far, the ophthalmologist is not willing to examine me while I am playing the horn.

Dr. Dalrymple: I am not an ophthalmologist. I honestly do not see why an ophthalmologist could not work with this player. Very likely, the solution will be to keep looking for an ophthalmologist who is willing to evaluate the player while playing.

Audience #6: Can I just say that it was wonderful to see this meeting listed in the IHS schedule. It was lovely.

Audience #7: I have two questions related to the dystonia issue. Are nerve conduction studies used for diagnosis? Is



dystonia tied in any way to overuse syndrome or other embouchure injury?.

Glen Estrin: Dystonia, believe it or not, is not related to overuse. There are many amateur players who play once a week or once a month that end up with dystonia. It really is strictly a brain disorder. Does dystonia occur frequently among people who have faulty embouchures? Do people get dystonia when they play too much? Focal dystonia is a disease of the brain; as a disease of the brain it has the problem coming from that source. It has nothing to do with how much you play or if you play incorrectly. I could play 3 or 4 hours a day and feel fine because I had great training and I knew how to use my air efficiently. Through a 23 year career I never had an ache or a pain. So I played as correctly as you could, and proved it by my longevity until the dystonia hit. If I were a pianist, a surgeon, or a chef, or anyone who does a fine motor skill, it probably would have happened to me with whatever that fine motor skill was that I did.

Janine Gaboury-Sly: There is some thinking that it can be triggered at a time like when you were in my situation, when I was simply overdoing it. But you may be predisposed to it. We are just not sure.

Audience #8: I believe that overuse injury may play a role in causing Focal Embouchure Dystonia.

Glen Estrin: I have 300 different case studies and they are all different. We can't find a specific trigger, we can't find anything specific that people changed in how they played. We all know that musicians are in a constant state of flux to try to improve their product. These dystonias occur at all different times. People can swear it came up because they got divorced or a dear friend passed away and all of sudden, two weeks later, it started. It probably would have started anyway.

Dr. Dalrymple concluded the discussion, in order that the audience could attend a concert.

Footnotes: Peter Iltis, Ph.D, Gordon College, Wenham, MA, announced during the discussion that he was conducting research related to Focal Embouchure Dystonia on the Indiana University Campus. Special thanks to Tina Clifton, UNMC, and Andrea Steele for assistance with the Symposium presentation. Jeff Agrell provided excellent editorial assistance and Dr. Deborah Hunsberger served as Secretary of the Symposium and helped with the presentations.



(l to r) Glen Estrin, Dr. Deborah Hunsberger, Dr. Janine Gaboury-Sly, Dr. Glenn V. Dalrymple, Dr. Phillip Rosenthal.

COMPACT DISCS

JOHN CERMINARO, former principal, New York & Los Angeles Philharmonics; now Seattle Symphony

CD515: Mozart Four Horn Concertos, with the Seattle Symphony, Gerard Schwarz conducting.

CD679: Screamer, Schumann, Adagio & Allegro; Haydn, Divertimento (Charlotte Cerninaro, horn); Kraft, Evening Voluntaries; Lazarof, Intrada; Steiger, A New-Slain Knight.. "One of the great horn players of our time." Fanfare

CD676: Beethoven, Hindemith, & Bernhard Heiden: Horn Sonatas; also Bozza, Strauss, Glazunov, etc.



GREGORY HUSTIS
HORN



GREGORY HUSTIS, principal, Dallas Symphony

CD770: Lyrical Gems for the Horn, by Fauré, von Krufft, Scriabin, Reinecke, Gliere, Nelhybel, Bozza, Francaix, Vinter, & Marais. "one of the finest recitals I have ever heard." Fanfare

CD512: Treasures for Horn & Trumpet. w/Giangiulio, tpt, Dallas Ch. Orch. L. Mozart: Concerto, Horn & Orch.; Saint-Saens: Romances; Beethoven: Sextet; Grimm-Freres.

CD675: Huntsman What Quarry? w/Nancy Keith, soprano. Schubert: Auf dem Strom; Berlioz: Le jeune Patre breton; Strauss: Alphorn; W.F. Bach, Aria; also Simon Sargon, Nicolai, Vincenz, Ignaz, & Lachner. "utterly gorgeous" American Record Guide



CD771: Horn in Trios. Brahms Trio, op. 40, for Violin, Horn, & Piano; Reinecke Trio, op. 274, for Clarinet, Horn, & Piano; Duvernoy Trio No. 1 for Clarinet, Horn, & Piano. Jose Zarzo, horn, and Ensemble Isola, all principal players of the Gran Canaria Philharmonic Orchestra, which has established a reputation of being Spain's premier symphony orchestra. Three major Romantic works for Horn in Trios.. "A wonderful recording; a pleasure to hear." Horn Call

FRØYDIS REE WEKRE, former solo horn, Norway Symphony.

CD377: Chabrier; Tomasi, Danse Profane & Danse Corse; Cherubini; Schumann, Adagio & Allegro; Saint-Saens; Sinigaglia, Song & Humoresque; Cui.

CD678: Songs of the Wolf by Andrea Clearfield; Madsen, Dream of the Rhinoceros & Sonata; Berge, Hornlokk; Plagge, Sonata; Friedman. "warm, full sound" Fanfare

CD396: Gravity is Light Today. Frøydis Wekre, horn, with Roger Bobo, tuba & bass horn. Roger Kellaway, Morning Song, Sonoro, etc., Fred Tackett, The Yellow Bird.

DOUGLAS HILL, principal, Madison Symphony; professor, Univ. Wisconsin Madison

CD373: Rheinberger & Ries Horn Sonatas; Strauss Andante. "Hill plays with the finesse of a fine lieder singer" San Francisco Chronicle

CD670: Hindemith, Sonata in Eb; Persichetti, Parable for Solo Horn; Musgrave, Music for Horn & Piano; Hamilton, Sonata Nottuna; Hill, Character Pieces, etc.

MEIR RIMON, formerly principal, Israel Philharmonic

CD510: Premieres of the Old & New. Bruch: Kol Nidrel; Matys: Concertstücke; Dicleue: Horn Concerto; Stradella; Reichardt; Tchaikovsky; Lorenz; Glazunov.

CD802: Hovhaness: "Artik" Concerto for Horn & Orch; other orchestral works by Hovhaness. "Hovhaness' music has a unique tang...gorgeous" Stereo Review

CD513: Dances, Moods, & Romances. Saint-Saens: Romance in F; Glazunov: Serenade No. 2; also Rooth, Halpern, Zorman, Kogan, Graziani, Sinigaglia, Scriabin.

KRISTIN THELANDER, Natural Horn (valveless), solo artist; prof., University of Iowa.

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In Mémoriam Edmond Leloir

Le 12 octobre dernier, Edmond Leloir nous a quitté dans sa quatre-vingt-douzième année. Chevalier de l'ordre des Palmes Académiques, membre d'honneur de l'Association Nationale des Cornistes Français et de l'International Horn Society, sa vie fut entièrement dévouée au cor. Son frère et son père étaient eux-mêmes cornistes. C'est tout naturellement que ce dernier lui donna ses premières leçons dès sa huitième année. A l'âge de douze ans il passe avec succès l'examen d'admission au conservatoire Royal de Bruxelles où il est l'élève de Théo Mahy. Remarqué pour ses dons précoces par Eugène Ysaye, Maître de Chapelle à la cour, il est présenté à Sa Majesté la reine Elisabeth. Ses études sont couronnées par six premiers prix dont celui de cor à l'âge de seize ans avec un programme très copieux: la Sonate de Beethoven (sur cor simple), le Morceau de Concert de Saint-Saëns, la Villanelle de Dukas, la Pièce en ré de Busser et le premier concerto de Richard Strauss.

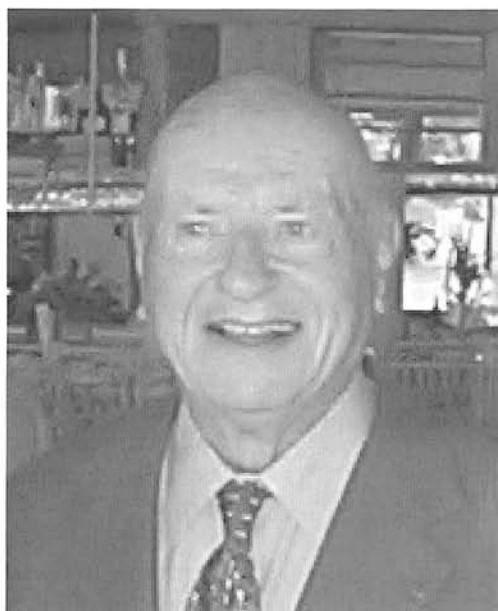
Il est aussitôt engagé à l'orchestre du Kursaal d'Ostende. Son chef de pupitre est Maurice van de Bocxstaele. Ce dernier qui perpétue au conservatoire de Gand la tradition reçue de Duvernoy et Mengal deviendra par la suite cor solo de l'orchestre symphonique de Paris où il sera le premier corniste à y utiliser un cor descendant à cylindres.

Ensuite Edmond Leloir est engagé comme soliste aux orchestres du Havre, d'Anvers, Liège, Monte-Carlo (sous la direction de Paul Paray) puis Genève (Orchestre de la Suisse Romande). A Genève, lors du premier concours international, il remporte le premier prix à l'unanimité. A cette occasion, Ernest Ansermet orchestre pour lui l'Adagio et allégo de Schumann. Edmond Leloir s'est produit en soliste dans toute l'Europe interprétant, outre le répertoire courant, la Sérénade de Britten (première audition en Suisse), le concerto d'Hindemith ou le concerto pour quatre cors de Schumann. Il donne de nombreuses premières auditions, en particulier la sonate pour cor et piano et le Poème pour cor et orchestre de Koechlin. Avec son quatuor de cors il crée, en 1952 à Francfort, la sonate pour quatre cors de Paul Hindemith.

Parallèlement Edmond Leloir dirige "la Concordia", corps officiel de la ville de Fribourg. Avec cette formation de 113 instrumentistes il obtiendra la "couronne avec frange d'or" (la plus haute distinction) au concours fédéral de musique de Zurich division excellence.

Edmond Leloir a joué pendant longtemps un cor en fa français (que nos amis anglais ont traduit en "french horn"). C'était un instrument de la marque Raoux-Millereau. Quand il opta pour un cor en sib à cylindres il disait que ce qui l'avait le plus séduit, ce n'était pas le son, mais la position de la main gauche.

On October 12, 2003, Edmond Leloir passed away at the age of 92. *Chevalier de l'ordre des Palmes Académique*, honorary member of the *Association Nationale des Cornistes Français* and of the *International Horn Society*, his entire life was devoted to the horn. His father and his brother were both horn players, so it was only natural that he received his first horn lessons from his father, at age eight. When he was eleven he was accepted for admission to the *Conservatoire Royal de Bruxelles* where he studied with Théo Mahy. Noticed for his outstanding talent by Eugène Ysaye, *Maître de Chapelle* at the Belgian royal court, he was presented to Her Majesty, Queen Elisabeth. His studies were rewarded with six first prizes, including that of horn when he was sixteen, after a playing a challenging program consisting of the Beethoven Sonata (on natural horn), the *Morceau de Concert* of Saint-Saëns, *Villanelle* by Dukas, the *Pièce en re* of Busser, and Richard Strauss' First Concerto.



Edmond Leloir 1912-2003

He was immediately engaged by the Orchestra of the *Kursaal* in Ostende (Belgium). The principal horn was Maurice van de Bocxstaele, who perpetuated at the Ghent (Belgium) Conservatoire the tradition of Duvernoy and Mengal, and became the principal horn of the *Orchestre Symphonique de Paris* and the first horn player to use a descending horn with rotary valves.

Edmond Leloir was subsequently engaged as principal horn with the orchestras of Le Havre, Anvers, Liège, Monte-Carlo (under the direction of Paul Paray), and Geneva (*Orchestre de la Suisse Romande*). At the first international competition in Geneva the jury unanimously awarded him the first prize. It was on this occasion that Ernest Ansermet orchestrated for him Schumann's *Adagio and Allegro*. Leloir performed as soloist all

over Europe, playing, in addition to the standard repertoire, the *Serenade* of Benjamin Britten (the first performance in Switzerland), the Hindemith concerto and the Schumann concerto for four horns. He performed numerous premiers, in particular the Sonata for Horn and Piano and the *Poème* for horn and orchestra by Charles Koechlin. In 1952, with his horn quartet, he premiered the Hindemith Sonata for Four Horns in Frankfurt.

During this same period, Leloir directed *La Concordia*, the official group of the city of Fribourg. With this organization of 113 musicians he won the *Couronne avec Frange d'Or* (the highest distinction), at the national music competition (*division excellence*) in Zurich.

Edmond Leloir, for a long time, played a French-made horn in F (that our English friends call a "French horn"), by Raoux-Millereau. When he decided to switch to a rotary valve horn in Bb, he said that what attracted him most about the instrument was not the sound but the position of the left hand.



Edmond Leloir Memoriam

Edmond Leloir a enseigné aux conservatoires de Berne, Fribourg, Monte-Carlo et Genève où de nombreux cornistes d'Europe et d'Amérique y sont venu suivre ses cours.

Membre du jury des concours internationaux de Genève, Prague, Munich et Toulon, il fut également un grand collectionneur (plus de 28 instruments différents) et un chercheur émérite. Nous lui devons une grande partie des rééditions de la littérature pour cor oubliée (L.Mozart, Haydn, Hoffmeister, Corette, Mercadante, Rosetti, Hübler, Telemann, Gallay ...etc)

On peut entendre Edmond Leloir dans ses nombreux enregistrements pour la radio ou le disque. Je formule le souhait qu'une partie de ceux-ci soient prochainement réédités en CD. Pour conclure, voici la dédicace d'une photo d'Ernest Ansermet que je me souviens avoir vue au dessus de son bureau: "A Edmond Leloir corniste exceptionnel et exemplaire"

Daniel Bourgue

Obituary

Madame Liliane Niderer-Leloir

Monsieur et Madame Serge et Colette Bellini-Leloir

Monsieur et Madame Denis et Hélène Fontana-Niedere
leurs files Quentin et Loïc

Monsieur et Madame Jean-Claude et Sandra Niederer-Yepes,
leurs enfants Valérie, Laetitia et Cédric

Monsieur Laurent Bellini et Sandra

Madame Erika Schneebeli

Madame veuve Joseph Charlier et famille

Monsieur et Madame Patrick Leloir et leurs enfants

Monsieur Eddy Leloir

ainsi que les familles parentes, alliées et amies, en Belgique,
en France et en Suisse,

ont le regret de vous faire part du décès de

Monsieur Edmond Leloir

Chevalier de l'Ordre des Palmes Académiques

Membre d'honneur de l'ANCF (France) et de l'IHS (USA)

Ancien premier cor-solo de l'OSR

Professeur honoraire du Conservatoire du CPM

le cher père, beau-père, arrière-grand-père, compagnon, beau-frère, oncle, grand-oncle, parrain, parent et ami, survenu le 12 octobre 2003, dans sa 92e année. La cérémonie religieuse aura lieu en la chapelle du Centre funéraire de Saint-George, où le défunt repose, le vendredi 17 octobre à 11 heures.

Domicile: Liliane Niederer-Leloir
Rte de Loëx 4 - 1213 Onex
Colette Bellini-Leloir
394. route des Trois-Lacs
F-74560 Monnetier

Edmond Leloir taught at the Conservatories of Berne, Fribourg, Monte-Carlo, and Geneva, where numerous horn players from Europe and America came to study with him. A member of the jury for international competitions in Geneva, Munich, Prague, and Toulon, he was also an avid collector (more than 28 different instruments) and a skilled researcher. We are indebted to him for a large number of previously forgotten works for horn: Leopold Mozart, Haydn, Hoffmeister, Corette, Mercadante, Rosetti, Hübler, Telemann, Gallay, etc.

One can hear Edmond Leloir in numerous radio broadcasts and orchestral recordings. I hope that some of these will soon be reissued on CD.

In conclusion, above the desk in his studio, I remember seeing a photograph of Ernest Ansermet, dedicated to Edmond Leloir as follows: "A Edmond Leloir, corniste exceptionnel et exemplaire."

Daniel Bourgue

Translated by Nancy Jordan Fako

More:

Edmond Leloir was born in Brussels, Belgium on May 3, 1912. He first played the horn with his father and brother, both amateur horn players, in one of the many city wind bands. Mr. Leloir's first teacher was Hubert Dubois. He later studied with Théo Mahy at the Brussels conservatory, and was awarded a *premier prix* for horn in 1928, where he was the last in Belgium required to perform on natural horn and valve horn.

Mr. Leloir played in several Belgian orchestras, before migrating to Switzerland in 1935 where he played in Bern, Monte Carlo, Zürich and finally in the Orchestre de la Suisse-Romane in Geneva, a position he held for 31 years. Additionally, he was a teacher at the Geneva Conservatoire and performed as a soloist with most Swiss orchestras.

Mr. Leloir had a special interest in exploring the unknown horn repertoire, and was the first to edit pieces like the Brahms Etudes and the Mercadante concerto. In his last years, Mr. Leloir was still interested in our instrument, attending the 2002 Lahti Horn Symposium.

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Technique Tips

Jeffrey Agrell

Beyond Kopprasch

Let's see a show of hands: is there anyone out there who has not studied the Kopprasch etudes? Ah ha: you there, in the corner. How did that happen? Leave now and don't come back until you have spent some time with Mr. K.

Second question for everybody else: is it just me, or shouldn't we be considering the idea that a few things have happened musically and technically since the early 19th century birth of the 60 etudes, and that we might consider a new approach to etude study for the 21st century?

To answer that one, it might be useful to ask first: what is the point of etudes, anyway?

The "duh!" answer is to acquire technique. To realize musical dreams you must have the technique to make it happen. But I want to dig deeper: what is the ultimate goal of technical study? Y'all are off the hook – the question is rhetorical. The answer is flexibility – the ability to respond instantly, automatically, effortlessly, and accurately to any and all kinds of musical, technical, and stylistic demands, whether written or unwritten.

How do we get flexibility? A: we experience many ways of doing things, many variations.

The question then is: does Kopprasch prepare us in this way? Or rather, does the *way* we study Kopprasch prepare us to be flexible?

Two Ways

There are two ways to take a vacation: 1. Travel quickly through many countries. The advantage of this is acquiring an overview of what's out there (and being able to boast to friends, "For our two week vacation we were in Paris, London, Berlin, Oslo, Grindelwald, Rome, Singapore, Sydney, Hong Kong, and Honolulu – and what did you do on *your* vacation?"). 2. Go to one place and stay there. Doing it this way provides depth: you get to know the people, food, culture, language, geography, history, and so on.

Similarly, there are two basic approaches to music: one is to learn piece after piece, learning a specific sequence of notes with exact expression and articulation markings. This has traditionally been how we do most of our study; it is not just Kopprasch, but all etude study that we do this way (as well as all solos and orchestral excerpts). We see the notes, we reproduce them. There are few decisions to make. We don't normally try what we do not see in front of us.

The good news is that there is a large assortment of material from which to draw. But: Etudes are by definition limited to one problem area. To acquire flexibility, we need variations. But to do only what is printed is (especially in something like the Kopprasch etudes which investigate very few key areas) means we lack a healthy dose of variation.



The Other Way Around

In traditional study, the player is required to fit the Procrustean bed of the etude – the etude offers what it offers – what you see is what you get – regardless of the needs of the player. Is it just me, or shouldn't it be the other way around? The second approach is the Creative Approach: the player makes decisions on adapting the etude to meet his/her needs, thus increasing the variations encountered and enhancing flexibility, wringing many more musical/technical nutrients out of the material.

Nota bene: the two approaches are not mutually exclusive; they are complementary. It is not a bad idea to get first a brief acquaintance, then return later for depth. We can have it both ways. The first approach we have – it is the core of traditional training. Next is to make sure that our training contains some practice in the Other Way Around, in treating the ink as a beginning and not an end. Variations => Flexibility.

Becoming your own Kopprasch

Basic procedures for going beyond Kopprasch (or any other etudes):

1. Identify some interesting melodic motives or patterns in the etude. Start with just one; often the most useful are very short ones 2-4 notes in length. Label the notes by scale steps (e.g. key of C: CDEG = 1235) and become accustomed to thinking of them that way.

2. Master the pattern in all keys, one key at a time.

3. Vary many elements one at a time. E.g.: tempo, articulation (including multiple tonguing), note values (they don't all have to be 8ths – syncopate!), meter, key, register, order of notes, accents, style, mode (e.g. major to minor), dynamics, extended techniques, and so on.

ALWAYS practice in a rhythmic context: use a metronome, electronic or computer accompaniment, friend with a drum, etc.

Note: although all the examples are written out here, all you will use for reference is a sheet with some various cycles through all keys (my cycle sheet has 17 different ones on it; that's all that would fit on one sheet). In a short time of practicing this way you will learn some basic cycles by heart, and not long after that you will be able to construct extended practice sessions using... only your head. Imagine the look on your buddy's face when he comes to haul you out of the practice room after you've been in there for 4 hours and he sees that there isn't a single sheet of music in the room...

Examples:





The ink. We decide that we would like to take that first arpeggio and develop it. So we isolate the pattern (1335511) and for our first variation learn it in all keys by taking it around the circle of 5ths (C F Bb Eb Ab Db Gb B E A D G):



This is a good first way to run an(y) arpeggio. To gain more flexibility, we can and should use different cycles. Here is the pattern done in ascending half steps:



Let's continue the permutations: change the meter to 3/4, reverse the direction of every other arpeggio, and ascend in whole steps each repetition of the pattern:



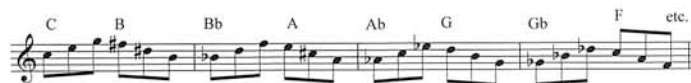
It is always good to begin working on patterns with the most basic patterns before taking on the more elaborate. Let's extract the most basic triad (1 3 5) from our motive for attention – in fact, working on 1 3 5 would be a better starting point than 133551, which is itself an elaboration/variation. We'll reverse the directions again, but this time let's begin descending instead of ascending.



We haven't done much with articulation so far. The next example shows some possible ways we could play the pattern using different articulation in each measure (it is unlikely that we would practice it this way; the different ways are juxtaposed for example purposes only).



Here's one more variation with triads, reversing directions, all staccato, and using a half-step descending progression.



To get even more from this triad (or pattern) work, do all these patterns again, this time in minor (1 b3 5).



Are we done? Not at all - the possibility for variation in even one motive from one etude is vast, and time may be the deciding factor of how far you want to take it. How does this

approach mesh with the first approach (learning the one written sequence of notes)? You might profitably combine the two in etude study by making a habit of first learning the ink, then extracting one motive that catches your eye in all keys and take it through many variations. Choose what interests you or what serves your needs – it may be different from what someone else might choose, or different from what you will choose a year from now. That's perfectly fine.

A final word: don't be in a hurry. Do many accurate repetitions at a comfortable tempo before you increase speed. Any time you hesitate or fumble (nothing written down, remember) you must *immediately* 1. slow down and 2. loop the measure or group of notes in question.

Variety is the spice of etude, the bringer of flexibility, which is the golden goal of all our technical study. And the best news is: it can be a lot of fun, a real vacation from our old routine. You're visiting the same place as before, but you get to know the language on this visit. *Bonne chance!*

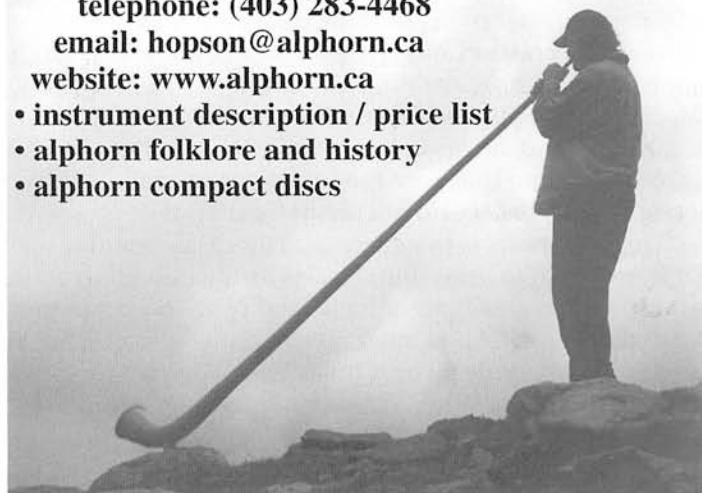
Jeffrey Agrell teaches horn at The University Iowa School of Music. This article is an abridged version of a lecture given at the 2003 IHS Workshop at Indiana University.

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Michael Johns

Michael Johns

Koppasch's *60 Studies* has provided exercise material for generations of horn players. It would be surprising to find a single moderately-advanced player anywhere in the world who has not spent time working on them. They cover a fundamental range of topics: sound production, tonguing, slurring, phrasing, breath control, dynamics, and agility. Some exercises are printed with alternative practice suggestions, such as different articulations, transpositions, or rhythm patterns. I would like to propose an additional practice strategy for one class of etudes.

These studies (17, 18, 26, 39, 40, 42, 60) are built on short-note, arpeggiated figures. They develop the player's accuracy, ability to move through different registers (and across embouchure breaks), and tongue cleanly. The following practice regimen is designed to increase accuracy and hone ear training.

It is a three-step process. Step one is to buzz the study on the mouthpiece alone. This develops reliance on the ear to "know" where the notes are before playing and helps the lips vibrate with a clear, focused sound. The resonator (the horn itself) cannot correct what the ear fails to accurately hear. Additionally, the use of the mouthpiece alone provides extra drag that taxes endurance. This is analogous to a baseball player warming up with a weighted bat or a runner jogging while wearing ankle weights; when the weight is removed the athlete feels stronger and more confident.

Normally, one moves directly from mouthpiece buzzing to practicing the music as written. Step two is an intermediate step that combines elements of both. It relies on the horn's bugle-like ability to play an entire harmonic series with each valve combination. Most pitches in the exercises numbered above (as well as portions of many others) can be played with a combination of four overtone series:

The 'Tonic' exercise is written on two staves. The first staff contains measures 1 through 16, with fingerings 0 and 13 indicated below the notes. The second staff contains measures 17 through 24, with fingerings 12 and 12 indicated below the notes. The key signature is one flat (B-flat).

Some overtones (especially #7 and #11) are out of tune and the embouchure, informed by the ear, must compensate by bending them into their proper place. Higher harmonics are closer together, offer more resistance, and require perfect embouchure placement and control to ensure accuracy. This places greater load on the embouchure, requiring increased strength, which in turn enhances endurance. Fingerings are reduced to a minimum, allowing the player to focus on ear, air, and embouchure.

Step three returns to the original and requires the precise coordination of fingers, tongue, and embouchure and a centered tone. Step two works particularly well with students who are frustrated by mouthpiece buzzing alone, rely on

changing valves to "get" the notes, or need to be reminded to focus on moving the air. The following excerpts are provided as illustrations for step two:

Study No. 17
Allegro

0 13 T12 13

0 13 0 13 0

Study No. 42 (mm. 1-8)
Allegro moderato

13 0 T12 13 T12-13 T12

Study No. 42(mm. 17-24)

T12 12 T12-12 T12 12-T12 12 T12-

Study No. 20
Moderato

The image displays a musical score for a piece titled "Study No. 20" in "Moderato" tempo. The score is written for a single melodic line on a grand staff (treble and bass clefs). It consists of six staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. Above the notes, there are numerous fingering numbers (1-5) and articulation marks (vertical lines). Below the notes, there are additional markings, including numbers (0, 13, 5, 12) and symbols (T12, 3) that likely represent specific techniques or fingerings. The overall style is that of a technical study, focusing on finger dexterity and control.

Michael Johns lives and works in Philadelphia. He performs in the Opera Company of Philadelphia and Pennsylvania Ballet Orchestra, as well as The Philly Pops. He is on the faculty of Temple University, where he teaches horn and coaches chamber music, and Swarthmore College, where he conducts the wind ensemble. His Rhythm Studies for Brass Quintet was recently published by Theodore Presser Company.

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La trompa és la preycació

Francisco M. Gimeno Blay

Catedrático de Ciencias y Técnicas Historiográficas
Universitat de València. Estudi General

Entre las metáforas utilizadas por san Vicente Ferrer, (muerto en Vannes el año 1419) a lo largo de sus años de predicación, se encuentra la comparación de la trompa con la actividad homilética desarrollada por él a partir del año 1399. Y así propuso en una ocasión: (a petición del autor no traducir el párrafo siguiente)

La trompa és la preycació a manera de trompa.

En la trompa ha molts canons, axí en la preycació ha moltes parts. La trompa ha lo principi estret, après exemple's. Axí és del preycador; quan studie no.y ha degú, sino ell tot sols, e depuix quan hix a preycar, exemple's a tanta gent que és en lo sermó.

La iglesia medieval utilizó a los predicadores como el medio más eficaz para extender el *verbum Dei*, siguiendo el mensaje evangélico: *"euntes ergo docete omnes gentes"* (Mt 28, 19). La palabra constituía la clave, el instrumento que permitía una evangelización amplia, dado que la mayor parte de los fieles no podía acceder, por diversas circunstancias, al texto transmisor del mensaje divino. Esta separación entre uno y otros exige la acción de intermediarios culturales que expliquen el contenido exacto del mensaje divino, haciéndolo comprensible a un colectivo incapaz de desentrañar su significado por sí mismo. Así pues, la palabra del predicador expande, aclara dicha información. Pero su voz es limitada, especialmente cuando se pronuncia en un espacio público formando parte de una puesta en escena. En esta ocasión resulta necesario ampliar considerablemente el alcance de la voz ya que de otro modo no llega a todos los que acuden a escucharla. San Vicente Ferrer y, en general, la literatura medieval encontraron entre los instrumentos altos, aerófonos, los aliados más perfectos para difundir, con garantías, la palabra. Con ellos superaban el estrecho círculo de la oralidad, del diálogo y del intercambio personal. Alcanzar a todo el auditorio exige ampliar el estrecho círculo comunicativo impuesto por la voz humana, empleando un elemento adicional que prolonga y amplía la capacidad comunicativa.

Esa es la razón por la cual el hombre medieval se sirvió de instrumentos altos, una costumbre compartida por todas las sociedades desde épocas prehistóricas. El imaginario contemporáneo representó un tubo cónico, de longitud variable, curvado en ocasiones, a través del cual enviar mensajes a interlocutores alejados entre sí, ya que el emisor y el receptor/destinatario no compartían el mismo espacio. Esta realidad es la que permite explicar la representación iconográfica de los cuatro vientos [Septentrio (Norte), Auster (Sur), Cephirus (Oeste), Subsolanus (Este)] que aparecen situados en los cuatro ángulos del tapiz de la Creación de la catedral de Gerona (ss. XI - XII). La representación antropomórfica está acompañada de dos tubos cada uno, ocho en total, a través de los cuales lanzan el viento sobre la tierra. En esta ocasión la acción de todos ellos se dirige al universo íntegro, al mundo representado por el círculo central del tapiz en el que se localizan diferentes escenas de la creación del mundo inspiradas

The Preacher as a Metaphor for the Horn

Francisco M. Gimeno Blay

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Among the metaphors used in sermons by St. Vincent Ferrer (who died in Vannes, France, in 1419) were comparisons between the horn and his preaching activity, which began in 1399. On one occasion he proposed that: (At the request of the author, the following is not translated.)

La trompa és la preycació a manera de trompa.

En la trompa ha molts canons, axí en la preycació ha moltes parts. La trompa ha lo principi estret, après exemple's. Axí és del preycador; quan studie no.y ha degú, sino ell tot sols, e depuix quan hix a preycar, exemple's a tanta gent que és en lo sermó.

The medieval church used preachers as the most efficient means of spreading the Gospel, following the evangelical instruction to "go make disciples of all nations" (Matthew 28:19). The spoken word was the key, the instrument that permitted an extensive evangelization, since the majority of the faithful, due to various circumstances, were not able to read the text that transmitted the divine Word. This fact required preachers to act as cultural intermediaries who explained the exact meaning of the divine message, making it understandable to a population incapable by itself of understanding its significance. Thus the words of the preacher expanded and clarified the information. However his voice was limited, especially when the scene of his preaching was a large public place. On these occasions it was necessary to amplify considerably the reach of his voice or else it would not be heard by all those who had come to hear him. In accounts of the work of St. Vincent Ferrer and in medieval literature in general, one finds reference to loud wind instruments, the perfect means of extending the reach of the human voice. With these horns one was able to overcome the problems of interpersonal dialog and communication.

In order to reach all those in attendance, it was necessary to enlarge the communicative power of the human voice using an additional element that extended and amplified the capacity to communicate. That is the reason that medieval man used loud instruments, a custom found in all societies from prehistoric times. Ancient representations show a conical tube of variable length, occasionally curved, by means of which messages could be sent to distant listeners even when the sender and the receiver were in different places. This fact explains the iconographic representation of the four winds - Septentrio (North), Auster (South), Cephirus (West), and Subsolanus (East) - that appear in the four corners of the tapestry of Gerona (XI-XII centuries). Each anthropomorphic representation is accompanied by two tubes, eight in all, through which rushes forth the wind toward the Earth. In this representation, the action of all of them is directed toward the entire universe, to the world represented by the central circle of the tapestry in which are seen various scenes of the creation of the world inspired by the first chapter of the Book of



en el primer capítulo del libro del Génesis. Los instrumentos tañidos por los vientos evocan las formas adoptadas por el olifante, y, más concretamente, el que, según la literatura, hizo sonar Roldán cuando, en el paso de Roncesvalles, fue sorprendido en una emboscada por el rey Marsil de Zaragoza. Después de discutir con Oliveros la oportunidad y conveniencia de hacer sonar su cuerno, decide soplar herido de muerte y exhausto y así proporcionar nuevas a Carlomagno sobre la derrota infligida a la retaguardia. Gracias al olifante, los gémidos de Roldán alcanzan al emperador en la vanguardia de la expedición, de regreso a Francia; éste reconoce por sus notas la grave situación en la que se encuentran los ejércitos que cubrían su retirada:

Roldán Tañe Nueva Amente el Olifante y Los Sarracenos Huyen

Li quens Rollant gentement se cumbat,
mais le cors ad tressuët e mult chalt;
en la teste ad e dulong e grant mal.
Rumput est li temples, per ço que il cornat.
Mais saveir volt se Charles i vendrat:
trait l'olifan, fieblement le sunat.
Li emperere s'estut, si l'escultat:
"Seignurs," dist il, "mult malement nos vait.
Rollant mis niés hoi cest jur nus default:
jo oi al corner que guaires ne vivrat.
Ki estre i voelt isnelement chevalzt.
Sunes voz graisles tant que en cest ost ad."

El conde Roldán combate gallardamente,
pero tiene el cuerpo trasudado y ardiente;
siente dolor y grave daño en la cabeza.
Tiene rotas las sienes por haber tañido al cuerno.
Pero quiere saber si llegará Carlos:
saca el olifante y lo suena débilmente.
El emperador se detuvo y lo escuchó:
"Seignurs," dist il, "mult malement nos vait.
Rollant mis niés hoi cest jur nus default:
jo oi al corner que guaires ne vivrat.
Ki estre i voelt isnelement chevalzt.
Sunes voz graisles tant que en cest ost ad."

Oído y entendido el mensaje, el emperador decide volver sobre sus pasos en auxilio de Roldán; sin embargo, cuando llega a Roncesvalles, el conde ha muerto y lo encuentran tendido en el suelo, asiendo con una mano su espada, Durandarte, y con la otra el olifante, como quien lucha denodadamente para vencer la muerte.

Muerte de Roldán

Ço sent Rollant que la mort li est pres;
par les oreilles fors s'e ist la cervel.
De ses pers priet Deu que-s apelt,
e pois de lui a l'angle Gabriel
Prist l'olifan, que reproce n'en ait,
e Durendal s'espee en l'autre main.
D'un arcbaeste ne poet traire un quarrel,

Genesis. The instruments sounded by the four winds evoke the form adopted by the oliphant and, more concretely, according to the literature, that played by Roland when at Roncevalles he was ambushed by King Marsile of Zaragoza. After discussing with his friend Oliver the possibility of sounding his horn, Roland decides, though exhausted and mortally wounded, to communicate to Charlemagne the news of the flight of the rearguard. Thanks to the oliphant, the groans and sufferings of Roland were communicated to the emperor who had returned to France. Through the sound of the oliphant, Charlemagne learned of the grave situation in which his retreating armies found themselves:

Roland Sounds the Oliphant and the Sarracens Flee
(translated from the Medieval French in the left column)

Roland delivers many a skillful blow,
But now his body is fevered, drenched with sweat,
His head is throbbing under a dreadful pain,
His temples broken from sounding his great horn.
Longing to know if Charles is on his way,
Weakly, once more, he blows the Oliphant.
King Charles stands still, listening to that call;
"My lords," he says, "now we have come to woe!
My nephew Roland takes leave of us this day -
His horn's voice tells me he won't be long alive.
Who wants to be there had better speed his horse.
Let every trumpet the host commands resound."

Having heard and understood the message, the emperor decided to go back to help Roland. Nevertheless, upon arriving at Roncevalles, Count Roland has already died and they find him on the ground, holding in one hand his sword, Durendel, and in the other hand his oliphant, having bravely attempted to thwart death.

The Death of Roland

Now Roland knows that death is very near,
His ears give way, he feels his brain gush out.
He prays that God will summon all his peers;
Then, for himself, he prays to Gabriel.
Taking his horn, to keep it from all shame,
With Durendal clasped in his other hand,
He goes on, farther than a good cross-bow shot,
West into Spain, crossing a fallow field.
Up on a hilltop, under two lofty trees,
Four marble blocks are standing on the grass.
But when he comes there, Count Roland faints once more,
He falls down backward; now he is at death's door.

Nevertheless the metaphorical use of the horn for preaching did not exhaust its communicative possibilities of extending the human voice, overcoming the narrow limits imposed by immediacy. The preacher found, in addition, in the conical form of the instrument and in its physical aspect, an element comparable to the pedagogical-didactical activities associated



devers Espagne en vait en un guaret.
Muntet sur un tertre, desuz ·II· arbres bels,
quatre perruns i ad, de marbre faiz.
Sur l'erbe verte si est caeit envers,
la s'est pasmet, kar la mort li est pres.

Siente Roldán que la muerte le está cercana;
se le derraman los sesos por las orejas.
Ruega a Dios que llame a su lado a sus pares;
y luego por sí mismo al ángel Gabriel.
Cogió el olifante, para que nadie lo vitupere,
y con la otra mano a su espada Durandarte.
Se dirige a un barbecho situado hacia
España a un tiro que puede lanzar una ballesta.
Sube a un cerro, bajo dos hermosos árboles
hay cuatro gradas hechas de mármol.
Ha caído boca arriba en la hierba verde
y allí se ha desvanecid; porque la muerte le está cercana.

Sin embargo, el uso metafórico de la trompa por la predicción no se agota en su capacidad comunicativa extendiendo la voz, superando los estrechos límites impuestos por la inmediatez. El predicador encontró, además, en la forma cónica del instrumento, en su aspecto físico, un elemento comparable a la actividad pedagógico-didáctica asociada a la predicación. Encuentra un paralelismo entre el músico y el predicador, que ha de estudiar pasajes complejos de las Sagradas Escrituras y de los que ha de obtener máximas morales que trasladar a la colectividad de fieles. Cuando estudia, en la celda o en la biblioteca conventual, está sólo; necesita de la soledad y del silencio para que le sea fructífero el estudio. Este momento lo identifica san Vicente Ferrer con la embocadura, estrecha, sobre la cual sopla el músico; el contacto físico entre ambos es el que produce el sonido. Estudiando, el predicador comprende, entiende problemas complejos y, sobre todo, organiza la predicación posterior; necesario todo ello para poder estudiar los argumentos y las palabras con las que vertebrará la homilía. Cuando el predicador se dirige al público, expone oralmente todo aquello que ha aprendido, estudiando y meditando. El instrumento utilizado es la voz. Sin embargo, ésta, como sabemos, no resulta suficiente, atendiendo al cuantioso público que accedía a escuchar la predicación. No obstante, este obstáculo, su voz, actúa como el pabellón de la trompa,

with preaching. He found a parallel between music and preaching that aids the study of the Holy Scriptures and the acquisition of the optimum moral lessons to communicate to the faithful. When one studies, in a cell or in a monastery library, one is alone; solitude and silence are necessary in order to benefit from this study. Saint Vincent Ferrer equates this moment with the narrowness of the mouthpiece, through which is produced the musical vibration; it is the physical contact which produces the sound. Studying, the preacher comprehends and understands complete concepts and above all organizes the sermon he will deliver, a necessary activity in order to be able to study the words and reasoning which will form the basis of his homily. When the preacher is in front of the public, he expresses orally all that he has learned while studying and meditating. The instrument he uses is his voice. Nevertheless, it is not sufficient, as we are well aware, to reach the entire congregation in attendance. However, his voice, though a handicap, acts like the bell of a horn, which amplifies the sound produced in the mouthpiece. Thus using this simple image the preacher was able to express how he could overcome the many physical limitations of oral communication. The preacher expounded with his voice to the public his



Tapestry from Girona Cathedral

most personal opinions and the efforts that were necessary to address the multiple issues of daily life; he proceeded in the same way as the bell of the horn expands the sound created by the air passing through the lips.

Perhaps the reason that Saint Vincent Ferrer so frequently used this comparison is the fact that often, in the Holy

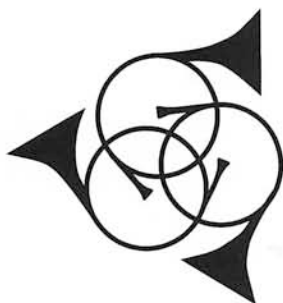


puesto que expande el sonido producido en la embocadura. Y así, de este modo tan sencillo, se superan tanto las limitaciones físicas del predicador, como las derivadas de la simultaneidad exigida por la comunicación oral. El predicador expone en público, en voz alta, sus opiniones más personales, los desvelos derivados de la necesidad de dar respuestas a los múltiples interrogantes de la vida; procede del mismo modo que la campana de la trompa al expandir el sonido creado por el aire a su paso entre los labios.

Tal vez la razón por la cual san Vicente Ferrer utilizó con frecuencia este símil resida en el hecho de que, a menudo, en las Sagradas Escrituras, éste es el instrumento que se asocia a la Divinidad cuando ésta intenta, desde el más allá, entrar en contacto con el mundo de los mortales. A modo de conclusión, puede servir de ejemplo la voz que se dirige al evangelista san Juan, cuando está escribiendo, en Patmos, el Apocalipsis, donde leemos: (No traducir el siguiente párrafo) Ap 1, 9 - 10:

Ego frater vester, et particeps in tribulatione, et regno in patientia in Christo Iesu: fui in insula, quae appellatur Patmos, propter verbum Dei, te testimonium Iesu: fui in spiritu in dominica die, et audiui post me vocem magnam tanquam tubae, dicentis: Quod vides, scribe in libro ...

El imaginario social se ha servido siempre de instrumentos próximos a la trompa cuando ha sentido la necesidad de superar los límites de la simultaneidad y de alcanzar una colectividad amplia y diseminada de interlocutores alejados físicamente. La cadencia rítmica impuesta al sonido emitido consigue, además, transmitir valores añadidos a quien los escucha, como ponen de relieve los comentarios de Carlomagno al oír los lamentos del olifante de Roldán.



Tapestry detail (lower right)

Scriptures, the horn is the instrument that is associated with the Divinity when He wants to communicate from the Beyond with the mortals on Earth. In conclusion, the voice that directed Saint John when he was writing the Book of Revelations can serve as an example. One reads there: (At the request of the author the following is not translated)

Ego frater vester, et particeps in tribulatione, et regno in patientia in Christo Iesu: fui in insula, quae appellatur Patmos, propter verbum Dei, te testimonium Iesu: fui in spiritu in dominica die, et audiui post me vocem magnam tanquam tubae, dicentis: Quod vides, scribe in libro...

The symbolic use of instruments similar to the horn has always occurred when there was a need to overcome the limits of simultaneous events and to reach a large and widely dispersed audience. The rhythmic cadence of the sounds emitted by a horn communicates a more meaningful message to the listener, as is brought out in the comments of Charlemagne when he heard the laments of Roland's oliphant.

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, and frequent translator of works from French, Italian, and Spanish.

English translations from The Song of Roland (Le Chanson de Roland) by Patricia Terry, The Bobbs-Merrill Company, Inc., 1965.

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Music and Book Reviews

Jeffrey Snedeker, editor

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No Vivaldi in the Garage: A Requiem for Classical Music in North America, by Sheldon Morgenstern. Boston: Northeastern University Press, 2001. Available at <Amazon.com>, \$18.87 plus tax, handling, and shipping.

This book is an interesting read, the curious title taken from an episode of the television series *Taxi*. Sheldon Morgenstern, perhaps best known as the founder and long-time artistic director of the Eastern Music Festival at Guilford College in Greensboro, North Carolina, has put together an intriguing story of his life in music, first as a professional hornist in the Atlanta Symphony Orchestra, then as a conductor, teacher, and administrator.

He initially takes us through his high school days in North Carolina, summers at Brevard, and his college years at Florida State University and Northwestern University, where he studied horn with Philip Farkas and conducting with Thor Johnson. Farkas receives high praise, but Thor Johnson does not fare so well. In fact, most conductors mentioned in his book are treated rather harshly, which may delight many orchestra musicians. Much of his criticism is justified, but now and then his statements reflect only part of the picture.

For example, Daniel Barenboim is lambasted (pp. 148-149) for earning a high salary as conductor of the Berlin Staatsoper while simultaneously being music director of the Chicago Symphony Orchestra "where he conducts about six of their twenty-eight subscription concerts in an average season." To be fair, Barenboim does spend a bit more time with his Chicago orchestra than Morgenstern claims. By the time the present season is completed, he will have conducted 11 of 32 Chicago weeks as well as four weeks on tour in Europe and Japan. As far as the high salary goes, one could also complain about the salaries paid to large company executives and certain professional athletes. That is capitalism and the result of supply and demand.

The author shows a definite lack of knowledge when he refers to Seiji Ozawa (p. 140) as a "conductor of unknown ability," when Ozawa was named music director of the Boston Symphony Orchestra in 1972 (he was actually named music advisor that year, becoming music director in 1973). Had he dismissed Ozawa's appointment as an assistant conductor of the New York Philharmonic for 1961-62 (sole assistant conductor, 1964-65), music director of the Ravinia Festival (summer home of the Chicago Symphony Orchestra), 1964-68, and music director of both the Toronto Symphony Orchestra, 1965-69, and the San Francisco Symphony Orchestra, 1970-76? It would seem that Boston did indeed know something of Ozawa's abilities.

Morgenstern is respectful toward a few conductors, such as Erich Leinsdorf and Leonard Bernstein, and is especially keen on Gunther Schuller, with whom he studied in 1966. Schuller's book, *The Compleat Conductor*, is espoused, and it is as though the author was inspired by it to point out all of the failings, in his opinion, of "people and institutions responsible for the rapidly deteriorating state of the performing arts in the United States and Canada," as stated on the book jacket. He certainly is partially correct, but do not accept everything as gospel. *Norman Schweikert, Washington Island, Wisconsin*



Accompanied Orchestral Excerpts for Horn compiled and arranged for horn and piano (with accompaniment on CD) by Jeffry Kirshen, JK Music, 28 Avon Road, Narberth, PA 19072, <jk3horn.com>. 2002.

I had heard a lot about this publication, which was previously reviewed by Bill Scharnberg in the May 2003 *Horn Call*, and so I was very pleased to receive a copy, a new version with a re-mastered CD of the piano accompaniments which, compared to the older version, is much better in sound and presence. There are many previous examples of people trying to find ways to make the practicing of excerpts more palatable to those who are less motivated to practice them. Well-meaning arrangers have tried sprucing them up with fancy accompaniments, or trying to turn them into whole pieces by extending or adding other parts to the main melody. Sadly, most of these attempts are just flat. I must say that I was curious but a little jaded by these past attempts when I finally began to look this collection over.

To my pleasant surprise, there is a full range of positives here: the piano reductions are of the actual orchestral accompaniment, and nothing else; you can play along with the CD if you do not have a pianist handy; the edition itself is clean and easy to read; my resident piano reduction expert rates the playability as quite good. Kirshen has provided numerous helpful details (e.g., measure numbers, tempo and metronome markings, and click tracks) to start excerpts where the horn starts immediately or very quickly with the recorded accompaniment. As Bill pointed out previously,



the range of repertoire goes from Beethoven to Wagner, with 19 different excerpts from the standard literature. The live pianist on the CD is quite expressive. While, as Bill also remarked, there are many reasons not to play along with a recording (or if so, why not with an orchestra), the combination of CD and printed piano part gives the less-than-motivated player all the options needed to prepare efficiently—there is no substitute for knowing the orchestral colors, etc., but this is a reasonable substitute, if all else fails. In fact, if used wisely, this publication may turn out to be very useful in its intended purpose. J. S.



Variations on a Spiritual Song for horn and piano by John Jay Hilfiger. Wehr's Music House. 2003. WM #283, 5.50.

This set of variations is an interesting one, based on the Easter hymn "Were You There When They Crucified My Lord?" A teacher and administrator, Mr. Hilfiger has published a number of compositions and arrangements, and the variations provided here take on the moods of four hymn verses, related to the Crucifixion and subsequent events leading to the Resurrection. I read these shortly after playing the Ken Bell arrangements for horn and organ (see below), so my ears were ready for more of the same. What we found was a very interesting set that has a different purpose than the other pieces. There are some contemporary dissonance and effects that relate to the moods very well. The result is something that may require a little more formal consideration regarding setting and preparation than a throw-together church gig. The piece as a whole is not too long, but the variety is nice and the composer clearly took the piece seriously. J. S.

Les Caprices de Pierrot for horn and piano by Pascal Proust. Éditions Combrel, 24 Boulevard Poissonnière, 75009 Paris, France. C06269, 2003.

This is a very cute arrangement of the famous French folk song, done up in contemporary dressing by M. Proust. Not only is it very charming, but the best news of all is that this is a great piece for younger players—the horn part only goes from g to b', and should be very playable by the time that first recital rolls around. There is a nice little cadenza and just enough rhythmic interest to challenge youngsters in just the right ways. The piano part fills things out nicely. This is a terrific beginner piece. J. S.

Évocation en Swing for horn and piano by Armando Ghidoni. Alphonse Leduc, Editions Musicales, 175 rue Saint-Honoré 75040 Paris; <www.AlphonseLeduc.com>. Distributed in the US by Theodore Presser Company, 588 N. Gulph Road, King of Prussia, PA 19406 USA. <www.presser.com>. 2002. AL 29 354, \$11.95.

This particular piece received a rather cool reception. The title suggests something jazzy, but it is not clear from the music that this is intended. It is certainly playable by a beginner—the range is only g to c"—but the tune is a little

odd and seems a bit rambling. We tried it at several tempos, and found that faster worked a little better (as the 1:10 timing suggests), but then it moves out of the "beginner" realm. Don't be deceived by the title, but that being said, someone may find the magic in it. I am sorry to say I didn't. J. S.

A Breeze from Alabama by Scott Joplin, arranged for horn and piano by Joël Jody. Alphonse Leduc, Editions Musicales, 175 rue Saint-Honoré 75040 Paris; <www.AlphonseLeduc.com>. Distributed in the US by Theodore Presser Company, 588 N. Gulph Road, King of Prussia, PA 19406 USA. <www.presser.com>. 2002. AL 29 368, \$9.00.

This arrangement will work very well for young players, fun to play and accessible range. Identified by the publisher as a Level 2 piece, the range for the horn covers g to e" and the piano part contributes both equally, and in an accompanimental role, allowing the horn to have some solo time and some duets with the right hand. The rhythms and the jumpy melody will force a few challenges, like syncopations and flexibility, but this is a very fun little arrangement. J. S.

Trois Seguidillas by Fernando Sor, transcribed for horn and piano by Daniel Bourgue. 2001. AL 29 364, \$10.95. **Dix Seguidillas by Fernando Sor, transcribed for horn and guitar by Daniel Bourgue.** 2002. AL 29 347, \$17.95. Alphonse Leduc, Editions Musicales, 175 rue Saint-Honoré 75040 Paris; <www.AlphonseLeduc.com>. Distributed in the US by Theodore Presser Company, 588 N. Gulph Road, King of Prussia, PA 19406 USA. <www.presser.com>.

For many, Fernando Sor represents the pinnacle of guitar music, at least in the early Romantic period, if not for all time. Consulting *New Grove*, I discovered that *seguidillas* are short, popular songs, usually for voice with guitar or piano, which accompany a dance by the same name. Typically, they are in triple meter, with a short introduction followed by a "false start" phrase by the voice. The body of the song is strophic, repeated freely and varied, with instrumental interludes. *Seguidillas* appeared in the late Renaissance and have had a varied existence since, ranging from very short, pop pieces, to their inclusion in operas, e.g., Bizet's *Carmen*.

These particular pieces were selected and transcribed by Daniel Bourgue in Paris. While the immediate and obvious concern about balance for the horn/guitar pieces is well-founded, the pieces he chose are relatively easy on the horn player, and the guitar part generally rides above the horn, so these problems may be minimized. The horn and piano pieces are filled out a little differently and work a little better. There is only one common piece between the collections, the last of each set. All the pieces have a nice flavor—short, charming, early 19th-century chamber pieces, but be aware they are not folk music; these are classical pieces, in keeping with early Romantic lieder, with an occasional harmonic twist. They would serve as a good change of pace on a program, especially in small sets. J. S.





Continuing in a series of reviews of selected compositions from the Robert Ostermeyer Musikedition in Leipzig, works for horn and piano and for horn trios will be reviewed below. 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>. I would like to acknowledge my wife, pianist Lenore Voth Hiebert, and hornists Jennie Blomster and Trevor Reid for reading through this music and contributing their ideas to these reviews. Thomas Hiebert, California State University, Fresno, CA.

Largo für Horn und Pianoforte arrangiert aus dem Streichquartett, Hob. III:74 by Franz Joseph Haydn. ROM 97, 2002.

This piece is an arrangement for horn and piano of the beautiful *Largo* from F.J. Haydn's string quartet in G minor, Hob. III:74, No. 3, known as "The Horseman." Though Haydn reportedly wrote the quartet in 1793, Ostermeyer states that this arrangement was published by Breitkopf und Härtel in Leipzig c. 1818/19, still in the heyday of handhorn playing.

The work has a sublime quality that the anonymous arranger (very likely a horn player) was doubtless attracted to, which led to the realization for horn and piano. In general, the arrangement follows the original fairly closely, with the horn and piano alternately taking the first violin's lead melodic line; however, in its arranged form, the movement stands in F major as opposed to the original in E major for string quartet. Stark contrasts between simple chordal sections and those that are highly ornamented mark it as a late work of Haydn. As such, both horn and piano parts contain simple writing with occasional flourishes. A strong high register is necessary for the horn player in this piece, as the part in F—never going below an *ff*—lies somewhat high, especially in the florid passages, rising near the end to *c*". As with many arrangements, the piece is not completely idiomatic, nevertheless the quality inherent in Haydn's composition carries the work. *T. H.*

3 Fantasien für Horn und Pianoforte by Louis-Emmanuel Jadin. ROM 93, 2002.

Louis-Emmanuel Jadin (1768-1853) was a well-known Parisian pianist and violinist who composed a sizable corpus of large- and small-scale works. Jadin's style has been compared to that of Muzio Clementi; however, the opening of the first fantasia—arguably the best of the three—is reminiscent of the beginning of Beethoven's Sonata, op. 17, for piano and horn: both pieces open with a solo triadic motto complete with a dotted-eighth-sixteenth note rhythm, as well as a principal theme with dissonant half steps leading into the second and third scale degrees, respectively. Also, the ending of the first fantasia (like all the fantasias) contains a stirring "pot-boiler" finish. There, however, the similarity with Beethoven ends. Jadin's working out of the themes and sections is freer, as befits a fantasia. Each piece includes contrasting sections, catchy allegro themes, and internal fermatas that either include written-out short cadenzas, or lend themselves to improvised cadenzas (e.g., third fantasia, m. 64).

Though a bit quirky, these fantasias are enjoyable to play. In general, technical demands are similar to those in Beethoven's sonata. Range for the horn in these pieces—all for horn in F—is delimited to the two-octave *g* to *g*" cor mixte standard, with one exception, a lone *b*" in the first fantasia. One gets the distinct sense that the French horn player, Duvernoy, had a hand in the writing of the horn part. This is due to many features: the cor mixte range, and use of horn in F, but most conspicuously, to the repetitive yet essentially effective broken arpeggio and scalar sixteenth-note figures which are similar to favorite passages written by Duvernoy. The case for Duvernoy having been involved is buttressed by the knowledge that Jadin taught piano and solfège at the Conservatoire in Paris during the years 1796-1798 and 1802-1816, that is, during virtually the same time frame as Duvernoy's employment there from 1795-1816. Further, Ostermeyer notes that this set of fantasias for piano and horn was first published in Paris around 1810, placing it within the period of Jadin's and Duvernoy's respective tenures at the Conservatoire. At the very least Duvernoy appears to have had an influence on Jadin's fantasias for horn and piano. *T. H.*

43 Trios für 3 Hörner by Franz Zwierzina. ROM 100, 2003.

The only known extant composition of the Oettingen-Wallerstein court hornist Franz Zwierzina (1752-c. 1825) is a set of 43 trios for horns, that until recently was languishing in manuscript form. Though it is not known when these trios were written, according to Jon Piersol's dissertation "The Oettingen-Wallerstein Hofkapelle and its Wind Music" (University of Iowa, 1972, pp. 500-506), it is possible that they were intended for Franz Zwierzina and his horn-playing sons Franz Xaver (born 1786) and Joseph Anton Alois (born 1788). If so, the trios would date from after c. 1800. A limited number of Zwierzina's trios have been published in modern times; however, this is the first time all 43 trios have been available in print.

As a set, the trios are stylistically quite uniform. Many of the trios are unremarkable in their use of predictable, eight- and twelve-bar phrases that appear as much harmonically as melodically conceived, and the harmonic vocabulary is limited. When played one after another (as one will often do for reviews), the effect is somewhat wearing. Carefully chosen, however, individual trios are quite pleasant and fun to play. In particular, No. 5 has a nice rhythmic pulse, No. 10 benefits from a key change, as does No. 21 with its fresh melodies. In general, I found the rhythmic, faster-paced trios preferable to the slower trios which sometimes lack enough harmonic and melodic variety to maintain interest. As in Kenn's trios reviewed below, the first horn parts are challenging in the upper register, with a written pitch gamut ranging from *e*' to *c*". Technique required for the second parts is limited; however the third part approaches technical demands called for in the lower horn parts of some of Rosetti's double concertos. In comparison to Anton Reicha's trios, Zwierzina's are shorter and simpler, but, as stated above, when selected carefully they are quite agreeable. *T. H.*



36 Trios für 3 Hörner by Joseph Kenn. ROM 88, 2002.

Joseph Kenn (1757-c. 1819) was an important pedagogue in Paris at the Conservatoire, serving as a professor of horn there from 1795 to 1802. As teacher and colleague of many leading hornists of the early 19th century, Dauprat among them, he exerted his influence on a whole generation of horn players. Ostermeyer points out that Kenn's trios no doubt served as models for Dauprat's and Reicha's more well-known trios and may have originally served a didactic purpose. Twenty-four of his trios, originally published in 1797, exist in a modern publication from "édition mf" (1993). Ostermeyer's new publication is based on a different edition published after 1808 that was revised and enlarged to 36 trios by Dauprat.

Like Kenn's duos reviewed in the October 2002 issue of *The Horn Call*, I found these trios to be attractive, though a bit uneven in quality. While the weakest may be unremarkable, the best are charming, showing some harmonic and rhythmic inventiveness, and are worthy of performance. No. 19 in C minor is one of the nicest, possibly because it provides relief from the many trios based in a major key. It is also of historical interest—Kenn's No. 19 (like all the trios) is printed to be played on natural horns all crooked in the same key; however, Dauprat, in his *Méthode* of c. 1824, goes to great pains to demonstrate that though No. 19 is playable this way, he recommends that the horns be crooked in three different keys, A-flat, E-flat, and F (for horns I, II, and III, respectively) in order to achieve an optimum number of open tones. Dauprat even prints a score of the multi-crooked version in his *Méthode*. This modification is useful, he points out, especially when good projection is at a premium, as would have been the case when the unaccompanied trios were performed in large halls, such as the *Opéra*. For those interested in trying it out on natural horn, this option provides a variant mode of performance, and a fascinating view of the vagaries of the natural horn in a period of transition. Of course, if one plays these trios on valved horn this is a moot point.

As for other technical demands, the first horn parts are a good example of cor alto writing that test the lip's endurance, ranging mainly from written g' to c'''. While the second and third parts demand less endurance, they do call for excellent agility, sometimes over a large range, as was typical for such parts during this time. For those who already know Reicha's trios, Kenn's trios are a nice addition to the literature, and well worth the effort. *T. H.*



Grand March from Aida by Giuseppe Verdi, arranged for horn and organ by Kenneth Bell. Timber Ridge Music, 6508 Ducketts Lane, Elkridge, MD 21075; <www.timberidgemusic.com>. 2003. TRM 52, \$8.00.

Ken Bell had an added incentive to create this arrangement—his now-sister-in-law requested it for her march down the aisle. There is a nice introduction and then the famous tune is played out with the horn in the lead most of the way. This will be great to have in your free-lance wedding-gig folder—good effect with minimal need for rehearsal. *J. S.*

Canon in D by Johann Pachelbel, arranged for horn and organ by Kenneth Bell. Timber Ridge Music, 6508 Ducketts Lane, Elkridge, MD 21075; <www.timberidgemusic.com>. 2003. TRM 55, \$6.00.

Here is yet another version of this well-known tune which has practical value to the hornist. If you like to play at your church or you pursue church gigs, this is a very accessible arrangement that is sure to please in that setting. The so-called "canon" (actually a chaconne, but why quibble?) is heard 15 times, and the arrangement unfolds nicely. It follows all the typical variations, but, fortunately, does not seem to go on as other versions do. The arrangement holds true to D major, so the hornist must be able to play up to a few times, but it all works well. *J. S.*

O Come, O Come, Emmanuel, arranged for horn and organ by Kenneth Bell. Timber Ridge Music, 6508 Ducketts Lane, Elkridge, MD 21075; <www.timberidgemusic.com>. 2003. TRM 53, \$6.00.

This is a very pleasant and relatively easy arrangement, one that is good to know about if you need an emergency prelude for a church service. Admittedly, it is more appropriate for use around the Christmas holidays, but there are any number of good reasons to keep this one handy. The range for the horn goes from b-flat to f', and basically consists of the melody, some harmonizations, and a few fanfare-type interjections during an organ interlude. I especially like the way the arrangement unfolds—a free section for the horn over a sustained pedal, followed by three more verses. The organ part is equally accessible, basically in a chorale style throughout. This is a very practical version to have. *J. S.*



Missa Gregoriana for four or more horns by Herman Jeurissen. Friedrich Hofmeister Musikverlag, Büttnerstrasse 10, 04103 Leipzig. 2002. FH 2846, 14.50 Euros.

This piece was written for the 10th International Horn Day at Bezau (Vorarlberg, Austria) in 2002. The composer, a well known horn player and composer/arranger, was inspired to write a full mass for horns and has created a very effective piece that can be used as a quartet or as a horn choir piece, filling out chords or important melodies for up to eight parts with added optional notes where feasible. There are eight movements which follow the Ordinary of the Mass, plus the Gloria (movement two) is repeated as the final (ninth) number. The effects and range of expression are outstanding.

At first, I found myself wondering what the words were, but as I continued to listen I realized that this is an organic, original composition inspired by the spiritualities of the Mass and the sound of the horn. In his preface, Jeurissen mentions his models and methods, including using cantus firmus techniques, but those who are familiar with this type of liturgical music won't need any direction. It is a heartfelt piece with plenty of variety in texture, and the movements themselves are not so long as to bog down. The individual parts are very playable, and the overall range dips as low as F and rises to a-



flat" a few times. I heartily recommend this outstanding piece for high school on up, though in every case you will want a fourth with a good low range and healthy bass clef reading chops. *J. S.*

***Concerto for Four Horns* by Georg Philipp Telemann, arranged for horn quartet by Kenneth Bell.** Timber Ridge Music, 6508 Ducketts Lane, Elkridge, MD 21075; <www.timberidgemusic.com>. 2003. TRM 54, \$8.00.

This concerto was originally for four violins without accompaniment, and Ken Bell has created a very attractive arrangement of it for horns. In case you are wondering, it is not the same concerto arranged by Verne Reynolds some years ago for Robert King's Music for Brass series (No. 304); in many ways, this is a better piece than the one chosen by Reynolds, but both are worth having for the style challenges they present. In four movements, we have a slow-fast-slow-fast combination that offers reasonable challenges to each part in range and technique. On the whole, it is very playable and the music is quite good, too. There is the expected amount of rhythmic interplay between voices, as well as imitative passage and pairings that offer good pacing and fun dialogue possibilities. The overall range is a-flat" to e-flat. When my horn ensemble read and rehearsed this piece a bit, we all became quite enamored with it, and I plan to have a quartet perform it soon. *J. S.*

***Favorite Wedding Marches*, arranged for horn quartet by Kenneth Bell.** Timber Ridge Music, 6508 Ducketts Lane, Elkridge, MD 21075; <www.timberidgemusic.com>. 2003. TRM 52, \$8.00.

The collection has three marches, all well known, by Richard Wagner, Jeremiah Clarke, and Henry Purcell. The concerns in these types of arrangements usually revolve around the overall range of notes and the workload for the melody part, usually delegated (many times unreasonably) to the first horn. Since Ken is an experienced horn player himself, it is no surprise that he has picked reasonable keys and divided the workload well between the first and third parts. The overall range is very manageable: up to a" in the top part(s) and down to c in the fourth. There is a fair amount of bass clef for the fourth player, but all the parts are very playable. This is a handy set, good to have in the folder if your quartet does wedding gigs. *J. S.*

***Promenade, from Pictures at an Exhibition* by Modest Mussorgsky, arranged for horn quartet by Kenneth Bell.** Timber Ridge Music, 6508 Ducketts Lane, Elkridge, MD 21075; <www.timberidgemusic.com>. 2002. TRM 36, \$6.00.

Some of my college students read this arrangement of Mussorgsky's opening Promenade and pronounced it fun to play. When I listened to them, I enjoyed it, too, but found myself wondering where and when it could be performed. I would guess that it could be used as a lively, even surprise opener for a recital program or background gig. All the parts of the tune are here, though my group decided that the high point in the original should be dealt with accordingly in the

arrangement, so (with my encouragement) they took the first two parts in measure at rehearsal C (for those who do or will own it) up an octave from where Ken placed them. This change takes the first part up to c", but considering there is already a b" and a couple of a"s, it is not that far out of line. All in all, a nice, playable arrangement, even if it does pose an interesting programming question. *J. S.*

***Danse Slave No. 8 (op. 46)* by Antonin Dvorak, arranged for horn quartet by Joël Jody.** Alphonse Leduc, Editions Musicales, 175 rue Saint-Honoré 75040 Paris; <www.AlphonseLeduc.com>. Distributed in the US by Theodore Presser Company, 588 N. Gulph Road, King of Prussia, PA 19406 USA. <www.presser.com>. 2002. AL 29 340, \$14.95.

This is a totally fun piece to have in the quartet folder! Having heard and performed this piece in the orchestra so many times, I was a little hesitant at first, but my students took to it immediately—great for any type of gig, whether as a recital opener or closer or upbeat background music. The overall range is d to g" and the parts are distributed in the traditional manner. The first horn carries the day, but the arrangements itself is not so long as to be too tiring. This will be easily managed by a good high school group with solid ensemble rhythm (go hemiolas!), and will be good "dessert" for college groups on up. *J. S.*

***Air Écossais*, arranged for horn quintet by Joël Jody.** Alphonse Leduc, Editions Musicales, 175 rue Saint-Honoré 75040 Paris; <www.AlphonseLeduc.com>. Distributed in the US by Theodore Presser Company, 588 N. Gulph Road, King of Prussia, PA 19406 USA. <www.presser.com>. 2002. AL 29 341, \$10.95.

Here is a nice arrangement of the famous Scottish Hymn, advertised for five horns, though the fifth part comes off more as a "fifth wheel." This is essentially a four-part arrangement with a "cor facile facultatif" (optional easy horn) who plays two notes, supporting the harmony like a tympani player. I suppose it is nice to have a play-along-piece for a quartet to add a beginner as part of a school program, but otherwise, to call this a "quintet" is a little misleading. The arrangement itself is short (1:20) and fun to play. In the key of F, we get an overall range of c to f", all playable for junior high players (with the necessary range) on up. *J. S.*

***Suite de Peer Gynt* by Edvard Grieg, arranged for horn sextet by Joël Jody.** Alphonse Leduc, Editions Musicales, 175 rue Saint-Honoré 75040 Paris; <www.AlphonseLeduc.com>. Distributed in the US by Theodore Presser Company, 588 N. Gulph Road, King of Prussia, PA 19406 USA. <www.presser.com>. 2002. AL 29 342, \$20.95.

This is a nice reduction of the *Peer Gynt Suite*. Three movements are included: Morning, The Hall of the Mountain King, and Song of Solveig. The whole movements are not presented here, but we get enough of each to make these arrangements useful and especially fun for younger ensembles with mixed levels. The upper three parts get most of the melodic



activity, the sixth has some low range stuff to deal with, and the fourth and fifth horns provide support. The overall range is d to g". The pieces are short enough for school programs or the suite could be used as filler on a horn ensemble program. I also can see this being used in massed horn choirs of significantly differing ability levels. *J. S.*

***Amparito Roca* for six horns by J. Texidor, arranged by F. Rodriguez.** Editions International Music Diffusion, 24 rue Etex 75018 Paris. 1993. IMD 251.

This piece was not sent for review but my ensemble performed it last fall and I wanted to let people know about it. I had not heard of the arrangement before, but wouldn't be surprised if it were popular elsewhere already. I bought it at the Bloomington workshop out of curiosity, and, boy, am I glad I did! There is no information available to me about the composer so I am a little unclear about that.

This is a very fun arrangement of a Spanish tune (which I've heard before), dedicated to Daniel Bourgue and published about 10 years ago. Like the Grieg arrangement mentioned above, the heaviest load falls to the upper three parts, but with a strong first, there should be no problem. The sixth part needs a solid low range and bass clef reading skills ("old" notation), but the end result is worth the work. Yes, the first must be able to sustain the last chorus mostly above the staff with a c#" at the end, but it is approached by step and is worth the hassle. The Spanish stylings and inflection in this piece are a refreshing change of pace, and we used it as our program closer—very well received and highly recommended for any college level group or above. *J. S.*



***Suite for Brass Choir* by William Pardus.** Creation Station, P.O. Box 301, Marlborough, NH 03455-0301. 2002. Catalog No. 121, \$25.00. 6:30.

This three-movement work was a pleasant surprise to me and my college brass choir. The composer is Professor Emeritus from Keene State College in New Hampshire and Creation Station is his own publishing company. This *Suite* was commissioned by the New Hampshire Band Directors Association. The movements are titled Overture, Lullaby, and Peasant Dances. The Overture has all the expected flourishes and fanfare figures, built on stacked fourths which creates a unique sound. A contrasting slow section offers some interesting two-against-three rhythmic challenges, and the return of the opening material rounds out the overture effect nicely. The Lullaby starts softly with horns and euphonium, adding muted trumpet decorations, and then proceeding to a rather loud (ff) ending. I like the lyrical melody but remain a little hazy on how this music fits with the title. The Peasant Dances have an eastern European flavor to them, with some metric variety and a wild 3/8 section. In the end, this is a very satisfying piece to play and relatively easy to put together for a college-level group. The instrumentation is three trumpets, four horns, three trombones, euphonium, and tuba, and the musical and technical distribution shows an experienced

composer—very little doubling, chances for each section to shine, and reasonably divided workloads within sections—well done. I think a good high school group could manage this piece and enjoy the exposure to some contemporary techniques and folk rhythms. By the way, we liked the piece so much, we performed it last fall—very enjoyable and well received! *J. S.*

***Song of Old* for brass quartet by Philippe Rougeron.** Robert King Music for Brass 181. Alphonse Leduc, Editions Musicales, 175 rue Saint-Honoré 75040 Paris; <www.AlphonseLeduc.com>. Distributed by Theodore Presser Company, 588 N. Gulph Road, King of Prussia, PA 19406 USA. <www.presser.com>. 1986. AL 29 101, \$9.95.

M. Rougeron was born in France in 1928, but this piece might as well have been written in the Renaissance. It fits the 15th and 16th century chanson model perfectly, with dominant top line and active accompanimental parts. The instrumentation is two trumpets, horn, and euphonium, with the usual collection of substitute parts for the lower pair that often accompany King editions. A pleasant piece to be sure and, lasting only about 2:30, it is not a long blow, but the first trumpet rides a bit high, so the player will likely be a little concerned where it goes in a program or background set. *J. S.*

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Jeffrey Agrell

Cutting the Cord

I have seen some astounding live horn performances in my day, by Arkady Shilkloper, Douglas Hill, Peter Damm, John Clark, Frank Lloyd, to name just a few. But if I were forced at gunpoint to select the single most electrifying performance I've ever experienced, it would have to be the time I heard Frøydis perform Buyanovsky's *España* for solo horn at the IHS workshop in Avignon in 1982. The stage was outdoors (in Provence, as in Camelot, it rains only at 3 a.m., and briefly). The night air was warm and dry. A quilt of laser starshine was our ceiling. Heaven must be almost this nice. Frøydis commanded the stage alone, in a long colorful dress. As she stepped up to play, she had that patented look of hers: assertive, focused, relaxed, glad to be here. [NB: since that time, *España* has become a much more regular feature of the repertoire, still thrilling, but a more familiar story. Back then it was all new, like electricity to Franklin, flight to Orville and Wilbur, the moon to Neil Armstrong.] What a performance! She just stood there and let fly, and sparks crackled out of that horn. We screamed and stamped for more, more, more. It was a certifiable synapse sizzler. Among my personal pantheon of superlative horn performance experiences, this is the 29,002 ft. summit, done with the off-the-chart, over the fence supernatural brio and panache that Frøydis has always had in abundance.

Did you notice what was missing in that description of a great performance? A music stand and paper with ink on it. Frøydis has never been particularly partial to the idea of chaining her eye to a page. The kind of knowing exemplified by Frøydis's performance is way beyond the eye-paper stage. She doesn't merely visit the music (*music*: I'm talking about what you hear, not the piece of paper we often mistakenly refer to as 'the music' in English.

German does it better: *die Noten* for the in on paper, *die Musik* for what you hear, the real thing) – she lives inside it, knows it chapter and verse. The back of her own hand holds more mysteries for her than any piece she performs. It has been ground into her DNA, her soul, through long and careful practice.

What a marvelous thing to know a piece of music this well. It has to be simply the best, most gratifying way to know any piece.

It also terrifies me completely. The idea of standing up there without the paper in front of me has always frightened me witless. I have avoided it at all costs for as long as I can remember.

Having that piece of paper there with you is like a warm bath. It is home, mother, a Kevlar vest, a fuzzy blanket. Why give that up? What's the point of doing without? If you get it right playing by heart, who really notices or cares? But if you

have a memory slip or get distracted or a bug lands on your nose or... anything! - you find yourself instantly relocated up that renowned disadvantageous aqueous environment without any appropriate means of locomotion (as we in academia phrase it). After all, when you play in an orchestra or a band, you never play without the music - I mean the notes - in front of you. Right? You play an etude, you don't memorize it, do you? So what's the point of taking such a big chance in the most dangerous position of all - a solo recital?

The point is that to know the music - the music! - at the highest level, both expressively and technically, you need to be able to do it beyond having to read the sequence of connect-the-dots. This is in-your-sleep knowing. It is also a chance to avoid the common error of considering the printed note as the important thing, rather than as a symbol (and a crude one at that) that only points the way to what is really important. As the Zen saying goes, we may use a finger to point at the moon, but don't mistake the finger for the moon.

I have always considered horn to be a very user-unfriendly instrument for memorization. After all, folks who play instruments like piano, guitar, cello, etc. can see exactly what they are doing, and what's more, it is not only easier to play pieces memorized on these instruments, it is often the only possible way. The horn is different. We only have a few different valve combinations that we use to create all those different tones; that plus some mysterious and invisible combinations of air and pucker. We can't

look soulfully at our instrument like the pianist or guitarist. We can't see it at all when we play; playing by heart we have to stare off into space, or worse, directly at the audience. Reading the ink on paper is easy, efficacious, and the only way we do it from the beginning. The only way. And that stand also makes a great hiding place when you're out there alone on the stage.

And yet. Think of Frøydis. Think of how brave, how artistic, how...heroic it looks to be standing there, facing hazard and death alone, without a net. Think how good it must feel to know a piece that well. There must be some way we paper-junkies can cut the cord, get weaned, go through ink withdrawal, win a small corner of the prize of independence from the page without serious damage. There are some pieces (Mozart, Strauss) that I could (almost) deliver if the horn part were locked in a trunk, but I still find it frightening to contemplate standing up there without my paper security blanket. How to get to the promised land?

Here is my own personal ten-step program for managing my paper addiction, steps that are relatively painless, certainly useful, and a bit of fun to boot:

1. Start small. Working on an etude? A solo? What's the first thing you do? You pick out what a Brit might call the



'sticky bits' and work them out. Revise your former approach slightly but significantly by simply putting the book away as soon as possible. The bit you are working is short – a few notes, certainly no more than a measure – so it 'memorizes' very quickly. A couple times through and you are off the page. You may discover that you 'hear' what you are playing much better. Sight is a terrible bully over the other senses (to give your ears the best advantage, close your eyes or turn out the lights). Then follow up with your usual generous quantity of accurate repetitions. On to the next sticky bit. Connect the two, staying off the page as quickly and as much as possible. Continue. By the time you have worked out the whole piece in this way – surprise! – it will be part of you. Whether in improvisation or in learning a piece by heart, the important thing is to get the knowledge *in the player*, not leave it all on the page.

2. You want to win an orchestra job? Learn all the important excerpts by heart, stone cold. *All* of them. You do not want to be *reading* that Brahms B natural solo at the audition. Or anything else. Trust me on this. Also, if you get to be a whiz at playing by heart, you will also be in good shape if an audition with the Canadian Brass (or other groups that play concerts entirely by heart) comes up.

3. Start the day - every day - by playing some familiar tune by heart. Start with Happy Birthday – the opportunity will arise to use it sooner or later.

4. Do as much of your technical work as possible from your head and ear alone. Anyone who has done a few years of horn undoubtedly has at least one warm-up routine by heart. Add to it any scale, arpeggio, pattern work with no or minimal written reference (the 3X5 card I take on vacation holds suggestions for more pattern work than I can possibly finish in a summer, for instance).

5. Perform by heart for children. They are both the best and the toughest audience. They don't care if you miss notes and will cheer a spirited performance like frontline soldiers at a Bob Hope Christmas show, but they will eat you alive if you don't deliver the *music*. And the best way to do that is with short pieces that you know by heart.

6. Start working up a repertoire of short pieces (does the word 'prune' ring a bell?) by heart and haul them out at every opportunity: family gatherings, horn seminars, supermarket openings, etc. Assemble an audience of pets, stuffed animals, relatives. Delight them with your sparkling repartee interspersed with little by-heart gems by Russian composers or the tune you wrote about a little octopus's day at the circus.

7. Make up your own music. Improvisation is a great way to be paper-free. You could create your own music by writing it down on a piece of paper and then play it, of course, but better is to sidestep that horse-before-the-cart way characteristic of much formal pedagogy and write most of the piece in the air with your instrument first.

8. Take it a step at a time, but do it. The hectic world we call 'modern living' may not leave us the kind of time we need to learn every piece we want play by heart, but we can work on one thing at a time: one measure, one phrase, one page, one movement, one piece.

9. Use multiple ways of memorizing: 1. Aural: you should be able to hear the pitches in your mind and be able to sing the line; 2. Kinesthetic: enough accurate repetitions will program your muscle (chops, fingers) memory; 3. Visual: although you will not be looking at the paper, people have varying degrees of photographic memory – being able to see the printed notes in your mind's eye 4. Intellectual: analyze the music – know the intervals, the underlying harmony, the key (of the piece or the moment), the form, the shape of the melody, and so on.

10. Playing without the paper, like speaking Chinese, is difficult principally because we come to it late. If we had done it early and often, it would be natural and easy. We greybeards may always be recovering sheetaholics, but we can make it easier for those who come after us by introducing them at every opportunity to the joys of flying free.

Jeffrey Agrell teaches horn and improvisation at The University of Iowa, occasionally at the same time. Visit <www.creative-horn.com> to know more.

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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 CDs that are reviewed in this column are encouraged to order from dealers or stores in their area. If these sources are unable to help, readers can contact one of several reputable US suppliers.

Cantoris Records
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Bay Street BrassWorks
<www.baystreetbrassworks.com>

La Dolce Vita (disc)
<www.gramophone.ca>

Summit Records
<www.summitrecords.com>
<www.americanbrassquintet.org>

A World Tour. Corinne Bailey, Martyn Bayliss, Evgeny Chebykin, Lisa Cooper, Blake Pain and Katie Pryce, horns/baritones. With the RAM Brass Soloists. Cantoris Records M108CRCD-6064. Timing, 58:48. Recorded October 2000 at St Marylebone Church, London.

Contents: Malcolm Arnold/arr. Wallace: *Flourish for a Birthday*, Op. 44; Strauss: *Festmusik der Stadt Wien*, Op. 133; Glazunov: *In Modo Religioso*, Op. 38; Schuller: *Symphony for Brass*, Op. 16; Sibelius: *Petite Suite*; Dukas: *Fanfare pour précéder La Péri*; Elgar: *The Severn Suite*, Op. 87.

The RAM Brass Soloists are the Royal Academy of Music's elite brass ensemble. Indeed, I had difficulty in believing this group is composed of students and not seasoned professionals. This is the first disc the group has produced; their future development includes concerts in and outside of the Academy as well as tours to international venues. To the core component of trumpets, flugelhorns, cornets, horns, baritones, euphonium, trombones and tubas are added here timpani, percussion and organ. As required by each composition.

The year 2001 marked the 80th birthday of Malcolm Arnold, known primarily for his accomplishments in composition; however, he had also held the position of Principal trumpet in the London Philharmonic at the age of 21. His *Flourish* heard on this disc was originally composed in 1953 to mark the 21st anniversary of the LPO; fellow brass artist, John

Wallace, created this arrangement. It is a triumphal work suitable for any celebratory occasion or opening of any concert. Strauss' *Festmusik* continues to be a landmark piece in the brass ensemble repertoire; it was originally composed in 1943, shortly after his Horn Concerto No. 2, for 20 performers in the composer's gratitude for having been awarded the City of Vienna Beethoven Prize at the end of the previous year. This shorter version for the same forces was composed a few days later. It is another wonderful commemorative-type piece fit for academic and civic functions of all sorts.

It was good to hear the Schuller piece again: another trademark of brass ensemble literature. New to me was the Sibelius work. It is a three-movement, seven-minute brass septet completed in 1891 and reflects the happy summers spent during his youth in the southern coastal town of Loviisa. Its *Prelude*, *Andantino* and *Minuet* capture the innocence and joy of youth. The ubiquitous *La Peri* fanfare is given a stellar performance by the RAM Brass Soloists; a favorite of performers and audience alike, this work should be investigated by all brass ensembles.

My particular favorite on the disc is the *Severn Suite*. It is a full-length (15 minutes) work cast in five contrasting movements: Introduction, Toccata, Fugue, Minuet, and Coda, derived from earlier sketches which Elgar then assembled for the 1930 Brass Band Festival at the Crystal Palace. It is English Romanticism at its best and features fantastic melodic and harmonic structures. One can close the eyes and imagine an afternoon along the Severn River, the longest in Britain, flowing through Worcester and Gloucester in the west of England.

A hearty "Bravo" to this group of fine young brass players for an excellent disc which captures lyricism and technique in fine fashion. In addition to the producer's website, copies of this disc can be purchased at Osmun Music in Boston, Paxman in London or through the Royal Academy of Music through the following email address: *k.mckiem@ram.ac.uk*. J.D.

Philharmonic Brass. Arthur Briegleb, Thomas Greer, Robert Henderson, Todd Miller, Gale Robinson, Sinclair Lott, Henry Sigismonti, Ralph Pyle, George Price, Hyman Markowitz and Robert Watt, horns with the Los Angeles Brass Society and the Los Angeles Philharmonic Brass Ensemble. Crystal Records CD-121. Timing, 60:38. Originally recorded around 1970-1972.

Contents: Raynor Brown: *Five Pieces for Organ, Harp, Brass and Percussion*. Raynor Brown: *Fantasy-Fugue*. William Schmidt: *Sequential Fanfares*. Robert Henderson: *Fanfare* (1964). *Fanfares* (1969)—a series of 7 pieces for pairs of trumpets by: Jeffrey Reynolds, Irving Bush, Frank Campo, Fred Dutton, William Kraft, William Schmidt and Leonard Rosenman. Fisher Tull: *Variations on an Advent Hymn*. Fisher Tull: *Liturgical Symphony*.

Crystal Records is doing its part to reissue on compact disc some of the remarkable brass music performances originally available on LP. Two significant groups to bring out such



high quality recordings were the Los Angeles Brass Society (founded in 1960 by Lester Remsen) and the Los Angeles Philharmonic Brass Ensemble. If you've been waiting for a CD-release of any or all of these landmark pieces or if you're looking for rare performances of trend-setting brass music, here is the disc for you. Brown's *Five Pieces* is perfect in a church venue as it opens with a Toccata featuring organ and percussion, is followed by an *Adagio* utilizing harp and solo trumpet with organ, then produces a *Scherzo* alternating between full brass, organ and harp, an extended 9-minute Passacaglia and a concluding Fugue with a brilliant climax.

Brown's *Fantasy-Fugue* is a wonderful concerto-grosso-like celebration of brass and percussion colors throughout. It is predominantly in a delightful *Gigue* form. Tull's *Liturgical Symphony* is probably the best-known piece on the disc and has been performed quite often since its premiere over 40 years ago. It is a 13-minute, 3-movement work that features plainsong in each movement. His *Advent Hymn* piece is based on *Veni Emmanuel* in the Dorian mode.

The horn players featured on this disc were some of the best-known artists in Los Angeles in the 1960s and 1970s. The recordings were originally released on Avant Records LPs AV1001 and AV1005 and then later on Crystal Records LPs S110 and S115. Avant Music publishes all music on this disc, and the pieces are available from their sole-selling representative: Western International Music, Inc., located in Greeley, Colorado. This disc should not be missed as a document of stellar brass performances of historic proportion. J.D.

Fresh Off The Boat. Bay Street Brassworks, Paul Hopkins, horn. Self-produced, BSBW001. Timing 44:22. Recorded at Saint John's Episcopal Church, Ellicott City, Maryland, Spring 2002.

Contents: Bela Bartok, arr. Erion: *Romanian Folk Dances*; Ralph Vaughn Williams, arr. Erion: *English Folk Song Suite*; Alexander Arutunian: *Armenian Scenes*; Elam Sprenkle: *Three Sketches on a Southern Hymn Tune*; Dimas Sedicias: *Trilogia Matuta*.

Fresh Off The Boat is a sonic treat, a musical travelogue, a world tour in music. The Bay Street Brassworks has introduced themselves with a very interesting and extremely well played CD of five works from five different countries. Three are original works for brass quintet, and two are excellent arrangements by tubist Paul Erion.

I have played, many times, another fine arrangement of the Bartok folk dances for quintet, and I enjoyed hearing this version's similarities and differences to that one. Mr. Erion has also done a first-rate arrangement of the Ralph Vaughn Williams' *English Folk Song Suite*. He has kept the original's character and spirit and made a very good addition to the brass quintet repertoire. The Arutunian *Armenian Scenes* is fun to play and in my experience has always been well received by audiences. It is full of varied tone colors with beautiful melodies and high-spirited energy. Elam Sprenkle's *Three Sketches on a Southern Hymn Tune* is interesting and could become a standard part of the quintet repertoire. Dimas

Sedicias' *Trilogia Matuta* is a enjoyable piece to hear. It has color, energy, and charm. I think it would be a lot of fun to play it.

To me, the only thing missing in the presentation of this CD was the lack of program notes. A very short paragraph mentions the group's founding details. No information is given about the individual works. In a program as varied as this, quite a lot could be said about each work. I am sure that listeners would be very interested in learning more about what they are hearing. I would have.

I hope the Bay Street Brassworks will be heard from again. This is an excellent group. The individuals are very good, and they combine their efforts to produce a result that is better than the sum of the parts. They also have the ability to program works of great interest and variety. Maybe next time they will help us all learn more about their music too. C.S.

La Dolce Vita. Wind, Women & Song. Mary Fearon, horn. Self-produced, WWS-01. Timing 50:34. Recorded at Beta Sound Recorders, Edmonton, Alberta, Canada, July 2002.

Contents: Rodgers/Hammerstein, arr. Stickles: *It's a Grand Night for Singing*; Kern/Gershwin, arr. Stickles: *Long Ago*; Kern/Hammerstein, arr. Ringwald: *All The Things You Are*; Carmichael/Parish, arr. Klickmann: *Stardust*; Fauré: *Après un Rêve*; Fauré/Prudhomme, arr. Clough-Leigher: *Les Berceaux*; adapted and arr., Zaninelli: *Amazing Grace*; adapted and arr., Zaninelli: *His Eye Is On The Sparrow*; Damase: *Berceuse*, Op.19; Debussy/Bourget, arr. Spevacek: *Beau Soir*; adapted and arr., Zaninelli: *Go 'Way From My Window*; adapted, Zaninelli: *Come All You Fair and Tender*; arr., Linda Steen Spevacek: *Danny Boy*; Rodgers/Hammerstein: *The Sound of Music*.

My first and continuing impression of this CD presented by Wind, Women and Song is, "It's pleasant." The program consists of a variety of songs ranging from spirituals to French Romantic-Impressionism to Broadway hit songs. Wind, Women and Song consists of two female vocalists, horn and piano. In most arrangements, the piano accompanies, the soprano and mezzo-soprano sing, and the horn adds an obbligato. On two tracks, Fauré's *Après Un Rêve* and *Berceuse* by Damase, Mary Fearon is the horn soloist with piano.

The best part of this CD is that it shows how the horn can fit into a variety of ensembles and that in the absence of literature for a certain ensemble, creativity can take over and literature can be produced. That is what Wind, Women and Song did. They should be complimented for that. C.S.

Westwood Wind Quintet. Nielsen-Hindemith-Schulhoff, Westwood Wind Quintet, Allen Gusé, horn. Crystal Records CD601. Timing 51:28. Recorded in 1966 (Schulhoff) and 1968 (Nielsen and Hindemith).

Contents: Carl Nielsen: Quintet, op.43; Paul Hindemith: *Kleine Kammermusik für fünf Bläser*, op. 24, nr. 2; Erwin Schulhoff: *Divertissement* for Oboe, Clarinet, and Bassoon.

It is very good news to see that Crystal Records has released some of its earliest recordings of the Westwood Wind



Quintet. The CD revolution has made this and many other recordings from the "vinyl days" almost unknown to the current generation of wind quintet fans, performers, and students. I know it will be of great value to my students to hear these "classic" performances.

With its origin in 1959, the Westwood Wind Quintet established itself as a premiere chamber ensemble. Their numerous recordings, many of core literature (Nielsen and Hindemith, for example) and many of new works that were yet to become well-known (William Mathias' Quintet and Mark Carlson's *Nightwings*) have set a high standard that many other quintets have sought to match. The Westwood Wind Quintet has been praised in concert and recording reviews for many years. I could not say it better than Maestro Robert Shaw who stated that hearing the Westwood Wind Quintet in recital was "a complete and satisfying musical experience." An early review of these two recordings in High Fidelity Magazine said, "The Westwood performers manifest a technical finesse and a richness of tone that one would normally expect only from a solo concert artist. I cannot imagine a better performance than the one given by the Westwood Wind Quintet." I won't even try to elaborate on those two statements. The Westwood Wind Quintet was the finest ensemble of its kind for almost 40 years. This should be in your CD library! C.S.

American Visions. American Brass Quintet, David Wakefield, horn. Summit Records, DCD 365. Timing 68:02. Recorded in April, 2001, March and September, 2002 in the Recital Hall of the Purchase College Conservatory of Music, Purchase, NY.

Contents: Melinda Wagner: Brass Quintet No. 1; Andrew Thomas: *Consonanze Stravagante*; Robert Beaser: Brass Quintet; Samuel Adler: *Be Not Afraid: the isle is full of noises*; Joan Tower: *Fifth Fanfare for the Uncommon Woman*; William Schuman/arr. Cobb: *American Hymn*.

The American Brass Quintet's founding members set a challenging goal for themselves. They sought to establish the brass quintet as a major ensemble of chamber music. The brass quintet's history begins much later than that of the string quartet, the piano trio, other string chamber groups, and even the wind quintet.

The ABQ has pursued, maintained, and even strengthened this vision through the years and through many personnel changes. Initially, as many brass quintets still do, they relied on transcriptions for the core of their literature. However, an unwavering drive to help create a totally new literature, works originally for brass quintet, works that would enter the chamber music literature on an equal footing with the best works for the string, piano, and wind ensembles, has resulted in a rather large body of literature that is exclusively for brass quintet. While any number of opinions can exist as to the inherent quality of these brass compositions and whether or not they will survive the test of time, the American Brass Quintet has certainly been a major player in the building of this body of literature. They have been, and should be, widely recognized and encouraged.

The American Brass Quintet is an exquisite ensemble. They play with marvelous ensemble unity. Their intonation, dynamic contrast, blend, and individual performances are virtuosic. David Wakefield plays everything on this CD with power, facility, excellent flexibility, and a wonderful tone. His tone is rich and clear. The way the horn should sound!

Two of the works on this recording are for ensembles other than brass quintet. ABQ trumpeters Raymond Mase and Kevin Cobb are joined by trumpeters Wayne duMaine and Brian McWhorter for Joan Tower's *Fifth Fanfare for the Uncommon Woman*. William Schuman's *American Hymn* was premiered in its original version in 1980 by the American Brass Quintet at the Aspen Music Festival. Kevin Cobb's ten-part adaptation was first performed in 2000, also at the Aspen Music festival. On this recording the ABQ is joined by Wayne duMaine and Brian McWhorter, trumpets, Theo Primis, horn, Michael Boschen, trombone and Andrew Bove, tuba. C.S.

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2004 IHS Scholarship Programs

Michael Hatfield, Scholarship Program Coordinator
Nancy Joy, Assistant

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2004 Barry Tuckwell Scholarship

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

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

Applicants age 18 and older as of January 1, 2004, and who will not yet have reached age 25 by January 1, 2004, may apply to attend any 2004 masterclass or symposium in which they will study with master hornists and perform. An award of up to \$500 may be used in payment of tuition/registration, room and board, and travel costs.

A complete application will include 1) a completed Tuckwell Scholarship Application, 2) three copies of two brief essays, 3) three copies of a cassette tape recording, and 4) two letters of recommendation and assessment of need. The English language must be used for the application and all supporting materials. All application materials must be received by March 1, 2004. Application materials will not be returned.

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

The Tuckwell Scholarship Application is available from:

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

or from the IHS website, <www.hornsociety.org/NEWS/announcements/tuckwell_scholarship.html>.

IHS Symposium Scholarships

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

All scholarship winners will be expected to attend the 36th International Horn Symposium, July 24-30, 2004, in Valencia, Spain, and will be honored at the symposium ban-

quet. Previous IHS scholarship winners are not eligible to participate in the same scholarship competition.

The Jon Hawkins Memorial Scholarship

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



Jon Hawkins, 1965-1991

The purpose of this scholarship is to encourage the attendance of deserving, highly motivated horn students at the annual IHS Symposia, where they can be intensely exposed to state-of-the-art levels of performance, pedagogy, equipment, and resources. Hornists who have not yet reached their twenty-fourth birthday by June 2, 2004, may apply for up to \$1,500 (US) to be used for the registration fee, room, board, and travel costs to the 2004 IHS Symposium. One or two of these scholarships are available each year. The winners will be selected on the basis of (1) performance ability, (2) a demonstrated need for financial aid in order to attend the up-coming symposium, and (3) personal motivation. In addition to the cash prize (awarded as a reimbursement at the symposium), the scholarship winners will receive instruction from at least one Symposium artist in the form of a private lesson and/or masterclass, give a solo performance at the Symposium, and receive an autographed copy of Werner Pelinka's Concerto for Jon. The International Horn Society reserves the right to cancel the competition or withhold one or more awards if, in the



opinion of the judges, conditions warrant such action.

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

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

Completed applications must be received by the chair of the Hawkins Scholarship Committee no later than March 1, 2004. Hawkins winners are ineligible to participate in the Farkas competition.

Symposium Participant Awards

The International Horn Society is pleased to offer five Symposium Participant Awards of \$200 (US) each, to assist deserving students with financial limitations in attending the IHS Symposium (Workshop). A recorded performance is not required from applicants for this award. This year, the prize money will be used to help winners attend the 36th International Horn Society Symposium in Valencia, Spain, July 24-30, 2004, and each winner will also receive a private lesson from a member of the IHS Advisory Council at the symposium. Conditions for the awards are as follows:

1. To qualify, an applicant must:
 - a. Be a student of the horn who is no more than twenty years of age as of June 2, 2004.
 - b. Write a short essay (at least one page long) describing the importance of the horn in his or her life. The English language must be used for all written information accompanying the application.
 - c. Show a financial need by including with the above-mentioned page, letters from parent/guardian and teacher attesting to the applicant's interest in the horn and to his or her financial situation. N.B. Parent/Guardian letter must include permission to attend the Symposium if the applicant is under the age of majority.
 - d. Include his/her name, address, and telephone number with the application.
2. Winners will be chosen on the basis of their applications and indication of financial need.
3. Application letters with supporting material must be received no later than April 15, 2004.
4. Winners will be notified by mail no later than May 15. The \$200 (US) awards will be sent directly to the symposium host

and be credited to the winners to partially cover registration and/or room and board fees. If an award cannot be utilized by a winner, notice must be sent immediately to the application address.

5. The IHS reserves the right to cancel or withhold one or more of the awards if conditions so warrant.
6. Applications should be mailed to:

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

Please allow ample time for international mail delivery.

The IHS Orchestral Audition Competition/ Dorothy Frizelle Memorial Award

Dorothy Frizelle was a member of the International Horn Society whose biography appears on page 124 of the April 1989 issue of *The Horn Call*. These awards have been established in Dorothy Frizelle's memory and to support the study of orchestral horn playing at the IHS symposiums. Two awards of \$200 (US) each will be granted at the 2004 Symposium, one for the winner of the high-horn audition and one for the winner of the low-horn audition. Participants may compete in both high- and low-horn auditions. The 2004 Symposium will take place in Valencia, Spain, July 24-30. Registration for the orchestral competition will be at the Symposium.

Eligibility

1. Contestants must be under twenty-five years of age at the time of the competition and must not be under a full-time contract with a professional orchestra.
2. All contestants must be registered participants of the 2004 IHS Symposium. Current registration will be checked at the Symposium.

Repertory

High horn (first horn parts unless noted):
 Beethoven Symphony No. 6, mvt. III
 Beethoven Symphony No. 7, mvt. I
 Brahms Symphony No. 3, mvt. III
 Ravel Pavane pour une infante défunte
 Strauss, R. Till Eulenspiegel, 1st & 3rd horn calls
 Strauss, R. Ein Heldenleben, opening
 Tchaikovsky Symphony No. 5, mvt. II
 Wagner Siegfried's Rhine Journey, short call

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



Adjudication

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

The Farkas Performance Awards

Finalists for the 2004 Farkas Performance Awards will receive the opportunity to perform on a recital at the 36th International Horn Symposium, to be held July 24-30, 2004, in Valencia, Spain. Up to five winners of the preliminary competition (selected by a taped audition) will receive a refund of their 2004 Symposium registration fee and \$150 (US) to help defray the cost of room and board while at the Symposium. The final competition will be a live performance held at the 2004 Symposium, from which two cash prize winners will be selected. The first-place winner will receive a prize of \$300 (US), the second-place winner a prize of \$200 (US).

Eligibility

This competition is open to anyone who has not reached the age of twenty-five by June 2, 2004. Proof of age will be required of all finalists.

Preliminary Audition

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

1. The cassette must be unedited and of high quality, with the appropriate Dolby noise reduction (if any) indicated on the cassette.
2. All of the recorded works must include piano accompaniment.
3. The cassette should include the following music in the order listed.

A. W. A. Mozart Concerto No. 3, K. 447, first movement only (including cadenza).

B. Any one of the following solos:

Bozza *En Forêt*

Hindemith *Sonata* (1939) any two movements

Schumann *Adagio und Allegro*

F. Strauss *Theme and Variations*, op. 13

R. Strauss *Horn Concerto No. 1*, op. 11

(either 1st & 2nd mvts OR 2nd & 3rd mvts)

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

Milan Yancich

14 Woodland Terrace

Lake Placid, NY 12946

5. All applications for the 2004 Farkas Performance Awards must be received by Milan Yancich no later than April 15, 2004. The finalists will be informed of their selection for the

Symposium recital no later than May 15, 2004. Any applications received after the listed deadline or not fulfilling the repertoire requirements will be disqualified from the competition.

6. The English language must be used for all written information accompanying the application.

7. Include the following information with the cassette recording: (a) applicant's name, (b) address, (c) telephone number, (d) FAX number, if available, (e) email address, if available, (f) birth date, and (g) a list of all compositions performed on the cassette in order of their presentation.

Final Competition

Up to five applicants with the most satisfying taped performances will be chosen to perform at the 2004 International Horn Symposium. The finalists will pay their own expenses to attend the Symposium. The refund of the registration fee and the \$150 (US) expense allowance will be given to each finalist during the symposium. Music to be performed on the scholarship recital is to be chosen from the repertory listed in items 3A and 3B above. In all cases, all movements of each composition must be prepared in case there is time for the complete works to be performed during the final competition.

A half-hour rehearsal with a staff accompanist will be scheduled after the Symposium begins for each finalist who does not bring his or her own accompanist.

A panel of judges composed of guest artists or Advisory Council members will select the first- and second-place cash-prize winners. The two cash-prize winners will be announced during the banquet of the 2004 Symposium. All prize money will be presented to the winners during the week of the 2004 Symposium.

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

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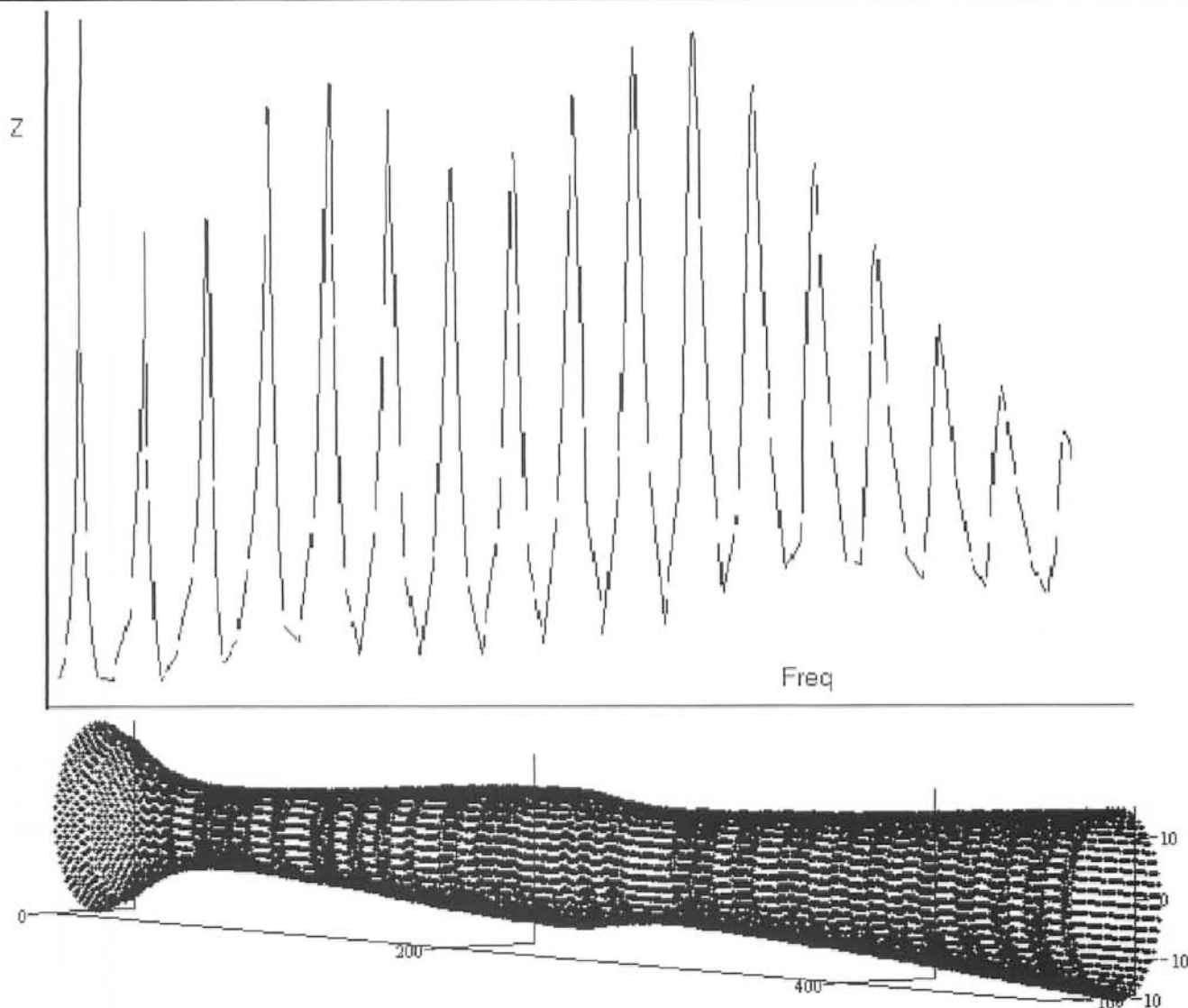
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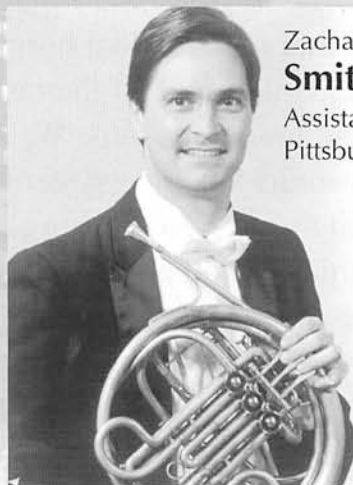
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MICHAEL HATFIELD is Professor of Music and Chair of the Brass Department at the Indiana University School of Music. Former positions include 23 years as Principal Horn of the Cincinnati Symphony Orchestra, adjunct Professor and Chair of the Brass, Woodwind, and Percussion Division at the College-Conservatory of Music at the University of Cincinnati, and member of the Cincinnati Woodwind Quintet (Principal Players of the Cincinnati Symphony). He was co-principal horn of the Aspen Festival Orchestra and faculty of the Aspen Music Festival for 17 years and has played Principal Horn of the Santa Fe Opera. As faculty member of the Grand Teton Orchestra Institute, he also played with the Grand Teton Festival Orchestra.

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

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Playing! With Ease

Dr. Paul Stevens

If you have ever taken a solitary walk, a walk where suddenly you come across a spectacular coastline or a soaring, craggy peak that leaves you breathless, there is a burning inclination to share the experience with someone. Usually, it's impossible to duplicate. A picture never does it, and even if you drag a friend along a half-hour later the sun is behind a cloud, or they're under one, and it's never the same.

Trying to share your one-on-one experience with a private teacher is similarly difficult. Since good teachers usually adjust to our individual styles and needs, what is sauce for the goose is not always interesting to the gander. However, since playing with ease is a goal shared by everyone, I thought it might be useful to share my experiences studying with the great Arthur Krehbiel.

Krehbiel, or "Dave" as he asked us to call him, was always explaining his quiet conviction that playing should be easy. Easy, I thought? What about all those years sympathetic people kept pitying me; "ah, you play the French horn, that's the hardest instrument", or the would-be comedians who said; "you know how to make a trombone sound like a horn? Stuff a rag in the bell and miss a lot of notes!"

As if the concept of playing easily wasn't enough to handle, one day Dave told me to stop practicing so much. "Less practice?" I quipped, "what's this, malpractice?" In the end the joke was on me, because it became clear the harder I worked the more effort and strain could be heard in my sound.

Try as I might, I couldn't seem to get it. Week after week, with patience I appreciate all the more now, Dave would use different approaches with the same gentle admonition; "playing is easy, you don't have to work so hard."

Struggle versus ease, it always came down to that. Recently, I took my two children, who are seven and nine, to our municipal pool. At the pool they have an activity called the "Lily-Pads," which are slippery plastic discs anchored by single chains. To cross a series of them without falling takes good coordination and timing. As I watched, most kids would twist side-to-side and grapple with the overhead rope, struggling desperately not to slip off. Some would even lose the battle, hilariously plunking in. Yet there were others who, by stepping just so and barely touching the rope, crossed effortlessly.

I found myself mesmerized by the artistry of those few who could do it. It dawned on me that the lily pads were like individual notes. As in the mouthpiece, there is a precise spot to "step" or we're headed for the pool. Best of all, stepping, or, focusing the buzz just right meant an easier and more efficient way to play.

The key for Dave to diagnose such efficiency was always the glissando. By moving up and down within a glissando,

the ease of motion through the registers meant you were in the sweet center of each note. A wonderful by-product of this flexibility was endurance, because centering cushioned the rim away from the teeth.

This explained another mystery. Dave simply did not warm up. He wasn't crushing his embouchure, so his flexibility carried to the next day. Needless to say, this was a new concept for me. I was always one of those half-hour to forty-five minute guys, a middle-down, middle-up, don't-go-into-the-high-range-too-soon kind of guy. For Dave, it was buzz the mouthpiece, do a glissando or two, and let's play Bruckner.

Soon I began to see my warm-up as a crutch. It was less what Farkas described as "getting the muscles ready for the day," and more to reassure and reestablish what I perceived were my areas of insecurity.

Dave's approach to this tendency was two-fold. First and foremost, he felt I was too horn-focused and not enough music-focused. His constant phrase was "musical solutions often fix technical problems". He had me use an emotional approach to the music. In the Siegfried Call he would point out the power of the rhythmic unit, rather than focusing on the technical leap of a fifth to the "g." By honoring the hierarchical stress of the unit, the "g" bounced out as if by magic. The magic, actually,

was the act of placing the music above the horn in importance. In the same example, the ending high "c" was far harder if I dwelled on horn difficulties instead of creating an exciting climax. To me, the most startling lesson was to realize there were no high notes, only notes that served the intent of the composition.

The other cornerstone of Dave's approach was getting everything working physically. He was helping me lose my good Germanic sweat-and-toil work ethic, but I still was not letting go all the way. To get me over that last hump, he created an analogy.

"Visualize two sheets of metal," he said, "with three ball bearings in between. Take the three balls and label them air, buzz and resonance. If all three are present, the two metal sheets move freely, but take one, two or three bearings away and it grinds to a halt."

The idea was to have all three "balls" in play and juggle them without extreme effort. The first two concepts, air and buzz, were understandable, yet there was improvement needed. Since good use of air and buzzing can be defined as playing with an automatic, focused, unobstructed and deeply placed air-column, I had to discover and remove those physical (and mental) obstacles before I could proceed to the final ball-bearing; resonance.

Resonance was Dave's most revolutionary concept. It can be boiled down to the old Jimminy Cricket line, "give a little



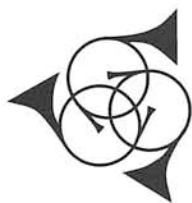
whistle." At last, I exulted: here's the secret! Playing the horn is just like whistling! What could be simpler? The pitch can move, but the lips didn't have to, providing the optimal playing position in all registers.

Now that I had this apparent secret, I seemed literally on easy street. But having the air, buzz and resonance working simply allowed me to focus on a new set of challenges. No matter what the freedom was in moving through the registers, what about everything else, including that other trilogy: intonation, rhythm and phrasing? The cliché is the more you learn, the less you know. With the horn, the opportunities for improvement are seemingly endless, but the daily challenges are also our great reward.

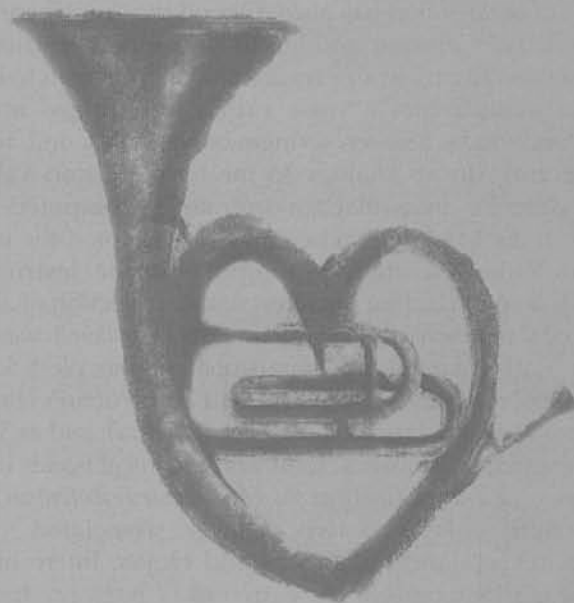
In this case, Dave had given me a choice; either take the clenched body-builder approach, getting stronger through much effort, wasting energy and even risking pain and injury, or relaxing and coaxing the beautiful tripartite coordination that leads to easier playing. Though not a cure-all, Dave's teaching of the air, buzz and resonance allowed the freedom to be musical, rather than spending one's finite strength muscling the notes.

Recently, a colleague turned to me and said, "you own that piece; you make it sound so easy." That was sweet to hear. Of course, the irony lies in all the years I worked so hard to make it easy. The truth is, we are not meant to suffer; it really should be effortless. My philosophy has evolved from Dave's teaching so long ago; always aim for freedom and ease, and you will find a way to make the horn work, thankfully without working too hard yourself!

Dr. Paul Stevens teaches horn at the University of Kansas, where he plays with the Kansas Brass Quintet and the Kansas Woodwinds. He is in his tenth season as Principal horn of the California-based Mozart Classical Orchestra and his fourth as Principal of the Kansas City Ballet Orchestra. During over a decade of recording in Hollywood he realized a dream by playing on many episodes of the Star Trek television shows and films. Symphonic appearances have included the New York Philharmonic, the Symphonies of San Francisco, Houston, Oregon and Kansas City and the Los Angeles Opera, Los Angeles Master Chorale and Hollywood Bowl Orchestra. Paul is a Featured Artist of the San Luis Obispo Mozart Festival and a Permanent Member of the Martha's Vineyard Chamber Music Society. His principal teachers were Arthur Krehbiel, Myron Bloom, Richard Todd and Brian O'Connor.



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The Knopf Horn Dynasty

An Interview with Christian Knopf

Richard V. West

The German town of Markneukirchen is located in a picturesque region of Saxony called the Vogtland. With a population of about 7,500 inhabitants, it is the center of an area that has been dubbed the "music corner" (*Musikwinkel*) of Germany and boasts over ninety instrumental workshops ranging in size from a single craftsman to large firms that manufacture a wide variety of stringed instruments, woodwinds, brasses, strings, bows, cases, and accessories. Recently, in an analogy to the term "Silicon Valley" (used to describe areas that concentrate on computers and electronics), the Markneukirchen area has adopted the name "Musicon Valley." Complementing the music instrument industry is an outstanding museum with a collection of about 3,000 musical instruments and documents (*Musikinstrumenten-Museum Markneukirchen*), a department of the West Saxon College devoted to musical instrument construction leading to a diploma (*Westsächsische Hochschule Zwickau*), and an institute for research in acoustics, tone, and technical issues in the nearby town of Zwota (*Institut für Musikinstrumentenbau*).

For horn players, two names associated with Markneukirchen stand out: Knopf and Hoyer. Interestingly, these two marks represent the extremes of horn production today. "Meister Hans Hoyer" horns are produced by the Vogtländische Musikinstrumentenfabrik (VMI), a large concern of about 200 employees that manufactures various lines of brass instruments. VMI opened a new plant in 1994 reflecting modern production line techniques, while still utilizing some aspects of hand craftsmanship. The firm of Herbert Fritz Knopf, on the other hand, has retained the older workshop traditions, with a single master (in this case, Christian Knopf)



Christian Knopf (b. 1959) in his workshop, Markneukirchen, Germany, May 2002.

creating entirely hand-crafted instruments from start to finish.

Many observers of the musical scene consider single-person workshops as an endangered species, so it was particularly interesting for me to visit the town of Markneukirchen in May 2002 in order to interview Christian

Knopf, the sole proprietor of the Herbert Fritz Knopf firm. In order to understand how deeply entwined the Knopf family is in the development of the music instrument industry of this area, a little history is in order.

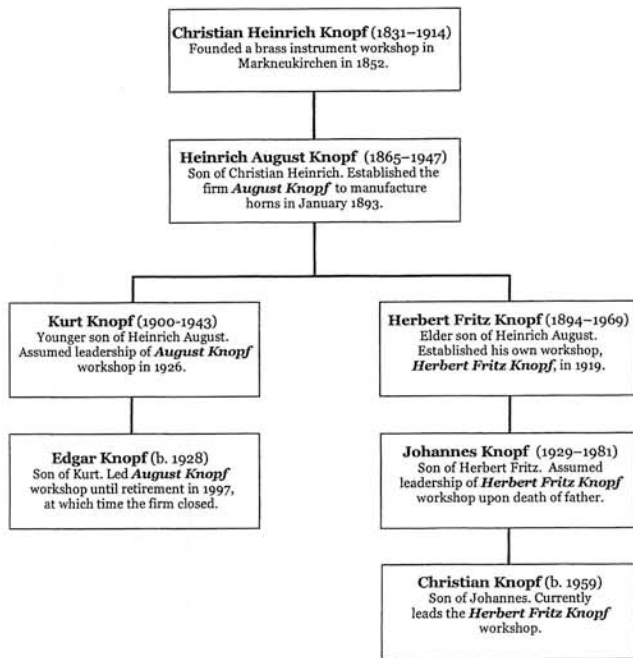
Markneukirchen and the surrounding area form a triangular peninsula surrounded on two sides by Bohemia, part of the present Czech Republic. This geographic situation was of great significance in the founding of the 350-year tradition of instrument making in Markneukirchen. At various times, beginning at the end of the Thirty Years War in the mid-seventeenth century and continuing through the eighteenth century, Bohemian Protestants were expelled from their homeland and sought refuge in nearby German lands. (The Peace of Westphalia that concluded the Thirty Years War in 1648 and divided Germany into Catholic and Protestant areas, had established Saxony as a Protestant state.) Many of these exiles settled in Markneukirchen and the adjacent areas of Klingenthal and Schöneck in Vogtland.

Among the expellees that settled in Markneukirchen were West Bohemian violinmakers from the town of Kraslice (Graslitz). They prospered, and by 1677 twelve "honorable and ingenious" luthiers from Markneukirchen were granted a violinmakers guild charter and seal from the Elector of Saxony, the first in Germany. Horns began to be made in Markneukirchen from 1755, when one Isaak Eschenbach, who had learned his trade in nearby Leipzig, established a workshop. By 1800 there were eleven horn makers actively working in and around Markneukirchen. They eventually joined with whistle makers to form their own guild.

The activities of the Knopf family in Markneukirchen date to 1780 when Christian Wilhelm Knopf (1767–1837) opened a violin and bow making workshop. His son Christian Friedrich Knopf (1815–1897) and grandson Heinrich Knopf (1839–1875), who was called "the German Tourt ," continued this tradition. The first Knopf to be involved with brass instruments was Christian Heinrich Knopf (1831–1914) who founded a workshop in 1852. From this workshop came the two horn marks that we know today, August Knopf and Herbert Fritz Knopf. Both workshops developed a comprehensive line of horns, both single and double, based on proprietary designs that reflected the overall advances in horn design in the early twentieth century. The August Knopf firm, now closed, was perhaps the more adventurous, developing a double horn model in which the Bb valve slides were located above the F valve slides for ease of access. Additionally, the August Knopf firm worked with Hermann Prager in the 1930s to build several versions of a complex omnitonic horn (see R. Morley-Pegge, *The French Horn*, pp.66–67 for more information about Prager horns). To understand the rather complex evolution of these two horn-making workshops in the twentieth century, please refer to the illustrated family tree.



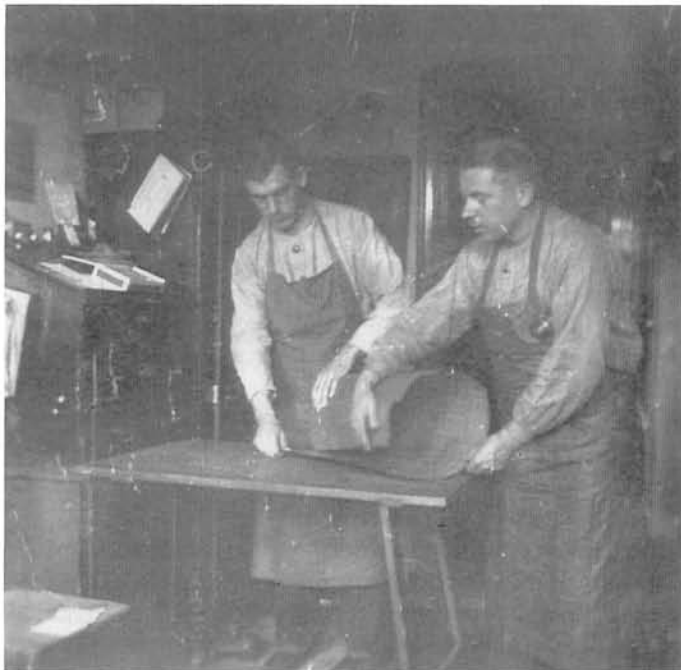
Knopf Horns A Family Tree



Knopf horns: A family tree.

The following interview was conducted in German with Christian Knopf at the Herbert Fritz Knopf workshop, located at 12 Bismarckstrasse in Markneukirchen, on May 29, 2002. I have translated and condensed it with Mr. Knopf's permission.

Richard West: Mr. Knopf, you are the fifth generation horn maker in your family. How did the tradition start and how did you get your training?



The Knopf brothers Kurt (left) and Herbert (right) rolling metal sheet in the August Knopf workshop, about 1918.

Christian Knopf: It's complicated. My ancestors began as stringed instrument makers in the eighteenth century and it wasn't until the mid-nineteenth century that a Knopf became interested in building brass instruments. That was Christian Heinrich Knopf, and he made brass instruments, but not



Herbert (left) with his father, Heinrich August (seated), about 1918.



Herbert Fritz Knopf (1894–1969) in his workshop, about 1960(?). He is working on a Knopf Model 6, Bb single horn with combined A/stop fourth valve.

under his name. They were made for music shops to sell under various names. His son, Heinrich August Knopf, however, set up his own workshop in 1893 to make horns under the name August Knopf. Heinrich August had two sons, Kurt and Herbert, who both worked in the August Knopf workshop.



Herbert Fritz Knopf workshop sign.



August Knopf workshop sign.

Kurt eventually took over the August Knopf workshop while Herbert, my grandfather, established his own workshop in 1919.

Originally, both workshops operated out of this building, but after a few years, Kurt moved the August Knopf workshop a few blocks away from here. Kurt was lost during World War II and his son Edgar ran the August Knopf workshop until his retirement just four years ago.

That building now houses a bakery, but the August Knopf sign is still there.

My grandfather lived until 1969 and was succeeded by my father, Johannes.

I began working in the firm in 1979 after completing military service and two years of apprenticeship. Unfortunately, my father died suddenly in 1981 and I had to take over the firm. Fortunately, a master instrument maker in the shop had worked with my grandfather and father for thirty years. He was able to show and teach me many of the things that my father would have. The family horn making tradition was preserved, but much of the informal family and firm history was lost with my father, who had not written it down.

RW: *Do you play the horn?*

CK: I did, but I'm no longer active. I played in an orchestra here in Markneukirchen until my father died in 1981. After that, there wasn't any time to keep up my playing.



Johannes Knopf (1929-1981) in his workshop, about 1970(?). He is working on a Knopf Model 14, F/Bb compensating double horn with an E-A/stop valve. On this model, the slide has to be pulled out for stopping on the Bb side.

RW: *What kinds of horns are you building now? Your 2001 catalog lists three single Bb horn variants, two F/Bb compensating doubles and two full double horn variants, and an F/Bb double Wagnertuba. What is the current market for horns?*

CK: My horns are basically made on demand. The market in Germany for my horns is rather limited. They are expensive, professional instruments that a student or amateur player normally can't afford. Since the unification of Germany twelve years ago, most of my customers have come from outside Germany, right now primarily Japan. Someone there is actively importing and selling them. However, I am also delivering horns to good customers in Holland, Sweden, and Taiwan. I haven't yet become known in the American market, although my grandfather shipped a good many horns to the United States in the 1930s. Unfortunately, because of the war and then forty years of communism, we lost all our contacts in the West. Perhaps they believe we don't exist anymore.

RW: *Have you thought of advertising?*

CK: Yes. I was planning to put a small notice in the *Horn Call*, but a comical thing happened: somehow, my check got lost in the mail. It never arrived in America. We tried to trace it through the various banks, but it didn't turn up and I haven't gotten around to trying again.

RW: *Were you nationalized when this area was part of the German Democratic Republic?*



CK: No, we were too small. We had fewer than four people working here, so we could remain a private operation. However, we could not sell our horns directly. A government agency controlled our sales and export, so most of the horns made during that period remained in East Germany or went to countries that were part of the Soviet bloc. Some horns were sold in the West by the government export agency, for hard currency, but we were paid a contracted amount in East German marks. Now, it's very easy. A customer contacts me, orders a horn, I build it, and ship it to them directly.

RW: What is the actual time that it takes you to build a horn?

CK: About three weeks, or perhaps a little longer, depending on the horn. Of course, if I have a backlog of orders, the waiting time for the customer could be longer. All of the models that I currently offer, the compensating doubles and the full doubles, were developed by my grandfather. He was among the first to offer horns with screw bells in the 1930s when they weren't as common as they are now. In fact, he even made trumpets with detachable bells! In any event, most of my customers order screw bell models. Screw bells also make shipping and repairs easier. A customer doesn't have to send me the entire horn if just one part needs work.

RW: Your horns are entirely hand made?

CK: Yes, here in the workshop. Only two parts are fabricated outside. One is the valve section, which is produced in Markneukirchen to my specifications by Dreier, who has supplied us for years. The other part is the bell. I keep the mandrels and my grandfather's patterns for the bells right here in the workshop. I cut the sheet metal patterns and have the bells formed over my mandrels in another, larger workshop. Rather than use hydraulic tools to form the tubing, as is done now in the big facilities, I still pour molten lead into the tubing and then shape it in jigs the way my grandfather and father did.

RW: In your current catalogue, you describe your Model 16 full double horn as "the famous Knopf model" (das berühmte Knopf-Modell). This is the model that has the F/Bb change valve located below the valve section.

In the United States, this layout was made popular by the Chicago horn maker Carl Geyer, and it is often called the "Geyer wrap" in the U.S. to distinguish it from horns that have the F/Bb change valve ahead of the valve section, sometimes called the "Kruspe wrap." Versions of the Knopf/Geyer model are or were also made, to name a few, by Yamaha (YHR667), Gebrüder Alexander (Model K), and even here in Markneukirchen by VMI as a Canadian Brass model. Do you know the origin of this design?

CK: Unfortunately, I don't. My grandfather developed this layout very early in his career, but I don't know if he originated it or just improved an already existing design. As I mentioned, my grandfather did not keep much in the way of written records about how his designs were developed and my father died before he was able to record most of what he knew



The Knopf Model 16 full double F/Bb horn, as illustrated in a pre-World War 2 Knopf catalogue.

about the firm's early years. So there is no way I can say who produced this design first. I do know that many players prefer this layout and it is often requested.

RW: I don't see a triple horn in your catalogue.

CK: I don't make a triple horn, because there doesn't seem to be much demand for them here in Germany. My customers seem to prefer the standard double horn. Unless you really need and use the high F side regularly, the extra weight of a

triple horn isn't worth it.

RW: Are you working on anything new?

CK: Yes. At this moment, I'm making a Bb/High F horn, based on my grandfather's designs and patterns. He offered them in the 1930s, but they have been long discontinued. I've never made one before and this is for a Japanese customer who specifically ordered it.

RW: What about the future? Is your son planning to continue the tradition? His name is Alexander...that must surely be significant!

CK: Alexander is eleven years old. He is learning to play keyboard instruments now and seems interested in the horn, but still has years to go before he needs to make a decision. I would never force him to continue the Knopf horn-making tradition if he didn't want to. If he did want to, I would advise him to apprentice in another workshop, perhaps in America, for a short time in order to get as wide an experience as possible, both in making instruments and in marketing and running a business.

Richard V. West studied horn with Arthur Frantz, Sinclair Lott, and Fred Fox in Los Angeles, later studying in Vienna with Gottfried von Freiberg. He performed professionally with the Vancouver Symphony Orchestra, the Oakland Symphony, and the San Francisco Ballet Orchestra before turning to graduate studies in art history. He has been curator and director in several American art museums and is currently Director Emeritus of the Frye Art Museum in Seattle. He continues to play the horn and is interested (as one can see) in its history and its makers.

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The Horn Call Revisited

Editor's Note: As we approach thirty-five years of articles in The Horn Call, many have made a positive impact on us individually or collectively. Here is a reprint of an article from the Spring 1974 (Vol. IX, Nr. 2) issue. The suggestions below by Stephen Seiffert have been invaluable to me and my students, especially when testing horns. Please recommend articles that you found valuable from past issues!

TUNING THE DOUBLE HORN A Practical Approach

Stephen L. Seiffert
London, Ontario
Canada


One of the biggest problems facing a young horn player and his non-horn playing band director is the tuning of the double horn. The double horn has eight or more slides, which must be properly adjusted before the instrument can be played in tune with itself or with other instruments.

Experienced horn players tune their horns by trial and error, adjusting the slides when they notice discrepancies in intonation. The process takes quite a while and the slide positions continue to fluctuate until the player achieves a satisfactory compromise.

There are two factors in this compromise: 1) due to the basic nature of brass instruments it is necessary to rely on the notes of the natural harmonic series for a great number of pitches. The notes of this series are frequently at odds with the equal tempered scale and therefore an equal tempered brass instrument is not possible. 2) The valve system in use today consists of a set of dependent valves, which serve to add tubing to the basic instrument. This additive process works well when the valves are used separately, but when they are combined, a problem develops. Valve slide lengths are in a fixed proportion to the length of the whole instrument. When the instrument is lengthened through the use of another valve, this proportion is lost.

Since the experienced horn player has worked out the compromises on his instrument it is usually possible for him to pick up another instrument and tune it in much the same way his own instrument is tuned using his ear alone. Most students' horns are tuned in this manner. But what of the horn student who is not in regular contact with an experienced player? The following is a procedure for tuning the double horn, which can be done by anyone who can play the horn (even in a modest way), and is simple enough for a Junior High School student to understand.

Step 1) Tune the open Bb horn to a reliable pitch source by matching the horn to the source on either

if the source is a piano or 

if the source is a Bb tuning bar or electronic tuner.

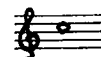
Be sure to adjust only the main tuning slide when doing this.

Step 2) Match the pitch of the F horn to the pitch of the Bb horn by playing



on the two horns and adjusting the F horn tuning slide until the two pitches match. (Note; On horns with Bb tuning slides it may be necessary to pull out this slide before it will be possible to match the two horns. When this is necessary, Step 1 should be repeated.)

Step 3) Play



open on the F horn and then with first valve on the F horn, adjusting the first F horn valve slide until the two pitches match.

Step 4) Match the pitch of the Bb horn first valve to the pitch of the F horn first valve by playing



on the two horns and adjusting the first Bb horn valve slide until the two pitches match.

Step 5) Play



open on the F horn and then with first and second valves on the Bb horn, adjusting the second Bb horn valve slide until the two pitches match.

Step 6) Match the pitch of the F horn second valve to the pitch of the Bb horn second valve by playing



on the two horns and adjusting the second F horn valve slide until the two pitches match.

Step 7) Play



with second valve on the F horn and then with second and third valves on the Bb horn, adjusting the third Bb horn valve slide until the two pitches match.

Step 8) Match the pitch of the F horn third valve to the pitch of the Bb horn third valve by playing



on the two horns and adjusting the third F horn valve slide until the two pitches match.

It is important when matching pitches with two different fingerings to avoid compensating for the difference in resistance of the two tube lengths by altering the pitch when the resistance changes. The best way to do this is to play a steady tone and change the fingering back and forth about twice a second. Using this approach, any discrepancy between the resulting pitches will be due to the tube length and not tube resistance. When the experienced horn player tries this tuning he will no doubt find that in some ways it does not suit his needs. Its usefulness, however, lies in the fact that any

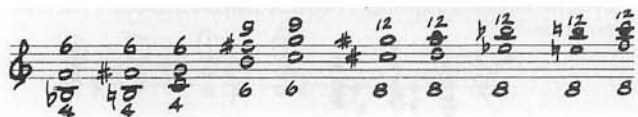


horn player, regardless of experience, can tune his horn in a few minutes. If this is not sufficient reason for adopting this method, there is also ample acoustical justification for its use.

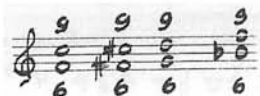
ACOUSTICAL JUSTIFICATION

Despite the fact that wind instruments are basically tuned to Equal Temperament, harmonic intervals produced by these instruments are most satisfactory when tuned in Just Intonation. This is particularly true of the intervals of the fourth and fifth. Out of tune thirds and sixths do not produce beats nor do seconds and sevenths. Furthermore, because the fourth is the inversion of the fifth, it is not important in the determination of a tuning system.

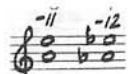
Within the range of the horn where tuning is critical, small g to c^{'''}, there are 23 fifths. (Below small g the notes are so flexible that the player must tune them with his ear.) Of those, 10 will be Just fifths no matter how the instrument is tuned because they are played on harmonics, which are at a ratio of 3:2 and therefore are Just fifths by definition.¹ These are:²



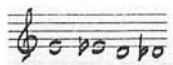
In adjusting the valve slides as we have, four more fifths have been made Just, since the valved notes now correspond to notes on the harmonic series which have a 3:2 ratio. These are:



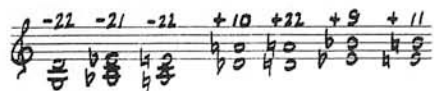
Two other fifths are very close to Just, only being off by the error created by the use of valves in pairs. These are:



The remaining fifths are those which contain notes which are normally taken on the fifth partial:



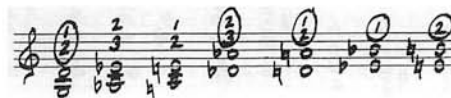
In relation to Equal Temperament the fifth partial is very low, fourteen cents below what it should be for the Equal Tempered scale. The fifths containing these notes are:



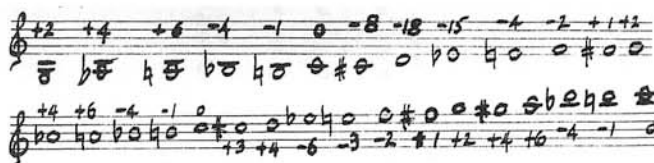
These fifths all suffer from the low fifth partial, those with the fifth partial notes on the top being too narrow, and those with the fifth partial on the bottom being too wide. These discrepancies are indicated in cents in the chart above. It can be seen that some of these fifths are no worse than the A-E and Ab-Eb fifths cited above. This is due to the fact that in these cases the discrepancies resulting from the use of valves partially compensate for the flatness of the fifth partial.

Out of the 23 fifths then, there are 14 Just fifths, five fairly close to being Just, with only four being quite far from Just intonation. Any attempt to correct the four out of tune fifths will, of course, result in disturbing the acceptable ones. One possible way of controlling the fifths, which contain fifth partial notes would be to take these notes as sixth or fourth partials (using different fingerings).

Using the following fingerings it would be possible to produce Just fifths in each case:³



For those who are not impressed by the justification of tuning by fifths, the relation of the Equal Tempered scale to the scale produced by this tuning system is shown below.⁴



In relation to Equal Temperament the compromise produced by this tuning method is quite acceptable except for those notes which are normally taken on the fifth partial.⁵ A possible solution to the problem of these notes was mentioned above, but the fact remains that further adjustment of the valve slides will not change the flatness of the fifth partial notes. It will be necessary for the player to make substantial adjustments of the pitch of these notes as he plays no matter what the position of the valve slides.

If one is willing to accept the necessity of raising the pitch of the fifth partial notes and the principle of compromise necessary when tuning a brass instrument, the tuning system proposed above becomes quite workable and extremely practical because of its ease of application.

¹This assumes, of course, that the partials produced on the horn agree exactly with the harmonic series.

²Numbers indicate partials.

³Circled numbers indicate Bb horn fingerings.

⁴Numbers indicate cents above or below the Equal Tempered scale.

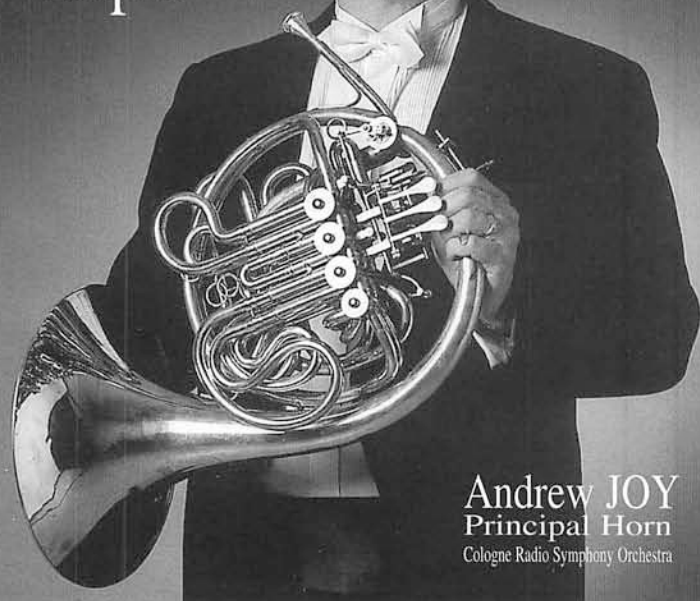
⁵Because of this flatness, tuning on e' when playing in an orchestra should be avoided. It would be much better to tune on e''.

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A Case of Mistaken Gender: The Hornist Camillo Bellonci (1781- ?) Theodore Albrecht

In his 1823 *Adressen-Buch von Tonkünstlern ... in Wien*, a 310-page directory of professional and amateur musicians living in Vienna, Anton Ziegler unintentionally initiated a case, not of mistaken identity, but of mistaken gender, that would endure for 180 years.¹ A contemporary reviewer welcomed Ziegler's directory, but already noted that it contained potentially frustrating inaccuracies.² In the orchestra of the Kärntnertor Theater (the Court Opera Theater, roughly on the site of today's Hotel Sacher), Ziegler listed four hornists: Camila Belonci, Friedrich Hradetzky, Johann Janaka, and [Joseph] Khayl. Under the *Hof-Musik*, essentially the musicians who played in the *Hofkapelle* (Court Chapel), he listed the two regular hornists, Willibald Lothar and Friedrich Hradetzky, as well as a third name (doubtless a part-time substitute), Camilla Belonci.³ Although the listings were complete for most of the other hornists, Camilla/Camila Belonci had neither consistent spelling nor an address. Even so, Ziegler twice spelled the hornist's first name with a final "a" (rather than a final "o"), suggesting—if one were to believe it literally, without further critical inquiry—that this musician might have been female.⁴

In 1982, Hans Pizka reprinted a *Sonate pour Piano-forte et Cœur concertans* by Bellonci and Leidesdorf. Initially identifying Bellonci as a male player in his typed accompanying note, the Munich-based Pizka later, using Ziegler's *Adressen-Buch* as his source, seemingly penned in the first name "Camilla" and noted the co-composer as a "Hornistin" (a female hornist).⁵ An examination of reference tools and Viennese archival documents that may not have been available to Pizka, however, can now enable us to identify Bellonci's gender as male and also provide us with previously unknown details about his life.

Other than Ziegler, no contemporary or near-contemporary source, even while supplying a variety of phonetic spellings, hints that Bellonci might have been anything other than a man. Indeed, several of these sources confirm that he was male. The most official is the Viennese census (*Conscriptions-Bogen*) of probably ca. 1820, which has a checkmark for him under the rubric "Des männlichen Geschlechtes" (individuals "Of the male gender").⁶ In 1842, a brief article in the supplement to Gustav Schilling's *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst* called Bellonci "ein ... sehr berühmter Waldhornist, der in Italien geboren war" (a very famous hornist, who had been born in Italy). The use of the masculine forms in this clause, as well as references to Bellonci as "er" (he) later in the article,⁷ confirm beyond all doubt that he was a man, that his name should properly be spelled Camillo Bellonci, and that Ziegler's misspelling was merely an inaccuracy similar to those about which the 1823 reviewer complained.

Bellonci's Life: A Preliminary Reconstruction

Camillo Bellonci was born in Italy⁸ in 1781,⁹ but received his training primarily in France and Germany.¹⁰ By 1808, he was in Vienna and employed, probably as a per-service substitute hornist, in the Opera orchestra of the Kärntnertor Theater and in the Hofkapelle.¹¹

In 1811, he journeyed from Vienna to Raudnitz, Bohemia, as one of 26 orchestral musicians employed for the wedding, on September 23, of Maria Gabriela, the eldest daughter of Beethoven's patron Prince Franz Joseph Maximilian von Lobkowitz. The festivities lasted from September 12 to October 3.¹² On November 15 of that year, at a potpourri concert to benefit the Public Charitable Institutions held in Vienna's Burgtheater, Bellonci, along with Mademoiselle Longhi, performed in a "Symphonie" by Dalvimar, with obbligato harp and horn. The Viennese reporter for Leipzig's *Allgemeine musikalische Zeitung* noted that, "In this so-called Symphony, [Bellonci] can have earned little for his reputation."¹³

By April 8, 1813, if not long before, Bellonci was a solo hornist at the Kärntnertor Theater for the premiere of Giovanni Liverati's Biblical opera *David*. The new (and short-lived) *Wiener allgemeine musikalische Zeitung* enthused: "Herr Belungi, who played the obbligato horn in Saul's cavatina very fluently and with expression, deserves special mention."¹⁴ Thus, Bellonci would have been a member of the horn section that gave the first performance of Beethoven's final version of *Fidelio* at the Kärntnertor Theater on May 23, 1814.¹⁵

On March 25, 1818, at a concert in the Kärntnertor Theater to benefit the house's Fund for the Poor (a program including Beethoven's Symphony No. 7, "performed in a very mediocre way"), Bellonci and amateur pianist Joseph Preisinger played a set of "Variations for piano and horn," co-composed by Bellonci and Maximilian Joseph Leidesdorf (1787-1840), which, along with some vocal pieces, "received the greatest applause."¹⁶ The writer for the recently-founded incarnation of the *Wiener Allgemeine musikalische Zeitung* added more details: "These Variations, which are calculated for effect, combine the pleasing with the difficult and satisfied every listener. Herr Bellonci handled his instrument with care and delicacy. By means of his calm and collected [playing], as well as clear execution, Herr Preisinger joined the ranks of the foremost dilettantes. One only hopes that he will seek to bring more warmth into his playing, in order to be assured of approbation in the future."¹⁷

We do not know where Bellonci lived earlier, but by ca. 1820, listed in the census as "single or widowed," he resided within Vienna's walled inner city at House No. 912, Apartment [Wohnpartei] 7.¹⁸ The building still exists, its front facing Franziskaner Platz, its back facing Singer Strasse, on the north side of the short, narrow street that connects them.¹⁹

As such, he lived only two blocks from the publishing firm of Sauer und Leidesdorf, which would be founded in 1822,²⁰ and was located at No. 941, on the south side of



Kärntner Strasse, one door away from Weihburg Gasse, which led to Franziskanser Platz.²¹ There, seemingly between May, 1824, and May, 1825,²² the publisher printed Bellonci and Leidesdorf's aforementioned three-movement Sonata in E-flat for piano and concertante horn. The dedicatee was Mademoiselle Cathérine Stöger,²³ probably a young pianist from a wealthy or middle-class Viennese family whose future patronage the publisher hoped to encourage.²⁴

By the time that the Sonata was published, however, Bellonci had surely departed from Vienna for Italy. During 1822, Domenico Barbaja, the Italian lessee of the Kärntner Theater, had begun consolidating personnel lines in order to pay the high-priced singers (and even, eventually, Rossini himself) whom he was importing from south of the Alps. In 1823, the pressure seems to have reached the orchestra, and by the end of January, 1824, hornist Friedrich Hradetzky had been dismissed after over a quarter century of service.²⁵ Bellonci himself, however, seems already to have left Vienna, possibly for Milan, during the course of 1823.²⁶

In 1842, Schilling's *Encyclopädie* published the following wistful tribute, possibly written by poet-journalist Ignaz Franz Castelli or, even more probably, by conductor-composer Ignaz von Seyfried, who had been active at the sometimes competitive Theater an der Wien: "He appears to have moved back to his Fatherland [Italy]. Unfortunately, nothing more is known of him in Germany [meaning Austria], other than among older musicians, who still have joyous memories about his earlier presence there."²⁷

Conclusion . . . for Now

Thus in determining that Camillo Bellonci was indeed a man and in reviewing the few facts that are known or can reasonably be surmised about his life, we can ask a few questions to propel the next phase of this study. Italian researchers might delve into his birthplace and precise birth date. When was the Forlì clarinetist Camillo Bellonci born? Might he have doubled on the horn and changed his performance concentration after 1798? If the hornist Bellonci received part of his training in France, might the records of the Paris Conservatoire contain his name? Can further Viennese documents pertaining to the *Hofkapelle* shed light on his employment in that city? What might the horn solo in Liverati's *David*, presumably written with Bellonci in mind, tell us about his range and technique? When Bellonci left Vienna, where in Italy did he go? Personnel studies of the major Italian opera houses during the 19th Century might help us determine Bellonci's later career (after all, he was only about 42 when he left Vienna) and death. The next chapter remains to be written.

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Notes:

¹Anton Ziegler, *Adressen-Buch von Tonkünstlern, Dilettanten, Hof-Kammer-Theater- und Kirchen-Musikern, Vereinen, Lehr- und Pensions-Instituten, Bibliotheken, ... Musikalien-Handlungen, Instrumentmachern ... in Wien* (Vienna: Anton Strauss, 1823). Ziegler's foreword is dated January 1, 1823; thus the information contained in the volume for the most part reflects perhaps September-November, 1822, although at least some of the information was at least a year old by time the book went to press.

²*Allgemeine musikalische Zeitung* 25 (July, 1823), cols. 506-507.

³Ziegler, *Adressen-Buch*, pp. 65 (Hofkapelle), 81 (Theater).
⁴Female professional musicians outside the realms of singers and pianists were rare in Vienna at this time, although Josepha Müllner-Gollenhofer (1768-1843) had been the Court Theaters' harpist (a profession usually occupied by men) for three decades, and clarinetist Caroline Schleicher (born 1794), wife of oboist Ernst Krähmer (1795-1837), was prominent in the city's musical life in the 1820s. The only female hornist known to have played in Vienna during this period was Demoiselle (also noted as Signora) Tognini, a member of the *Kapelle* of Prince Kurakin (or Kourakine), the Russian ambassador to France. Together with harpist Therese Demar, she visited from Paris in March and April, 1813, and did not make a great sensation. *Allgemeine musikalische Zeitung* 15 (May, 1813), col. 301; (June, 1813), cols. 397-398.

⁵Bellonci and Leidesdorf, *Sonate pour Piano-forte et Cór* (Vienna: Sauer & Leidesdorf, [ca. 1824]; altered repr., ed. Hans Pizka; Kirchheim/Munich: Hans Pizka Edition, 1982), editor's commentary, n.p. Because the two known original copies of this work were seemingly in Pizka's private collection and in the Archive of the Gesellschaft der Musikfreunde, Vienna, Pizka's reprint edition was and remains a valuable contribution to the horn literature.

⁶Vienna, *Conscriptions-Bogen, Stadt No. 917, Wohnpartei 7; Aufnahms-Bogen im Jahre 1817* (used until 1830, with Bellonci's layer probably representing ca. 1820). (Stadt- und Landesarchiv, Vienna.) Here he is called "Camillo Bellonzi," although phonetic, the spelling confirms the masculine ending for his first name.

⁷"Bellonci," in *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst*, 7 vols., ed. Gustav Schilling (Stuttgart: Franz Heinrich Köhler, 1835-1838, 1842), Vol. 7 (1842), p. 29. The article is unsigned, but the customary Viennese contributors to Schilling's work were the poet/journalist Ignaz Franz Castelli and conductor/composer Ignaz von Seyfried.

⁸Schilling, *Encyclopädie*, Vol. 7, p. 29.

⁹Vienna, *Conscriptions-Bogen, Stadt, No. 912, Wohnpartei 7*.

¹⁰Schilling, *Encyclopädie*, Vol. 7, p. 29. The term "Germany" here would mean all German-speaking lands, including Austria. Perhaps it is a coincidence, but one Camillo Bellonci played second clarinet in the Banda Cittadina (Civic Band) in Forlì (Romagna), southwest of Ravenna, between Faenza and Cesena, in 1798. Giovanni Bellonci played second oboe, and Guido Bellonci the sistrum (rattle) in the 12 or 15-member ensemble, founded that year. Its two hornists were the brothers Antonio and Giacomo Gandolfi. Source: www.delfo.forli-cesena.it/cofocdstoria/Cdstoria/cittadini/banda/1798.htm (accessed November 2, 2003). The historical narrative at this website seems soundly based on contemporary documents. If the hornist Camillo Bellonci were born in 1781, he would have been 17 in 1798.

¹¹Ibid. Although Schilling simply states that he was employed at these institutions in 1808, no contemporary documents list him as a full-time member by this date, or at least early in the year (*Hof- und Staats-Schematismus*, 1808, pp. 94-97). Bellonci never became a full-time member of the Hofkapelle, and his full-time employment at the Opera might have begun late in 1808, although his availability to accompany Prince Lobkowitz to Bohemia for three weeks in 1811 might suggest otherwise.

¹²Jaroslav Macek, "Franz Joseph Maximilian Lobkowitz: Musikfreund und Kunstmäzen," in *Beethoven und Böhmen: Beiträge zu Biographie und Wirkungsgeschichte Beethovens*, ed. Sieghard Brandenburg und Martella Gutiérrez-Denhoff (Bonn: Beethoven-Haus, 1988), pp. 171-172; also, with apparent errors, in Macek's "Die Musik bei den Lobkowitz," in *Ludwig van Beethoven im Herzen Europas: Leben und Nachleben in den böhmischen [sic] Ländern*, ed. Oldřich Pulkert and Hans-Werner Küthen (Prague: Česká luvkové zivody, 2000), pp. 199-200. Spelled "Camillo Bellonzi," he is noted as being "from Italy." The version of 2000 is plagued by errors, starting with the title page of the book; instead of "Hornist" (1988, p. 171), Bellonci is noted as a "Geiger" (violinist, 2000, p. 200).

¹³*Allgemeine musikalische Zeitung* 14 (February, 1812), cols. 112-113. The concert was one of a series of benefits, held annually at the official Court Theater on November 15, St. Leopold's Day (the namesday of the most recently deceased Emperor, Leopold II, d. 1792).

¹⁴*Wiener allgemeine musikalische Zeitung* No. 17 (April 24, 1813), col. 250. Two weeks later, the *Wamz* editor complained that the Viennese *Sammler* (No. 58) had wrongly identified the horn soloist as [Friedrich] Hradetzky, when "it is well known that Herr Bellung [sic] deserves the credit" (*Wamz* No. 19 [May 8, 1813], col. 296). The Viennese correspondent for Leipzig's *Allgemeine musikalische Zeitung* noted that Saul's second-act aria with horn accompaniment was excellent, without naming the hornist (*AmZ* 15 [June, 1813], col. 382). A manuscript full score of *David* is in the Archive of Vienna's Gesellschaft der Musikfreunde, but I have examined it only very briefly, not long enough to locate Saul's cavatina.

¹⁵I believe, however, that the second horn solo in the new *Fidelio* Overture, not ready until May 26, was written for and played by Friedrich Hradetzky.

¹⁶*Allgemeine musikalische Zeitung* 20 (May, 1818), col. 387. The Variations were probably a joint composition similar to their *Sonate*.

¹⁷*Wiener Allgemeine musikalische Zeitung* 2 (April 4, 1818), col. 120. Joseph Preisinger (1796-1865) was a young official at the National Bank, as well as an amateur pianist and bass singer. In January, 1824, he joined the opera company of the Kärntner Theater. Beethoven considered him for the baritone solo in the premiere of Symphony No. 9 until he realized that Preisinger's voice was too low for the part.

¹⁸Vienna, *Conscriptions-Bogen, Stadt, No. 912, Wohnpartei 7*. The previous occupants of the apartment were Johann Zanemüller (born 1771), his wife, daughter, and stepdaughter. Lottery account Zanemüller died in 1819, and the rest of his family presumably moved out shortly thereafter.

¹⁹Anton Behsel, *Verzeichniss aller ... in Wien ... befindlichen Häuser* (Vienna" Carl Gerold, 1829), p. 27. The building had been numbered as 968 until 1821, when it was renumbered 912; its owners were Carl Höpfig's heirs; its parish St. Stephan's Cathedral.

²⁰Waltraute Schmutzenhofer, "Leidesdorf, Maximilian Joseph," *Die Musik in Geschichte und Gegenwart*, 17 vols., ed. Friedrich Blume (Kassel: Bärenreiter, 1949-1984), Vol. 8 (1960), cols. 515-516. Until 1827, his partner was Ignaz Sauer (1759-1833).

²¹The address is given on the original title page of the Bellonci and Leidesdorf *Sonate*; its location confirmed in Behsel, *Verzeichniss*, p. 28. The publishing firm was one door east of the Hotel zum wilden Mann, where Beethoven's String Quartet, Op. 132, had a private performance on September 9, 1825.

²²Carl Friedrich Whistling and Friedrich Hofmeister, *Handbuch der musikalischen Litteratur* (Leipzig: Anton Meysel/Friedrich Hofmeister, 1817-27; repr., ed. Neil Ratliff; New York: Garland Publishing, 1975), 1825, p. 20. The Garland volume reprints the primary 1817 music-in-print catalogue, as well as its 10 supplements.

²³Bellonci and Leidesdorf, *Sonate*, title page. The price in Vienna seemed to be 2 gulden (W.W.) or 1 gulden 30 kreuzer (C.M.). According to Whistling-Hofmeister, 1825, p. 20, the price in German lands was 1 *Thaler* 8 *Groschen*. The title page mentions a publishing partnership with Marco Berra in Prague. Sauer and Leidesdorf were first represented in Whistling in 1823 (p. iv) and indicated Friedrich Fleischer in Leipzig as their distributor there; by 1824 (p. v), their Leipzig representative was young Wilhelm Härtel, a relative of the well-established Gottfried Christoph Härtel. The Sauer and Leidesdorf plate number was 697, which may assist in a more precise dating of the publication.

²⁴Stöger was a relatively common family name in Vienna (and even possibly in Prague), with actors, singers, and artists bearing the name. Among the city's amateurs in late 1822 were Miss Emilie Stöger, piano and guitar, and Miss Elise Stöger, singing (both living in suburban Leopoldsdorf, Rote Kreuzgasse No. 290). Among the supporting members of the Gesellschaft der Musikfreunde in late 1822 were Franz Stöger, a postal official (living in the city, Wollzeile No. 791), and Johann Stöger, possibly his son (Ziegler, *Adressen-Buch*, pp. 51 and 185). An examination of the census records for these houses might easily yield up the dedicatee, who may also have been one of Leidesdorf's piano pupils.

²⁵*Österreichisches Camerale, Rote Nr. 2864, 8 ex März 1824* (Hofkammerarchiv, Vienna).

²⁶am grateful to the Viennese tubist and researcher Gerhard Zechmeister for this information.

²⁷Schilling, *Encyclopädie*, Vol. 7, p. 29 (unsigned).

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