

The Horn Call



Journal of the
International Horn Society
International Horn Gesellschaft

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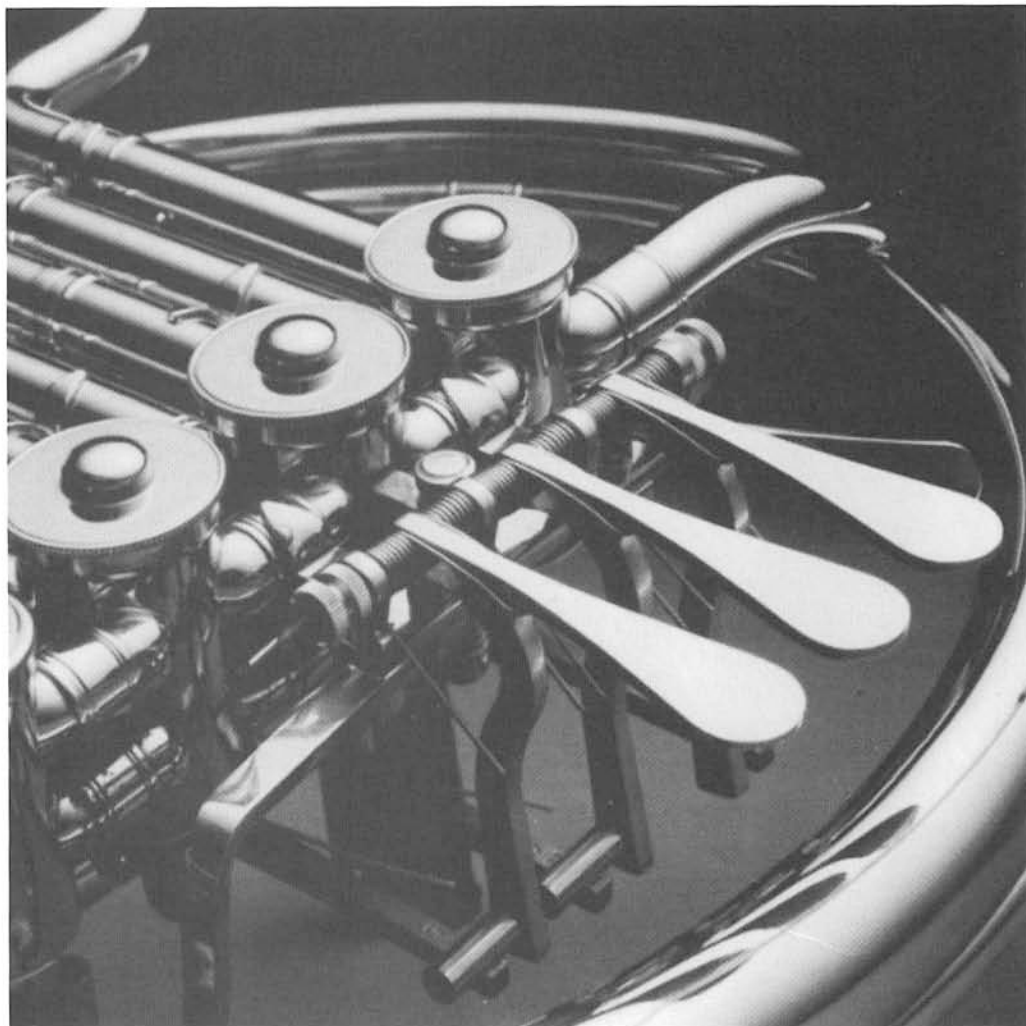
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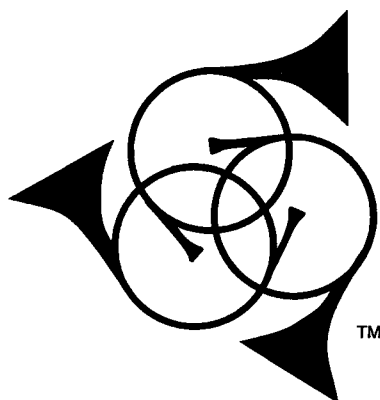
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The Horn Call

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On the cover: "A" crook (naturally)

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

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From the Editor

Bill Scharnberg

Dear Colleagues,

Let me be the first to congratulate Johnny Pherigo on his new position and sincerely thank him for all he has given to the IHS over so many years. I have no doubt that we will see him again in roles benefitting the IHS!

I hope you enjoy this and each issue of *The Horn Call*; please feel free to correspond with me or anyone on *The Horn Call* staff concerning any aspect of our publication, including the website. On March 2, I received a packet, postmarked December 15, containing photos for the February journal from News Editor Heather Pettit. I can share part of the blame, since the mailing address listed in the past two journals was not entirely acceptable in the eyes of the US Postal Service in Denton. The address listed to the left of this column is correct: the P.O. Box must be included ("College of Music" is apparently too vague for our local postal service).

Over the course of a year, the content of the journals is largely a matter of the articles submitted. While I will attempt to achieve some sort of "balance" for the readership, I will use most of the articles sent to me, unless deemed inappropriate. If an article requires clarification, elaboration, or reduction, the author will be contacted.

I would like to see more amateur and student hornists become involved in *The Horn Call*. To serve the amateurs, I approached Marilyn Bone Kloss, who has chaired amateur sessions at regional and international workshops. Marilyn has agreed to contribute and solicit articles of particular interest to amateurs. This issue includes an article by Marilyn and another, although not specifically for amateurs, solicited from Hazel Dean Davis. I hope that, if you love the horn but consider yourself an "amateur," you will step forward and share your experiences. As a college professor, I understand how "academic" articles appeal to a certain portion of our readership and that most of our authors and column editors come from an academic background. Over time, I would like to see a change in our journal to better document an international breadth of experience, which will enrich us all.



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 disk, 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 disks clearly as to format and application being used. Submit graphics and musical examples in a hard copy, suitable for scanning, or electronically on a disk. 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 IHS Members:

I send you this message, my last as President of the IHS, with multiple and conflicting feelings. First, I have greatly treasured my service to the IHS for many years and have benefited greatly from the friendship and camaraderie that exists among horn players. The IHS has been a large part of my professional and social lives as well as a giant personal support network. However, after serving for many years in numerous capacities, including *Horn Call* Editor, International Workshop Host, Advisory Council member, and President, I am acutely aware that it is time for me to step aside and return to the blessed anonymity of just being a member of the IHS. I look forward to attending a horn workshop with absolutely no responsibilities. Maybe I'll even join that group of die-hard enthusiasts that never sleeps at workshops because they are playing quartets all night, every night.

Life is probably not going to get quieter and more relaxed any time soon. However, after twenty-one years as the horn professor at Western Michigan University, I will be leaving WMU to become Chair of the Department of Music at the University of Central Florida in Orlando in August 2004. I feel excited and humbled at the opportunity to lead the UCF music program, and I know that many of the skills I have learned to prepare me for this new challenge I learned in service to the IHS. I thank all the membership of the IHS for the opportunities you have given me and the trust you have placed in me in these various service roles. I am forever grateful to you.

If you will indulge an aging horn player's whimsical nature for just another moment, I would like to close with a short story:

In the summer of 2003 I did something I had not done since I began playing the horn at age twelve: I put the horn in its case and did not play it for three months. I had a break in my performing schedule that allowed me to do that and I wanted to find out if I missed it. At first it was a pleasant break, not having to practice every day and living guilt-free about it. After a few weeks, however, I became aware that something was truly amiss in my life. Every time I walked past my horn it seemed to call out from inside the case, imploring me to play it. I resisted, determined not to play the horn for the entire summer. Still, I was aware of a void in my life. The fall semester started and I knew it was time. I pulled the horn out of the case, caressed the soft metal, admired the sensuous curves of the bell, and experienced again the visceral joy of blowing into this marvelous instrument and making that glorious noise we call music. The experience reminded me of what I had long known but sometimes forgotten: I did not choose music; it chose me. I make music on the horn not because I want to, but because I must. Music completes me. It

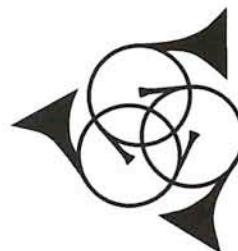
connects me with humanity and elevates my soul. This is the gift of music, a gift that is available to all of us if we only reach out and accept it.

May music elevate your souls!

Join the Club!

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.

Hampel Club:	\$25-49
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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

Hampel Club

Victoria Rose Pozzato
Heidi F. Wick
Scott C. Young

Punto Club

Susan N. Miyata

Leutgeb Club

Heidi A. Vogel

Correspondence and Classified Ad

Correspondence

Dear Editor,

Is anyone looking for a thesis topic? The other night, my horn's bell was on my right leg and vibrating away. Many bits of information come my way through reading, television, and talking to friends. I remember stories about patients receiving vibration therapy to repair broken bones. There have also been studies of elementary school children required to jump in place several times a day with reports of increased bone density. I wonder, for those hornists who place the bell on the right leg, how does the bone mass of that leg relate to the bone mass of the left leg?

Michele Grande
433 Mariners Way
Coplague, NY 11726

Dear Editor,

Does anyone know if R. Morley-Pegge's son is still living in France and if there is contact information for him?

Thank you for your help.
Marie-Françoise Mater, Paris
mafran.mater@mageos.com

Dear Editor,

I am preparing a series of articles entitled "Fit to Play," each featuring a different horn player's fitness regimen and its effect on life as a horn player. The first article (February, 2004) featured Jean Rife and yoga. Are you, or do you know a horn player who practices a particular fitness routine that you would like to see featured in a future "Fit to Play" article? If so, please contact Dr. Rebecca Dodson-Webster at the University of Louisiana at Monroe (dodson@ulm.edu).

Dear Editor,

The Indiana University Horn Department has now worked out all of the details to be able to offer CD recordings of selected performances, lectures, and masterclasses from the 35th International Horn Symposium held in Bloomington in June of 2003. A listing of recordings that have been released will be posted shortly on the symposium web site: www.indiana.edu/~ihs or can be obtained by e-mail from: hatfield@indiana.edu. Recordings will be reproduced for the cost of producing the CD and packing and mailing.

Thanks
Rick Seraphinoff

Dear Editor,

I am compiling material for a book, entitled *Horn-of-Plenty: The Anthology*, about the life and illustrious teaching career of Louis Stout. Anyone who studied with him, studied with one of his students, or has had contact with him that you would like to recount, please send materials to me. Recordings of performances will also be a part of this project. Please contact me at Hawkeyesue@aol.com, 706-724-3858, or my address below.

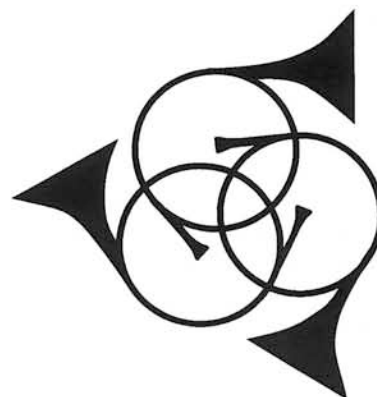
Thank you for your help!

Suzanne H. Butler
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Classified Advertisement

Cello Drones for Tuning and Improvisation, a CD of drones on all 12 chromatic pitches: "a fantastic tool to improve intonation - as a horn player I feel this is the best thing to come along since the invention of the wheel." - Jan Bures, 1st Horn, Symphony Parnassus, San Francisco, CA. \$12 (plus tax and shipping) from NavarroRiverMusic.com or (707) 468-1113.

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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 Ríos, 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.**



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	James Somerville
Thomas Bacon	Raúl Díaz	Miguel Guerra	Salvador Navarro	Quirós	Esa Tapani
Hermann Baumann	Javier Enguידanos	Manuel Járrega	Vicente Navarro	Bernardo Reis	Eric Terwilliger
Antonio Benlloch	Rodolfo Epelde	Hervé Joulain	Alejandro Nuñez	Da Silva	David Thompson
Daniel Bourgue	Manuel Antonio	Noriki Kaneko	Iván Ortiz	Jorge Rentería	Dante Yenque
Eduardo Bravo	Fernández	Ab Koster	Francis Orval	Javier Rizo	José Zarzo
Ovidi Calpe	Lin Foulk	Juan José Llimerá	Juan Pavía	Enrique Rodilla	Vicente Zarzo
José Vicente	Tomás Gallart	Frank Lloyd	Santiago Plá	Francisco	...
Castelló	Ignacio García	Douglas Lundeen	Abel Pereira	Rodríguez	

GROUPS

Alexander Horn Ensemble Japan	Eastman Horn Choir
American Horn Quartet	Spanish Brass Luur Metals
Austrian Horns	Spanish Radio Symphony Orchestra Horn Quartet
Budapest Festival Horn Quartet	Tenerife Symphony Orchestra Horn Ensemble
Barcelona Symphony Orchestra Horn Quartet	Valencia Symphony Orchestra Horn Quartet
Corniloquio/Natural Horn Quartet	Piano-Brass
Deutsche Naturhorn Solisten	University of Central Arkansas Horn Ensemble

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GENERALITAT VALENCIANA
CONSSELLERIA DE CULTURA I EDUCACIÓ

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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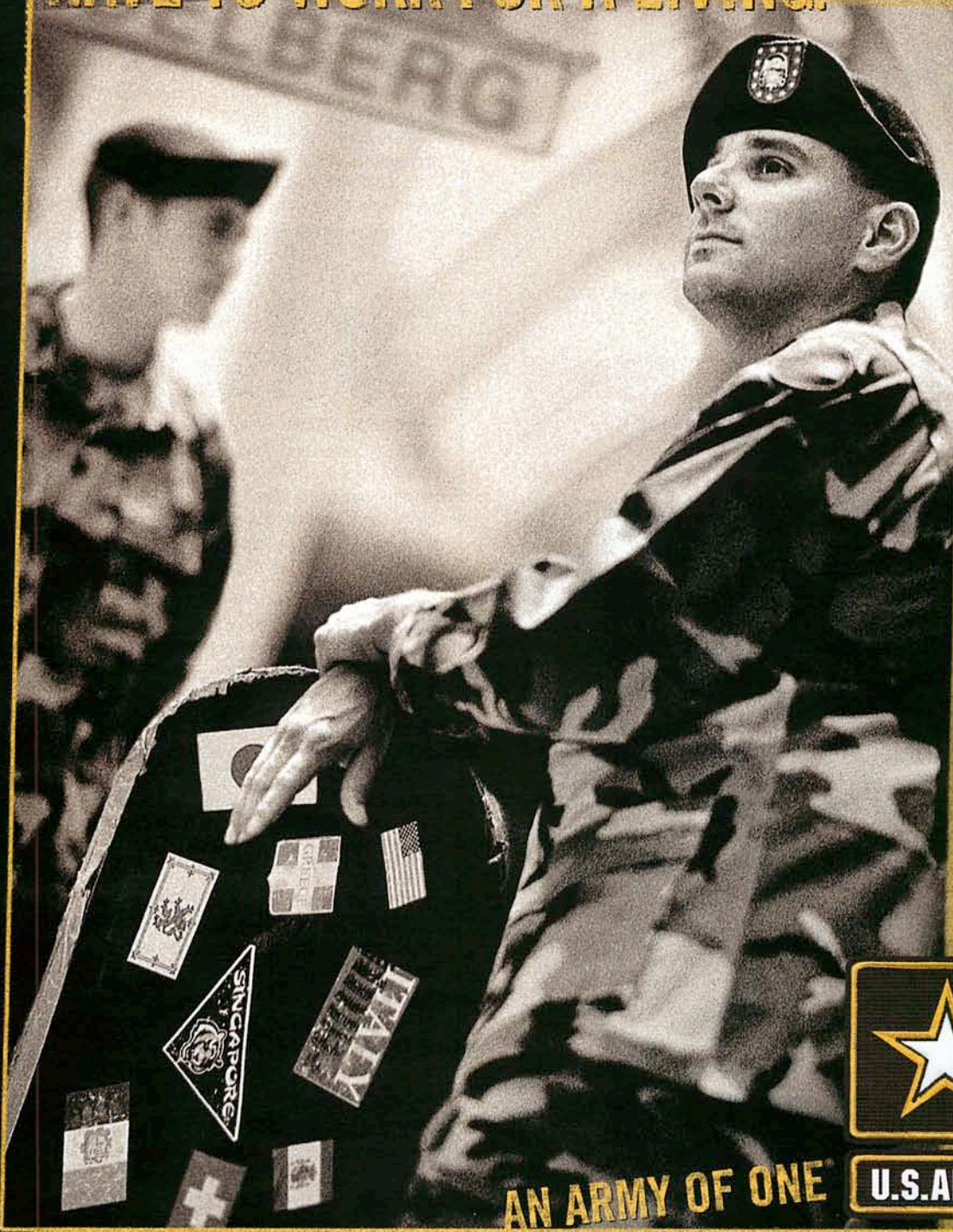
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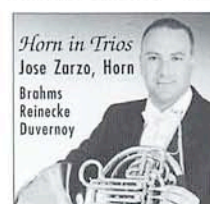


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CD396: Gravity is Light Today. Frøydis Wekre, horn, with Roger Bobo, tuba & bass horn. Roger Kellaway, Morning Song, Sonoro, etc., Fred Tackett, The Yellow Bird.

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

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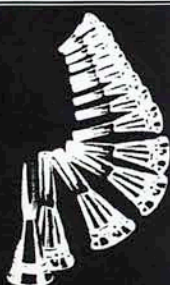
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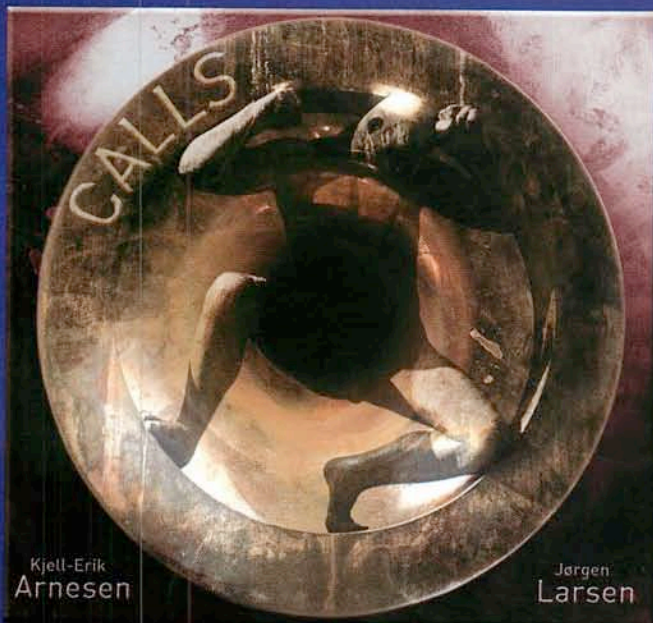
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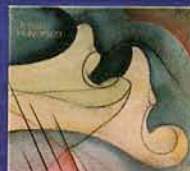


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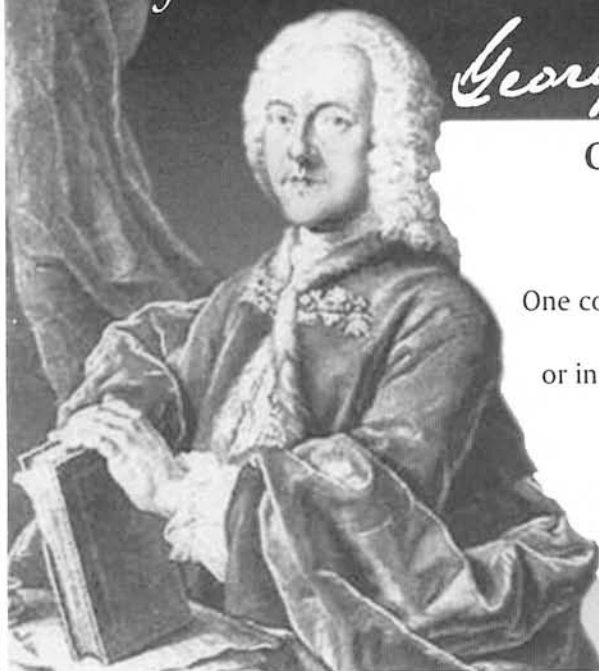
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IHS Advisory Council Nominations

Please vote on the enclosed postcard (adding postage please) for up to three nominees (one, two, or three). Only Nancy Jordan Fako has served on the Advisory Council. Ballots delivered to Heidi Vogel by **July 15, 2004** will be accepted; e-mail votes will not be accepted. Terms for the elected AC members will begin after the 2004 International Symposium and end after the 2007 International Symposium.

IHS Life Member **Nancy Jordan Fako** is a former member of the Chicago Symphony Orchestra, the Chicago Lyric Opera, the Houston Symphony, the Florida Symphony, and has performed with the Utah and Colorado Springs symphonies. She is presently a freelance player and teacher, and plays numerous festivals on alphorn. While a student of Philip Farkas, she collaborated with him on his book *The Art of Brass Playing*. She has contributed to *The Horn Call* as a writer and translator, and translated *Conversation About the Horn* by Daniel Bourgue. Shortly after the death of Phil Farkas, his widow, Peg, asked Ms. Fako to write his biography. *Philip Farkas and His Horn: A Happy, Worthwhile Life* (1998) is now in its second printing. Ms. Fako has served three terms as a member of the IHS Advisory Council: 1974-1980 (Secretary/Treasurer), and 2000-2004 (Secretary).

Patrick Hughes joined the faculty at the University of Texas at Austin in 2001. An active soloist, Hughes has performed in over 25 recitals in the last eight years. He was Assistant Professor of horn and theory at the University of New Mexico from 1995-2001, and performed across the US and in China with the New Mexico Brass Quintet. He was also principal horn in the Santa Fe Symphony and Santa Fe Pro Musica. He has held prior teaching appointments at Ithaca College and SUNY Fredonia and has performed with Santa Fe Opera, Minnesota Opera, San Antonio Symphony, New Mexico Symphony, Erie (PA) Philharmonic, Duluth-Superior Symphony, Cedar Rapids Symphony, and the New Columbian Brass Band (KY). Hughes holds degrees from St. Olaf College and the University of Wisconsin, Madison. He can be heard most recently as a contributing artist on the recording *Thoughtful Wanderings*, compositions by Douglas Hill, released in 2001.

Calvin Smith is Associate Professor of Music at the University of Tennessee (Knoxville) where he teaches horn, directs the horn ensemble, coaches chamber music, and performs in the faculty brass quintet. For nearly twenty years he was an active freelance hornist in Los Angeles, performing extensively in chamber music, ballet, opera and symphony orchestras, and in the recording industry. He has been principal horn of the Long Beach Symphony Orchestra since 1983 and continues there, concurrent with his University of Tennessee duties. He is an active recording musician in Nashville. Each summer he teaches at the International Music Camp. He is a former member of the Annapolis Brass Quintet (America's first full-time brass ensemble), the Westwood Wind Quintet, the Hollywood Bowl Orchestra, the Los

Angeles Brass, and the Los Angeles Opera Orchestra. He has been a recordings reviewer for the *The Horn Call* since 1999.

Marcia Spence is in her ninth year as professor of horn at the University of Missouri-Columbia. Her education includes degrees from the University of Colorado, American University, and the University of North Texas. Originally from Colorado, she spent 14 years as a military bandsman, culminating with her appointment as Commander/Conductor of the 531st Air Force Band. She is active as a recitalist and freelance performer and has concertized throughout the United States, Europe, and South America. As a member of the Missouri Quintet, she can be heard on two CDs: *Romantic Winds* (Cambria label 5882) and *David Maslanka* (Albany label Troy 445). Her abilities as a music engraver have led to her collaboration with several composers and music publishers who feature the horn. Her support of the IHS includes her hosting the 1999 Midwest Horn Workshop and current activities as the Editor/Coordinator of the IHS Manuscript Press.

Michelle Stebleton teaches at Florida State University, where she recently hosted the 2004 Southeast Horn Workshop. She performs with the Florida State Brass Quintet, as a member of *MirrorImage* with Lisa Bontrager, and as a charter member of the Santo Domingo Music Festival Orchestra. She is on the faculty of the Sewanee Summer Music Festival and the Ameropa Chamber Music Festival in Prague. Ms. Stebleton served as an artist/clinician at the 1994 First International Swiss Horn Workshop and at the Nove Straseci Interpretation Horn Courses in 1996 and 2001. In 1993, she served as co-host and soloist at the International Horn Symposium of the International Horn Society. Active in the IHS, she has performed at numerous workshops as a soloist, chamber artist, and lecturer. Ms. Stebleton enjoys her company, RM Williams Publishing, and, in her free time, organizing Tallahassee Community Horn Club gatherings.

2003 IHS Composition Contest by Paul Basler (see page 100 for a complete report)

This year we had a record number of submissions: 70 compositions from 14 nations! The overall quality of the submissions was very high as judged by Don Freund, Bloomington, Indiana, and Frank Ticheli, Pasadena, California. The judges were unanimous in their decisions. The first prize of \$1000 (US) was awarded to David Rakowski, Maynard, Massachusetts, for *Locking Horns* for Horn and Chamber Orchestra, commissioned by *Sequitur*, Daniel Grabois, horn, Paul Hostetter, conductor (Albany Records, Troy 607).

Second prize was awarded to Paul Stanhope, Croydon, Australia, for *Songs for the Shadowland* for Soprano, Oboe, Clarinet, Bassoon, Horn, and Piano, commissioned by the Queensland Biennial Festival, Southern Cross Soloists, Australian Music Centre <www.amcoz.com.au/home.html> AMC Library Number: 783. 66547/STA.



First place honorable mention was awarded to Stephen Andrew Taylor, Urbana, Illinois, for *Quark Shadows* for Horn, Viola, Double Bass, and Prepared Piano, commissioned by the Chicago Symphony Orchestra.

Second place honorable mention was awarded to Peter Winkler, East Setauket, New York, for *Returning to the Root, Scena and Aria* for Horn and Piano, written for Paul Basler.

Third place honorable mention was awarded to Alan Charlto, Bedford, United Kingdom, for *Étude for Solo Horn*, written for Jeremy Bushell, fourth horn of the BBC Scottish Symphony Orchestra. **See page 100 for a complete report!**

Lost Sheep and Address Corrections

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

The following people are "lost sheep" (current IHS members who have not submitted address corrections or updates, and are no longer receiving IHS mailings): **Kenji Aiba, Anne K. Denhof, Lynn Deyoung, Prof. Michael Hoeltzel, Didac Monjo, Hyun-seok Shin, and Sachiko Ueda.**

The IHS Friendship Project

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

IHS Composition Commissioning Opportunities

The IHS Advisory Council has again approved \$2000 for the purpose of encouraging new compositions for the horn. In memory of our esteemed colleague who had such a positive effect on so many performers, composers, and audiences around the world, the Meir Rimmon Commissioning Fund was founded in 1990 and has assisted in the composition of 22 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 projects.

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

News Deadline: The next deadline for news submissions is August 10, 2004. Send items directly to **Heather Pettit**.

Member News

Norwegian composer Trygve Madsen has written a Concertino for Horn and Wind Orchestra, which was premiered by **Frøydis Ree Wekre** and the Lørenskog Band on February 1, 2004. Frøydis also recorded her next CD this past spring, with music by Berge (Trio for Three horns), Kvanda (*Hymn Tune* for horn solo), Madsen (Trio for violin, horn, and piano), Plagge (*Raga* for Two horns and piano, *Monoceros* for horn solo, and Sonata no. 4), and Clearfield (*Into the Falcon's Eye* for 2 horns and piano) for the Norwegian label 2L. Their web address is <www.2L.no>, where some of the works on this recording are available for free downloading.

Tom Varner's life is as diverse as the jazz he loves. He presented workshops for Wally Easter (Virginia Tech) and Abigail Pack (James Madison University) in January around his schedule as a student. Yes, Tom is back in school at the City College of New York working on a MA in Jazz Studies. As if his life is not full enough, Tom, his wife, Terri, and son, Jack, traveled to Nanning, China to pick up their new daughter, Hope, in March. If you're interested in what Tom was doing before the new year, check out *NPR.org* for information about his feature on November's *Saturday Edition*.

Osmun Music has sponsored three horn choir reading sessions (in October, February, and April), a lecture/demonstration on the physics of brass instruments by Brian Holmes, and a "Meet the Maker" session with Johannes Finke, all at the shop in Arlington, Massachusetts.

In March, **Bill VerMeulen** performed Janacek's *Mladi*, Piston's Woodwind Quintet, and the Dohnanyi Sextet at the Shepherd School, and Sperger's Cassation No. 3 at the University of Houston. April included master classes in Barcelona, Spain, and June features residence at the Round Top Festival Institute (May 30 - June 20), where, among other duties, he will perform Mozart's Concerto K. 495 on June 19th. Then Bill is off to master classes with the National Repertory Orchestra in Breckenridge, Colorado, two weeks of solo and chamber music in Steamboat Springs, at Strings in the Mountains (July 2 - 14), the Seattle Chamber Music Festival (July 19, 21, 23), solo and chamber performances at the Methow Music Festival in the Cascades (July 26-30), solo horn in the Sun Valley Summer Symphony (August 1 - 16), and finally a visit to the Orcas Island Chamber Music Festival (August 24 - September 2). In the fall, Bill will return to the Houston Symphony as principal horn (with *The Fairy's Kiss* opening the season) and continue teaching at Rice University.

From the US West Coast, **Jim Decker** sent a bounty of news: **George Hyde**, a main composer/horn player of the LA Horn Club, has retired and moved to Spokane, Washington. George was presented a lifetime pass to the Pasadena Symphony and was accompanied by Jim and his wife to a Valentine's Day concert: a wonderful staged version of *Romeo and Juliet* using music from seven composers, conducted by Jorge Mester. **Rick Todd** performed the Gliere concerto in Philadelphia and **Jeff von der Schmidt**, a former horn student at USC and conductor of the Southwest Chamber Society, received a Grammy award for that orchestra's recording of Carlos



Chavez' works (**Jim Atkinson** and **Andrew Pelletier** are the horn players). **Nancy Joy** will give a formal demonstration of the IVASI System the first day of the IHS meeting in Valencia, Spain, including *Ein Heldenleben* on DVD conducted by Rick Todd.

Nancy Joy, horn professor at New Mexico State University, premiered a newly commissioned piece, *Purple Knight*, a Fantasy for Horn and Band by Samuel Hollomon, on November 23 in the NMSU Music Center Recital Hall. In addition to performing with the Las Cruces Symphony, El Paso Symphony, and El Paso Opera, Nancy performed the Reinecke Trio on February 23, the Herzogenberg Trio on March 2, and will perform *Variations on a Theme by Haydn* by Itzak Graziari with the Mayfield High School Band on May 15 and *Glass Bead Game* by James Beckel on May 16 with the Mesilla Valley Concert Band.

Nancy Joy's students at New Mexico State University have been busy. Nancy and several students attended the "quasi annual" horn camp at Air Horns 2004 in January, held at Camp Tontozona located in Arizona. The students performed three pieces on the Saturday night concert: Steve Winteregg's *Fanfare*, Grainger's *Irish Tune from County Derry*, and *Linear Contrasts* by George Hyde. Dan Wood and Kristen Silver presented senior recitals, Carl Wilde will perform Schubert's *Auf dem Strom* with soprano Amy Hill, and Mike Danner will perform his junior recital in May. Finally, the NMSU Horn Choir (aka *NMSU Corno Crew*) will be in concert May 4 with a program to delight everyone.

In July, the Oregon Coast Music Festival in Coos Bay will feature four west-coast hornists during the chamber music week. **Steve Durnin**, a Los Angeles freelance hornist, will be principal horn. His section includes **Kristin Morrison**, currently on tour with Yanni, **Steve Gross**, Horn Professor at UCSB and custodian of the American Horn Competition, and **Jim Patterson**, horn builder and owner of Patterson Horn Works. The assistant is **Chris Mudd**, a freelance hornist from Eugene. The ensemble will present several concerts and a master class before the main event begins. Information is available by emailing <ocma@coosnet.com>.

James Sommerville will perform John Williams' Concerto for Horn with the Boston Symphony Orchestra at Tanglewood on August 1 with the composer conducting.

The winners of the **2003 Co-op Press Woodwind Recording Competition** are Leanne Manning, first prize of \$500 and release of her recording of Sy Brandon's *Badinerie* for clarinet and piano; The Golden Gate Wind Quintet (Jeffrey Pelletier, flute, Ivan Aladjoff, oboe, Leslie Tagorda, clarinet, **Everett Doner**, horn, and Scott Posey, bassoon), second prize of \$300 and release of their CD of Sy Brandon's *Chaconne and Variations* for woodwind quintet; The Stables Ensemble, directed by Emma Knott, third prize of \$200 and release of their recording of Sy Brandon's *Olympic Prelude* for flute choir. The next Co-op Press Woodwind Recording Competition is scheduled for 2009.

Lisa Bontrager performed Strauss's Concerto No. 1 in February with the Nittany Valley Symphony, conducted the 17-member Penn State Horn Ensemble on their April 25th concert, and, as a member of the Millennium Brass (Vince



Di Martino, **Rich Illman**, trumpets; **Scott Hartman**, trombone; **Marty Erickson**, tuba) performed, and taught at the 5th annual Wind Instrument Seminar in Greece. The Millennium Brass will perform in June at the Great American Brass

Band Festival and travel to Greece, Italy, France, and Germany to continue to teach and perform in the summer of 2004.

MirrorImage, Michelle Stebleton and Lisa Bontrager's horn duo, performed a recital at the Penn State School of Music on February 9 that included duets by Haydn, Dubois, and Bruce Thompson, a commissioned work, *Lacrymosa*, by Paul Basler, and the Hübler Concerto for Four Horns with John Gerber and Christina Ciraulo. *MirrorImage* also performed at the Southeast Horn Workshop in March, and will perform at the Western U.S. Horn Symposium at UNLV in October.



MirrorImage: Lisa Bontrager and Michelle Stebleton

The spring semester at the University of Nevada, Las Vegas started with a resounding horn call as **Bill Bernatis**, UNLV assistant professor of horn, presented a recital of works composed in the last dozen years called "The Modern Horn", on February 5. The first selection was Paul Basler's *Son of Till for Solo Horn* followed by four works for horn and piano (accompanist was Barbara Riske): *Les Parcs de Paris* by Marty Robinson, *Suite* by Jeffrey Snedeker, *Musings: An Ode the Greek Muses* by Dana Wilson, and *Aesop's Fables* by Anthony Plog. Beth Lano, a local radio personality and another member of the Las Vegas Philharmonic horn section, narrated the last work. Many in the audience were struck by the whimsy of the last piece and felt that the combination of interesting music and narration would be a fine addition to an introduction to music concert for the elementary school level.

The **High Desert Horns**, the 19-member horn choir of the UNLV horn studio, advanced high school hornists, local professional hornists, music educators, and community orches-



tra/band horn players, presented an end-of-semester recital on November 23 conducted by UNLV Professor of Horn, Bill Bernatis. UNLV graduate teaching assistant Greg Sinclair assisted in conducting, allowing Bill a chance to play with the choir. The concert consisted of *Echo* from *Cantos No.3* by Hans Les Hassler (transcribed by V. Reynolds), *Andante and Allegro* by Lowell E. Shaw, *Four Folksongs and Spirituals* arranged by Bruce Richards, *Harambee* by Paul Basler, *Americana* by Kerry Turner, and *Amparita Roca* by J. Texidor (arranged by F. Rodriguez).

Randall Faust, professor of horn at Western Illinois University, presented a faculty recital of Teuber, Snedeker, Presser, Faust, Reynolds, Deason, Hill and Amram on February 25. He followed this event on February 28 with a performance of the Hubler Concerto for Four Horns (Faust, Jerry Beck, Karla Vilchez and Laurel Filzen, horns) accompanied by the Western Illinois Concert Band.

Greg Hustis premiered a new work for horn by Augusta Read Thomas, *Silver Chants the Litanies: in memoriam Luciano Berio* on February 20 at Southern Methodist University. The Dallas Morning News described the work as "appealing and interesting" and Greg as "an impressive soloist, playing almost nonstop through the five sections." *Silver Chants* was recorded with the composer present. Greg will also record Joseph Schwantner's Concerto for Horn and Orchestra, commissioned by the IHS, with the Dallas Symphony Orchestra in June.

Musikhochschule Stuttgart announces **Christian Lampert** as its new Professor of Horn. Lampert, temporary solo horn at the Symphonieorchester des Hessischen Rundfunks (Frankfurt Radio Orchestra), is also professor of horn in Basel, Switzerland and is the "Call" horn player in the Bayreuth Festival Orchestra.

After faculty woodwind and brass recitals on January 21 and February 23, respectively, **Bill Scharnberg** performed a solo recital at the University of Texas-Austin and at Del Mar College, with pianist Bret Serrin, and a faculty horn recital at the University of North Texas (with different music) on March 2, with Steven Harlos, piano. He performed Dohnanyi's sextet for *Chamber Music International* on April 3 in Dallas, and the *Quoniam* from Bach's B Minor Mass on natural horn on April 23 with the Dallas Bach Society.

David Griffin of the Chicago Symphony performed with The Prairie Winds on March 7 and a solo recital on March 9 at the University of North Texas. **Patrick Hughes** (University of Texas-Austin) performed a solo recital at the University of North Texas on March 29.

Arkady Shilkloper has been a busy horn player: he moved to Germany and released a new CD, *Presente para Moscou*, the result of four years of work and featuring 12 musicians from several countries and Russian cities. He performed Mozart's Concerto K. 495 with the Moscow State Orchestra at the Festival Mozartiana, Klaus Michael Arp's *Man with a Horn* (a concerto tribute to Miles Davis) with the Ural Philharmonic Orchestra, and his first solo concert in Wuppertal at the Schauspielhaus. Finally, he jetted to the US for an appearance at the Southeast Horn Workshop in Tallahassee, Florida.

The **Eastman Brass** (Peter Kurau, horn) performed and gave a master class February 20 at the University of Louisiana at Monroe (Rebecca Dodson-Webster, horn professor). The concert was held in the University's new Biedenharn Recital Hall. The standing-room-only audience included students from Arkansas, Louisiana, and Texas high schools and universities.

Tommi Hyytinen presented his debut concert in Helsinki, Finland April 6 in the concert hall of Sibelius Academy. Hyytinen presented *Alpha* by Jean-Michel Defaye, Charles Koechlin's Sonata Op. 70, a new piece for solo horn *Prism* by Perttu Haapanen, Ligeti's 6 *Bagatelles* and Poulenc's Sextet with the Arktinen Hysteria Quintet; piano accompaniment was provided by Folke Gräsbeck. Hyytinen has studied with Kalervo Kulmala at the Sibelius-Academy, Roland Berger in Vienna, and Radovan Vlatkovic in Salzburg. He is currently principal horn of the Chamber Orchestra of Lapland.

In March the **American Horn Quartet** was on the road with concerts in Tuttlingen (Germany), Milan (Italy) and Lugano (Switzerland). The recital in Tuttlingen was part of larger brass festival, so the audience was full of appreciative horn players! The concerts in Milan featured Schumann's *Konzertstück*, accompanied by the Orchestra I Pomeriggi Musicali under the direction of Aldo Ceccato, and in Lugano, the AHQ held a master class for students at the Conservatory and presented an evening recital.

The future offers appearances in Switzerland in May and in Valencia at the IHS Symposium in July. At the 36th IHS Symposium the group will present a recital, as well as appear with the Budapest Festival Horn Quartet, performing octets by AHQ member Kerry Turner. From August 7-14, the AHQ will attend the Melbourne Festival of Brass, in Melbourne, Australia with a chance for a stop in Guam along the way for a recital. In October the quartet will participate in the Western Horn Symposium at the University of Nevada, Las Vegas.

AHQ member Kerry Turner recently finished two works for horn ensembles. *Three Movements for Four Horns*, written for intermediate college-level quartets, will soon be available from the AHQ. Kerry was also commissioned to arrange his favorite Christmas carols. The 15-minute work, *Symphony of Carols*, should be available soon from the AHQ.

The latest AHQ CD, recorded in July 2003, features four works for horns and orchestra, with the Sinfonia Warsovia, under the baton of Dariusz Wisniewski. The CD includes the Schumann *Konzertstück*, Concerto in F for Four Horns by Handel, the *Mythological Suite* by Telemann, and Symphony Nr. 31 (*Horn Signal*) by Haydn. Researched and prepared by Turner, the Schumann features many extra details from the 1849 manuscript, including differences in the solo parts and an additional 20 bars in the last movement; the Handel, Telemann, and Haydn also include details new to performances of the works. To keep abreast of the AHQ schedule, watch their website, <www.hornquartet.com>.

Competitions

Co-op Press announces a brass competition for artistic interpretation of the music of composer Sy Brandon as exem-



plified in a digital recording of one of the selected competition pieces. A panel of judges will award prizes of \$500, \$300, and \$200 to the first, second, and third place winners. The works for this competition that involve horn are *Suite for Horn and Piano*, *Appalachian Folk Suite* for brass trio, *Canzon* for brass quintet, *Movements* for brass quintet, and *Fanfares* for brass choir and timpani. The deadline for receipt of entries is November 1, 2004. For more information, visit <<http://coop-press.hostrack.net>> or write Co-op Press P.O. Box 204 Wrightsville, PA 17368 USA.

The **Luxembourg Music Federation** "Union Grand-Duc Adolphe" will hold a competition for horn, oboe, and bassoon, November 14, 2004 at the Music Conservatoire in Luxembourg. The competition offers six different levels from beginner to advanced, through age 26. Each soloist will perform two compositions: one compulsory piece (announced in June) and a contrasting work selected by the soloist. Applications will be accepted through September 30. For information and an application contact Union Grand-Duc Adolphe, 2 rue Sosthène Weis, L-2722 Luxembourg-Grund; phone: 352 46 25 36-1/22 05 58-1, fax: 352 47 14 40, e-mail: ecole@ugda.lu or see their website <www.ugda.lu>.

Coming Events

Playing a musical instrument and music making with like-minded musicians have been popular spare-time activities for centuries. **Musique en Vancances** has organized international courses for musicians of all levels since 1982. Guided by professional instructors and active musicians, participants have the opportunity to discover renowned composers from the Renaissance through today. For more information about Euromusica's summer programs in France, visit <www.euromusica.com>.

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

The fifth annual **TransAtlantic Horn Quartet Summer Seminar** will be held June 6-12, 2004 at The University of Alabama in Tuscaloosa, Alabama. 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 that 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 please visit the TAHQ website: <www.music.ua.edu/TAHQ> or contact Skip Snead: ssnead@bama.ua.edu; 205-348-4542.

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 trumpet, horn, trombone, euphonium, and tuba soloists, chamber and orchestral musicians, the Institute is considered to be the foremost annual performance and career development seminars 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. See <www.colorado.edu/music/Mendez>.

The **Tenth Annual Kendall Betts Horn Camp** will be held June 12 - 27, 2004 at Camp Ogontz in Lyman, New Hampshire under the auspices of Cormont Music, a New Hampshire non-profit corporation. For the tenth consecutive year, Kendall is hosting his unique seminar and retreat for hornists of all ages (minimum age 15), abilities, and accomplishments to study, perform, and have fun in the beautiful White Mountains under the guidance of a world class faculty: Hermann Baumann, Michel Garcin-Marrou, Lowell Greer, Michael Hatfield, Soren Hermansson, Douglas Hill, Peter Kurau, Abby Mayer, Richard Mackey, Robert Routh, and Bernhard Scully, 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. Please visit the KBHC web site <www.horncamp.org> for further information. Please 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 immediately for space availability information.

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. Visit <www.music.indiana.edu/som/special_programs> or contact Mr. Seraphinoff at seraphin@indiana.edu or 812-855-8715 for information.

The second annual **Summer Brass Institute** will be July 10-18 on the Menlo School and College campus in the San



Francisco Bay Area. The Bay Brass, San Francisco's premier brass ensemble, including San Francisco Symphony hornists Jonathan Ring and Robert Ward, will be in residence both performing and coaching. Master classes, professional audition/orchestral preparation along with quintet coaching occur during this exciting week, geared toward the needs of advanced students, pre-professionals, and serious high school hornists with professional aspirations. For information or to apply online, visit <<http://brass.menloschool.org>> or contact Vicky Greenbaum at vgreenbaum@menloschool.org.

Announcing the **2004 David Kaslow Music Master Class: *The Discipline of Self-Expression***, July 23, 2004, 1-5 pm at Christ Church, Montpelier, Vermont. Serious musicians of all ages and abilities will participate in two sessions: 1) the whys and hows of musical self-expression and 2) a performance-based master class. Attendees may perform for the class. Pre-registration is necessary, as the class size is limited. For registration, fee, and other details, go to <www.du.edu/~dkaslow> or contact David Kaslow at 802-229-2994 or dkaslow@du.edu.

The Seventh Pitten Music Festival will take place July 29-August 16 in Pitten, Lower Austria. Horn players, vocalists and, pianists of all ages will 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 their 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.

Morningside College in Sioux City, Iowa is pleased to host the **Fifth Annual Michael Thompson Horn Course** from August 2-8. Enrollment is open to serious horn students from advanced high school through adult, including college faculty members, graduate, and undergraduate students. Participants will study solo literature in a master class format, as well as join in ensemble work. The course is centered around two three-hour work sessions each day and generally starts with a group warm-up, proceeding to solo coaching. Participants may bring a solo to perform for the master class; an accompanist will be on staff. The group will also prepare ensembles, and participants are encouraged to bring music for the event. Three concerts are planned: August 6, a recital of solos and ensembles on the campus of the University of South Dakota-Vermillion, an August 7 performance of the *Hunting Chorus* from *Der Freischütz* with a local men's chorus, and on August 8 a church service.

The cost of this one-week horn course is \$425, and enrollment is limited to 16 participants. Housing may be arranged at Morningside College for \$95 for the week, with meals extra. Visit <www.evertex.net/fanfare/HornCourse>.

The Melbourne International Festival of Brass will be held from August 7-14. Those who attended the August 2003 Festival can attest to what an inspirational event it was and planning is well on the way for the this year's event. This festival will feature Barry Tuckwell, the Australian horn player Hector McDonald (formerly of the Berlin Philharmonic and Head of Brass at the Canberra School of Music, and currently Principal Horn of the Vienna Symphony Orchestra), and the American Horn Quartet. The Festival will also include an instrumental solo competition with a substantial prize. Check the Festival's web site <www.mifb.com.au> for further details.

The Shuswap Horns-A-Plenty Summer Horn Festival in British Columbia will occur August 9-11 in Salmon Arm. The annual three-day festival is a combined educational and social workshop for hornists to meet other players in a popular scenic locale. There are many playing opportunities as well as events for participants to mingle and meet both new friends and old acquaintances. Situated in central British Columbia, along the Trans-Canada Highway midway between Calgary, Alberta, and Vancouver, Shuswap Lake is a world-famous houseboat vacation destination renowned for its scenic coastline and pleasant summer weather. Festival fees are low and include meals and concert tickets in the price. Special incentives are offered to horn students and their non-playing companions who desire a little vacation. Sleeping accommodations are many and varied, from 1-4 star hotels to campgrounds, but do sell out fast come summer! For more information, visit <www.hornsaplenty.ca> or contact either Drew Bryant at 250-832-1928 or dbryant@sunwave.net or Judy Linkletter at 250-832-2195.

The 4th Academie de cor in La Chaux de Fonds Switzerland, director Bruno Schneider, will be August 23-29, 2004. Instructors include Michael Hoeltzel, Esa Tapani, Thomas Müller, and Bruno Schneider. Further information is available at <www.academiedecor.ch>.

The British Horn Festival will be held October 23-24 at Southampton University, just outside of London. International performers Michael Thompson and Peter Damm will headline the event, along with the usual lineup of splendid young principals from British orchestras. Events will include workshops, lectures, ensembles, and groups to enjoy and, of course, time to socialize. Information and booking details are on the website <www.british-horn.org>.

The Second Western U.S. Horn Symposium at the University of Nevada-Las Vegas (UNLV) is planned for October 27-31, 2004. Host Bill Bernatis states that initial responses from clinicians, recitalists, exhibitors, and participants has been extremely strong: a big and exciting Symposium is expected! The Symposium will open on Wednesday evening and continue through Saturday evening with more than a half-dozen clinics/master classes, six concerts, solo and quartet competitions, mass horn choirs, and dozens of industry exhibits.

The American Horn Quartet will be the featured ensemble, presenting concerts and master classes. Soren Hermansson, internationally known soloist, chamber musician, and recording artist will perform a recital, and Mark



Schultz, composer of the award-winning *Dragons in the Sky*, *Pillars of Fire*, and *T. Rex*, will be honored as composer-in-residence. Groups and soloists will perform several of his works and he will hold session to discuss his compositions. Registration fees for the Symposium are: \$95 early registration until September 15, \$115 regular, \$125 at-the-door, or \$45 daily. Advance group registration with a single payment can be arranged at a discount.

The Symposium is arranging discounted accommodations at a "strip" hotel and motels near the campus. Organizers are still soliciting exhibitor and clinician recital proposals; for consideration, inquire at horn.symposium@ccmail.nevada.edu or call Bill Bernatis at 702-895-3713 with a biographic summary and proposal details. For updates, visit www.unlv.edu/faculty/unlvhorns or e-mail horn.symposium@ccmail.nevada.edu for an e-mail newsletter. Plan now to Come Play in Las Vegas!

Obituaries

Martin Shillito, Barry Tuckwell's fourth horn in the London Symphony Orchestra and fourth for the famous recording of the Tippet Sonata for Four Horns, died of a heart attack. Martin was also a talented flute player and, in recent years, had devoted himself to a career as a brass teacher and examiner in the Newcastle area where he had been second horn in the Northern Sinfonia.

Frank Brouk, former principal horn of both the Cleveland and Chicago orchestras, passed away. Frank was a student of Louis Dufresne; other hornists who studied with Dufresne include Helen Kotas Hirsch, Clyde Miller, and Philip Farkas, who eventually assumed the principal chair in Chicago. Helen and Frank attended high school together and were regularly in the company of Phil at various solo competitions in and around Chicago. A tribute to Frank Brouk will appear in a future *The Horn Call*.

Arthur Frantz, the last surviving member of the Sousa Band, died March 7. He was 97 at his death, having joined the Sousa band when he was only 17.

Reports

Sixth International Glottertal Horn Days and Horn Competition

Reported by Alfred Winski (translated by Laurance Mahady)

The Sixth International Glottertal Horn Days, organized by Prof. Peter Arnold, offered a new event this year: a horn competition. Previous successful events and instructors were once again in evidence under direction of Prof. Arnold. The selection of activities was varied and based partially on wishes and remarks from past participants. Under the motto "Learning from Professionals," there were activities for every ability level. Horn Days participants could take part in the

Mastercourse, which included individual lessons from Peter Arnold, Prof. Hermann Baumann, and Prof. Ifor James. One horn student said, "It was especially interesting to meet and experience the different interpretations of three professors of world reputation."



from left: Rolf Schweizer, Ifor James, Peter Arnold, Ulrike Hupka, Francois Bastian, Hermann Baumann, Aurèle Roussel, Stephan Rinklin, Matthias Rieß

Particularly for the amateur hornist, receiving individual lessons, embouchure advice, and help with musical preparation of literature is invaluable. Amateur hornists from community bands and church brass choirs were offered helpful tips from Stephan Rinklin and Peter Arnold. Many who took lessons in previous years received acknowledgement for their improvements.

In addition, there were also four days of ensemble playing. Groups formed spontaneously and rehearsed music that was performed during the final concert under the direction of instructors Laurance Mahady and Philipp Ahner. Both of these young instructors worked with pedagogical dexterity and a humorous manner that brought praise from the participants.

Discussions and lectures inspired and informed participants when everyone's embouchure needed to recover. Johannes Radeke from the Musikhaus Gillhaus of Freiburg once again offered a course on proper instrument care, and Franz Schüssele, trombone instructor at the Pedagogical University in Freiburg, presented a lecture on the alphorn in Europe and its use as a training instrument for brass players. Everyone came away from this lecture with a new view of the alphorn; something not only for shepherds in the Swiss mountains, but an instrument capable of performing different musical styles from folk music to classical and jazz.



Hermann Baumann coaching at Glottertal Horn Days



The winners of the International Glottertal Horn Competition 2003 were Christoph Ess (Musikhochschule Frankfurt), Stefan Berrang (Musikhochschule Mannheim), and Thomas Berrang (Musikhochschule Mannheim) in category A (students 20-25 years old), and Ulrike Hupka (HdK Berlin), Francois Bastian (Musikhochschule Mannheim), and Aurèlie Roussel (Musikhochschule Detmold) in category B (students up to 20 years old).

Exhibitors included hornmakers Gebr. Alexander (Mainz, Germany), Musikhaus Dürk (Bingen, Germany), C.S. Willson (Flums, Switzerland), Friedbert Syhre (Leipzig, Germany), plus brass sheet music specialist Ulrich Köbel (Munich, Germany) and, in what has become a tradition in Glottertal, Musikhaus Gillhaus (Freiburg, Germany).

The 200th Punto Anniversary in Czechoslovakia reported by Jan Homan, chairman of the *Hornforum* Society

The Czech Horn Society, *Hornforum*, celebrated Jan Vaclav Stich-Punto, the greatest horn player of the 18th century on the 200th anniversary of his death in February. The *Hornforum*, under the sponsorship of the Czech branch of UNESCO, placed two memorial tablets, one on the wall of the cemetery church where Punto is dreaming his eternal sleep, and the other on the house where he died.

Musical events also commemorated this anniversary: Mozart's Requiem Mass was sung in Prague's St. Nicolas Church and in the National Theatre, where nobles had filled the hall for an 1801 celebration of Punto. The *Hornforum* remembered this event by recreating it as closely as possible: Mozart's Overture to *The Marriage of Figaro* was played by the Czech Wind Harmony, followed by two concertos for horn by Punto, with the solo parts performed by two members of the Czech Philharmonic Orchestra, **Zdenek Divok** on hand horn and **Ondej Vrabec** on valved horn. Also performed were the quartet for violin, viola, cello, and horn by Punto with the hand horn soloist **Jiri Fousek**, and Haydn's *Hornsignal* Symphony with **Zdenek Divok**, **Ondej Vrabec**, **J. Petrö**, and **J. Havlik**. The next event, the "Festival of the French Horn," included a trip to Èehuöice, the birthplace of Giovanni Punto. It is a lovely and quiet place not far from Prague. The first half of the performance featured horn quartets from the Pardubice Conservatory and Prague Conservatory at the old castle Èleby. Later came a horn quartet from Ostrava, the *Kaemika Quartet*, and from Brno University a quartet of young ladies, *Honey Hornists*. The performance continued with a chamber music presentation of **Marianskè Lznì's** *Andante Cornissimo* quartet. The program ended with Punto's Horn Concerto No.5, played by associate professor **Jindrich Petrö**, accompanied by a chamber orchestra.

The **Prague Horn Festival** was arranged at several different historical points and in conjunction with the Horn Music Agency Prague, sponsors of the 12th international *Hornclass* 2003. Instructors included Zdeník Divok and **Jiri Havlik** of the Czech Philharmonic Orchestra, **Jinrich Petrö**, associate professor at Brno University, Joel Arias from Venezuela, and Peter Damm from Germany. At many locations around Prague, it was possible to hear programs dedicated to Stich-Punto and performed by these fine horn players and instructors.



Hornists at the Prague Horn Festival

A memorable event happened in historical Bertramka, where fifty horn players walked to the cemetery, where Punto is buried, to watch Peter Damm and Alois Sojka unveil the memorial tablet to the lovely sound of a horn choir. Later in the afternoon there was a performance of chamber ensembles in the beautiful Bertramka garden and a lecture, *The Life Story of Giovanni Punto*, presented by Jan Homan, chairman of the *Hornforum* society.

A.I.R. Horns (Arizona Intra-State Retreat for Horns) 2004 took place January 16-19th in the beautiful mountains near Payson, Arizona. Approximately 50 participants from Arizona, California, Colorado, New Mexico, Texas, and Tennessee took part in the laid-back, weekend-long workshop. The featured artist was Jeff Nelsen of the Canadian Brass. Other guest artists included Sam Pilafian (ASU), Nancy Joy (NMSU), Susan McCullogh (U of Denver), Dan Phillips (U of Memphis), Steven Gross (UCSB), and John Ericson (ASU). Highlights of the weekend included master classes and lectures by guest artists (Gross, Phillips, Ericson, and Nelsen), breathing sessions and late night jam sessions with Sam Pilafian, and Jeff Nelsen's intriguing discussions of fearlessness. Other activities included open rehearsals of the B-flat All Stars, low and high horn mock orchestral auditions, solo performances by Steven Gross and John Ericson, and the final A.I.R. Horns recital featuring performances by participant ensembles led by the wonderful guest artists.

Many participants took advantage of their free time in the evenings to take part in sight-reading sessions and extended social hours. Of all the college students and adult amateurs in attendance, it was in fact the adults that were guilty of



Sam Pilafian, Dr. Karen McGale Fiehler, and Nancy Joy

keeping the students awake into the wee hours of the mornings! By all accounts, a fabulous time was had by all!

A.I.R. Horns 2005 will take place January 14-17, 2005. The featured guest artists will be the TransAtlantic Horn Quartet, with David Ohanian, Skip Snead, Michael Thompson, and Richard Watkins. We hope to see you there! More information can be obtained at <www.miss-karen.com/airhorns.htm> or e-mail Karen McGale Fiehler at corenfa@msn.com.

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. Stipend is \$7,200 per year plus a full tuition waiver worth \$3,700 for Illinois students and \$8,000 for out-of state students. 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. Tuition waivers are also available. 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 Bowermeister, 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>.

Western Michigan University announces a graduate assistantship in horn for the 2004 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 the website <www.wmich.edu/music>.

The **Lionel Hampton School of Music at the University of Idaho** has instructional assistantships available for horn players interested in pursuing the MM degree in Horn Performance. Stipends are available up to \$12,000 per year. The Lionel Hampton School of Music graduate program in horn performance has placed 100% of its graduates into advanced degree programs, orchestral positions, and academic teaching positions around the US. Applications are currently being accepted. For inquiries, contact: Graduate Program in Music, Lionel Hampton School of Music, University of Idaho, Moscow, Idaho 83844-4015, 208-885-6232.

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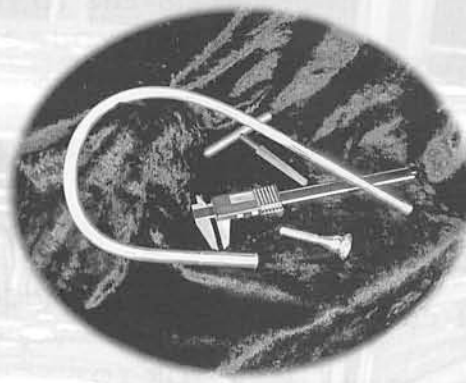


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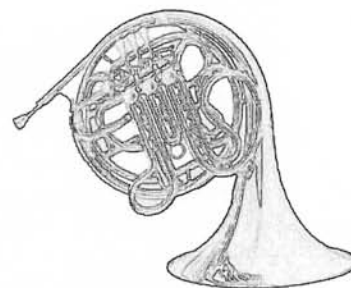


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A Pedagogical Survey of the Modern French Etude

Sion M. Honea

In the latter half of the twentieth century, French publishers issued several excellent collections of etudes for horn that together constitute a valuable body of training material for the modern hornist. These I refer to here as the "modern French etude repertoire," thereby excluding such venerable monuments of the literature as those collections by Gallay, Maxime-Alphonse, and others, valuable for study as they are. Though these older collections retain their pedagogical importance, they do not provide the same kind of training for today's player as does the modern repertoire considered here. This latter material is for the most part remarkably engaging, displays the horn and its potential in a very attractive manner, and provides much material for concert performance that is finely crafted, musically sound, and even dazzlingly effective.

Despite these musical and pedagogical benefits, this repertoire seems to be less known and studied than it deserves. Possible reasons for this underutilization are the natural tendency to cover the extensive traditional "canon" during the student years and also the generally high technical level of the French repertoire, which diminishes its accessibility to many students. Verne Reynolds' comment is perhaps also pertinent to the issue when he observes that "the mental quickness, physical agility, and stylistic perception" that the repertoire requires "is not developed easily by American players trained only to play the orchestral horn parts of German and Austrian composers."

Though there are recent healthy indications of a change of attitude, Reynolds' statement still amounts to a fair description of the usual training during the early student years. Because of the difficulty of the instrument and the ever-increasing demand for a reliability and consistency of performance not inherent in the horn, students focus intensely on the mastery of the standard etude and concert repertoire, a repertoire heavily emphasizing the music of the nineteenth-century with its clear tonality and predictability.

Some might argue that this is not an overemphasis but entirely as it should be. To them I would frankly pose the question of how many students thus trained are absorbed into such traditional positions each year? Others never desire that type of a professional career but serve invaluable as teachers and in amateur organizations, helping to generate the educated music public that professional ensembles require for their continued existence. These will often find that the diverse demands they meet in concert hall, theater, school, and religious service call for greater flexibility. Further, all players can profit from a type of training that expands their skills and musicianship. These broader skills and deepened musicality the French repertoire offers, as my own personal experience has confirmed.

The modern French etude enlarges upon the technical skills required by the traditional repertoire, utilizing far greater unpredictability in pitch, rhythm, and articulation, while greatly expanding harmonic resources through

chromaticism, modality, atonality, non-western, and eclectic materials. It requires greater attention to interpretation and musicianship through a more subtle use of expressive markings, dynamics, tempos, modified tone colors, and special effects. It also tends to explore the extremes of the range more extensively, demanding a subtlety and proficiency of control comparable to that required in the more comfortable middle range. As a whole, the repertoire is metrically and rhythmically far more complex. Of all this literature's desirable features, the most distinctive is a greater demand for "style," an emphasis on how the music is played, how the player makes it music instead of a technical exercise. Each major collection in greater or lesser degree confronts the player with the need to think about the music, interpret it, and consider how to perform it effectively. The repertoire's expansive diversity provides outstanding training for performers who must confront and convince the audience at an increasingly immediate and personal level.

This article, thus, addresses more than one goal. First, experience with the modern French literature is valuable to the training of the player, for it presents problems of a practical kind that relate to modern music better than does the older repertoire. Second, much of this material possesses intrinsic musical value sufficient for performance, especially in that it expands the traditional idiom of the horn. Third, the nature of the material develops a dimension of the player largely bypassed in the traditional repertoire, with some exceptions, in that it is concerned with "style," or the player's ability effectively to interpret and communicate the music beyond the mere execution of the notes. All these goals contribute to the needs of today's players who increasingly must transcend the task of sitting a desk and executing a narrow repertoire, and who now must become promoters and entrepreneurs of their instrument in a way that reveals its potential and creates a demand for it in other than traditional concert venues.

In a sense, I have spent just over four years in the writing of this article, though initially I had no idea of writing it at all. I began serious study of the French repertoire for my own benefit and development but quickly found that it addressed issues immediately relevant to the kind of music I was being called upon to perform. Since few of the people I knew, though often aware of the repertoire, had worked with it to any great degree, I concluded that it deserved greater public exposure. My original idea of a fairly cursory examination of the collections expanded to a moderately detailed commentary with discussion of each etude. This commentary grew beyond any possibility of journal publication, but it has served as the source from which this essay has been extracted.

In order to write intelligently about the music, it immediately became obvious that I had to possess an experience that could be obtained only through the practical study of it. Such is the subtlety of many of the etudes that they do not lend themselves well to analysis and study in any way other than through actual execution. For this reason I have personally



worked extensively on each of the etudes in each of the collections, even programming and performing about a dozen of them in public performances. Time and again I found myself unexpectedly delighted or unexpectedly taken aback by etudes that at first sight appeared either uninteresting or unchallenging.

As a practical approach I endeavored to reach the specified tempo marking in each case, if one was indicated. There is, it seems, a tradition of assigning tempos intended to challenge the student, often intensely so. To my considerable astonishment I discovered that many metronome markings that I initially considered absurdly fast ultimately proved achievable. The lesson in this for the student is to give the composer the benefit of the doubt and accept the challenge. Where etudes lack a metronome marking I have suggested one, which I have tried to make challenging but attainable. In each case I have actually played the etude at the maximum speed I indicate, though admittedly not without imperfections.

At the end of this essay I have provided a limited index of aspects of playing and those etudes that develop them. It certainly is not exhaustive, nor is every etude indexed. Some etudes could well be said to develop virtually every aspect of playing. I have, rather, identified those aspects most conspicuous in the specific etude, trying to include some for a range of skill levels. Most unfortunately, the modern French etude literature offers very little for the student below college age. There are some excellent ones that are suitable for better high school players, which I have noted in the comments under a special subject heading of those requiring lesser skill. A partial remedy for this deficiency might result from the study of some of the more difficult etudes at slower speeds, especially those that emphasize unpredictability and metrical or rhythmic complexities. In an additional index I have assigned a difficulty ranking to each etude in the effort to aid the student and teacher in a useful selection of material.

I have often viewed with disbelief the music that my younger students bring to me from their high school and even middle school and junior high rehearsals. Public school music directors are requiring more and more technical and musical maturity from younger and younger students, unhappily not always from the purest of motives or with the best of results. Though I believe in setting high standards, I do not entirely agree with the present tendency, for some aspects of playing simply and ineluctably require the experience and physical development of years. Nonetheless, teachers must do something to help these students who are sometimes well-intentioned and intelligent and sometimes not entirely so.

It is encouraging to see that composers, especially those who play the horn, continue to write and find publishers for new study material. It would be the best by-product of this article if a player/composer who reads it becomes inspired to take up the challenge of writing a set of etudes "in the French tradition" for younger players. Such etudes, I envision, would at least incorporate wider harmonic vocabulary, modestly challenging metrical and rhythmic complexities, challenges to breadth of range and dynamic, and especially greater opportunities for musical interpretation as well as the traditional

technical difficulties. The horn has historically long been blessed by a succession of player/composers such as Gallay, Maxime-Alphonse, Schuller, Barboteu, and Reynolds who have served their instrument at the highest level. It is heartening to know that the tradition yet lives.

The Criteria for Selection

Each of the collections exhibits to some degree a departure from the traditional technical etude as represented by Kopprasch, Maxime-Alphonse, and others. This departure from the traditional presents itself in several features, a major one of which lies in the approach to tonal materials, ranging from a more chromatic expansion of traditional tonality to full and often extreme chromaticism and atonality. This expanded tonality often, but not universally, results in a heightened degree of unpredictability in the melodic line. Such etudes typically also expand the demands on the player in the areas of range, dynamics, tonguing styles, flexibility, and even sheer manual dexterity. There also appears a wider variety of special effects such as trills, double- and triple-tonguing, the glissando, stopped and muted passages, and flutter-tonguing. Perhaps the most important distinction appears in the greater emphasis on "style" and so on the musical skill of interpretation. As a result, these etudes are frequently more musical than is the case with the bulk of the traditional repertoire.

The present selection has been designated as "French" because this approach to the etude seems to be a trait most frequently found in collections composed by more recent French composers and published by French publishers. I have chosen those by Barboteu, Bitsch, Bozza, Chaynes, Dubois, Falk, and Weber. Bitsch and Bozza are, of course, French composers well-known for their excellent compositions for winds. Barboteu is both an outstanding hornist and a very effective composer for his instrument. The collections by the lesser known Chaynes, Falk, Dubois, and Weber are all connected with the important French hornist and teacher, Lucien Thevet, who served as their editor. There are certainly other French collections excellent in their own right and useful for a variety of purposes. The seven chosen here, however, all clearly represent the objectives this article addresses.

Introductions to the Collections

Georges Barboteu, *Vingt Etudes Concertantes pour Cor* (Choudens, 1963)

The Barboteu etudes represent the culmination of the French tradition, in both technical difficulty and musicality. So great is the collection's diversity and quality that a brief descriptive introduction must inevitably prove inadequate.

The essence of Barboteu's style, and so of the collection, is juxtaposed contrasts. The contrasts involve every conceivable aspect of playing: dynamics, tonguing styles, range, articulations, speeds, special effects, and musical character and style, along with combinations of all of the above. It is this quality that renders an etude such as number eleven more difficult than even its rather daunting technical features lead the student to anticipate, just as it increases the difficulty of even such already forbidding etudes as numbers eighteen and



twenty. From this continual dramatic juxtaposition and diversity the composer succeeds nearly always in spinning out music with surprising coherency. Nonetheless, some of the etudes can present the danger of disintegrating into brilliant fragments in the hands of a careless player who does not give sufficient thought to ensuring continuity through thoughtful interpretation.

There is always one aspect of Barboteu's etudes that stands ally to the student: they are ultimately eminently playable. Whatever the cost in time, thought, sweat, and frustration, the student who perseveres will eventually realize with delight that real horn-conceived music of a very striking and satisfying kind has emerged from the page. The ultimate conquest of each etude will likely leave the student with the impression, "well, I would never have dreamed a horn could do that, but after all it sounds so natural!" Barboteu is a master of conquering new territory for the instrument and of writing not merely what the horn already does, but what the horn potentially can do, making this new territory the instrument's own distinctive property.

The collection is clearly limited to players of very advanced technical skill. In fact, it is well worth years of preparatory study in the anticipation of being able one day to undertake the *Vingt Etudes*. Any player who reaches that stage will emerge from the study of the collection a more confident, poised, technically proficient, and, most of all, more musical player.

Marcel Bitsch, *Douze Etudes pour Cor* (Leduc, 1959)

Meter and rhythm present the most prominent challenge found in the Bitsch etudes. The etudes do not consistently rise either to the level of Weber in unpredictability or to that of Chaynes in technical difficulty but often fall only a little short of both. Bitsch's collection, however, contains more etudes that lie within the ability of the younger but, by no means unaccomplished, student, especially when they are studied at slower tempos. Those in the collection that initially appear less demanding do not always prove to be so. Etude four, for instance, may involve less rapid technique than others, but the command of the high register and accurate slurring that it requires is considerable. Number seven, also, appears fairly simple but demands great control of the wide slur and of intonation.

Of the twelve etudes in the collection, seven involve asymmetrical or other metrical complexity, while few in the collection are devoid of some rhythmical challenge. Even number two in 5/8 and number four in 7/8, which appear to be straightforward, prove to incorporate subtleties that demand careful and constant attention. In number seven and eleven, asymmetry at the level of the sixteenth-note will visually challenge the player who has become conversant with it at the level of the eighth-note, while the constant time signature changes of numbers five and twelve will sharpen concentration.

If the Bitsch etudes generally occupy the same pedagogical ground as those of Chaynes and Weber, in one aspect they slightly exceed them. All of them seem more consistently composed with attention to musicality and the demands of

style for successful execution. In each case, the success in execution of the etude will diminish if the student does not approach it as a truly musical composition rather than merely as a technical study. Etude number four, for example, possesses a hauntingly ethereal quality that vanishes if it is treated as a mere technical study in slurring. Throughout the collection, Bitsch achieves a very considerable diversity that challenges the student to develop an equal diversity of interpretive skill.

Eugene Bozza, *Dix-Huit Etudes en forme d'Improvisation pour Cor* (Leduc, 1961).

It is not entirely clear what Bozza meant by "en forme d'improvisation," at least as might be deduced from the nature of the collection itself. Several of the etudes, including even some measured ones such as the first and more obviously the unmeasured ones, exhibit the freedom of rhythm and meter and the flexibility and diversity of style associated with improvisation. But, contrasted to these stand such etudes as numbers three, seven, ten, and fifteen, which are more nearly modernized examples of the traditional technical etude. The suspicion inevitably arises that, in origin, the collection was a miscellany of sketches and fragmentary ideas, only some of which possess any improvisatory characteristics.

This presumed origin as sketches accounts for the "incomplete" or "unfinished" feeling that several of the etudes produce. This can be observed in the use of rather perfunctory concluding formulas in some cases and in a fairly frequent lack of musical direction or cohesion, resulting in a diffuse and fragmentary character. The casual, perhaps even accidental, nature of the collection is further emphasized by a singular lack of editorial care. The musical text of the collection is riddled with flaws, most of which a reasonably thorough proof reading would have removed. A particularly obvious, and embarrassing, one is the appearance of the final double bar in etude seven at the bottom of the page when the etude actually continues on to the next page!

The composer's apparent idiosyncratic approach to the use of accidentals exacerbates the confusion resulting from poor editing. I would call his usage an "emphatic" approach whereby an accidental is repeated or not according to whether the composer felt that the performer might need a reminder. This rejection of standard practice causes much confusion, wasted time, uncertainty for student and teacher, and ultimate exasperation for both. The collection also cannot settle on the use of either "old" or "new" notation in the bass clef, even within a single etude, number eleven.

Nonetheless, the collection serves a useful purpose in presenting a fair number of etudes for students of lesser skill and also in providing a very wholesome introduction to less traditionally rhythmically and metrically structured music that requires greater independence and maturity of thought in interpretation.

Charles Chaynes, *Quinze Etudes pour Cor* (Leduc, 1959)

The Chaynes collection presents the consistently highest technical challenge of any collection except that of Barboteu. In a sense, it might be described as the modern French approach



to the traditional technical etude, substituting tonal ambiguity and the unexpected for the traditional tonal repetitions and predictability. Certainly Chaynes also challenges Weber in unpredictability, but it is a slightly different kind. Whereas Weber's unpredictability seems to arise from a melodic gift and an innate knack for creating the perfectly unexpected, Chaynes' unpredictability is largely a result of his extreme chromaticism and frequent tonal ambiguity, at times even atonality. This is generated by the frequent formative centrality of such intervals as the tritone and major seventh, his use of enharmonic spellings, and his own special knack for visual deception.

Style is not lacking in Chaynes. Most of the etudes, indeed, require thoughtful interpretation and some, such as number six, possess considerable verve and even flamboyance. Nonetheless, in the importance of style Chaynes ranks behind Bitsch, Weber, and especially Barboteu. His use of dynamics and special expressive markings tends to be reserved, though he does make some good use of stopping and occasionally of trills.

In range also the etudes tend to be conservative. Though he occasionally ventures into the higher or lower extremes, it is almost always only for brief flirtations and not extended use, unlike appears in Bitsch, Weber, and, again, especially Barboteu. A probably fortuitous result of this preference for the middle range is the appearance of many passages in the mid-low range, that notoriously stuffy region of the horn, which provide the student with very beneficial exercise in control and clarity of execution.

Given Chaynes' pervasive use of accidentals, a matter of practical concern perhaps deserves mention. The new reduced format in which Leduc has issued the collection, which is also unfortunately a somewhat fuzzy reproduction, can cause considerable problems simply for legibility. A larger and more open layout, such as the beautiful Barboteu imprint, would alleviate this. The original format size, though perhaps a little cumbersome, was more legible. As it is, the etudes often make very difficult reading, at least for middle-aged eyes!

Pierre Max Dubois, *Douze Etudes pour Cor* (Leduc, 1960)

Of the collections, the Dubois etudes possess the least challenge for the advanced student of college age and older, but for this reason they offer an introduction to the French repertoire for the advanced high school and early college player. They constitute an effective and contrasting companion to the later volumes of Maxime-Alphonse by introducing the student to moderate levels of unpredictability, unusual harmonic structures, asymmetrical meters, and rhythmic complexities in a gentle and gradual manner.

The first etude already places the student in a different world from the traditional repertoire. It is a world still familiar in its basic tonality, but one now occasionally more chromatic. The musical line does not always do the expected and, in fact, is sometimes more of a melodic line than merely the result of repetitive patterns. The etudes often present more drama and require more style for effective execution as well. Even those etudes that remain more stubbornly in the older tradition usually introduce some new element in one respect

or another. The Dubois collection is still far from Bitsch or Bozza, but it serves well to introduce younger players to the modern repertoire's new demands.

Julien Falk, *Vingt Etudes Atonales pour Cor* (Leduc, 1968)

The Falk etudes provide the most pleasant surprise of all the collections. Expectations of an "atonal" collection may well be fairly low, and, in fact, the first half of the collection does little to dispel this anticipation; but from etude eleven the nature of the collection changes. In this last half of the collection the composer produces a series of etudes admirably diverse in style and musicality. The composer, in concentrating on the problems of atonal music, has produced a collection of etudes that succeeds at its specific intention quite well but also, perhaps in part unintentionally, tests and expands the capacity of the instrument in other very useful ways. As a result, the collection does generally exhibit less diversity in technical demands, especially the first half, but those it makes of the horn in other ways easily compensates for this partial deficiency.

The atonal etude is by nature radically unpredictable. Apart from this, the composer succeeds best in presenting the student with additional challenges in the use of the range, the integration of bass and treble clefs, and in the use of metrically non-structured, free compositions that require the student to develop a greater skill in generating rhythmic direction and unity. There is also good use made of more unusual and asymmetrical meters in some of the later etudes. A very valuable by-product of the study of this collection will be an immense increase in self-confidence in accuracy in all registers, since atonality constantly subverts the ear's anticipations and forces it to act more independently and accurately.

Many of the earlier etudes lie within the technical skill of an advanced high school player and may be used successfully with these younger but able students, especially for the purpose of ear training. The student who does undertake their study will soon discover that even the innocuous middle range can suddenly become unfamiliar and sometimes treacherous territory in an atonal context.

One of the most beneficial qualities of the collection is that the composer makes absolutely no concession to conventional wisdom concerning the limitation of the horn's technique in different registers. The student is forced to make the horn respond with rapidity and agility in the traditionally "clumsier" mid-low and low range and with an accuracy in the high range equal to that of the more comfortable middle range.

Atonality from its beginning has presented a challenge for structural integrity in the composition of extended forms, a challenge intensified for the solo instrument. To cope with this difficulty, Falk has utilized traditional features such as imitation, sequence, and simple sectional forms in the effort to overcome the music's inherent lack of traditional harmonic cohesion. The etudes force the player into a deeper penetration of the music toward the discovery of these elements and how they can be performed so as to counteract for the auditor a perception of amorphousness or discontinuity.

The collection as a whole exhibits less diversity in character and technical challenge than some of the others. Despite



often quite specific expressive directions for each etude, it is the character of atonality that predominates in the first ten, which virtually assume the function of preliminary exercises. As remarked above, with etude eleven the composer begins to demonstrate that atonality is also capable of expressive and stylistic diversity. Several of these latter ten etudes make excellent recital pieces of a strikingly distinctive character.

Alain Weber, *Treize Etudes pour Cor* (Leduc, 1959)

The most prominent challenges that the Weber etudes present for the development of the student are unpredictability in pitch and control and accuracy in the high range. They are secondarily but significantly useful for the study of dynamics, bass clef, and subtlety and diversity of style. The visual impact of Weber's music is often deceptive. Apparently traditional repetitive passages turn out to be anything but traditional, melodic lines prove surprisingly angular and treacherous, a subtle interweaving of bass and treble clefs renders innocuous-looking passages difficult and disorienting, high passages prove unexpectedly difficult and fatiguing. All of these factors exercise the player in maintaining steady concentration; a single instant's mental lapse often produces disaster.

Weber particularly excels at creating both aurally and visually unpredictable lines. His talent seems to lie in producing a melodic line that is inherently unpredictable, rather than merely the result of more or less mechanical chromatic alterations. This talent results in etudes that often look and sound very regular and uneventful but require hours of practice for proficiency. The development of greater skill in unpredictability produces an important collateral improvement in the student's sight-reading ability. Though some of the easier etudes may be accessible to the advanced high school student, the set is most suitable for more advanced undergraduate players and graduate students.

Suggestions for Study

The seven collections reviewed here, apart from the initial and culminating ones, Dubois and Barboteu, do not represent a neatly staged progression for development. The Dubois etudes clearly constitute an entry stage and a convenient transition from the traditional approach of Maxime-Alphonse in that they exhibit many of the aspects of the older style in their less adventurous tonality, greater reliance on repetitive patterns, and correspondingly modest level of unpredictability. Nonetheless, they do introduce a mild degree of chromatic alteration, melodic ideas that occasionally transcend the traditional, and generally exhibit a slightly greater emphasis on "style." They are also less technically challenging than the other collections; indeed, they generally do not exceed the difficulty of Maxime-Alphonse, Book 5, which allows the student to concentrate on the collection's modest innovations.

After this clear point of entry, progress in the repertoire becomes more complex. In general, the Bozza collection offers more etudes requiring lower technical levels while combining worthwhile experience in a freer approach to form in those of more improvisatory nature, a factor which perhaps conversely requires greater musical maturity. Several of the Bitsch

etudes also require less advanced skill, yet still possess very worthwhile problems for study. Most of the first ten of the Falk etudes also are accessible for younger and less advanced players. Thus, it seems reasonable to undertake a study of portions of these three collections nearly simultaneously, selecting easier etudes from each that offer a diversity of complementary challenges for development. The interpretation of the Bitsch and Bozza collections, both by very accomplished composers for wind instruments, also requires constant consideration of style and musical interpretation. The second half of the Falk collection should be reserved for more advanced study.

Likewise, the third stage of study would also include concurrent work in three collections: Weber, Chaynes, and the latter half of Falk. Weber and Chaynes are very satisfyingly complementary. Weber possesses an unusually deft knack for generating unpredictability in the melodic line while also presenting certain other challenges, especially in accuracy and endurance in the high range and facility in reading and playing in the bass clef. Chaynes' collection tends to be more difficult technically than Weber's while possessing somewhat less unpredictability. Chaynes offers much good practice in dealing with metrical and rhythmic problems, including the tortuous etude six, the most rhythmically complex found in any of the collections. Both collections also demand of the player a careful attention to style, but perhaps not so great a demand as found in Bitsch and Bozza. This demand is amply filled by the latter half of the Falk etudes, which not only present the ultimate challenge in unpredictability, owing to their atonal conception, but also confront the player with the absolute necessity of thoughtfully creative interpretation. A lack of attention to this aspect will reduce the etudes nearly to diffuse aggregates of pitches. Gunther Schuller's *Studies for Unaccompanied Horn*, basically an inventively modern approach to the traditional technical etude, integrates well at this stage.

Certainly the culminating collection in all ways, except perhaps in the area of unpredictability, is that of Barboteu. This masterful player brings the full force of his talent to the composition of a set of etudes unsurpassed in their demand for a mature and often exquisitely subtle sense of style and musicality. Technically as well, the etudes are easily the most difficult of the collections; but Barboteu never descends to the level of a traditional sterile technicality, even in the more traditionally scalar etudes such as numbers one and four. Barboteu's compositional style, based upon the constant rapid juxtaposition of extremes and vivid contrasts, often exhibits a fastidious attention to detail of expression. In no other of the collections will the student find so little of the actual music expressed "on the page" or find the demands for musicality so stringently and uncompromisingly high. The Barboteu etudes find a worthy companion and supplement for simultaneous study outside the French tradition in the unflinching technical demands of Verne Reynolds' *48 Etudes* for French Horn, many of which also demand a sophisticated sense of musical style despite their intense technicality.

In brief, the succession of study progresses in four stages: (1) Dubois, probably as a supplement to the later books of



Maxime-Alphonse, (2) Bozza, Bitsch, and early Falk, (3) Weber, Chaynes, and later Falk with the possible supplement of Schuller (4) Barboteu with the possible supplement of Reynolds. These four stages obviously do not conform to the five skill levels addressed below. The teacher, therefore, must carefully select a succession of etudes appropriate for the individual student's particular needs and path of development. The following two indexes of the collections, according to technical features and skill level, should facilitate this process.

PEDAGOGICAL INDEX

This index is a guide to the etude literature according to particular aspect or aspects of playing that any given etude particularly exhibits. References emphasize only the most salient features of an etude, especially since some might well be said to develop multiple areas of skill. The subject categories are my own and may possibly exhibit some degree of personal idiosyncrasy. Doubtless other teachers and players will experience different responses to the music and for their own use will wish to refine and expand upon this index from that experience.

<u>Accuracy</u>	<u>Flexibility</u>
Barboteu: 18, 19, 20	Barboteu: 3, 5, 7, 15, 17, 18
Bozza: 11, 13, 14, 15, 18	Bitsch: 4, 6
Falk: in general	Bozza: 1
Weber: 1, 6	Chaynes: 3
	Weber: 5
<u>Breathing and air control</u>	<u>Flutter tonguing</u>
Barboteu: 2, 9	Barboteu: 20
Bitsch: 4, 9	Falk: 15, 16, 17, 19
Bozza: 16, 17	
Chaynes: 5, 10	<u>Free style</u>
Dubois: 4, 5	Barboteu: 15
Falk: 12, 18	Bozza: 2, 4, 5, 8, 9, 12
Weber: 7	Falk: 9, 19
	Weber: 12
<u>Dynamics, loud</u>	<u>Intervals, large</u>
Barboteu: 9, 20	Barboteu: 11, 13, 16, 17, 18, 20
Bozza: 8	Bitsch: 3, 9
Chaynes: 8	Bozza: 8, 10, 11, 15, 18
Weber: 7, 9, 12	Dubois: 1
	Falk: 11, 18
<u>Dynamics, soft</u>	<u>Intonation</u>
Barboteu: 5, 8, 9, 14	Barboteu: 13, 15, 16, 18
Bitsch: 9	Bitsch: 4, 9
	Falk: 9
<u>Dynamics, wide range</u>	<u>Meter, asymmetrical</u>
Barboteu: 15, 16, 17, 18, 20	Barboteu: 8, 14
Falk: 15, 19	Bitsch: 2, 4, 10, 11, 12
Weber: 7, 9	Bozza: 18
<u>Endurance</u>	Chaynes: 2, 6
Barboteu: 5, 11, 18, 20	Dubois: 10
Bozza: 16, 17	Falk: 15, 16, 20
Chaynes: 8	
Weber: 7, 12	

Weber: 8, 11	Bitsch: 4, 6, 9
<u>Muting</u>	Bozza: 5, 7
Barboteu: 13, 20	Dubois: 4, 5, 7, 11
Falk: 9	Chaynes: 5, 10
	Falk: 7
	Weber: 2, 3, 5
<u>Range, extensive</u>	<u>Stopping</u>
Barboteu: 6, 9, 10, 11, 13, 15, 18, 20	Barboteu: 11, 13, 18, 20
Bozza: 8, 11, 12	Bitsch: 5
Falk: 7, 12	Chaynes: 4, 7, 11
Weber: 11	
<u>Range, high</u>	<u>Technique, manual</u>
Barboteu: 5	Barboteu: most
Bitsch: 4	Bozza: 13
Bozza: 8, 14, 17	Chaynes: 1, 4
Dubois: 2	Dubois: 9
Falk: 18	Weber: 4
Weber: 1, 6, 9, 12	
<u>Range, low</u>	<u>Tone quality</u>
Barboteu: 11, 20	Barboteu: 2, 3, 9, 20
Bozza: 10, 11	Bitsch: 4, 9
Weber: 5	Bozza: 16, 17
	Chaynes: 5, 10, 13
<u>Range, middle</u>	Weber: 5, 7
Bitsch: 8	
Chaynes: 3, 7, 8, 15	<u>Tonguing</u>
<u>Rhythm, complex</u>	Barboteu: 8, 12, 13, 14, 17, 18, 20
Barboteu: 7, 15, 16, 18	Falk: 13, 18
Bitsch: 2, 5, 10	Chaynes: 14
Bozza: 14	Dubois: 1, 6, 8
Chaynes: 6, 7, 8	Weber: 6, 8
Falk: 15, 19	
<u>Skill level, lesser</u>	<u>Trills</u>
Barboteu: 2	Barboteu: 18
Bitsch: 3, 4	Bitsch: 8
Bozza: 4, 6, 7	Chaynes: 9
Chaynes: 5, 12, 13	Dubois: 8
Dubois: in general	Weber: 10
Falk: 10, 17	
Weber: 2	<u>Unpredictability</u>
<u>Slurring</u>	Barboteu: 17
Barboteu: 2, 5, 6, 9	Bozza: 5, 7
	Chaynes: 1, 3, 4, 9, 10, 11, 14, 15
	Falk: in general, esp. 7, 11
	Dubois: 3, 5, 10, 12
Weber: in general, esp. 1, 4	

INDEX BY LEVEL OF DIFFICULTY

All attempts to categorize music by level of difficulty must inevitably prove inadequate to some degree. This is all the more reason that those who attempt them should also attempt to be clear as to what the categories mean. I start by assuming as a "typical student" one who has been studying with serious application since taking up the instrument at the age of twelve or thirteen and who by late high school has progressed to or through the second volume of Kopprasch and

volume four of Maxime-Alphonse. I also assume that this student has under control the basic principles of tone production, air control, intonation, and technical facility. I then project the progress that such a student would likely make with similar serious application through roughly two-year increments. This results in a difficulty scale of five degrees: 1 = late high school, 2 = early college, 3= late college, 4 = graduate school, 5 = advanced career.

Like all other such ranking scales that I am familiar with, mine relies heavily upon technical difficulty, but I have attempted also to take into consideration such factors as control of the extremes of the range, production of special effects (such as trills, flutter-tonguing, stopping, glissando, etc.), and extraordinary demands upon such aspects of playing as air

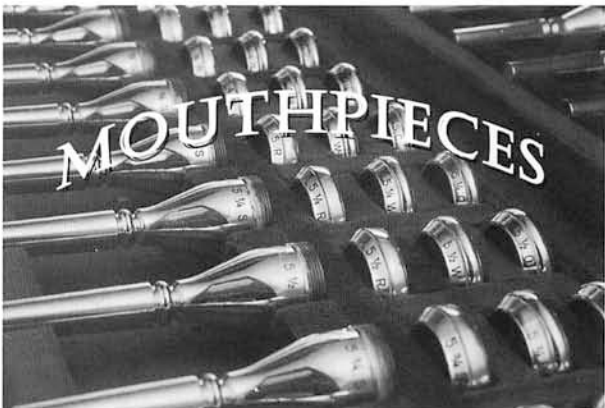
capacity	18 = 5	8 = 2	12 = 2	8 = 3
and con-	19 = 5	9 = 1-2	13 = 2	9 = 2
trol of	20 = 5	10 = 2	14 = 3	10 = 1
dynamics.		11 = 3	15 = 3	11 = 2-3
<u>Barboteu</u>	<u>Bitsch</u>	12 = 2-3	<u>Dubois</u>	12 = 3
1 = 3-4	1 = 3	13 = 2-3	1 = 1	13 = 2
2 = 3	2 = 3	14 = 2	2 = 1	14 = 2
3 = 3-4	3 = 1-2	15 = 2	3 = 1-2	15 = 3
4 = 4	4 = 3-4	16 = 1-2	4 = 1	16 = 3
5 = 4	5 = 2-3	17 = 2	5 = 2	17 = 1-2
6 = 4	6 = 2-3	18 = 3-4	6 = 1	18 = 4
7 = 4	7 = 1-2		7 = 1-2	19 = 3
8 = 4	8 = 1	<u>Chaynes</u>	8 = 1-2	20 = 2-3
9 = 3-4	9 = 1-2	1 = 3-4	9 = 2	
10 = 4	10 = 2-3	2 = 1-2	10 = 2-3	<u>Weber</u>
11 = 5	11 = 2	3 = 3	11 = 2	1 = 3
12 = 4-5	12 = 2-3	4 = 3	12 = 2	2 = 1-2
13 = 4-5		5 = 2		3 = 2-3
14 = 4-5	<u>Bozza</u>	6 = 3-4	<u>Falk</u>	4 = 2
15 = 5	1 = 1	7 = 3-4	1 = 1	5 = 1-2
16 = 5	2 = 1	8 = 3-4	2 = 2	6 = 3
17 = 5	3 = 2	9 = 2-3	3 = 1-2	7 = 2
	4 = 1	10 = 1-2	4 = 2	8 = 3-4
	5 = 2	11 = 3-4	5 = 2-3	9 = 3
	6 = 1		6 = 2	10 = 2-3
	7 = 1		7 = 3	11 = 2

Sion (Ted) Honea is presently lecturer in horn and music history at the University of Central Oklahoma. He received the Bachelor of Music in Performance from that institution, then the Master of Arts from The Eastman School of Music, followed by a PhD in Classics from SUNY Buffalo. He held several positions at Eastman School over a twenty-year career there, including Assistant Professor of Humanities, Eastman School Archivist, conservator and then head of rare books at the School's Sibley Music Library. He has published several articles in scholarly and professional journals, including The Horn Call, Music Educators Journal, Music Reference Services Quarterly, MLA Notes, Journal of Religious History, Classical World, Journal of Ritual Studies, Journal of Academic Librarianship, Journal of Library Administration, and New Library Scene. He studied horn with Verne Reynolds, Paul Ingraham, and Melvin Lee and is currently archivist of the International Horn Society.

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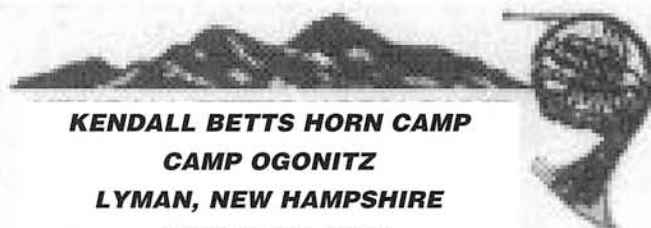
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The Creative Hornist

Jeffrey Agrell, Editor

The Creative Habit

The secret to Getting Ahead lies in Getting Started

- Sign at a Car Wash

Did you ever see the movie *Officer and a Gentleman* (starring Richard Gere, Lou Gossett, Jr., and Debra Winger)? It was shot at Fort Worden in Port Townsend, Washington, just west of Seattle. The Fort is now a state park and is home to The Centrum, "Washington's Home for the Arts and Creative Education," a singularly enlightened organization devoted to providing opportunities for the arts to flourish, with workshops, concerts, conferences, and creative residencies for all kinds of artists. Evan Mazunik (my pianist/collaborator) and I had the privilege of doing a creative residency there in January of this year. The Centrum provides you with a place to live: a small, spartanly appointed "house," used many decades ago by Fort Worden laundry workers. No phone. No email. No TV. No mail. No other obligations. That's it: Heaven!

Modern living consists in the main of a thousand distractions, like a thousand-armed octopus grabbing at you every possible way for time and attention. As Hercules slew the Hydra in his Second Labor, The Centrum slays this modern multi-monster simply by severing all distractions and giving the artist time to think and space to create. Evan and I very quickly developed a plan for each day to use the time to best advantage to work on our latest project (writing, arranging, and improvising music for an upcoming recital and CD): jog/walk at 6:30 a.m., breakfast at 8 a.m., work until noon, lunch, take a walk in the woods or by the seashore, personal practice, another work session, dinner, and personal and/or duo work in the evening. In the space of less than two weeks, we had two new pieces ready for performance and a good start on four more.

But the enjoyment of the time and the creation of new works were not the biggest benefits of the residency. The most important thing was the rediscovery of the importance of establishing the creative habit or ritual.

The well-known choreographer Twyla Tharp wrote a book entitled *The Creative Habit* (hence the title of this article). She says that every day she calls a taxi and goes to her studio to do a two-hour dance warm-up and workout. She says that the workout is not the ritual: it is calling the taxi, because once the taxi is on its way, everything else will then happen without excuses or delay.

Anthony Trollope was a British Postal Clerk who made the decision to write 3,000 words – not more, not less – every morning before he went to work. He turned out 47 novels before he died in 1882.

Habitual action is a double-edged sword: you can get a lot of things done without having to make decisions about everything that comes along. Inventor/architect/genius Buckminster Fuller is reputed to have gone so far as to eat the

same thing (steak, peas, potatoes) at every meal so as to have more time for thinking and not waste time deciding what to eat all the time. Habit ensures that the action happens: brushing your teeth, taking vitamins, exercising, playing your horn. The feature of "mindless" habitual action is also a bug. Because the mind is not engaged, you may also establish a habit of not paying attention, including watching for the need to change the routine.

If you keep this possible habit in mind, however, it's worth the risk to get that creative habit started. This positive habit can be something artistic like composing or writing or practicing the horn, but it may be many other activities that may profit from a jumpstart, such as exercise. It has always helped me to think of exercise like this: you get twelve gold stars for showing up. Then you get one silver star for all your efforts after that. It is clear that the hardest part is not sweating through the jogging or pushups, it's pulling on the sweat togs and lacing up the Nikes.

One thing to keep in mind is that courage (for things creative or exercise) is additive: you can add one person's desire to exercise to someone else's. You are far likelier to show up on the jogging trail if you know your buddy is going to be there too.

Among other things gained from our experience at the Centrum, Evan and I have devised what we call a keychain to help us get started every day on various projects. The keychain is a new ritual: before we allow ourselves to visit the Great Monster e-mail (or other similar activities that give the illusion of productivity and industry), we require that we do one of the "keys" on our lists. The keys are small, starter activities that just might get us going on the real projects so that we really get something done. Here are a few samples: ten pushups or sit-ups; play one scale – differently; learn two words of Spanish; play a pattern through a cycle of 2-5-1s; learn a couple measures of a tune by heart; compose four measures; read three pages in a book; write a poem; think of one idea for a new article; analyze two measures of a score; learn one new vocabulary word.

Make your own keychain. Make them small, very easy to do, hard to avoid. Set up your working area so that you can do them easily (e.g. have writing and/or music manuscript paper and pencil at the ready). Then you'll be ahead of Hercules, who never figured out that to slay the real monsters, all he really needed to do was about ten pushups.

Jeffrey Agrell teaches horn at The University of Iowa. For information on The Centrum, see www.centrum.org. For information on the filming of Officer and a Gentleman, see www.olympus.net/tworden/offgentl.html



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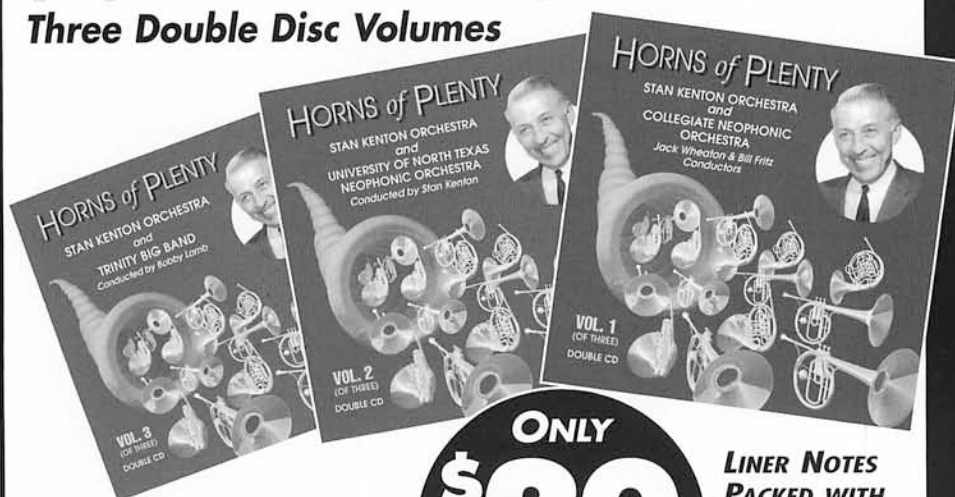
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Greetings from Heaven or Demonic Noise? A History of the Wagner Tuba

by William Melton

Part 8: Revival

The understanding treatment of the Wagner tubas by Wagner, Bruckner, and Strauss was now a memory, and modern titans Schoenberg, Stravinsky, and Bartók had employed the instruments only sparingly.¹ For forty years their repertoire languished, and many manufacturers went out of business. The Wagner tuba was in danger of becoming a museum piece.

The seventh decade of the 20th century brought a sea change for the Wagner tuba, as four leading composers chose to give the instrument a significant role in important works. In 1960 the Viennese Friedrich Cerha (b. 1926, and perhaps best known for his completion of the last act of Alban Berg's *Lulu*), composed *Mouvements I-III* for chamber orchestra. In the third of these, the two hornists switch to Wagner tubas in F, contributing chiefly extended tones to the "clusters and densities of sound,"² notated in avant-garde manner.

Example 1: Friedrich Cerha, *Mouvement III*³

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The eminent Finnish composer Einojuhani Rautavaara (b. 1928) studied with Aarre Merikanto (himself a former student of Max Reger's in Leipzig) at the Sibelius Academy in Helsinki. Jean Sibelius himself selected Rautavaara for a study fellowship in the U.S. (with Persichetti, Copland, and Sessions) to master the techniques of modern composition, and this was augmented by further studies in Switzerland and Cologne. Still, Rautavaara retained "an independent and perhaps intuitive approach to the art of composition rather than a structured approach based upon formal principles of organization."⁴ As put by Edward Greenfield, Rautavaara is "a Finnish composer who is above all a communicator."⁵

Biographer Kalevi Aho stressed that Rautavaara's theory teacher Arvo Laitinen passed on his passion for Wagner and Bruckner to his pupil.⁶ The composer himself commented, "Probably it was my teacher in instrumentation, some time in the fifties, a German born opera conductor in Helsinki, who used to conduct one of the Bruckner symphonies each year—who made me convinced of the necessity to include two to four Wagner tubas between horns and the 'Kontrabasstuba,' instead of using trombones there."⁷ Rautavaara first wrote for a quartet of tubas in B-flat and F in his Third Symphony (1961),⁸ which has been described as "sumptuously Romantic in sound."⁹

...the symphony is based on a twelve-tone row, but also includes a great deal of material from outside the row. A specifically Brucknerian touch is the spacious horn motif played against a quiet tremolo in the strings at the very beginning. Other similarities are the characteristic texture, the use of the Wagner tuba...¹⁰

Yet Bruckner was only a point of departure, and a discerning reviewer noted that "Rautavaara is certainly not returning to Bruckner. What he does is that he responds to the horn call of Bruckner's Fourth Symphony—and continues on his own path."¹¹ Rautavaara's long career has evoked the disparate and constraining labels of neo-classicist, serialist, and neo-romantic. In the Third Symphony the broad melodies that he entrusts to the Wagner tubas are a central element of a brass choir that "plays a 'glorificational' role,"¹² presaging the composer's later journey towards musical mysticism. He wrote, "I wanted to create a solemn, broad 'open sea and wild forest' kind of atmosphere (not in any descriptive sense, though)."¹³

Example 2: Einojuhani Rautavaara, Symphony No. 3, 1st Movement (Rehearsal No. 1)

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The Wagner Tuba, Part 8

Example 3: Symphony No. 3, 4th Movement (Beginning)

Bewegt
à 2 Tenor tubas in B-flat
à 2 Bass tubas in F

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Rautavaara would return to the sound of the Wagner tuba in subsequent works, including the Symphony no. 4 ("Arabescata," 1962, one Wagner tuba in B-flat), the three act opera *Kaivos* (The Mine, 1963, two Wagner tubas), and the orchestral work *Angels and Visitations* (1978, four Wagner tubas).¹⁴ The composer explained, "I needed a special reason for their use. In my first opera 'Kaivos' the reason for the Wagner tubas was a certain kind of 'Streng,' severity or harshness the subject often seemed to demand."¹⁵ In contrast, with the Fourth Symphony, "its serial structuring just needed a certain number of different, individual sound colours, Wagner tuba being one of the various brass tones."¹⁶

Rhenish composer Bernd Alois Zimmermann (1918-1970) studied with Philipp Jarnach, a disciple of Ferruccio Busoni who completed the latter's *Doktor Faust*. Zimmermann, tragically losing his eyesight and preoccupied with death,¹⁷ composed the anti-war opera *Die Soldaten* from 1958 to 1960. He called for a massive orchestra of one hundred-and-twenty

Example 4: Bernd Alois Zimmermann, *Die Soldaten* (doppio movimento, pp. 425-426),²³ the five tubas' "blaring, barking, machine-gun like passage..."

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musicians in which five horns doubled on "five Wagner tubas in B-flat; fifth horn also on bass tuba in F."¹⁸

The young hornist-tubist Hans Günter Zschäbitz, already a Bayreuth Festspiel-orchester veteran, recalled Zimmermann nearly forty years later.

We musicians knew him personally, always friendly and willing to talk. I remember an interesting conversation with him during rehearsals for his ballet *Alagoana*. In the hall outside of the orchestra changing room we spoke about composing for horns and the use of Wagner tubas. It emerged that he had written an opera, which after completion was declared unplayable and was initially rejected by the Cologne Opera.¹⁹

Zimmermann's opera employed a wide-range of influences from many epochs, "juxtaposing Bach chorales and Jazz, as well as incorporating conventions from number operas and musicals."²⁰ After years of wrangling, the Cologne Opera finally mounted a production of the demanding work. "When we received the orchestra parts," wrote Zschäbitz,

it became clear that there were five horns involved. All of them were required to change to Wagner tuba at one particular point to play a blaring, barking, machine-gun like passage, largely in fifths (a compositional characteristic that stretches through the entire opera). We wondered at the choice of five tubas until we remembered that we had



told B. A. Z.[immermann] the story of how one of our B-flat tubas had been stolen from a car. Josef Monke, who had produced a set of them for us just after the war, had replaced the missing B-flat tuba.²¹ Then the police located the missing instrument and gave it back to us. So we had three B-flat tubas and two F tubas on hand, and he was inclined to use them all.²²

After more than thirty grueling rehearsals, Zschäbitz led the other hornists-tubists Klaus Herm, Kurt Stein, Fritz Kanis, and Otto Nett at the premiere on February 15, 1965. Conductor Michael Gielen wrote: "There is hardly another score that can compare. It belongs to the handful of operas from our century that will actually outlive it: *Wozzeck*, *Moses und Aron*, *Lulu*, and *Die Soldaten*—there are precious few."²⁴

The oratorio genre saw Hans Werner Henze's (b. 1926) *Das Floß der Medusa* (*The Raft of the Medusa*) for soprano, baritone, narrator, mixed chorus, and orchestra (Schott, 1968, revised 1990). The inspiration for the text was the 1816 shipwreck of a French frigate off the coast of Senegal: "The lifeboats were set out, but only offered room for the privileged few: officers, priests, and their underlings."²⁵ The crew of 154 was left to a hastily-built raft, which foundered while the lifeboats sailed to the coast. The composer used instrumentation to illustrate the crass social divide. "The stage is divided into three parts," wrote Henze. "On one side is the Chorus of the Living and the wind instruments...on the opposite side are the Dead, depicted by the strings, whose number grows during the performance of the work as the number of the living declines."²⁶ The wind ensemble accompanying the Chorus of the Living includes one Wagner tuba—in marked contrast to the instrument's use by Wagner and Bruckner as a harbinger of death.

The Wagner tuba was saved from oblivion, and now saw a substantial rebirth of composing interest. In the last third of the 20th century, in addition to inclusion in symphony²⁷ and other large ensembles,²⁸ the instrument has made appearances in solo works (Will Eisma's *Vanbridge Concerto* and Eberhard Eyser's *Tonadas* for Wagner Tuba in B-flat and Strings).²⁹ A large body of chamber music includes Hindemith pupil Siegfried Borris' *Epilog* for 4 Wagner tubas from *Musik für Waldhorn*.³⁰ Charles Shere (b. 1935), who used two Wagner tubas in *Small Concerto for piano and orchestra* (1964) and *Nightmusic* (1967), and one in *Tongues* (1978), explained his motivation in writing for the instruments:

I was already partial to lower inner-voice instruments...[but] only in '63 did I have personal experience with the Wagner tuba. In that year the Oakland Symphony performed *Le sacre du printemps* and for that reason purchased two instruments, which were played by hornist friends of mine. I immediately scored them into the piano concerto as members of that orchestra were to give the premiere.³¹

Still, the traditional symbolic employment of the tuba quartet was long from forgotten. Christopher Rouse wrote, "In my Symphony No. 1 [1986] I have attempted to pay conscious homage to many of those I especially admire as composers of *adagios*...but only one is recognizably quoted (the

famous opening theme from the second movement of Bruckner's Symphony No. 7, played both in the original and here by a quartet of Wagner Tubas)."³² Sofia Gubaidulina (b. 1931) composed a masterful *Viola Concerto* which was premiered by soloist Yuri Bashmet with the Chicago Symphony Orchestra in 1997,³³ in which "the twittering of the orchestra, viola, and celesta acts as a short ray of hope, only to be recalled by the unrelenting summons of the [three] Wagner tubas."³⁴ Thomas Goss (b. 1962) wrote *Uriel's Flame* for Wagner tuba quartet and [contra]bass tuba³⁵ which was premiered by members of Bay Brass at Old First Church in San Francisco in 2000. One of the four archangels, the title figure "Uriel is somewhat deeper and more mysterious. As the keeper of spiritual fire, he represents the subconscious, and appears to manifest as an unseen and powerful force for change."³⁶

Perhaps the most prolific composer for the Wagner tuba is George Lopez. He was born in Havana in 1955, grew up in New York and Chicago, and studied music and film in southern California. His development was decisively influenced by eight years spent in the North Cascades of Washington State, and Lopez has lived in upper Carinthia, Austria since 1991. His works, rarely performed, mirror his lively emotions and independent aesthetic. He composed a remarkable eleven major works for Wagner tuba,³⁷ including *Gonzales the Earth Eater for Solo Wagner Tuba and Four Instruments* (1996), and the grandiose *Dome Peak for 82 Instrumentalists* (four B-flat Wagner tubas and four F Wagner tubas, all doubling on horns, 1993).

Sometimes individual players have taken Wagner tubas into new territory.³⁸ Los Angeles Philharmonic first hornist Sinclair Lott imported a set of Viennese Wagner tubas on his return from Europe shortly after the Second World War.³⁹ They were a novelty in the region, and according to James Decker, "Over the years, many Southern California hornists had a chance to use Tuben, thanks to Sinclair Lott."⁴⁰ One of those was David Duke, a Lott student and subsequently a colleague. Duke's gifts as a jazz pianist made him one of the first hornists who could play jazz and rock rhythms idiomatically. When confronted with Lott's Viennese quartet, Duke commented, "I thought, 'these tuben have possibilities!'"⁴¹ In 1964 he was having a conversation over coffee with composer-pianist Lincoln Mayorga and sound engineer Armin Steiner. Arranger Gene Page joined them. Page had a recording session that evening and invited Duke to attend. In addition to his horn the latter also brought his B-flat tenor tuba⁴² and played it for Page. "He loved it!"⁴³ Duke remembered. Page introduced the instrument into his Motown charts before a year had gone by.

It did not take long for other Hollywood musicians to discover the Wagner tuba. In 1966 Eddie Karam brought them to the Roger Miller Show, and to A & M records. David Duke wrote, "Arrangers liked their flexibility—they could play the 4th trumpet line, or the 1st trombone line. We always had them with us, and they were usually very happy to take us up on it."⁴⁴ The benefits to players and arrangers went beyond the addition of a new sound variety, as James Decker explained, "since the musician who plays two instruments on one job earns 50% more, and the employer pays 50% less for a



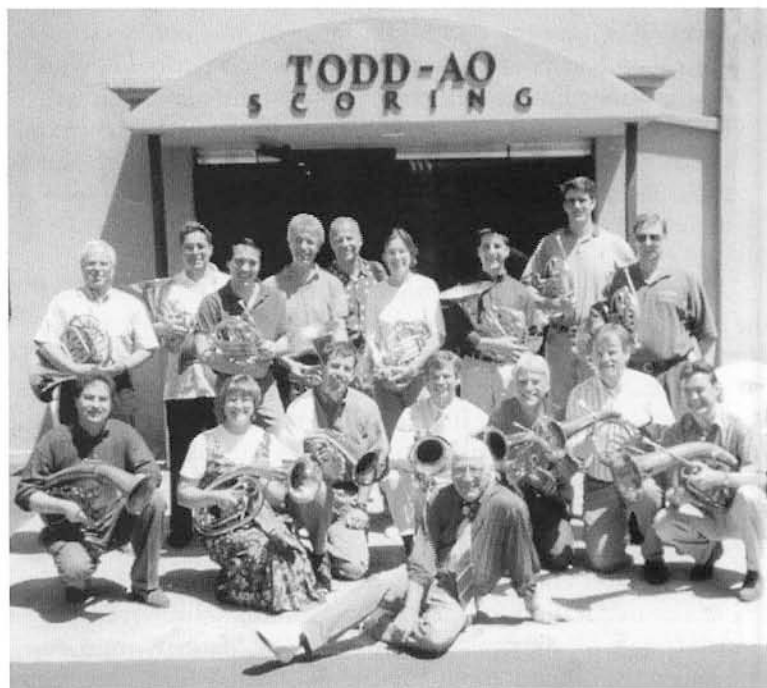
second instrument than for a second musician...⁴⁵ Though listeners remained largely unaware of its presence, the saturnine power of the Wagner tuba colored scores of highly-rated television series⁴⁶ and popular albums⁴⁷ as well. The "Nilsson Sound," made famous in Harry Nilsson's "Everybody's Talkin'" from the film *Midnight Cowboy*, was assisted by arranger George Tipton's inclusion of Wagner tuba in the mix.⁴⁸

The Wagner tuba had crashed the popular venue, and official, though indirect, recognition was next. The three Grammy awards presented in 1968 to Mason Williams' "Classical Gas" (the soloistic tenor tubas in the bridge section played by David Duke and William Hinshaw) included the category "Best Instrumental Arrangement" for Mike Post's orchestration. Post's "Rockford Files Theme" (with tubists Vincent DeRosa, Arthur Maebe, and D. Duke) garnered the same award in 1975.

The Wagner tuba has continued to be used in creative ways. After bringing the instrument into his Jazz ensemble for "Empty Talk" on the album *Pilatus* (Boheme CD, 2000), Arkady Shilkloper "liked it very, very much! I hope some day I can play and record more compositions with Wagner tuba."⁴⁹ Rock musicians Christofer Johnsson and Thomas Karlsson employed an entire orchestra in their album *Secret Of The Runes*, "producing a work that demolishes regular boundaries, moves beyond dilettantish rock clichés, and is 'operatic' in the best sense."⁵⁰ Johnsson commented,

Everything was planned except for the Wagner tuba. Its insertion came out of a conversation with one of the hornists from the opera, who also played the instrument and could demonstrate it for me. Then it was clear that its sound would blend superbly with our concept, and I rescored many of the low-lying horn lines for it.⁵¹

Composers and orchestrators of motion picture scores, so dependent on instrumental color to portray disparate moods, were naturally attracted by the possibilities of the Wagner tubas. They made their debut in *Ice Station Zebra* (1968), when Michel Legrand, acting as his own orchestrator, wrote for large orchestra of seventy-five musicians, including the eight Wagner tubas featured in the film's main title. Since then the tubas have become commonplace, appearing "in about one out of every four pictures nowadays."⁵² *Mary Shelley's Frankenstein* (1994), music by Patrick Doyle and orchestrated by Lawrence Ashmore, featured two contrasting brass choirs, one conical (horns, two Wagner tubas, euphonium, and contrabass tuba), and one cylindrical (trumpets, trombones, and cimbasso). In Michael Nyman's score for *The Ogre* (1996), five hornists alternated on five Wagner tubas. *Soldier* (1998), by Joel McNeely upped the ante, with three antiphonal brass choirs, one of which includes "eighteen Horns, all of which double on Wagner tubas (!)"⁵³ Don Davis used a total of eight horns for *Jurassic Park III* (2001), often split into four horns and four tubas. Davis' scores for the three *Matrix* films use "more tuben than horns. Eight play in unison all over the place, all the way up to high C's."⁵⁴



The horn and Wagner tuba section of the Universal Pictures Fanfare, c. 1998. Left to right, back row: David Duke, Jeff DeRosa, Phillip Yao, Joe Meyer, Brad Warnaar, Suzette Moriarity, Dan Kelley, Steven Becknell, James Thatcher. Front row, Gus Klein, Carol Drake, Mark Addams, John Reynolds, Ronn Kaufmann, Kurt Snyder, Brian O'Connor. Sitting in front: Jerry Goldsmith.

One film composer has consistently employed Wagner tubas in his scores since the mid-1980s: to quote David Duke "Jerry Goldsmith has used them on practically every picture."⁵⁵ They are featured in Goldsmith's scores for several *Star Trek* films (chiefly orchestrated by Arthur Morton) and contributed a star turn in *Air Force One* (orchestrated by Alexander Courage), where six unison B-flat tenor tubas intone the main title theme, producing a powerful, husky sound that actually grows stronger as it descends into the low register.

The preponderance of Wagner tuba playing studio hornists, and the unique Los Angeles Horn Club, also inspired music away from the films, including original compositions with tuba quartets⁵⁶ by George Hyde (*Color Contrasts*), William Kraft (*Games: Collage No. 1*, 1969), Richard Nash (*Forté de Rosa*), David Raksin (*Morning Revisited*), and Alec Wilder (*Nonet for Brass*, 1969), as well as arrangements for the instruments.⁵⁷

Despite the frequent modern utilization in films, and popular as well as serious music, the general impression of the Wagner tuba remains that of an outdated museum piece, musty and Victorian. Caricatures lampoon the instrument's weighted, lugubrious nobility—a suspicious attribute for modern sensibilities. British hornists refer to them casually as "beasts" or "pigs." Jim Loy's Sherlock Holmes spoofs feature a protagonist who plays "an especially fine instrument, made by the Stradivarius Gadget Works in Birmingham."

My friend, Mr. Sherbert Coleslaw was walking about our sitting room, showing off his remarkable musical talent by playing the Wagner tuba. The musical selection was



a piece that Coleslaw himself had composed, called the Brontosaurus' Love Song. A singular feature of this concert was that some of the sounds caused fragile glass objects to leap off of the various shelves around the room, and crash to the floor. Fortunately, Coleslaw had Wagner tuba insurance.⁵⁸

The comedian Martin Mull created a routine that he called "Dueling Tubas,"⁵⁹ pitting David Duke's B-flat tenor tuba against Red Callender's contrabass tuba in a spoof of the best-selling "Dueling Banjos" from the film *Deliverance*. "Dueling Tubas" was recorded in a single take—the two tubists' strenuous laughter afterwards made another run-through impossible.⁶⁰ Thomas Goss contributed *The Seven Deadly Sins (of a Dog)* for Wagner tuba quartet and [contra]bass tuba.⁶¹ "Inspired by the dog-like qualities of the instruments, their throaty bark, their penetrating soulfulness, and overall the sense of slobbery faithfulness, [Goss] conceived of a suite of miniatures which would portray dogs at their lovable worst."⁶² The movements are entitled:

Prelude: Bad Dog! Bad Dog! No no no!
Chasing the Cat (*and biting a stray postman*)
Getting into the Trash
Barking All Night
Chewing on an Old Shoe
Fighting with Other Bad Dogs
Sleeping on the Furniture
Running Away

Richard Merewether cautioned, "All in all, Wagner-tuba-playing is a hazardous occupation which must be taken equably and with humour,"⁶³ and brought a light touch to his own discussion.

No book about the horn can very well neglect to mention this instrument, since doubtless a great many players during their career will stoutly maintain that they can play it. Numbers of them succeed so well in concealing the fact that they cannot, that they are invited again and again to do so.⁶⁴

Many hornists have a problematical relationship with the instruments. As Michael Hölzel wrote: "Because of the rarity of use of Wagner tubas and the fact that hornists largely do not like to play them, this ingenious instrument has been wrongly saddled with the negative reputation that it is difficult to play and its intonation is problematic."⁶⁵ This is largely a matter of unfamiliarity. Often the instruments molder in their cases between infrequent symphony use—innards dry out and valve linkages petrify. In contrast, many larger opera houses can field excellent tuba quartets, reinforced by frequent performance of both the operatic literature and in many cases the symphonic as well.

At mid-century, the dearth of Wagner tuba makers had been filled by the emergence of Robert Engel of Vienna, Hermann Ganter of Munich, Horst Voigt of Markneukirchen,⁶⁶ Miraphone of Waldkraiburg,⁶⁷ and Josef Monke and Gerhard Anton of Cologne. As of 2004, Wagner



RTÉ (Radio Telefís Éireann) National Symphony Orchestra
Wagner tubist David Atcheler. © Killyan Bannister 1996.

tubas are manufactured by Gebr. Alexander (Mainz, and the longest continuous manufacturer), Finke (Vlotho-Exter), Hans Hoyer (Markneukirchen), Kalison S.A.S. (Milan), Herbert Fritz Knopf (Markneukirchen), Ricco Kühn (Oederan), Martin Lechner (Bischofshofen, Austria), Dieter Otto (Neumarkt-Sankt Veit), Paxman Ltd. (London), and Max & Heinrich Thein (Bremen). Wagner tuba mutes are currently offered by the German firms Gebr. Alexander (Mainz), Engemann-Dämpfer (Lichtenfels; Engemann makes 6 different-sized models for different bores, two of which offer adjustable tuning), and Brigitta Pörtl Dämpferbau (Lohmar).



The RTÉ National Symphony Orchestra Wagner tuba quartet, depicted from the artist's seat in the trumpet section, right to left: Fergus O'Carroll, Richard Wainwright, Tony Catterick, and David Atcheler (the two middle players are guests). The haloes, perhaps a reflection of the tubas' sacrosanct pronouncements, contrast with the recalcitrant nature of the instruments themselves (here reduced to kazoos and saw). © Killyan Bannister 1996.



Compensating double tubas were reintroduced in the 1960s,⁶⁸ to be followed by full double tubas, and such models are now offered by Alexander, Finke, Hoyer, Kalison, Knopf, Kühn, and Paxman.⁶⁹ Yet double tubas have not been accepted without criticism. According to Roland Horvath,

A tuba quartet is comprised of two tubas in B-flat and two tubas in F, the so-called tenor and bass tubas. The two instruments are not only different in length, but also in character and so in sound. While the B-flat tuba makes a slender and elegant effect, the F tuba is predestined for the low register. They thereby complement each other wonderfully as a quartet. To put together a quartet of double tubas is an absurdity. It is perhaps more pleasant for a double hornist, but is simply not what is called for by the composer, no matter whether it be Bruckner, Wagner, or Strauss, etc.⁷⁰

Barry Tuckwell observed another modern tendency.

Unfortunately many makers opt for a wide bell in order to make the instrument easier to play (bad intonation has always been a major hazard) with the unfortunate result that it now sounds like a lightweight band instrument. The instruments used by the Vienna State Opera orchestra give the only true Wagner tuba sound, which is in sharp contrast to that of the horn.⁷¹

It is to be noted that Martin Lechner is the only extant full-time manufacturer of Viennese style tenor and bass tubas.

At the beginning of the 21st century, composition for Wagner tuba shows no signs of waning. Sofia Gubaidulina composed *Strasti po Ioannu* (*St. John's Passion*) for soloists, chorus, and large orchestra that includes three Wagner tubas (world premiere in Stuttgart, 2000; published by Hans Sikorski, Hamburg). A traditional use of the Wagner tuba timbre is observed in Hans Werner Henze's *L'heure bleue* (Chester Music Ltd., 2001):

The blue hour of the title alludes to dusk in the Mediterranean, the time when, for the composer, the world, its inhabitants and their inner lives are transformed by the gentlest evening light. The instruments chosen by Henze to evoke this mood of reverie include the mellow ones of alto flute, cor anglais, bass clarinet and Wagner tuba, and gorgeously atmospheric it all sounded in this accomplished performance.⁷²

Gavin Bryars (b. 1943), the composer of the opera *G* (premiere in Mainz, 2002), commented:

When I was asked to do the opera based on the life of Gutenberg the Mainz opera house sent me a full list of the orchestra in order for me to decide on the definitive orchestration.

...of the 8 horns listed, 4 play the Wagner Tuba. There are several quite strong links to Wagner in the opera (ignoring the fact that I am a great admirer of Wagner's music in any case), especially the connection with the

Rhine, which flows throughout the opera. Act One is set in Strasbourg and Act Two in Mainz and the river is referred to a number of times. In the staging the designer used images of the Rhine as a kind of leitmotif. So at the opening of the opera there is a connection to the opening of *Rheingold* and there are others. So I decided that I would have the four Wagner Tubas as well as four horns...

They are featured quite prominently as an ensemble as key moments in the opera, apart from at the beginning. At the end of Act One there is a quasi-choral ending with 4 solo voices (soprano, counter tenor, tenor, bass—the bass being Gutenberg himself) and I accompany this with the four Wagner Tubas.⁷³

Commissioned jointly by the North German Radio and Suntory Hall, Tokyo, Esa-Pekka Salonen's (b. 1958) *Insomnia* for Orchestra received its world premiere in 2002. The composer wrote,

The sound of *Insomnia* is darker and lower than my other current orchestral works. I decided to include a quartet of Wagner tubas in the brass section in order to get the very special sonority that only these unusual and somewhat peculiar instruments can produce...⁷⁴ Towards the end of *Insomnia* the music finally quiets into an Adagio that is underpinned by the soft sounds of the horns and Wagner tubas. Exactly at the moment when we think that we have finally reached the portals of sleep, the sun rises in all its glory. A new day begins triumphantly.⁷⁵

I have always loved the sound of the Wagner tubas, and I understand exactly why Wagner introduced this instrument. There is an acoustical gap in the symphony orchestra, because there is not enough power in the [lower] octave. If you write a broad chord for the orchestra with an expectation of full bass sound, something seems to be missing. Wagner—genius that he was—had his tubas built to fill this gap, and the brass achieves an even sound in all registers. I love Bruckner's Seventh precisely for the dark, metallic timbre of the Wagner tubas, and have always wanted to compose something for them. That *Insomnia* was written for a German Orchestra with a great Bruckner tradition, it occurred to me: this is the perfect opportunity to travel between rages.⁷⁶

A quartet of B-flat and F Wagner tubas was employed in Heinz Karl Gruber's (b. 1943) orchestral work *Dancing in the Dark*, first performed on January 11, 2003 by Sir Simon Rattle and the Vienna Philharmonic. June 14 of the same year saw the premiere of Klaus Lang's (b. 1971) *Die Perser* in Aachen. The opera includes five horns, the first three of which double on F tubas in an extended low solo trio accompanying the ghost of King Dareios (bass), who sings from the nether regions of the pit. One hundred and fifty years after their conception, the traditional symbolic use of the instruments as spiritual messengers persists.

If the little tubas are still limited to the role of guests in the orchestra, neither will they go away. The latter might be preferred by some for the sake of orchestral tidiness, as in Adam

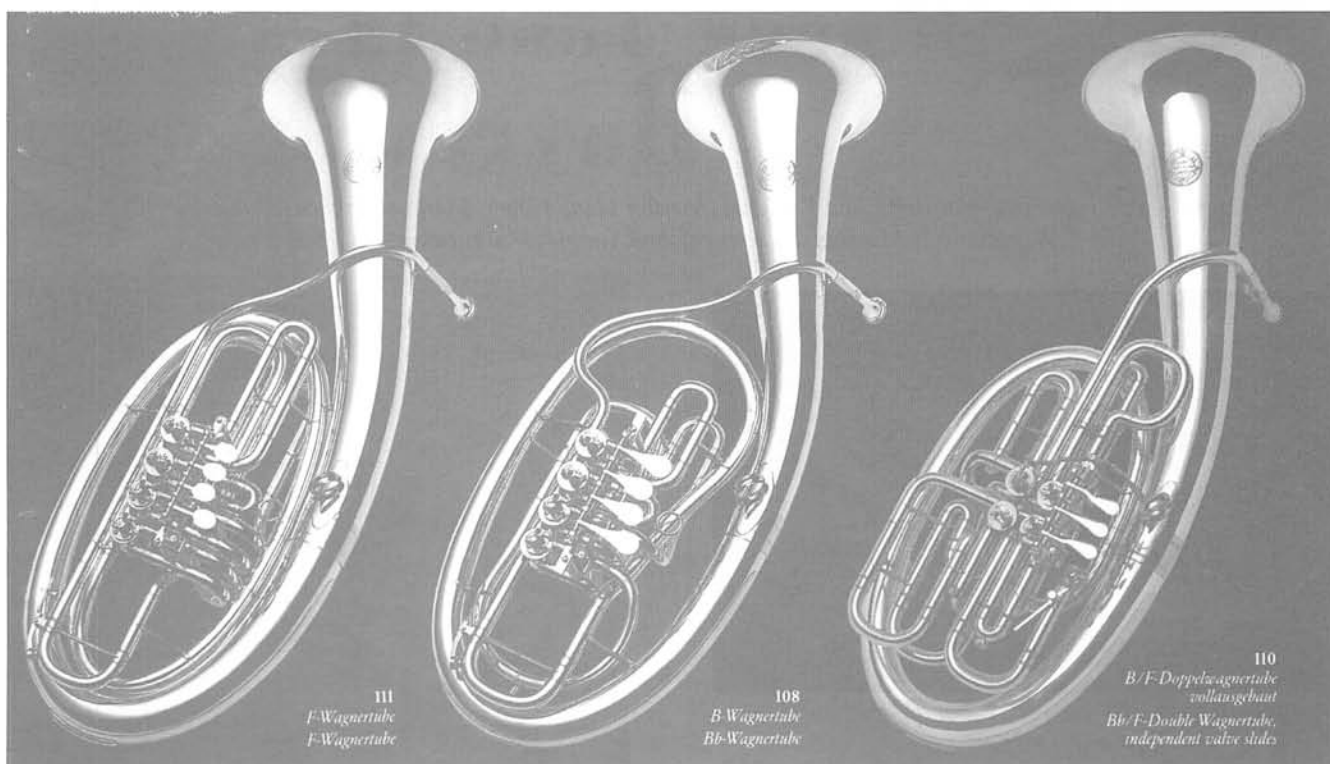


Carse's premature epitaph that Wagner "attempted to add a new element to the orchestral body, and, as has since been proved, failed to do so."⁷⁷ Other summations have been more positive. Einojuhani Rautavaara called the instrument "a wonderful and sometimes very necessary member of the orchestra."⁷⁸ Raymond Bryant found that "the Wagner tubas have a very definite function to fulfill in the orchestra and have fully justified the expectations of their inventor,"⁷⁹ and Anthony Baines called them "Wagner's amazingly successful innovation."⁸⁰ One has to sympathize with attempts to bring order to chaos, such as Christian Ahrens' proposal that "Horn-tube(-n)" become the official designation for the instrument in German.⁸¹ But diversity can be celebrated just as properly as unity, and the confusing plethora of names and transpositions is entirely fitting for a forward, schizophrenic horn-tuba that speaks in the tongues of gods, and of demons.

Appendix: Gallery of Wagner tubas by contemporary manufacturers



Kalison double tuba [Kalison S.A.S., Milan]



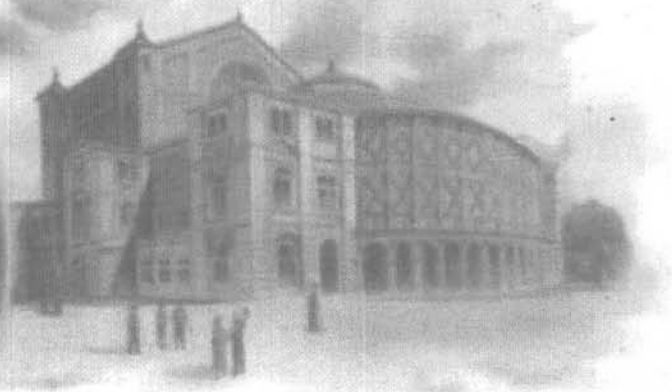
Alexander Wagner tubas, left to right Model 111 (bass tuba in F), Model 108 (tenor tuba in B-flat), and Model 110 (double tuba in F and B-flat) [Gebr. Alexander, Mainz]



Finke bass tuba in F (left), and compensating double tuba (right) [Finke GmbH & Co KG, Vlotho-Exter, Germany]



MEISTER
Hans Hoyer



neue Töne in Bayreuth

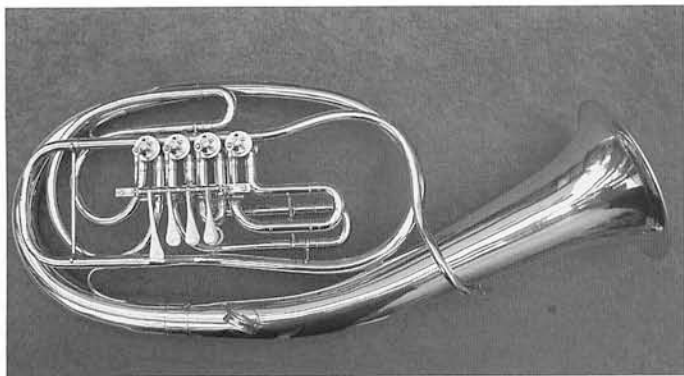
Hoyer single tubas in B-flat (left), and F (right) [Meister Hans Hoyer, Markneukirchen]. Advertisement © Vogtländische Musikinstrumentenfabrik GmbH, Markneukirchen, 1996



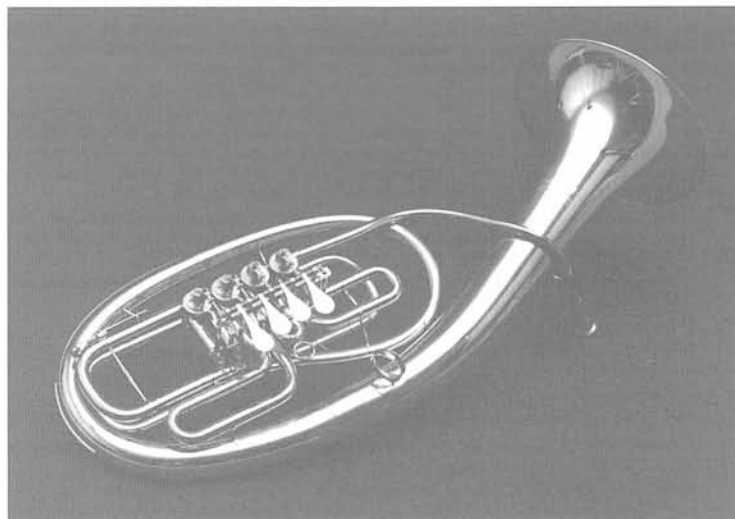
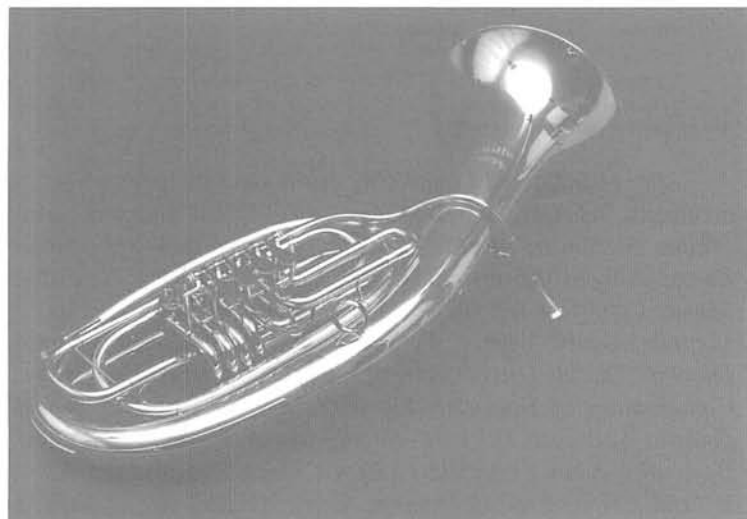
Paxman compensating double tuba [Paxman Musical Instruments Limited, London]



Two views of the Kühn double Wagner tuba Model W 405 in F/B-flat [Ricco Kühn, Meisterwerkstatt für Metallblasinstrumente, Oederan, Germany]



Thein B-flat tenor tuba [Max & Heinrich Thein, Bremen]



Otto Wagner tubas Model 171 in F (left) and Model 170 in B-flat (right) [Dieter Otto, Neumarkt-Sankt Veit, Germany]



A full quartet of Lechner Viennese style Wagner tubas, two B-flat instruments on the outside framing the two F instruments on the inside [Martin Lechner GmbH, Bischofshofen, Austria]

Footnotes:

¹Modern composers were hardly to be blamed for avoiding the instruments. The Copenhagen-born Rued Langaard (1893-1952), a great admirer of Bruckner, employed eight horns on his First Symphony (1908-11), the last four doubling on two tenor tubas in B-flat and two bass tubas in F. When the work was premiered in Berlin, to save money and trouble the tuba parts were played on horns. The frustrated Langaard never again wrote for Wagner tubas.

²Eric Salzman, *Twentieth-Century Music: An Introduction* (Englewood Cliffs, New Jersey, 1967), 180.

³Friedrich Cerha, *Mouvement III*, Orchestral Score (Vienna: Universal Edition, 1968), 13-15.

⁴Glenn Norman Koponen, *A Study of the Symphony in Finland from 1945 to 1975 with an Analysis of Representative Compositions* (Dissertation, Columbia University, 1980), 58-59.

⁵Edward Greenfield, "A real find among Finns," *The Guardian* (July 28, 1999).

⁶Kalevi Aho, *Einojuhani Rautavaara sinfonikkona/als Sinfoniker/als Symphonist* (Helsinki, 1988), 83.

⁷Private communication from Einojuhani Rautavaara, November 7, 2003.

⁸Einojuhani Rautavaara, *Symphony no. 3* (Helsinki: Edition Pan, 1988).

⁹Kimmo Korhonen, *Finnish Orchestral Music 2 (Postwar Period)*, transl. Timothy Bingham (Finnish Music Information Centre: <www.fimic.fi/fimic/fimic.nsf/open>).

¹⁰Ibid.

¹¹Erik Tawaststjerna, "Vuosisatamme musiikkia," *Suomen Sosialidemokraatti*, cited in Anne Sivoja-Gunaratnam, *Narrating with Twelve Tones: Einojuhani Rautavaara's First Serial Period (ca. 1957-1965)*, *Annales Academiae Scientiarum Fennicae, Humaniora* no. 287 (Helsinki, 1977), 65.

¹²Sivoja-Gunaratnam, 58.

¹³Private communication from Einojuhani Rautavaara, November 7, 2003.

¹⁴All of the above Rautavaara works were originally published by Fennica Gehrman, Helsinki.

¹⁵Private communication from Einojuhani Rautavaara, November 7, 2003.

¹⁶Ibid.

¹⁷Zimmermann took his own life on August 10, 1970.

¹⁸Bernd Alois Zimmermann, *Die Soldaten. Oper in vier Akten*, Orchestral Score (Mainz: Schott, 1975), preface ("Orchesterbesetzung").

¹⁹Private communication from Hans Günter Zschäbitz, June 9, 2003.

²⁰Bernd Alois Zimmermann, *Intervall und Zeit. Aufsätze und Schriften zum Werk*, ed. Christof Bitter (Mainz, 1974), 97.

²¹According to Gürzenich-Orchester hornist-tubist Robert Thistle, "After WW II, in which all the earlier tuben were destroyed in the old opera house at Rudolfplatz, Josef Monke in Köln-Ehrenfeld built a set of four *Wiener* tuben for the Gürzenich-Orchester...They are smaller and *schlanker* than the normal size." Private communication from Robert Thistle, September 25, 2002.

²²Zschäbitz.

²³Zimmermann, *Die Soldaten*, Orchestral Score.

²⁴Wulf Konold, Bernd Alois Zimmermann, *Der Komponist und sein Werk* (Cologne, 1986), 200. Zimmermann also included one B-flat tenor tuba in *Photopsis, Prelude for Orchestra* (Mainz: Schott, 1968).

²⁵Klaus Geitel, *Hans Werner Henze* (Berlin, 1968), 152.

²⁶Hans Werner Henze, *Musik und Politik. Schriften und Gespräche 1955-1975* (Munich, 1976), 30.

²⁷Michael Horwood (b. 1947), *Symphony No. 3, Andromeda* (1996) (four Wagner tubas).

²⁸Jens-Peter Ostendorf (b. 1944), *Chor für Orchester* (Hamburg: Hans Sikorski, 1974) (four Wagner tubas). Alfred Reed, "Theme" from *In Memoriam* (Miami, 1971) (four Wagner tubas).

²⁹Will Eisma (b. 1929), *Vanbridge Concerto* for Horn Player and Orchestra (Amsterdam: Donemus, 1970); employs valved horn, Bach horn, and Wagner tuba; Eberhard Eysler (b. 1932), *Tonadas for Wagner Tuba in B-flat (or Horn) and Strings with Percussion* (Stockholm: Swedish Music Information Centre, 1979). The latter work was composed for Bengt Belfrage, 1st Hornist of the Royal Swedish Opera Orchestra. Private communication from Eberhard Eysler, December 31, 2003.

³⁰The many chamber music works for Wagner tuba include:

Rob du Bois (b. 1934), *Das Liebesverbot für 4 Wagnertuben* (Amsterdam: Donemus, 1986).

Siegfried Borris (1906-1987), *Musik für Waldhorn*, op. 109, Book 3, no. 4: *Prolog für 4 Hörner und Epilog für 4 Wagner-Tuben oder 4 Hörner* (Wilhelmshafen: Heinrichshofen/Sirius-Edition Berlin, c. 1966).

Theodor Hluschek (b. 1923), *Capriccio für Tubenquintett* (4 Wagnertuben in F und Basstuba) oder Horn-/Tubaquintett (Hornquartett und Basstuba) (Waldstetten: RBW-Verlag, c. 1998).

Kurt Anton Hueber (b. 1928), *Osiris Hymnus*, op. 27 für 4 Horn tuben (oder Hörner) und Kontrabass tuba.

—*Requiem* op. 21, für 4 Horn tuben und Basstuba.

Herman Jeurissen (b. 1952), *Vier alte Brunnbären*, ein musikalischer Scherz nach der Polka "Der alte Brunnbär" von Julius Fucik und Motiven aus Opern von Richard Wagner für vier Hörner oder Wagnertuben in F (Es) (Hofheim/Taunus: Herman Jeurissen/Leipzig: Friedrich Hofmeister, c. 1997).

Marcel Landowski (1915-1999), *Ouverture pour un opéra imaginaire, Fanfare pour 15 musiciens* (two Wagner tubas) (World Premiere: Besançon, September 12, 1997).

Günther Marks (1897-1978), *Hymnus für 4 Wagner-Tuben und Kontrabass-Tuba* (ed. Kurt Janetzky) (Lottstetten/Waldshut: Kunzelmann, 1985).

Ryuichi Nakamura, *Episode* (four horns in F and two tenor tubas written in E-flat).

Steven Reading, *Octet for 8 horns* (Horns 5-8 alternating on four Wagner tubas) (London: Paxman, 1997).

Timo Ruskeepää, *The Seasons* (one bass tuba in F; world premiere in Tampere, Finland, April 1, 2001).

Peter-Jan Wagemans (b. 1952), *Blaaskwintet nr. 2* for flute (piccolo, alto flute), oboe (cor anglais), clarinet (bass clarinet), horn (Wagner tuba), and bassoon (Amsterdam: Donemus, c. 1993).

³¹Private communication from Charles Shere, May 16, 2003.

³²Christopher Rouse, "Symphony no. 1, Program Note by the Composer" (www.christopher-rouse.com/sym1press.html).

³³Private communication from Norman Schweikert, June 12, 2003.

³⁴Klaus Geitel, "25 Minuten bis zum Höhepunkt. Tiefsinnig: die Komponistin Sofia Gubaidulina widmete Yuri Bashmet ein Viola Konzert," *Berliner Morgenpost* (October 11, 1999).

³⁵Published by Tiritiri Matangi Music.

³⁶Sam Shogots, *Uriel's Flame* program notes (2000). Private communication from Thomas Goss, October 10, 2003.

³⁷Published variously by Bärenreiter, Kassel and Ricordi, Milan, Lopez' other Wagner tuba works include: *Strada degli eroi* for orchestra, organ and conductor (six Wagner tubas: horns 1, 3, and 5 doubling on B-flat tubas, horns 2, 4, and 6 doubling on F tubas, 1999), *Kampfhandlungen/Traumhandlungen* (one B-flat and one F Wagner tuba, 1998), *Traumzeit/Traumdeutung, Sinfonische Aktion für Instrumentalisten im Bergraum* (two Wagner tubas, first performed outside in the mountains of South Tyrol in 1997), *Schatten vergessener Almen* (two Wagner tubas, 1995), *Tagebucheintragen* 1975-79 für Orchester (two B-flat and two F tubas, 1994), *Blue Cliffs* (one horn dou-



The Wagner Tuba, Part 8

bling on Wagner tuba, 1988, revised 1993), *Breath-Hammer-Lightning für großes Orchester, teilweise im Raum verteilt* (nine horns, the last four doubling on Wagner tubas, 1991, revised 2002), and *Hin zur Flamme! Aktion für Orchester, räumliche Lichtgestaltung und Objekte* (hornists 3 to 6 alternating on four Wagner tubas, 2000).

³⁸Siegfried Schwarzl took a Wagner tuba onstage at the Vienna Staatsoper as a costumed band member. Siegfried Schwarzl, *145 Jahre Bühnendorchester der Wiener Staatsoper* (Vienna, 1999), Foto-Tafel I, opposite page 44. Horn scholar Kurt Janetzky proposed that Wagner tuba was “the only practicable solution” to the English Basshorn part Mendelssohn wrote in his *Notturmo in C major for 11 Winds*. Kurt Janetzky, *Seriöse Kuriositäten am Rande der Instrumentenkunde* (Tutzing, 1980), 36.

³⁹The instruments were products of the Erste Wiener Produktiv-Genossenschaft der Musikinstrumentenmacher. They did double duty: as well as being of instructional use to Lott’s students at UCLA, they were also played in the university’s marching band.

⁴⁰James Decker, “Double or Nothing. How tight money in Hollywood is popularizing Deskants and Tuben,” *The Horn Call* II, no. 2 (1972), 38.

⁴¹Private communication from David Duke, October 29, 2002.

⁴²Hollywood recordings, even when multiple tubas are called for, are done exclusively on B-flat tenor instruments. *Ibid.*

⁴³Interview with David Duke, September 5, 2003.

⁴⁴Private Communication from David Duke, October 29, 2002.

⁴⁵James Decker, “Double or Nothing. How tight money in Hollywood is popularizing deskants and tubens,” *The Instrumentalist* 27, no. 5 (December, 1972), 46.

⁴⁶In addition to Wagner tuba, the mellow “Nilsson Sound” featured two flugelhorn, baritone, and bass trombone. Private communication from David Duke, December 2, 2003.

⁴⁷*Pet Project* (World Pacific, 1968) by Bob Florence and his Big Band features a track where Wagner tuba (David Duke, again) doubles tenor sax (Bill Perkins) in unison on Jazz riffs. *King Kong. Jean-Luc Ponty Plays the Music of Frank Zappa* (Pacific Jazz, 1970), offered Arthur Maebe on Wagner tuba.

⁴⁸In addition to Wagner tuba, the mellow “Nilsson Sound” featured two flugelhorn, baritone, and bass trombone. Private communication from David Duke, December 2, 2003.

⁴⁹Private communication from Arkady Shilkloper, October 23, 2003.

⁵⁰F. I. S., “Interview mit Christofer Johnsson & Thomas Karlsson zum neuen THERION-Album ‘Secret Of The Runes’” October 24, 2001 (www.thelema93.de/therion/sotr/legacy.html).

⁵¹*Ibid.*

⁵²Private communication from David Duke, October 29, 2002.

⁵³Private communication from Ralph R. Hall, November 25, 2001.

⁵⁴Interview with David Duke, September 5, 2003.

⁵⁵Private communication from David Duke, October 29, 2002.

⁵⁶With the exception of the piece by Richard Nash, each of the following works was included on one of two Los Angeles Horn Club recordings (Seraphim S-60095 and Angel S-36036).

⁵⁷J. S. Bach, (arr.): *Passacaglia in C minor* (two versions, both of which include four Wagner tubas. These and other above-mentioned works are available at the Wendall Hoss Memorial Library of the Los Angeles Horn Club, USC. That this is not just a US phenomenon is evidenced by Saskia Apon’s employment of three Wagner tubas in Prokofiev arrangements for the Rotterdam Philharmonic Brass (Erasmus Muziek Producties CD, 1999).

⁵⁸Jim Loy, “Sherbert Coleslaw and the Remarkable Intruder” (www.jimloy.com, 2000). Reproduced with the consent of the author.

⁵⁹Originally released on the LP *Martin Mull and His Fabulous Furniture in Your Living Room* (1973), it was re-released on CD as *Mulling it Over: A Musical Oeuvre View* (1998).

⁶⁰Interview with David Duke, September 5, 2003.

⁶¹Commissioned and premiered by Bay Brass in 2000, the work was published by Tiritiri Matangi Music. It also exists in a revised version incorporating horns.

⁶²Sam Shogots, *The Seven Deadly Sins (of a Dog)* program notes (2000). Private communication from Thomas Goss, October 10, 2003.

⁶³Merewether, 16.

⁶⁴*Ibid.*, 14.

⁶⁵Michael Hölzel, *Hohe Schule des Horns* (Mainz, 2000), 99.

⁶⁶Instruments in F and B-flat manufactured by Voigt in 1956 are described in Herbert Heyde, *Hörner und Zinken. Musikinstrumenten-Museum der Karl-Marx-Universität Leipzig, Katalog*, vol. 5 (Leipzig, 1982), 164-166.

⁶⁷Miraphone discontinued making Wagner tubas in the late 1980s. Private communication from Eva Staudinger (Miraphone eG), February 17, 2003.

⁶⁸Johann Eduard and Fritz Kruspe patented the first compensating double tuba as early as 1908, as German Patent #340920. William Waterhouse, *The New Langwill Index. A Dictionary of Musical Wind-Instrument Makers and Inventors* (London, 1993), 217.

⁶⁹The integration of F and B-flat horns in the double horn was successful because of general agreement that the F horn sound was the ideal. With tubas, there is no similar desire to merge the two keys, no commonality of sound. In fact, the reverse is true—the F and the B-flat tubas are distinct instruments with distinct sounds, a diversity which is lost when a double tuba is used (double tubas are typically equipped with the wider F tuba bell). Thus the brighter B-flat tuba timbre is compromised for the convenience of retaining conventional double horn fingerings.

⁷⁰Roland Horvath, “Geschichte und Entwicklung der Wiener Blechbläser Schule,” *Klang und Komponist. Ein Symposium der Wiener Philharmoniker. Kongressbericht*, ed. Otto Biba and Wolfgang Schuster (Tutzing, 1992), 290. Hans Pizka fully agreed with his Viennese colleague. Hans Pizka, *Hornisten-Lexikon* (Kirchheim, 1986), 206-207.

⁷¹Barry Tuckwell, *Horn* (London & Sydney, 1983), 91.

⁷²Barry Millington, *The Times* (October 16, 2001).

⁷³Private communication from Gavin Bryers, May 22, 2003.

⁷⁴“Esa-Pekka Salonen: *Insomnia*,” *Kölner Philharmonie Programmheft* (March 23, 2003), 4.

⁷⁵*Ibid.*, 5.

⁷⁶Ilja Stephan, “Interview mit Esa-Pekka Salonen vom 29.1.2003 zur europäischen Erstaufführung von ‘Insomnia’” <<http://people.freenet.de/Ilja-Stephan/FrameSalonen.htm>>.

⁷⁷Adam Carse, *The History of Orchestration* (New York, 1964), 270. Robert Donington agreed that “they have not really justified their independent value” (Robert Donington, *Music and its Instruments* [London, 1982], 165). In contrast, in 1920 Ulric Daubeny predicted Wagner tubas would be a part of “the full orchestra of the future” (126-127).

⁷⁸Private communication from Einojuhani Rautavaara, November 7, 2003.

⁷⁹Bryant, “The Wagner Tubas,” 153.

⁸⁰Anthony Baines, *Brass Instruments. Their History and Development* (London, 1976), 264.

⁸¹Christian Ahrens, “Horn tube” (“Hörner,” part IV), in: *Die Musik in Geschichte und Gegenwart*, ed. Ludwig Finscher, vol. 44 (Kassel, 1996), 392.

After 60,000 words, thanks are due to the following publishers, archivists, scholars, and musicians who helped along the way: Philipp Alexander, Ricardo Almeida, Lawrence Ashmore, Thomas Bacon, Killyan Bannister, Günter Brosche (Director Emeritus Music Collection of the Österreichische Nationalbibliothek of Vienna), Gavin Bryars, Peter Damm, James Decker, Zdenek Divoky, David Duke, Peter Dyson, Johan Eeckeloo (Royal Conservatory of Brussels), Eberhard Eyser, Christopher Fifield, Gudrun Föttinger (Richard-Wagner-Museum, Haus Wahnfried, Bayreuth), Ádám Friedrich, Philippe Givron, Thomas Goss, Ralph R. Hall, Hans-Erik Holgersson, Chris Hutchinson (Boosey & Hawkes Music Publishers Ltd., London), Benjamin M. Korstvedt, Ricco Kühn, Christopher Larkin, Aygün Lausch (Universal Edition, Vienna), Susanna Lehtinen (Fennica Gehrman, Helsinki), Jim Loy, Hector McDonald, Herta Müller (Schloss Elisabethenburg Musikmuseum, Meiningen), Arnold Myers (Edinburgh University Collection of Historic Musical Instruments), Paul Needham (Scheide Library, Princeton), Bendt Viinholt Nielsen, Jesper Nordin, Fergus O’Carroll, John A. Phillips, David A. Pickett, Hans Pizka, Einojuhani Rautavaara, Christian Rittershofer (C.F. Peters, Frankfurt), William Scharnberg, Elisabeth Schneider (Schott Musik International, Mainz), Helga Schütze (National Museum of Denmark), Norman Schweikert, Charles Shere, Arkady Shilkloper, Martin Sima (Universal Edition, Vienna), Jeffrey Snedeker, Eva Staudinger (Miraphone eG), James Symington, Esa Tapani, Robert Thistle, Elisabeth Thomi-Berg (administrator of F.E.C. Leuckart, Munich), Robert Ward, John Webb, Karlheinz Weber, Thomas Widlar, and Hans Günter Zschäbitz.

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 S.O.A., whose former music directors have included Herbert von Karajan, Wolfgang Sawallisch, Fritz Busch, and Franz Wüllner, celebrated its 150th anniversary in June, 2003.

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 who between courses also find time to play choice literature for quartet.

The above occupation will bear fruit this year with the publication of a major collection of Melton’s quartet arrangements by Paxman, Ltd. 2004 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. The year 2005 will see an extended article in the Richard Strauss-Blätter (Vienna).



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Amateur Chamber Ensembles

by Marilyn Bone Kloss

The Boston area is rich with opportunities for playing chamber music, including many for amateur horn players – a wind octet, a horn choir, and a Brandenburg Party are examples. With these models in mind, you might consider creating or participating in similar opportunities in your area.

Wind Octet

One Sunday evening every month for over ten years, Vic Godin and Jim Whipple have joined oboe, clarinet, and bassoon players in traditional octets. Vic and Jim met at a chamber music conference at Bennington, Vermont in the summer of 1990. When they returned to Boston, they started organizing chamber music readings, first with string players but evolving in 1992 to a wind octet, the Whispering Hill Wind Ensemble.

The octet has been fortunate. Personnel has been fairly stable; the horns, one oboe, and one clarinet are founding members, and turnover in the other positions has been low. "None of us make a living from music, but none of us could live without it," says Vic. A list of dependable substitutes helps keep rehearsals on schedule.

Rehearsal space has also worked out well. Vic, Northeastern University Professor Emeritus of Business Administration (recently retired after 28 years), was able to arrange space at Northeastern's suburban Burlington campus. The land on which the campus is situated is known as Whispering Hill.

Since its founding, the ensemble has given one public performance each year, the music for the graduation exercises of the Northeastern University Paramedic Program (about 30 graduates). The venue is outdoors in July at a stately mansion in the suburbs. Once in a while other performance opportunities come along.

We primarily play music written for traditional wind octet," says Vic, who is also the librarian. "Often there is an additional part for contrabassoon. On occasion, we play music for sextets (horns and bassoons with either oboes or clarinets) or larger wind groups (between 9 and 13 players). There have even been times when we permitted violins or other unusual instruments to join us. Without a doubt, our most memorable evening was when we were joined by Douglas Yeo, bass trombonist of the Boston Symphony Orchestra, playing a serpent." Currently the group is rehearsing with a flutist for Gounod's *Petit Symphonie*, Gouvy's *Petite Suite Gauloise*, and other works.

Jim, who retired after 29 years as a corporate lawyer at Liberty Mutual Insurance, and Vic have played in various other groups, separately and together, but the octet, as Jim says, "has been a constant pleasure over the years."

Horn Choir

"It seemed a shame to me that the only time horn players perform as a group is in front of other horn players," says Erik Svenson, recalling horn choirs at IHS events. Erik started

Esprit de Cor in 1993 when a member of his church, the First Parish Church in Lexington, Massachusetts, asked him to perform in their summer Friday noon concert series.

That first year, eight players performed duets, quartets, sextets, and an arrangement of Beethoven's *Egmont Overture* for eight horns. "It was a great experience and well received," recalls Erik. He then moved to Seattle for five years, resurrecting the group when he returned in 1998.

"Originally the group was called Horns-a-Plenty, but I changed it to *Esprit de Cor* ('Spirit of the Horn') because I loved that Brahms called the horn 'the soul of the orchestra'," Erik explains. Since then, the group has performed once a year at the church, with a growing roster of players. "Last year we had enough players to perform Berlioz's *Carnival Overture* arranged for 16 horns."

"I'm amazed at how Erik manages to pull together such an eclectic mix of pros, amateurs, and talented students each year," says Bob Moffett, an amateur who has played the highest licks in some of the London Horn Sound works. "The level of enthusiasm, friendship, and performance takes me back to why the horn is my instrument of choice."

Pam Marshall has contributed to the group as both a player and a composer. "I enjoy writing for the group," she says. "I've tried experiments – a rainforest piece with frog-like horn sounds, for example – and everyone is game to try anything interesting and challenging."

At first the group tried to perform without a conductor, but it was difficult to play together well in the larger works. David Archibald, although not a horn player, is a valued member of the group. "David is particularly important when we do large works like antiphonal Gabrieli pieces," says Pam, "and in general he helps polish our playing." David has also contributed several arrangements to the ensemble's repertoire.

In 2002, composer Eric Ewazen was present for a performance of his *Grand Canyon Octet* and commented at the time, "*Esprit de Cor* played my music with such musicality, beauty of sound, and rhythmic vitality, it was exciting for me to be here in person." The players, for their part, were thrilled to have guidance and the opportunity to play for the composer.

"*Esprit de Cor* is a great idea that has worked out to be a fun time for a lot of local horn players," Pam concludes. "We're usually the largest ensemble in the summer concert series, and the audience is enthusiastic about our grand sound in the resonant church."

Brandenburg Party

For the past six New Year's Days, I have participated in a Brandenburg Party, organized by cellist Ilene Guttmacher. Ilene decided one Christmas to treat herself to the music for all six concertos, then invited her friends to play them with her at her house. It was such a success that she has continued the event every year since.



Since horns play in only one of the concertos, this day is obviously not centered on horns, but it is still an occasion of many pleasures. The playing starts with the first concerto at 11 o'clock (or as soon thereafter as a quorum is reached – the horns are always warmed up and ready well before the nominal starting time). Sometimes another work such as a Haydn symphony is slipped in here for the benefit of the winds. Then come concertos 2 and 4, a potluck lunch (usually quite elegant), then concertos 5, 3, and 6.

On a recent televised concert, the Chamber Music Society of Lincoln Center (William Purvis and Jennifer Montone, horns) played the complete Brandenburg concertos with only one player on each string part. At our party, however, we always have at least a handful of strings on each part, and a conductor, Roland Vazquez, to keep the group together.

Most of the players are amateurs, but a few professionals sneak in. On horn, over the years we have had free-lancers Dick Greenfield, Jean Rife, and Ken Pope to take the high part on their triple horns while I (and, for the first few years, another amateur, Dick Yoder) play second. One of the violinists is married to the Boston Symphony principal trumpet, Charles Schleuter, so Charlie plays the second concerto on his "pea-shooter." Ilene's niece is Judith Gordon, a prominent pianist in Boston, who wows us all in the keyboard part of the fifth concerto. Free-lancers dot the string sections, glad for the opportunity to play such joyous music in a relaxed setting.

Since the brass players have finished playing by the end of the second concerto, we can sit around and tell stories while listening to the music in the next room. Don't tell anyone, but we might sample some of the goodies in the kitchen. At the lunch break, everyone socializes, making new acquaintances but also finding many familiar faces from previous years or from other venues.

I have talked about what a special day this is so often that a violinist friend in Cincinnati decided to try it, too. "What else are you going to do on New Years Day," she asked, "watch football?" And we speculated that maybe Brandenburg parties will spring up all over the country the way Messiah sings have.

Marilyn Bone Kloss is a technical writer at SolidWorks Corporation, plays second horn in the Concord (MA) Orchestra, and publishes the Cornucopia newsletter.



Octet: Vic Godin and Jim Whipple with the Whispering Hill Wind Ensemble (2004). Photo courtesy of Booth Simpson.



Members of Esprit de Cor in rehearsal at the First Parish Church (2003). Photo courtesy of William Muth.



Marilyn Kloss and Dick Yoder at the 2000 Brandenburg party. Photo courtesy of Marilyn Kloss



Arcturus with Hazel Dean Davis (see following article).

Arcturus

by Hazel Dean Davis

On December 28th, while most households were winding down after the holiday frenzy, the Darling house in Carlisle, Massachusetts was bubbling with activity and anticipation: last minute phone calls were made, flight arrival times checked, shopping expeditions led, and all available music stands set up. Meanwhile, all across the country young musicians were on their way via car, bus, or plane to Carlisle. Slowly people began arriving and by mid-afternoon the house was overflowing with instrument cases, laughter, and the sounds of tuning and warm-up scales. Another Arcturus Chamber Festival had begun.

Arcturus was started by Sarah Darling, a violist from Carlisle, as a way to bring together the musician friends she had met at Harvard, Juilliard, and summer festivals. She remembers, "I first came up with the idea of doing Arcturus while sitting in a not-so-interesting masterclass in Amsterdam in the summer of 2000. It was a natural solution to a problem that had been bothering me, in one form or another, for years. I'd go to a music festival and meet some wonderful people, have fun playing with them, and then abruptly have to leave them behind. Or I'd meet someone and yearn to introduce that person to another one of my musical friends, miles or states or countries away."

Relying on the generosity of her family, she decided to invite a group of musicians to stay in her home for a week. Here they would play chamber music all day, eat and sleep in the same house, and perform concerts in Carlisle, nearby Pepperell, and on the Harvard campus. The group chose to name itself after a star, with the idea that a constellation is a good metaphor for a chamber ensemble, whose whole is more significant than the sum of its parts. Arcturus, the brightest star in the constellation Bootes, was preferred: a group named Bootes might have attracted the wrong kind of audience. The first Arcturus concerts were a success and have since become a much-anticipated triannual event.

This winter's performances marked my second time playing with Arcturus, and was again one of the most memorable and inspiring experiences of my musical life. It is refreshing to play with musicians who have such energy, intensity, and joy, and to share in their untiring passion for chamber music. The week of preparation is all-consuming: rehearsals for the string players often run nine or more hours a day and even we horn players find ourselves happily spending a good five hours in rehearsal each day, but our efforts are not boring for a minute. After all, making a completely unknown piece personal and performable in just five days leaves no time for boredom. Our music-making is interrupted only by delicious Darling family meals. And, of course, the obligatory tangents into the "Lord of the Rings" soundtrack, Vivaldi jokes, and stories of past Arcturus sessions.

The repertoire for each Arcturus concert depends entirely on who is playing in the session and what they want to work on. The most recent set of concerts over New Year included the Reicha Horn Quintet, op 106; Bartok String Quartet No. 2, op 17; and Brahms Sextet in G Major, op 36. Since the Arcturus

pool of musicians includes three horn players—Andrew Karr, Kimberly Hammill, and me—it is not uncommon to find a horn piece on the program. Andrew Karr, a graduate from the Curtis School of Music and former member of the New World Symphony, played the Mozart Divertimento in D in the first Arcturus. He is now principal horn of the Shanghai Broadcasting Symphony Orchestra. Kimberly has played with Arcturus twice with performances of the Mozart Horn Quintet and, with me, the Beethoven Sextet for two horns and strings. Kimberly studied at Northwestern University with Gail Williams and in Boston with Jonathan Menkis and currently freelances in the Boston area.

The repertoire for horn and strings is not extensive, but it is larger than most horn players think. After scouring the New York Public Library and Harvard Music Library, we found literally dozens of pieces. Most are not on a par with the Brahms Horn Trio or Mozart Quintet, not to mention the Bartok String Quartets or the Brahms Sextets, but there are some decent pieces. After reading a half dozen of them, we chose the Reicha Horn Quintet, most famous for its long length and avalanche of E-horn cross fingerings. We made a number of cuts to reduce the repetition and remove some comparatively banal moments, and the end result was a piece quite worth programming.

This Arcturus, like all the others, proved to be a memorable week of music, laughter, scrumptious food, and great memories. As we all grow older, start to win jobs (knock on wood) and settle down, it may prove harder to gather, but I have no doubt that Arcturus will continue in some form or another for years to come. It has become a favorite event for the communities of Carlisle and Pepperell as well as for the musicians. It is a rare opportunity for us to create great music on our own terms, with people we love. There is nothing more satisfying!

I look forward to playing in the next Arcturus, which will be held in late May. For more information, please see the ensemble website, <www.arcturus.is.dreaming.org>.

Hazel Dean Davis is currently a graduate student of Julie Landsman at Juilliard. She received her undergraduate degree at Harvard University in 2003 where she was awarded the Louis Sudler Prize in the Arts and the David McCord Prize for Music. In addition to Ms. Landsman, Hazel's principal teachers include James Sommerville, Kendall Betts, and Caroline Lemen. Hazel has appeared as a soloist at Harvard in the Britten Serenade in 2001 and in the world premier of Carson Cooman's horn concerto, "Enchanted Pathways", written for her in 2003. As a freelancer, she has performed with such orchestras as the Boston Symphony, the New World Symphony, and the Hingham Symphony. She was a fellow at the Tanglewood Music Center in 2002 and 2003 and was recently invited to play at Marlboro in the summer of 2005.



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The Electronic Hornist

Ron Boerger

Phishing, viruses, and scams: Don't let yourself get caught

You come home after a hard day's rehearsal, turn your computer on, and open your e-mail. Among your messages is a note from eBay, telling you that unless you confirm your account information, that your account will be closed. You click on the link provided and enter the information requested. A few weeks later, you are reviewing your credit card account statement and notice hundreds of dollars (or more) in charges you didn't authorize. How did that happen?

In all likelihood, you have fallen victim to a relatively new form of Internet fraud, called "phishing." That message didn't come from eBay - it came from someone who tricked you into sending your confidential account information. Phishing occurs when unscrupulous people use graphics and other publicly-available information to try and get you to send them confidential information. The frauds are "fishing" for those new to the Internet, or those who are gullible enough to fall for such a ruse. Such e-mail messages may look authentic, because they often use legitimate graphics from a web site. The more sophisticated "phishers" will even use the exact same verbiage as the legitimate business, including contacts for fraud, warning you to be careful with your account information, and so on. But should you click on an "update information" link, you aren't taken to a legitimate site¹ - you're sent to a site the phisher has set up, usually in a country where Internet fraud laws are lax or non-existent, and any information you enter is now very likely to be used for fraudulent purposes.

The authorities² do their best to shut down phishing sites as soon as they are informed about them, but a typical phishing expedition may involve tens to hundreds of thousands of individuals. By the time a site is shut down, the phisher has usually already collected all the information needed to run up hundreds of thousands of dollars/euros worth of fraudulent purchases.

What are some warning signs of phishing expeditions?

As they usually come from other countries, many phishers send messages that are replete with typos and poor grammar. You can bet that Citibank, eBay, and the like aren't going to send you messages that say "An errors have been detected in your account."

If you should follow the link and be asked for questions that aren't relevant to your account, such as being asked for information like your national identification number (the Social Security number in the United States), consider it a huge red flag.

Almost all legitimate businesses which use the web to send and receive confidential information will use "secure http" to protect your data during transmission. Look for "https://" in the URL displayed at the top of your browser,

and the "lock" icon at the bottom of your browser window. If you don't have both, you should not enter any information you consider private.³

How do you avoid being caught in the phisherman's web? It's really quite simple: never respond to an unsolicited e-mail that asks you to "click here to update information." Contact the business directly if you think the message may be legitimate. Never use the link provided in an e-mail message unless you are absolutely positive the message is legitimate.⁴

Another "wonderful" thing that e-mail brings us, and especially users of the Microsoft Windows operating system, are things known as viruses. This is a rather generic term for a whole class of malware, but viruses basically boil down to this: someone out there sends you an attachment via e-mail that they want to trick you into running on your PC.⁵ When you do, any number of things can happen. In the early days of viruses, virus writers were content to do things like pop a message up on your screen and tell you that you've been had. As time has gone on, viruses have gotten more virulent. Originally, "script kiddies" were content to simply mess up individual machines. The more "sophisticated" viruses of late actually install hooks onto your machine that allow them to be used to send spam or even to host pornography, all without any overt indication to you that your machine has been so infected.⁶

Fortunately, there are a number of things that you can do to help prevent viruses from spreading. These include: just as you should never respond to an unsolicited request to update account information, you should never open attachments sent to you by people you don't know. Further, even when you receive e-mail from people you know, you should exercise extreme caution in opening any attachments. Many viruses now use lax controls on internet e-mail and forge return addresses. It's quite possible for person "A" to send a message to person "B" which appears to come from person "C".⁷

Since it's virtually impossible to always know what is and is not a legitimate message, installing "anti-virus" software on your machine is probably the best way to protect yourself. Symantec, McAfee, and Trend Micro are just some of the vendors who offer such software. You should install it on your machine following the manufacturer's instructions, update the "virus definitions," and run a complete scan on your machine to ensure there aren't already viruses lurking there. Many of these vendors also offer on-line scans, which let you connect to their web sites to perform scans. These scans are of limited value, as they will only detect current infections, not repair them, and will not be able to protect you in the future. Users of any Windows operating system (Windows XP, 2000, Me, 98, 95, NT 4.0) should also be sure that Microsoft's security patches are installed and kept up-to-date. Visit <http://windowsupdate.microsoft.com/> to scan for and install any necessary patches. The more recent operating system releases (XP, at least) have the ability to automatically download patches and notify you when they are ready to install. This can be a real time-saver as these patches can be quite large. Do *not* respond to an email that purports to be from Microsoft, advising you install patches; it's actually a



phishing expedition⁸ that will install viruses on your machine!

One caveat about anti-virus software: due to the number of viruses that are introduced on a daily basis, you must keep the "virus definitions" updated. These definitions are used to determine when a virus is trying to attack your computer. It's easy to keep your definitions up-to-date if you use cable modem, DSL, or any other "always on technology;" you can flip on a switch that tells the software to seek out and install new definitions. If you use dial-up, you'll have to manually install the updates, though the process is usually automated.

Even up-to-date virus definitions won't always protect you. Whenever a new virus is introduced into the wild, it takes some time for someone to encounter it; more time for someone else to send it to the anti-virus vendors; and more time to develop and test the virus signatures and removal tools. It's not unusual for even the most virulent new virus to be out in the field for half a day or more before countermeasures can be released. Your best defense is to just say "no" to opening attachments if you have *any* doubts. You can also use another program besides Microsoft's Outlook/Outlook Express to read your mail; OE especially is prone to viruses.

I'm already well over my word count, so we'll talk about scams - something that should be of interest to anyone buying or (especially) selling an instrument over the Internet - in the next issue. We'll also talk about protecting your home computer and network from hackers.

¹If you do click on a link, close examination of the URL in your browser's "Address" window should reveal when you're not on the correct site. Note that if the URL begins with a legitimate value, but contains lots of % signs and other symbols, you're probably not where you think you are. STOP!

²In the United States, the Federal Trade Commission, among others; visit <www.ftc.gov/bcp/conline/pubs/alerts/phishingalrt.htm> for their take on this topic.

³Presence of both an https: and a lock symbol does not guarantee you're visiting a site that is legitimate. A clever phisher can set up a "secure" site fairly easily. Fortunately, they often do not. And if you find yourself on a legitimate business site asking you for personal information, which is not secure, you should contact the business and ask them why they are putting your confidential data at risk.

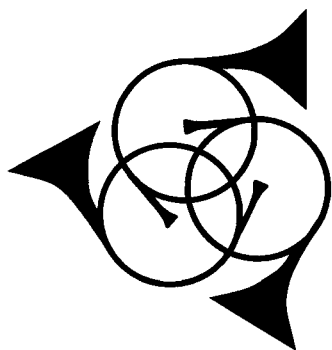
⁴Even then, exercise caution; see footnote (1).

⁵For purposes of simplicity, I call everything here a "virus" whether it's a virus in the classical sense, a worm, or something else. And there are other methods of attack than via e-mail (such as via network shares), but as e-mail is the most common means of spread, I focus on it.

⁶Unless your machine starts to suddenly run very slowly, or the network traffic light on your router/hub is suddenly constantly flashing when you're not doing anything. Run a virus scan at once should this occur - your machine may have been hijacked without your knowledge.

⁷If you're an old hand at this, you can view the full headers, which will indicate a mismatch from the person the message is supposed to have come from and the host(s) actually used to send the message.

⁸<www.microsoft.com/security/antivirus/authenticate_mail.asp> discusses this, including an example of a phishing message that incorporates nearly everything discussed in this article.



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Balancing our Programming and Curricula: Works for Horn and Piano by Female Composers

by Lin Foulk

“Works by women composers aren’t performed because they aren’t good” was a sentiment expressed to me five years ago when I first started research on works with horn by female composers. I almost believed this myself, having never performed a solo by a woman up to that point. But after completing an entire dissertation on works for horn and piano by female composers, I now know that women’s works are rarely performed not because they aren’t good, but because we don’t know about them.

Women have been composing music throughout history.¹ However, past societal restrictions and discrimination practices severely limited the type and amount of music women could compose.² Although the number of horn and piano works by female composers is relatively few when one glances through repertoire lists such as Bernhard Bruchle’s Horn Bibliographie, many of these works are unique additions to the repertoire and should be performed. Performing works by female composers teaches students, performers, and other musicians about the rich history of music-writing by women; enlivens recitals by adding new repertoire; and provides female students with role models, possibly supporting their own compositional efforts.

Below is an annotated list of works I would recommend as valuable additions to the repertoire. This list is selected from 102 titles of horn and piano works by female composers that I could locate to date. The works listed below represent a variety of musical styles, levels of difficulty, lengths, compositional dates, and several generations of composers from all over the world. I have performed almost all of them, receiving enthusiastic responses from audiences with a wide range of musical experiences.

Most of the scores can be purchased through your local dealer. If that proves problematic, please explore the websites listed under the title of each work. In many instances, these websites are how I personally gained access to the scores. If a professional recording of the work exists, it has been listed within the annotations. I recorded the works marked with an asterisk as part of my dissertation and the compact disc will soon be available through my website at www.linfoulk.org. This website includes a catalog of over 900 works with horn in solo and chamber contexts. My written document, “An Annotated Guide to Works for Horn and Piano by Female Composers,” will soon be available through the website as well.

In addition, I have listed below works appropriate for younger students. Introducing works by women to younger students teaches them early in their training that composers can be male or female. Integrating music by women into our performances and curricula will prevent students from making the uninformed assumption that works by women

composers aren’t performed because they aren’t good. This list is proof that there is a rich history of horn writing by female composers of which we have been unaware.

Recommended Works for Horn and Piano by Female Composers

Level I (beginners)—suitable for beginners.

Level II (intermediate)—suitable for intermediate students typically in their second or third year of study.

Level III (medium difficulty)—suitable for advanced middle school and younger high school students.

Level IV (difficult/advanced)—suitable for advanced high school students and younger college music majors.

Level V (very difficult/virtuosic)—suitable for advanced college-level students and professionals.

***Carol Barnett: Sonata** (1973) 8:00 - Level V
Thompson Editions <www.thompsonedition.com>

Carol Barnett (b. 1949), a composer and flutist, received degrees from the University of Minnesota, where she studied with Dominick Argento, Paul Fetter and Bernhard Weiser. She served as composer-in-residence with the Dale Warland Singers from 1992 to 2001, and her works have been performed by the Saint Paul Chamber Orchestra, Women’s Philharmonic of San Francisco, Westminster Abbey Choir, and the Ankor Children’s Choir of Jerusalem. Barnett is currently a studio artist and adjunct lecturer at Augsburg College in Minnesota. She has composed many choral works, as well as works for orchestra and chamber ensemble.

Barnett’s Sonata is in three movements that are traditional in form (sonata, ternary, rondo) and economical in thematic organization. Using a quartal harmonic language, the piano writing is fairly sparse while the horn writing is full, sweeping, and technically challenging (balancing the two contrasting textures can be difficult in this piece). The second movement includes a creative use of stopped horn within a chromatic horn melody, moving by half-steps by either opening or closing the hand.

***Elsa Barraine: Crépuscules** (©1936) 2:00 - Level IV
Éditions Ch. Gras <www.di-arezzo.com>

French composer Elsa Barraine (b. 1910) studied composition at the Paris Conservatory with Paul Dukas. In 1929 she received the Prix de Rome for her cantata *La vierge guerrière*. She worked in French radio as a pianist, vocal director, and sound mixer and from 1944 to 1947 she was musical director of the recording firm Chant du Monde. Later Barraine became professor of sight-reading and analysis at the Conservatory, 1953-1974. Much of her output is for voice, in addition to works for orchestra, chamber ensemble, and dramatic



works. Her *Wind Quintet* from 1931 is published in the famous wind quintet anthology compiled by Albert Andraud.

Crépuscules, or twilight/dusk, is a brief evocation of its title. The piano part is very difficult while the horn part is fairly simple and melodic. The tonal language is tonal, yet extremely chromatic, with the key center generally at F-sharp minor. *Crépuscules* is brief, but quite beautiful and musically satisfying. Although intended for horn and piano, a version for saxophone and piano exists as well. It was composed for Jean Devémy, former horn professor at the Conservatory and, along with her *Fanfare*, is the earliest published horn and piano work by a female composer that I could locate at this time.

Elsa Barraine: Fanfare (©1936) 2:00 - Level V
Éditions Ch. Gras <www.di-arezzo.com>

Barraine's *Fanfare* is harmonically colorful with bravura fanfare motifs and a contrasting tender melody in the middle section. The horn part frequently reaches *e*". Like *Crépuscules*, this piece also exists for horn or saxophone and was composed for hornist Jean Devémy.

Edith Borroff: Sonata (1954) 13:00 - Level IV (mvts. 2 & 3, Level III) - Robert King <www.rkingmusic.com>

Edith Borroff (b. 1925) was born into a musical family and entered the American Conservatory of Music (Chicago) when she was 16, earning both Bachelor and Master of Music degrees there. In 1958 she received a Ph. D. in Music History from the University of Michigan. In 1973, Borroff joined the faculty of SUNY-Binghamton, where she taught until her retirement in 1992. She has authored more than 15 books and over 100 papers and articles on a wide range of historical and theoretical topics and her compositional oeuvre includes several chamber works as well as works for keyboard and the stage.

Idiomatic for both horn and piano, the four movements of Borroff's *Sonata* (Rhapsody, Scherzo, Sarabande, and Estampie) go backwards in time, representing musical periods from the medieval to romantic eras. The composer describes the movements as differing in mood as well as form, and the writing is tonal and melodic. The lush first movement is contrasted with the light, jocular second movement while the stately Sarabande is followed by the fourteenth-century round dance, Estampie. Borroff's *Sonata* was premiered by Nancy Becknell, horn, with Borroff, piano, at Northwestern University in 1955. Cynthia Carr, horn recorded the work with Julie Nishimura, piano on *Images: Music for Horn and Piano by Women Composers* (self-produced).

Margaret Brouwer: Sonata (1996) 15:00 - Level V
Pembroke Music Co.

Margaret Brouwer (b. 1940) is currently Head of the composition department at The Cleveland Institute of Music. She received a Bachelor of Music degree from Oberlin College and a Doctor of Musical Arts degree from Indiana University. Her composition teachers have included Donald Erb, George Crumb, Harvey Sollberger and Frederick Fox. She has served as composer-in-residence with the Roanoke Symphony Orchestra and her works have been performed by the St.

Louis, Juilliard, and Roanoke Symphony Orchestras, Chamber Music Society of Lincoln Center, and the Chestnut Brass Company. See <www.brouwermusic.com>.

Commissioned by The Horn Consortium Commissioning Group, consisting of 11 professional hornists, Brouwer's *Sonata* is a unique and valuable addition to the horn repertoire. It is organized into two movements, "Hymn" and "Riding to Higher Clouds." The composer writes that the *Sonata* is "a very personal expression of searching prompted by the deaths of two loved ones within a year's time." "Hymn" opens and closes with sparse, wandering rhythmic motion in the piano, later joined by sustained melodic motion in the horn. Expressive recitative gestures rise and fall to create the melodic organization and form of this movement. Regarding the second movement, the composer says "[Riding to Higher Clouds] deals with the complex struggle between the conflicting emotions of loss, hope, memories, and understanding." A constant sixteenth-note or triplet ostinato drives the outer sections of the movement while the middle section is contrasting. The horn part is rhythmically and technically challenging with little rest. Neo-romantic and minimalistic influences are evident throughout. A recording is available on the CRI label (1999) with Kristin Thelander, horn and Rene Lecuona, piano.

***Ann Callaway: Four Elements** (1974) 18:00 - Level V
Unpublished annmcallaway@yahoo.com

Ann Callaway (b. 1949) began her musical training in Baltimore with Grace Newsom Cushman and continued at Smith College with Alvin Etler. She received graduate degrees from the University of Pennsylvania and Columbia University, where she studied with George Crumb, Jack Beeson, and George Edwards. She has received a Guggenheim Fellowship and commissions from the National Endowment for the Arts, and her works have been performed by the Seattle Symphony, Cleveland Chamber Symphony, and Saint Louis Symphony Orchestra. She has composed many chamber and orchestral works, in addition to several song cycles and works for chorus.

The four movements of *Four Elements* are titled: "Wind Fantasy," "Water Portrait," "Earth," and "Fire Music." A colorful evocation of the elements, Callaway explores the timbral possibilities of the two instruments, using several extended techniques. The howling of the wind in the first movement is suggested by pitch bends in the horn and strings strummed in the piano. "Water Portrait" begins with water droplets (illustrated by plucked notes on the strings of the piano) dropping into a pool of water (illustrated by a lyrical horn melody). "Earth" begins underground, where layers of earth are evoked by contrapuntal layers in the piano's lowest register, which gradually move up the keyboard, until they are interrupted by the horn blasting a primitive "song at the surface of the earth." "Fire Music" was inspired by the composer's newly-acquired fascination with bebop. *Four Elements* was written in collaboration with hornist Jeffrey Langford.





Horn Works by Female Composers

Andrea Clearfield: *Songs of the Wolf* (1994) 14:00 - Level V
Jomar Press <www.jomarpress.com>

A native of Philadelphia, Andrea Clearfield (b. 1960) has composed for virtually every medium, and her works are frequently performed internationally. She received a Bachelor of Arts in Music from Muhlenberg College, a Master of Music in Piano from The University of the Arts in Philadelphia, and a Doctor of Musical Arts in Composition from Temple University. Since 1986, Dr. Clearfield has served on the faculty of The University of the Arts, where she teaches composition and interarts, and the Sarasota Music Festival. She is the host and producer of the Philadelphia SALON Concert Series, featuring contemporary, classical, jazz, electronic and world music, founded in 1987. See <www.internationalopus.com/Clearfield.html>.

Songs of the Wolf is in two movements: "Wolf Night," based on a poem by Manfred Fischbeck and "La Loba" (The Wolf Woman), based on a Native American legend. This is a dramatic work, and the hornist illustrates expressive wolf cries by gradually closing the right hand in bell, lowering the pitch a half step. Although musically powerful and frequently performed, *Songs of the Wolf* tends to stay in the upper register and includes several d's. It is highly rhythmic and technically difficult for both parts. The work was written for Frøydis Ree Wekre, who premiered it at the International Horn Symposium in Kansas City in 1994. It is recorded by Wekre, horn with Clearfield, piano on *Songs of the Wolf* (Crystal Records CD678) and by Cynthia Carr, horn with Julie Nishimura, piano on *Images: Works for Horn and Piano by Women Composers* (self-produced).

***Odette Gartenlaub: *Pour le Cor* (1968) 7:00 - Level V+**
Rideau Rouge <www.di-arezzo.com>

French pianist, professor, and composer Odette Gartenlaub (b. 1922) won first prize in piano from the Paris Conservatory when she was 14. She studied composition there as well and won the *Première Grand Prix de Rome* for harmony, fugue, and counterpoint. Her teachers include Olivier Messiaen, Noël Gallon, Henri Busser, and Darius Milhaud. She started teaching at the Conservatory in 1959 and is especially known as a performer, performing as a soloist with major orchestras in France and elsewhere. Gartenlaub has composed mostly instrumental works, especially works for orchestra, small chamber ensemble, instrument with piano, and solo piano. Thirteen of her instrumental works were composed for exams at the Paris Conservatory, including *Pour le Cor*. More information about Gartenlaub (in French) is available at: <<http://musicaetmemoria.ovh.org/gartenlaub.htm>>

Pour le Cor is a rhythmically and technically demanding work with special challenges in range and endurance for the horn. It is in five parts, alternating slow with fast sections. The work opens with the solo horn introducing the intervallic focus of the piece, which includes half steps, whole steps, tritones, and major sevenths. The horn and piano work in unisons and octaves frequently throughout the piece. The final section features a virtuosic cadenza in the horn. *Pour le Cor* was composed for Jean Devémy, former horn professor at the Paris Conservatory.

***Maria Grenfell: *Foxtrot* (1997) 4:00 - Level IV**
SOUNZ (Centre for New Zealand Music <www.sounz.org.nz>)

Maria Grenfell (b.1969) is composer and lecturer at the Conservatorium of Music of the University of Tasmania in Hobart. Born in Malaysia and raised in Christchurch, New Zealand, she received a Master of Music degree from the University of Canterbury, a Master of Arts degree from the Eastman School of Music, and a Doctor of Musical Arts degree from the University of Southern California. Her teachers have included Stephen Hartke, Erica Muhl, James Hopkins, Joseph Schwantner, and Samuel Adler. Grenfell has received commissions from leading New Zealand and Australian musicians and ensembles. Her works have been performed in the United States, South Africa, the UK, and Mexico, as well as in New Zealand and Australia. Most of her compositions are for orchestra or chamber ensemble, but she has also composed for voice and keyboard.

"Foxtrot" is the final movement of the larger work for horn and piano, Prelude, Fugue, and Foxtrot. In the style of the 1920's ballroom dance, it is fun and lively, with clever and unexpected meter changes. The use of stopped horn is imaginative and difficult, as the opening introduction includes stopped notes below the staff and the entire middle section is stopped. The horn writing is generally in the mid-range until the eight-bar coda, when the horn rips above the staff with glissandi and a soaring melody, bringing the movement to a raucous close.

Judith Olson: *Four Fables* (1961) 8:00 - Level V
Hornseth (currently out of print?)

Judith Olson (b. 1940) received a Bachelor of Arts degree from Sacramento State University and also studied composition at Indiana University with Thomas Beversdorf and Bernhard Heiden. She has served as keyboardist for the Paint Branch Unitarian Universalist Church in Beltsville, Maryland, and has composed choral works for the choir there. She also teaches piano and harpsichord and has composed children's piano pieces.

Four Fables is idiomatic for both instruments. Each fable is concise and brief, using quartal harmonies. The first movement acts as a prelude with stately melodic material. The second movement is a light waltz, while movement three is somber and expressive. The final movement is highly energetic with several meter changes. *Four Fables* was composed for hornist Orrin Olson, the composer's husband, and is her only published work. It is recorded by Gregory Hustis, horn with Simon Sargon, piano (Crystal, S233) and Cynthia Carr, horn with Julie Nishimura, piano on *Images: Music for Horn and Piano by Women Composers* (self-produced).

***Edna Frida Pietsch: *Canzonetta* (first perf. 1971) 4:00 - Level III**
UW-Mills <www.library.wisc.edu/libraries/Music>

Born and raised in Milwaukee, Wisconsin, Edna Frida Pietsch (1894-1982) studied composition and violin at the Wisconsin Conservatory of Music. She later became a member of the faculty at the Conservatory, where she taught piano and theory to children of all ages and abilities. Her works have been performed by the Chicago Symphony Orchestra,



and movements of her *Miniature Suite* for Woodwind Quintet, Op. 20 have been recorded by the Chicago Symphony Woodwind Quintet on Audiophile Records, AP-17. Pietsch's works have won numerous awards, and in 1981 she was honored by the State of Wisconsin as the "Dean of Wisconsin Composers." Her oeuvre includes works for orchestra, soloist with orchestra, and a few chamber works, but she has mostly written for the keyboard and voice. Her manuscripts are currently held at Mills Music Library at the University of Wisconsin-Madison <www.library.wisc.edu/libraries/Music/wma/pietsch.htm>.

Canzonetta is an expressive work in ternary form. Originally for tenor saxophone and piano, the piece exploits the mid-low register of the horn (the range is e-flat to e"). The harmonic language is late-romantic: expressive and chromatic, using many diminished and major seventh chords and jazz color chords. The melodic material in the first and last sections is dramatic with non-symmetrical lines that are speech-like, while the middle section is simpler and generally in four-bar phrases. The piano has a supportive role, with the exception of the beautiful 15-bar solo line in the transition to the return of the A section. Pietsch's manuscripts indicate that *Canzonetta* was possibly premiered in 1971. The piece works well for horn, especially for hornists interested in developing the stubborn mid-low register, yet breath control in the shaping of phrases is challenging. Therefore, it actually ranks as a Level II according to my grading criteria, but is more difficult when phrasing is taken into account.

***Elizabeth Raum: *Romance* (2001) 5:00 - Level IV**
CMC (Canadian Music Centre <www.musiccentre.ca>)

Canadian composer and oboist Elizabeth Raum (b. 1945) was born in the United States and received a Bachelor of Music degree in oboe performance from the Eastman School of Music. From 1968-75 she served as principal oboist of the Atlantic Symphony Orchestra in Halifax, Nova Scotia and in 1975 was named principal with the Regina Symphony Orchestra, a position she still currently holds. She received a Master of Music degree in composition from the University of Regina. She has composed several works for solo brass instruments, especially tuba, and has also composed orchestral and chamber works. See <www.elizabethraum.com>

Romance is melodic, lyrical, and in a neo-romantic idiom. The phrase-structure is expressive, asymmetrical, and speech-like. Canon is a musical device used throughout the piece, and the two voices take turns in leading the melodic material. The piece was commissioned by the Concours du Canada Inc. with assistance from the Saskatchewan Arts Board and the Canada Council. It was written for and inspired by Kurt Kellan, Principal Horn of the Calgary Philharmonic.

***Jeanine Rueff: *Cantilene* (1963) 5:00 - Level II**
Alphonse Leduc

French pianist and composer Jeanine Rueff (b. 1922) studied at the Paris Conservatory with Noël and Jean Gallon and Henri Busser. She won the Favareille-Chailley-Richez prize for her Piano Quintet in 1945 and the second Grand Prix de Rome in 1948. She worked as an accompanist at the

Conservatory and taught solfège there from 1959. She has mostly written chamber music, as well as orchestral music, an opera, and a ballet.

Cantilene is a simple, reflective song in ternary form. The introductory quarter notes in the piano serve as an *ostinato* throughout the outer sections. The melancholy horn melody is repetitive with subtle differences between the repetitions, adding articulation, dynamic, and/or rhythmic variety. It is tonal and harmonically colorful, using cool jazz color chords as well as quartal harmonies.

Jane Vignery: *Sonata, op. 7* (© 1948) 17:00 - Level V
Editions Aniel Uitgave <users.skynet.be/aniel>

Belgian composer Jane Vignery (1913-74) was born Jeanne Emilie Virginie Vignery and came from a musical family; both her mother and grandfather composed. Her early studies were at the Royal Music Conservatory in Ghent, and she graduated in music theory (1925), harmony (1927), and counterpoint and fugue (1929) quite young. She later studied violin at the École Normale de Musique de Paris and harmony with Nadia Boulanger and Jacques de la Presle, as well as musical analysis with Paul Dukas. An incurable weakness in her muscles forced her to give up the violin and devote herself completely to composition. In 1942 she received the Emile Mathieu prize for her *Sonata for Horn and Piano*, and in 1945 she was appointed lecturer in harmony at the Royal Music Conservatory in Ghent, a post she held until her tragic death in a train crash in 1974. Her small output includes works for orchestra, chamber ensemble, orchestra with chorus, and songs.

Dedicated to M. Maurice van Bockstaele, former horn professor at the Royal Conservatory of Ghent, Vignery's *Sonata for Horn and Piano, op. 7* is an outstanding work. Probably written around 1942, it is one of only a handful of chamber works composed by Vignery and her only work for solo horn. The three movements are traditional in form (sonata, ternary, rondo) and in a tonal, impressionistic harmonic language. The piano writing is quite difficult and serves an equal collaborative role throughout the piece. Froydis Ree Wekre recorded the work with Jens Harald Bratlie, piano, on *Contemporary Music for Horn and Piano* (Varese International VS81016)

Works for Horn and Piano by Female Composers Appropriate for Younger Students

Monic Cecconi-Botella: *Automne* (©1962) 2:00 - Level III
Editions M. Combrel

French composer Cecconi-Botella (b. 1936) studied at the Paris Conservatory and received a Prix de Rome in 1966. She became a professor at the Conservatory in 1982. Her compositional output includes some operas and other dramatic works, songs, and several instrumental chamber works.

Automne is a brief, lyrical work dedicated to Jean Devémy, former horn professor at the Paris Conservatory. It is in C major and is simple rhythmically in both the horn and piano parts. In two parts, the opening material in 4/4 is transformed into 6/8 in the second section. The idiomatic horn line is soar-



ing with several wide intervals. The horn and piano imitate each other throughout and the harmonic language is tonal, with some cool, colorful chromatic harmonies.

Elena Firsova: Legend, op. 2a (1967) 2:30 - Level II
Meladina Press <www.website.lineone.net/~dmitrismirnov>

Russian composer Elena Firsova (b. 1950) began composing at the age of 12 and *Legend* was written while she was a teenager. She studied at the Moscow Conservatory with Aleksandr Pirumov and Yury Kholopov. Shortly after the Russian travel barriers were removed, she and her husband, composer Dmitry Smirov, moved to London with their two young children, becoming British citizens in 1998. Her large oeuvre includes two chamber operas and several orchestral, vocal, and chamber works. See <www.website.lineone.net/~dmitrismirnov>.

Legend is spacious, lyrical and evocative. Originally called *Nocturne* when it was first published in volume two of the "Works by Soviet Composers" collection (published by *Sovetski Kompozitor* in 1978), a nocturnal mood is suggested as well.

Elena Firsova: Three Pieces, op. 24a (1980) 4:30 - Level I
Meladina Press <www.website.lineone.net/~dmitrismirnov>

Organized in three movements, "Bylina," "Tournament," and "The Remote Echoes," the writing is sparse, simple, economic, and harmonically colorful. "Bylina" is lyrical while "Tournament" passes repetitive motifs back and forth between the instruments like a tennis match. Echoes are clearly suggested in the final somber movement.

Ruth Gipps: Sonatina, op. 56 (© 1961) - Level III
(mvt. 2, Level II) - Sam Fox

English pianist, composer, and conductor Ruth Gipps (1921-99) published her first composition when she was just eight years old and entered the Royal College of Music in London when she was 15. She studied composition with Gordon Jacob, R.O. Morris and Ralph Vaughan Williams; oboe with Leon Goossens; and piano with Arthur Alexander and Kendall Taylor. In 1948 she obtained a Doctor of Music degree at the University of Durham. She has conducted the London Symphony Orchestra, the Boyd Neel and Pro Arte Orchestras, the London Repertoire Orchestra (which she founded in 1955) and the Chanticleer Orchestra (which she founded in 1961). Gipps taught at Trinity College of Music, the Royal College of Music, and Kingston Polytechnic and was instrumental in establishing the British Music Information Centre. She was awarded an OBE (Order of the British Empire) in 1981. See <www.musicweb.uk.net/gipps>.

The first movement of Gipps's *Sonatina* seems to alternate and struggle between fanfare motifs in the opening section and more melodic motifs in the second section. The shifts of mood between the two forces happen suddenly and sometimes overlap each other. The second movement is a beautifully expressive minuet. The final movement is subtitled "Variations on a Ground," with a different variation and mood happening every four bars over the ground bass in the piano. Gipps' *Sonatina* is a light work and has great opportu-

nity for musical expression and character changes. It was written for her son, hornist Lance Baker.

Janetta Gould: The Highland Horn (1994) 14:00 -Level II
(mvt. 6, Level IV) - St. Annes Music <www.scottishmusiccentre.com>.

Scottish composer Janetta Gould (b. 1926) was born into a musical family. She studied composition with Ernest Bullock at Glasgow University and later studied with Bernard Stevens. She is a founding member of the Scottish Society of Composers and founded the Glasgow Harpsichord Society in 1981 with her husband Morton.

The Highland Horn is organized into six programmatic movements: "Kishmul's Galley," "Turn Ye to Me," "Peatfire Flame with Mhairi's Wedding," "O Can Ye Sew Cushions," "The Rowan Tree," and "The Birks of Invermay." All six movements are tonal, melodic, and simple in range, rhythm, and technique, with the exception of movement six, which is partly notated in bass clef and goes up to an b-flat".

Mabel Hardy: Moody Horn (©1974) 3:00 - Level II
Imperial (Theodore Presser) <www.presser.com/Catalog/Sales/main.html>

Little is known about Mabel Hardy (?1875-1971) except that she was born in England, her married name is Maugham, and she worked in England as a harpist.

Moody Horn is in ternary form and is simple rhythmically. The piece includes a few measures in bass clef, and the B section explores E-flat and F-sharp minor. It is tonal, melodic, uses a lot of step-wise motion, and is quite appropriate for a younger horn player.

Laura Hoffman: Dances (1985) 4:50 - Level II
Unpublished (see <www.lrhmusic.com>)

Laura Hoffman was born in 1948 in Virginia and became a landed immigrant in Canada in 1991. She received a Bachelor of Arts and Master of Arts degree from Radford University and a Doctor of Musical Arts degree in Composition from the University of Memphis, where she studied with Don Freund. Hoffman co-founded the Memphis Composers' Alliance, Inc. and has served as its president. She is currently active as a composer, teacher (composition and piano), and arts administrator in Nova Scotia.

This work was specifically written for younger horn players. The first movement, "Old Dance," is a comical tango with dramatic pauses and "conversations" between the two instrumentalists. The next movement, "Slow Dance," is melodic and lyrical with atonal elements and is in the form of a waltz. "Folk Dance" is lively, based on the pentatonic scale, and includes some meter changes.

Morine Nyquist: Mazurka in A Minor (©1952) 3:00 - Level II
Belwin-Mills

Biographical information is not available at time of writing. Nyquist's *Mazurka* is traditional in form, tonality, and phrase structure and offers much variety in articulation. It is highly appropriate for the intermediate-level horn player.



Edna Frida Pietsch: *Canzonetta* (first perf. 1971) 4:00 - Level III - UW-Mills <www.library.wisc.edu/libraries/Music>
See description above.

Teresa Procaccini: *Meditazione* (©1981) 5:00 - Level II Seesaw Music Corp.

Italian composer Teresa Procaccini (b. 1934) received degrees in piano from the Conservatory of Music "Giordano" of Foggia and organ and composition from the Saint Cecilia Conservatory of Rome, where she studied with Fernando Germani and Virgilio Mortari. She later taught composition at the Saint Cecilia Conservatory and at the Accademia Musicale "O Respighi" in Assisi. She has composed a large body of orchestral and chamber works, in addition to works for chorus, voice, keyboard, and several short operas.

The horn part in *Meditazione* is melodic over a highly chromatic and dissonant harmonic foundation in the piano. It is simple technically and rhythmically, but complex musically as the opening melodic material is transformed throughout the piece, wandering chromatically until the piece closes in a hypnotic finish. The work is also available for horn and string quartet.

Betty Roe: *Conversation Piece* (©1999) 2:30 - Level III Thames <www.elkinmusic.co.uk/sheetmusic.html>

Betty Roe (b. 1930) is an English composer. She studied the piano, cello, and voice at the Royal Academy of Music and briefly studied composition with Lennox Berkeley. She has taught at the London Academy of Music and Dramatic Art and is currently the music director at St. Helen's Church in Kensington. She has composed numerous vocal and sacred works, as well as some musicals, and works for orchestra and chamber ensemble. See <www.bettyroe.com>

Conversation Piece is a brief work. Opening with a majestic theme in the solo horn, this theme is immediately transformed into a march and is followed by a syncopated middle section. The march theme comes back, there is a brief return of the theme in its majestic form, and the piece concludes with a lively finish. As the title suggests, there is dialogue between the two voices. This piece is tonal, with some jazz color chords, and simple in rhythm and form.

Jeanine Rueff: *Cantilene* (1963) 5:00 - Level II Alphonse Leduc

See description above.

Susan Salminen: *Piempi*, op. 26 (1994) 3:30 - Level III Emerson <www.emersonhorneditions.com>

Susan Salminen received a Bachelor of Music degree in horn performance from the University of Vermont, a Master of Music degree in music history and literature from the University of New Hampshire, and a Doctor of Musical Arts degree in horn from the University of Northern Colorado. She has recently served as Associate Professor of Music at Bethany College.

Piempi, subtitled "Poor Mr. Parshley," is a tonal, catchy work with several mood and character changes while exploring three different Latin rhythms. It is a terrific technical showpiece for the younger high school student and was com-

posed in jest for the composer's teacher, Alan Parshley, horn professor at the University of Vermont.

Yolande Uyttenhove: *Etude no. 10, op. 22* (1967) 1:15 - Level II - CBDM <www.cebedem.be>

Yolande Uyttenhove (1925-2000) was a Belgian composer and pianist. She studied at the Brussels Conservatory and the Royal Academy of Music in London and received numerous awards in piano as well as composition. Composing well over 200 works, Uyttenhove also served as President of the Association of Belgian Composers and honorary director of the School of Music in Braine l'Alleud.

This is a very light, simple, short work in B-flat major and 3/8 time.

¹The Norton/Grove Dictionary of Women Composers (1994) includes 875 female composers and Aaron Cohen's Encyclopedia of Women Composers (1987) lists over 6,000 female composers from the seventh century B.C. to the present.

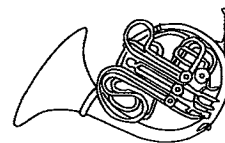
²See Karin Pendle, ed., *Women and Music*, 2nd ed., (Indiana University Press, 2001) and Marcia Citron, *Gender and the Musical Canon*, (University of Illinois Press, 2000) for an introduction to women in music.

Lin Foulk is the Horn Instructor at Western Michigan University, where she teaches horn, Women in Music, and is a member of the Western Brass Quintet. She recently received a Doctor of Musical Arts degree from the University of Wisconsin-Madison, with her dissertation focusing on works with horn by female composers (see <www.linfoulk.com>). Her principal teachers include Douglas Hill, Nancy Cochran, Lawrence Lowe, and Bruce Heim. Dr. Foulk can be reached at lin.foulk@wmich.edu.

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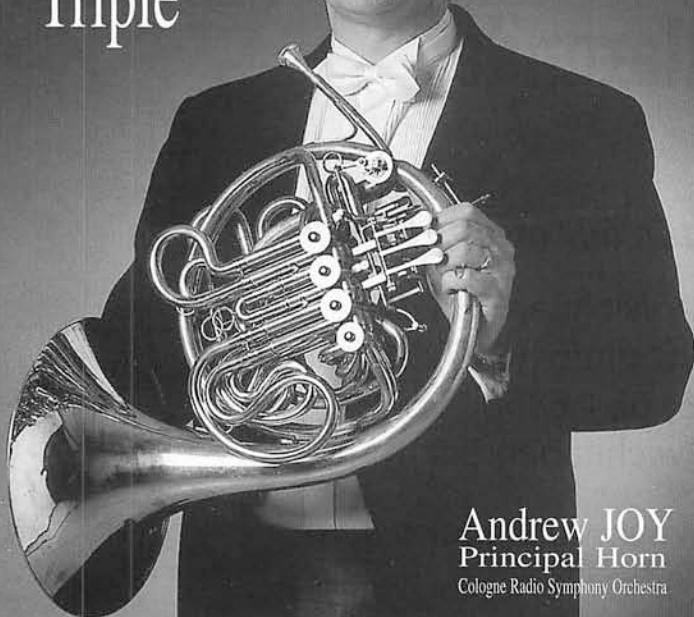
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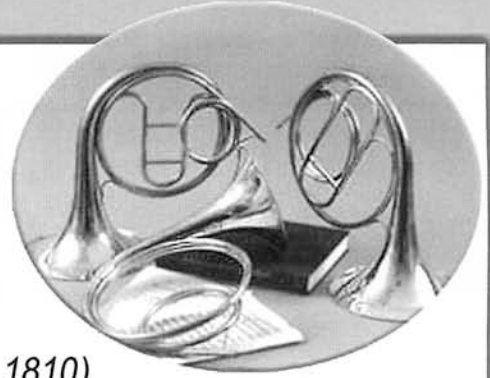
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Konzert in Es für Horn und Orchester, K. 417, by W. A. Mozart, for horn and piano reduction. 2003, BA 5311a. Bärenreiter Verlag, Postfach 10 03 29, 34003 Kassel, Germany; <www.baerenreiter.com>. With "Eingänge" by Timothy Brown, Dominic Nunns. Piano reduction based on the Urtext of the New Mozart Edition by Martin Schelhaas. 13.95 Euros.

Konzert in Es für Horn und Orchester, K. 447, by W. A. Mozart, for horn and piano reduction. 2003, BA 5312a. Bärenreiter Verlag, Postfach 10 03 29, 34003 Kassel, Germany; <www.baerenreiter.com>. With cadenzas and "Eingänge" by Dennis Brain, Timothy Brown. Piano reduction based on the Urtext of the New Mozart Edition by Martin Schelhaas. 12.50 Euros.

Konzert in Es für Horn und Orchester, K. 495, by W. A. Mozart, for horn and piano reduction. 2003, BA 5313a. Bärenreiter Verlag, Postfach 10 03 29, 34003 Kassel, Germany; <www.baerenreiter.com>. With cadenzas and "Eingänge" by Dennis Brain, Timothy Brown, Dominic Nunns. Piano reduction based on the Urtext of the New Mozart Edition by Martin Schelhaas. 13.50 Euros.

This may be the easiest review I have ever written! These three editions came to our Editor Bill Scharnberg, and he passed them on to me with this little statement: "It's editions like these that kept me going [reviewing music] for 20 years!" Is it possible for an edition to be all things to all people? Consider the following: these editions have tinted, non-glare paper; F and E-flat versions of the solo parts for valved or natural horn performance; sample cadenzas and *eingänge* (lead-ins, after fermatas) by Dennis Brain, Timothy Brown, and Dominic Nunns; solo horn parts generated from the Urtext editions, with carefully edited articulations, dynamics, etc.; a "new, easy to play" piano reduction; a short informative Preface (in German and English) describing the circumstances of each concerto's composition, manuscript details, and

sources. These publications represent a remarkable combination of outstanding research and careful attention to performer needs—the first evidence is the fold-out page at the start of the accompaniment for K. 495. My resident piano reduction expert deems the work by Martin Schelhaas to be worthy of its "easy to play" claim. Brain's cadenzas were transcribed by Nunns off of the 1953 EMI recording with von Karajan, while the Brown samples are taken from his natural horn recording with the Orchestra of the Age of Enlightenment from 1990 (Virgin Classics). The cadenzas are provided in F and E-flat, just like the solo parts; all are tasteful and stylistically appropriate. So, I guess the answer to the question "Is it possible for an edition to be all things to all people?" is: "Yes!" In fact, I cannot imagine needing anything else from an edition. Bravo, Bärenreiter!!! JS



Stage Presence from Head to Toe: A Manual for Musicians by Karen Hagberg, Ph.D. 2003, ISBN 0-8108-4777-9. Scarecrow Press, Inc., 4501 Forbes Boulevard, Suite 200, Lanham, MD 20706 USA; <www.scarecrowpress.com>. 120 pages, paperback, \$24.95.

Dr. Karen Hagberg is a consultant and presenter on stage presence for performing musicians, traveling throughout the world conducting workshops and seminars, primarily for piano teachers. This book is a result of her passion for live music and her perceived need for guidelines and standards for stage presence and presentation. The information presented in this book is organized first according to the type of performer; after a short introduction, she offers sound and detailed advice for soloists, page-turners, small ensembles, large vocal ensembles, orchestras, and conductors. Then she moves into the day of the concert, the stage and its furnishings, non-performing personnel, auditions and competitions, and finally ideas on how to teach stage presence. The overriding goal is to help performers connect better with their audiences, and to show appropriate respect for the music, the audience, colleagues, and for themselves. Dr. Hagberg defines stage presence as "the visual aspect of a live musical performance: everything from a performer's walk, bow, facial expression, and dress, to an ensemble's portrayal of a single unified entity; from the condition of the chairs, music stands, and piano, to the mechanics of smooth stage management...Good stage presence...goes largely unnoticed...Poor stage presence is painfully obvious..." (page 2). Her descriptions and recommendations are efficient and direct, filled with just about every detail one can imagine.

I found this book to be a breath of fresh air—as one who makes his students practice every entrance, bow, and exit (in spite of the rolled eyes of the veterans), it is nice to be able to point to a concise, no-nonsense resource for this aspect of performance that deserves careful consideration and practice. Highlights include checklists that summarize important points (e.g., "Performers: avoid doing these things on stage")



and "Things your conductor should never have to say"), an excellent collection of resources in her bibliography, and useful illustrations. Some may consider the level of detail and seriousness with which she approaches the subject as "overkill", but I believe she should be commended for covering this aspect of performance so thoroughly. There are times when her statements come across a little too dogmatically, but my feeling is that she sets out very useful guidelines and standards for people to consider. By the end, there is a lot to remember, but practice and general assimilation of these ideas will undoubtedly lead to better habits and improved performance. This book is highly recommended for all and an absolute "must" for anyone contemplating a high visibility career as a soloist. *JS*



***Abysses for solo horn in F* by Philippe Durand.** 2002, ISMN M-046-29388-7. Alphonse Leduc and Company, Editions Musicales, 175, rue St-Honoré, 75040 Paris. Contact: Robert King Music Sales Inc., a division of Alphonse Leduc Paris, 28 Main Street, North Easton, MA 02356-1499; Fax (508) 238-2571. \$7.25.

Abysses is a short work for unaccompanied horn by Metz-born hornist Philippe Durand. Durand has an avowed passion for teaching, and *Abysses* is clearly one of the pieces he has composed with his students' abilities in mind. Rated at "moyen (average) 2," the piece seems best suited for a fairly advanced but developing horn player. It is written in an attractive contemporary style, fairly chromatic, with clear metric organization and unambiguous phrase structure. Several techniques are called-for in the piece, ranging from familiar expanding arpeggios based on augmented triads and seventh chords to short asymmetric articulated passages, brief use of the mute, and some special effects. The more contemporary musical devices are very manageable ones, such as short glissandi from open to stopped horn, or combinations of this effect with rapid fingering "spatula-flutters." These passages are almost foolproof, however, affording the teacher with a way to successfully introduce a few contemporary techniques. Later passages present a variety of rhythmic patterns and arpeggiated lines, often relying on sequential patterns. Performers will be most challenged by demands on flexibility, mostly in terms of moving between low and high registers. The pitch range is modest, from e to a-flat", with both extremes strategically approached, making them quite playable.

The piece starts *Adagio espressivo* but covers passages in various tempi, with good use of dynamic contrasts and a variety of articulations, always in musical gestures that curve logically to effective highpoints. Fatigue should not be a problem for most players considering the material and the brevity of the piece. As a possible subject for recital use *Abysses* may seem a little too short, formally, needing more development of its short gestures to be fully satisfying. But for the teacher seeking fresh material for an adventuresome student, *Abysses* will provide welcome content, whether for performance use

or for stylistic and technical study. *Robert Dickow, University of Idaho*

***Sechs Skizzen* by Michael Obst, for solo horn.** 2003, Editions Breitkopf 9156. Breitkopf & Härtel, Obere Waldstrasse 30, D-65232 Taunusstein, Germany; <www.breitkopf.com>. 11.00 Euros.

Michael Obst's origins as a pianist and electronic composer developed into an impressive career as a composer of a wide range of ambitious and often large-scale works including film, theater, chamber and orchestral music, vocal, and electronic music. Obst describes himself as having been strongly influenced by Luciano Berio's music, and he developed "...an Italian conception of sound, lighter and less intellectual than in German music...instrumental gesture is also of crucial importance to my music." *Sechs Skizzen* (Six Sketches) for horn alone, composed between 2000 and 2002, seems consistent with his aesthetic. Carefully crafted, the piece has a dramatic energy while coming across quite improvisational in character overall. The fifth movement is the most contrasting movement of the set, as it peacefully alternates between phrases made up of lower middle register sustained tones and those formed in slow legato lines that traverse the ascending natural overtone series on various valve combinations. The difficulty level of the work is advanced, demanding precise articulation and some special technical demands, especially some tricky use of singing while playing, short flutter-tongues, quick glissandi slurs, and strings of chromatic grace notes. Considerable stopping is called for, including some below middle c', though the score appropriately suggests a brass mute for these passages. Very little of the piece is legato or lyric in content. Range demands are surprisingly modest, being largely restricted to the treble staff between e-flat' and a". A low pedal C occurs once as support for some vocalized notes. This piece will appeal to performers who want to present some of the latest contemporary expressions by this interesting German composer. *RD*



12 Études, op. 57, by Jacques-François Gallay. 2002, ISMN-M-043-07013-9. Collection Michel Garcin-Marrou, 14 rue de l'Echiquier, 75010 Paris, France; <www.billaudot.com>. Distributed in the US by Theodore Presser Company, 588 N. Gulph Road, King of Prussia, PA 19406 USA. <www.presser.com>. \$19.95.

These etudes are some of my all-time favorites, and it is so nice to have a scholarly edition now available. For those who are not familiar with this particular opus, it is possibly the most widely-used collection of etudes by Gallay. These exercises are specifically for "second" or "low" horn, which were common terms in the natural horn era. The characteristics of the typical second horn part included wider leaps in the lower to middle range and extensive handstopping to fill in the intervals between open notes. Etudes specifically for second horn are usually great for flexibility, and these are no exception. Since they are originally for natural horn, however,



there are some important limitations. For example, the overall range covers low c-a", but the notes below middle c' are limited to open g and stopped notes f, f#, and b-natural. Above c', however, the range is chromatic right to the top of the staff, and natural hornists used these etudes and others like them (and still do!) to refine their hand technique. There is a lot of diatonic and chromatic motion, and from this evidence it is clear that the pervading view of the natural horn in the 1840s was that it was a fully functional chromatic instrument. For valved horn players today, these exercises are outstanding for flexibility and facility, and are also very musically satisfying. There is a good range of rhythms, meters, tempos, keys, and moods, and the editorial additions and suggestions (shaded to separate them from the original markings) are excellent. At almost twice the price of other older editions, this edition may seem a bit pricey, but its authority and clear notation make it worth the cost. JS



Divide by Robert Maggio, for horn and piano. 2003, Catalogue No. 114-41096. Theodore Presser Company, 588 N. Gulph Road, King of Prussia, PA 19406 USA. <www.presser.com>. \$9.95.

Divide is recorded (CRI CD 870) by Daniel Grabois on horn, to whom the work is dedicated, with Colette Valentine, pianist. The title suggests widely different environments, and the composer provides an "anecdote" after the program note that reveals a bit more of the nature of the contrasts used in the formal design of the piece. Maggio tells of his vision of distinct parts of the piano keyboard inspired by his approach to highway intersections while driving near Philadelphia, with northern directions ("...or was it eastern?") being high keys and southern ones low keys. Predictably, the three movements explore low, high, and middle registers, respectively. We are informed, too, that the music is organized around an ostinato of 3-2-1-5 rhythmic durations (reminding one of Webern's Variations for Orchestra perhaps?). But emerging from all the compositional cleverness comes a refreshing sense of rhythmic movement and atmosphere, attractive sonorities, catchy rhythms, and shapely phrases. Maggio is economical in his use of materials, never tedious. The first movement, "Low," is punchy and rhythmical. The second movement, "High," is lyrical and subtle, using improvisation in the piano to evoke a sound similar to wind chimes, and the horn plays into the piano for a reverberant effect. The last movement, "Divide," requires some simple inside-piano work while the horn plays long, gentle, legato lines in the middle register. Both pianist and horn player will find this work to be very practical to play, with only a little extra attention needed for ensemble in preparing the more rhythmic movements. Range in the horn part and technical demands in both parts is modest, and hornists in a wide range of abilities will find this piece useful. RD



Night Ride by Richard Kershaw, for horn and piano. 2002, Ref 13101. Broadbent and Dunn Ltd. 66 Nursery Lane, Dover, CT16 3EX, England; <www.broadbent-dunn.com>. Distributed in the US by Theodore Presser Company, 588 N. Gulph Road, King of Prussia, PA 19406 USA. <www.presser.com>. \$15.95

Here is a fun new piece, about two minutes long—a slow mysterious introduction hints at the syncopated rhythmic motive that eventually unifies the whole, and then a rollicking ride ensues that gradually builds to a loud climactic ending. I inevitably hear a lot of figures reminiscent of Gilbert Vinter's well-known *Hunter's Moon* but any resemblance seems incidental—once we get rolling, there is no stopping or slowing. This would be a terrific as a recital encore or a part of a set of "night" pieces. The piano part is pretty accessible, and the horn part covers b-flat to g". I like it! JS

Sonata for Horn and Piano by J. B. Loillet, arr. Alan Civil. 1990, Ref 10220. Broadbent and Dunn Ltd. 66 Nursery Lane, Dover, CT16 3EX, England; <www.broadbent-dunn.com>. Distributed in the US by Theodore Presser Company, 588 N. Gulph Road, King of Prussia, PA 19406 USA. <www.presser.com>. \$18.95.

I thoroughly enjoy this piece. There are several transcriptions of good Baroque period sonatas available to horn players (e.g., by Corelli), and I think anyone who seeks these types of pieces would enjoy this as another wonderful option. There are four movements in a standard sonata da chiesa (church sonata) format, slow-fast-slow-fast. The opening Largo Cantabile has a very nice flow to it and plenty of opportunities to add more ornaments than already indicated. The second movement, Allegro, has some peppy syncopations and entertaining interval work. The Largo Espressivo that follows is a bit more introspective and personal, and the final Allegro provides a very happy ending. Jean Baptiste Loeillet (1680-1730, of Flemish descent) was well-known in England as a harpsichordist, oboist and flutist, and though I could not find an original version, it is likely that this is a transcription of a flute sonata, done very effectively some time ago by Alan Civil. The part lays well on the horn, and I did not sense any register changes or compromises in the arrangement, so it was either chosen carefully for transcription, or it has been transposed to a more congenial key. Regardless, college students will gain much by studying and performing this piece, whether for the exposure to the style or the opportunity to explore Baroque ornamentation. JS

Trois Romances sans Paroles, op. 17, by Gabriel Fauré, transcribed for horn and piano by Daniel Bourgue. 2001, ISMN M-2307-9694-1. J. Hamelle and Company, distributed by Alphonse Leduc and Company, Editions Musicales, 175, rue St-Honoré, 75040 Paris. Contact: Robert King Music Sales Inc., a division of Alphonse Leduc Paris, 28 Main Street, North Easton, MA 02356-1499; Fax (508) 238-2571. \$17.95.

The three 'Romances without Words' by Gabriel Fauré lend themselves well to a direct adaptation from the original,



with horn given the melody and the remaining music left in the piano accompaniment. Daniel Bourgue, noted horn virtuoso, made this transcription, and was no doubt attracted to this music for the simple beauty of its musical line. In these song-like pieces, there is a pure and direct lyric expression, very romantic in spirit. In fact, much of this piece is reminiscent of the character pieces of Robert Schumann, right down to the regularity of its four-measure phrases. The range for the horn is from written *g-g'*, and Bourgue even suggests an *ossia* at the end of the second movement to bring the high *g'* down an octave during a short *pianissimo* phrase, for use by a performer of intermediate abilities. Each movement is between about two and three minutes long, making a total of about eight minutes of total duration. The solo part as well as the piano part is readily playable, making this a fine subject for recital use by a player of average abilities or by an advanced player looking for a lyric subject to provide contrast on a solo recital program. *RD*

***Gamins D'Paris* by Pascal Proust, for horn and piano.** 2002, ISMN-M-043-07234-8. Collection Michel Garcin-Marrou, 14 rue de l'Echiquier, 75010 Paris, France; <www.billaudot.com>.

This is a charming little piece, just right for a young player with a range of *a-f'*. The overall structure is a simple three-part ABA', with a nice (concert pitch) D minor melody for starters, a contrasting section in major, a short cadenza (!), and a final embellished A section that leads to a gentle ending. The piece is about three minutes long and has enough rhythmic and intervallic interest to keep a decent junior high school player entertained. The piano part is also very reasonable—simple accompaniment and occasional color contrast. The title translates as “Street Urchins of Paris” which fits the sweet but somewhat melancholy character. *JS*



Ostermeyer Edition Reviews: The “ROM” numbers seen below are “Robert Ostermeyer Musikedition” catalog numbers. A current list of Ostermeyer’s publications and details on ordering can be viewed at <www.corno.de>. Thomas Hiebert, California State University, Fresno.

24 Trios für drei Hörner, op. 82, by Anton Reicha, 2003, ROM 124.

Anton Reicha’s trios, op. 82, are among the finest and most frequently played works in the horn trio literature, and for good reason—they are melodically appealing, harmonically engaging, and gratifying to play. To date various editions of selected Reicha trios, and even a complete set (by Kenneth Henslee, 1st ed. 1996 and 2nd ed. 2000), have been published. Nevertheless, the entire set is still relatively difficult to come by. In light of this, Ostermeyer’s recent publication of all of Reicha’s trios is good news for hornists. The introductory notes to Ostermeyer’s edition provide background information on Reicha’s life and the trios. Born in

Prague in 1770, and eventually settling in Paris in 1808, Reicha may be best known as the teacher of Liszt, Berlioz, and J. G. Kastner. As Ostermeyer points out, the horn trio was well established by the time Reicha’s trios were published in Paris in 1815. Among other trios, those of F. Zwierzina and J. Kenn (also published by Ostermeyer and reviewed in *The Horn Call*, in February 2004) would have preceded Reicha’s. Ostermeyer also suggests that the French hornist and important pedagogue L. F. Dauprat would have played a role in the inspiration of Reicha’s trios. This is likely since Reicha would have known Dauprat who produced numerous horn trios of his own.

In terms of technique, the trios demand much in the way of facility and endurance—for either valved or valveless horn. First horn parts range up to written *c'''* fairly frequently, and the third horn plummets to a written *F#1* (old notation). Since Reicha viewed the horn as a rather chromatic instrument with the potential to develop ideas and play in many keys, his horn trios are longer (and more interesting) than those by many of his contemporaries. This makes endurance demands fairly high. Even so, the trios are well worth the effort. The popularity of the trios by Reicha (likely the most recorded of horn trios) is well justified. For this edition the horn parts have been edited by Robert Ostermeyer as well as Wilhelm Bruns, who is first hornist of Die Deutsche Naturhornsolisten, the German natural horn ensemble that has recently recorded all of Reicha’s horn trios on natural horns. The edition appears as part of a series entitled “Reihe Deutsche Naturhornsolisten.” One hopes for more such treasures in the series. These trios and this edition are heartily recommended. *TH*

Album für Horn und Pianoforte by Carl Eisner, 2002, ROM 91.

According to Ostermeyer’s notes, Carl Eisner (1802-1874) was a horn virtuoso who concertized around Europe performing on both the natural and the valved horn. He studied in Dresden, and was later employed in St. Petersburg until 1836 at which time he returned to Dresden where he was engaged as a member of the Dresden Hofkapelle, remaining there until his death. It is clear that Eisner also was talented as a composer. The five works in this Album are all attractive and finely wrought compositions, each with an individual character. The first work, “Capriccio pour le Cor chromatique et Pianoforte sur des Thèmes Finois et Suedois” (Capriccio for the Valved Horn and Piano on Finnish and Swedish Themes), is a charming and challenging Chopinesque piece. Among other things, scalar passages into the low register towards the end make it clear that this work was written for valved horn. The work requires good ability to move quickly between the middle and low registers on the part of the hornist, and it also demands an expert pianist. “L’Anniversaire—une pensée pour le Cor et Piano,” the second work, is short, tuneful, and sweet. Ostermeyer suggests it was probably intended as a birthday surprise for a friend or colleague. The third work, “Der Blinde,” is an arrangement of a 19th century song by Carl Keller. As such it has a lyrical and reserved character, reminiscent of some of Schubert’s songs,



and an extended recitative section in the middle. The Album concludes with "2 Etüden mit Begleitung des Pianoforte"—likely intended for horn students and a horn teacher (Eisner?) who had medium abilities on the piano.

Though not mentioned in Ostermeyer's notes, I was surprised to find that the melodies for horn in these etudes are virtually identical to the first two unaccompanied etudes in the 12 Studies attributed to the hornist Heinrich Gugel (1780-1830s). Perhaps Eisner took etudes originally written by Gugel and wrote piano parts for them. The two etudes are clearly intended to strengthen the high register with their numerous slurs to and entrances on c". While possibly not intended as works for performance (though the second etude might be performance-worthy), these pieces are attractive, and unlike some repetitious etudes, these are more "musical" with enjoyable melodic lines. All in all, the works in Carl Eisner's Album, though requiring a strong technique, are quite pleasant. *TH*

Andante und Rondo, op. 39 by Friedrich Ernst Fesca, 2001, ROM 55b.

The little-known German composer, Friedrich Ernst Fesca (1789-1826), wrote his Andante und Rondo, op. 39, for horn and orchestra in 1825. In 1826 it was published with a dedication to Johann Christoph Schuncke (1791-1856) who was one of five (!) horn-playing sons of J. G. Schuncke. Typical of works for the renowned Schunckes, florid passagework abounds, much of it in sixteenth-note triplets. According to Ostermeyer, Fesca was acquainted with C. M. von Weber, and the Andante und Rondo does bear comparison with Weber's well-known Concertino in its use of elaborate passagework. Though not as technically challenging as Weber's work, and not as high, Fesca's work requires an agile technique. My overall impression is that while there are lovely spots in this work, it is a tad long-winded and repetitive. For example, at the end of the Andante Fesca makes liberal use of the echo technique, with markings for as many as six short passages that are marked "to be repeated," each time in echo. In the Rondo, technically flashy sections alternate with sections that are less brilliant. The passagework has a generic feel, with arpeggiations and chromatic scales that do not function thematically, thus the Rondo has the sense of a movement that does not have clear direction or organic pacing. Ostermeyer has published the work in a version for horn and piano. *TH*



Chiasmus: Chamber Concerto for Horn by Michelle McQuade Dewhirst. 2002. Available from the composer,

Chiasmus is a 25-minute long work for horn solo with a chamber ensemble comprised of flute (doubling piccolo and alto flute), clarinet (doubling bass clarinet), violin, cello, percussion, and piano. The piece is the composer's doctoral dissertation. The title refers to a literary construction in which words are repeated in near similar form, but in such a way as

to dramatically alter the meaning, as in John F. Kennedy's famous remark "ask not what your country can do for you; ask what you can do for your country." The idea forms a point of departure for the composer, with references to variations on the thematic cells serving as both large scale and local form-building devices. The work is in two movements, the first slow, beginning with a protracted horn cadenza, the second faster, more punctuated and forceful. The horn's opening solo presents the main thematic cells, though there are several subsequent presentations of new ideas by various instruments in the ensemble. The opening solo is built of iterations on single tones or prolonged working out of stepwise neighboring motions, gradually expanding to more angular shapes. The line is rich in grace notes, glissandi, half-valve effects, timbre shifts based on alternate fingerings (marked "color trills") stopped sounds, and other devices. The ensemble relates to the horn part in a complex, somewhat chatty polyphony or heterophony of sorts throughout most of the composition. The mood of this music is dark and foreboding, building eventually to a violent conclusion. *R.D*



20 Duos, op. 14, by Louis-François Dauprat. 2003, ISMN-M-043-07058-0. Collection Michel Garcin-Marrou, 14 rue de l'Echiquier, 75010 Paris, France; <www.billaudot.com>. Distributed in the US by Theodore Presser Company, 588 N. Gulph Road, King of Prussia, PA 19406 USA. <www.presser.com>. \$34.95.

Many of my comments for the Gallaup op. 57 etudes above apply to this collections of duos by Gallaup's predecessor at the Paris Conservatoire, Louis-François Dauprat. Known today primarily for his monumental Méthode, Dauprat was also an important composer of horn music, and these duets served a dual (even triple) purpose: to provide interesting music for hornists to play together, and to give students opportunities to play in different crooks at the same time. In his Preface (provided in French and English in this edition), Dauprat also mentions a third purpose, suggesting that young composers will learn much by studying these duets, particularly from how he writes for the different crooks, both in the individual parts and in combination. The primary advantage for composers, however, is one of learning the differences between "alto" and "basse" horn. Dauprat usually has one of each, but there are several that call for two cor basses, and the ranges of keys and crooks for both parts is extensive.

For today's players who crave adventure or a higher proving ground, there are two obvious uses: these are some of the most difficult pieces for natural horns and for transposition with valved instruments. This edition, like the Gallaup above, is pricey, but it is a fine scholarly and practical edition, and worth the price for hours of hard work and serious fun. *JS*





Eleven Pieces for Two Horns by Joseph Landers. No date, Brookland Press BMP7601. Available from the composer at Email: landers@warwick.net.

The horn duets in this group set themselves apart from the more familiar tonal duet literature. These pieces have an idiosyncratic chromatic treatment of pitch, mixed meters, and a variety of approaches to treating the relationships between the parts. There are moments of strict homophony, with the parts simply interchanging notes in an interval—a device that recurs frequently throughout. Strict imitation appears at times, and the ninth duet uses unison writing extensively. The third piece is a dance-like triple meter, number five is all in 5/8 time, and the fourth is entirely written in whole notes, using dynamics and accent for expression. The eighth duet is unmeasured, with time indicated in seconds or indications for fermati to be held as long as possible. This movement is laid out on the page as separate first and second parts, which of course helps ensure a free, aleatoric result with each playing. The general treatment of pitch content in this set of duets is unusual, with dissonant intervals sometimes set in reposeful contexts, and stable consonances set against strong gestures or rhythmic punctuations—a bit of a reverse from the more common treatment of intervals that most composers use in freely atonal styles. These pieces, or better perhaps a subset of them, could be used on a concert, but since they are not too difficult for advanced players to sight-read could work just as well for casual chamber playing. The set comes packaged as a readable Finale-produced score, laid out with plenty of white space to avoid awkward page turns, even though this sometimes results in pages of only two systems. *RD*

Marche triomphale by Hector Berlioz, arranged for four horns (or trumpets) by Pascal Proust. 2003, FP 196. Editions Fertile Plaine, 11 rue de Rosny, 94120 Fontenay-sou-Bois, France; <www.fertileplaine.com>.

This is a pleasant and relatively easy little march, which could serve nicely as a concert opener. It is taken from the last section of Berlioz' *Grande symphonie funèbre et triomphale*, composed in 1840 for the inauguration of the Bastille column/monument in Paris. This truncated version is a little short to deserve a lot of emphasis in programming, but the tune is nice and it is arranged effectively in a narrow overall range such that relatively inexperienced players will not have much difficulty putting it together. *JS*

Romanze: 2ème mouvement du Konzertstück pour 4 cors et orchestre by Robert Schumann, transcribed for five horns by Pascal Proust. 2004, FP 167. Editions Fertile Plaine, 11 rue de Rosny, 94120 Fontenay-sou-Bois, France; <www.fertileplaine.com>.

The title of this short arrangement is a little deceptive—it is not the whole movement of the *Konzertstück*, just the first A section. The top two parts play the solo lines and the bottom three play a reduction of the orchestra part. I suppose it would be somewhat entertaining for those new to the piece to be able to play an extended excerpt from it, but this arrange-

ment, unlike the Berlioz piece mentioned above, really comes off as more of a novelty than anything worthy of programming—enjoyable to play in a social gathering, but not enough of the original included to want to perform it. *JS*

Lord, Keep us Steadfast by J. Klug, arranged for horn and SATB chorus by John Jay Hilfiger. 2003, WM#285. Wehr's Music House, 3533 Baxter Drive, Winter Park, FL 32792; <www.wehrs-music-house.com>. \$10.00, includes solo part, conductor score, and vocal score (to be copied as needed).

There were actually four people involved in this work. The composer, Klug, included this piece in his *Geistliche Lieder of 1543*, using text by Martin Luther. The English text for this arrangement was translated and adapted by Catherine Winkworth, and then the whole piece was arranged by Mr. Hilfiger. The original Lied was not available for me to compare, but this arrangement appears to consist of adding an obbligato horn part (of medium difficulty) to the voice parts, which are very simple and probably not changed much from Klug's original. The horn begins the piece alone, plays a decorative, somewhat rambling accompanimental line throughout, with a few recurring phrases, and then ends the piece as it began. This piece is a straight-forward presentation, fairly easy on the voices and the hornist (range: a-f#"), and would serve nicely as musical filler for a traditional church service—not really a flashy, "feature" type of piece, but a dignified, reserved piece one would associate with a traditional Lutheran service. *JS*



A Party of Five: A Suite for Woodwind Quintet by Jerry Germer. 2002, Catalog No. 123. Creation Station, P.O. Box 301, Marlborough, NH 03455-0301. \$25.00.

In his Preface, the composer asks: "Do musical instruments have personalities?" It appears Mr. Germer believes they do, and has constructed a short five-movement work to depict the five "personalities" in a wind quintet as if they have met at a party. The titles pretty much tell the story: "The Flute Gets High" (I prefer to assume he means the flute player gets giddy and talks in a high voice, as per the flute part), "The Bassoon Tells Jokes", "The Horn Sings the Blues", "The Clarinet Dances", and "The Oboe Finds Romance". This is a charming combination of short movements that obviously feature each instrument and as such would work perfectly in a school presentation, provided the members of the quintet have senses of humor that allow them to get into the spirit of the piece. The movements appear to be very easy to put together, of medium difficulty, and the total estimated playing time is only 6:20, just the right length for most school program music. This is a cute piece, and the horn movement is particularly fun! *JS*





Music for CYM Brass by Gordon Carr, for brass quintet. 2001, Ref 12013. Broadbent and Dunn Ltd. 66 Nursery Lane, Dover, CT16 3EX, England; <www.broadbent-dunn.com>. Distributed in the US by Theodore Presser Company, 588 N. Gulph Road, King of Prussia, PA 19406 USA. <www.presser.com>. \$29.95.

This is a quirky but truly appealing piece to play. There are three movements and Mr. Carr's sense of humor is clearly in evidence. The first movement is a march, and it is really fun! There are dialogue and echo effects, with little rhythmic twists throughout. Nothing is really awkward or difficult, but there are no lulls or loss of interest. The second movement, a slow, lyrical 6/8, primarily features the horn. Some of the intervals in the melody are also quirky, but the contrast with the first movement is very pleasant. The last movement is full of metric high-jinks. An opening Moderato provides a short introduction and then a flashy Allegro takes the quintet through a flurry of meter changes including (but not in order) 7/8, 5/8, 9/8, 3/8, 4/4, 3/4, 2/4, and 6/8. There are syncopations and other interesting rhythmic groupings within this upbeat and perky movement; in a way, it is somewhat reminiscent of John Cheetham's standard Scherzo, but it is not the same harmonic language. Most quirky of all, however, is when the Moderato returns at the end, and there is a quick fade to a quiet final chord. This is really a bit confusing and not really satisfying. The members of my quintet immediately turned the page to look for another movement, and were somewhat disappointed not to find one. That being said, I really like the humor and quirkiness of this piece, great for a lighter course on a recital with bigger entrées. JS

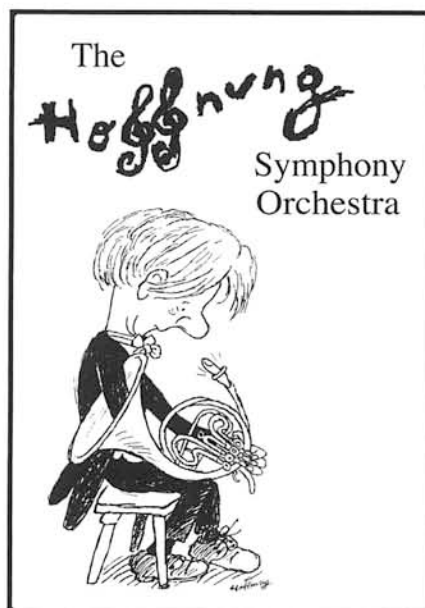
Fanfare for Brass Sextet by Morton Lauridsen. 2003. Peermusic Classical, 810 Seventh Avenue, 10th Floor, New York, NY 10019; <www.peermusicclassical.com>. \$19.95.

The music of Morton Lauridsen, composer at the University of Southern California, is well known to many, primarily through his lush vocal works. This Fanfare, written for The Bay Brass in San Francisco, was quite unexpected to me, more dissonant and angular than other works of his I have heard. It lasts just over a minute and is a relatively high-energy piece, with some nice dynamic contrasts and surprising silences. To me, there is a different sort of urgency about this piece, a fanfare that is not exactly celebratory. There is one primary melodic idea with a few smaller motives, and this idea receives bell tone, imitative, and homophonic (though disso-

nant) treatments, while the other motives provide contrast. The indicated speed makes the technical and ensemble demands of the piece even more challenging. A relatively advanced group wanting a somewhat edgy work to begin to a program might appreciate having this one in their repertoire. JS

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Technique Tips

Jeffrey Agrell, Editor

The Forest or the Trees

Sometimes the music theory that we get in school does not seem to have much application to our everyday playing. I'd like to talk about one area where knowing your theory can be a tremendous help: sight reading music and learning new music. If you can recognize the scale or chord at sight, you can to a large extent automate your playing by seeing the big picture rather than trying to take it note by note. Think of the difference in speed and comprehension in reading words between having to laboriously sounding out each word versus instantaneously recognizing words and phrases. Likewise in music, the player who knows at a glance the scale or chord will play more accurately and musically than one who sees no connection between notes.

Acquiring this skill is a three-part process. First is mastering the vocabulary: you need to know your scales and arpeggios. For this I find the terminology of jazz very useful in labeling and understanding the many types of scales and chords. Examples: $C\Delta$ = C major = Cmaj (triad); $C7$ (C dominant 7th), $Cm7$, $C\flat 7$ (C half-diminished 7th), C° (C diminished). It's a lot to learn, but the good news is that you can do it anywhere – on a bus, on a plane, while taking a break in practicing.

Once you know theoretically what notes comprise the various scales and chords in all keys you need practice in identifying them in the pieces you play. This is of course easiest in tonal pieces. (But even with more atonal pieces it's possible to categorize fragments to still be able to find at least short patterns – this is still better than the note-by-note approach. More on this anon).

Let's look at some examples: almost any Kopprasch etude provides an excellent testing ground for the development of your new scale/arpeggio recognition skill. Look at Kopprasch, *Sixty Selected Studies*, No. 35:



The first measure should be easy to recognize. It also makes a dandy basic pattern to learn in all keys. The next measure looks very similar, beginning with the triad and continuing with the scale, but it has a modicum of ambiguity to it because there is one F# and one F. The F# tells us that Herr K. has modulated to G major, but he changes his mind and immediately goes back to C by using G7, the V7 in C major. This is another area of theory that is very helpful in aiding rapid sight-reading in tonal situations: *expectations*. Dominant 7th chords leave us to expect the tonic chord. Forewarned is forearmed. In this case we await C major again, and *mirabile dictu*, this is the case. Tonal chord progressions, especially dominant to tonic, give us predictable patterns, and we are always delighted for any patterns we can find so that we see more forest and fewer trees.

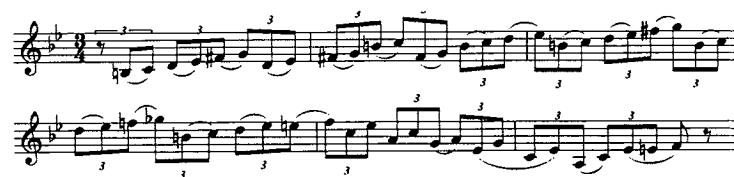
Let's look at some less obvious examples.



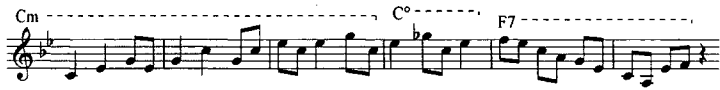
Scales don't always begin or end with the tonic. The D7 measure starts off by appearing like some kind of C or perhaps A minor. But a passage that begins on the b7th and ends of the 3rd is begging to be called a dominant 7. One good identity test is: does it resolve to the tonic, G? It does. You might be tempted at first to identify the next example as some kind of... what, Em?... but then there's a Db, and then more flats, what in the... Again the prominence of the 3 and 7 are useful, but we get some help from the Db (known as the flat nine in jazz), very common in dominant 7ths that resolve to minor tonics; here, so we would expect Fm (the Ab and Bb are just the lowered 7th and 6th scale degrees we would expect to see in a descending minor scale). And voilà, it does indeed resolve to Fm (not pictured).

A little aside here: as we acquire skill in quick recognition of scales and patterns, we need to complete the exercise by knowing the various scales and arpeggios in our fingers. This means practicing them in all kinds of different ways, beginning with the ways we find them in etudes and solos – *not* just up and octave or two and back down again. Learn them in all different lengths, all keys, vary articulation, etc. It takes a long time. But it is infinitely less boring than doing those octave scales over and over the same way, up and down, and vastly more useful to do it this way in the real world of horn playing.

Quiz time. Try your hand at identification. I won't give the answer immediately.



Famous solo lick. What is happening here, harmonically? What patterns do you see? This will be quicker to integrate if we can figure out what is happening. You're right: this is from the Glière Concerto. The key signature is sometimes a clue – but in this case it isn't: this is neither Bb major nor G minor. The first measure could be... G major?? No. (Think of it as kind of a puzzle. This is detective work, musical sleuthing). We finally figure out that the composer is using a very simple progression of chords dressed up with chromatic approach tones (CATs). Leaving out the CATs, we arrive at only plain vanilla C minor triad tones (C Eb G) in the first three measures. He then alters it slightly with the Gb to give us a brief C°, and all the rest is an F7 (slightly disguised by using the common substitution of nine for one). Here is the simplified outline of the line (without the CATs):



This is a lot easier to understand than its elaboration. We, however, can use the juicy original pattern to learn in all keys: 7 1 2 b3 #4 5, i.e. a minor triad with CATs. (And while we're at it, why not learn it in major?)

Moving on. Here's a quick one:



Good guess! It's from the Strauss Concerto No. 2. Spotting patterns is slightly trickier when the part must be transposed, but it's still something we need to know. This scale is easily read from the 2nd note. It just an Eb7 (written; it's Db7 under the fingers) scale, and this variation is a good pattern to practice in all keys.

Now for a tricky one. Tell me what scales you recognize here:



Yup, it's from the Gordon Jacob Concerto. It's tricky because... this passage (which goes on) is all *one* scale, the G diminished scale, in spite of the various enharmonic spellings (G°: G A Bb C C# (or Db) D# E F#). This is a beastly one to learn note by note, but if we spend some time learning our diminished scales, we will be able to conquer sticky bits like this in much less time (because they will be pre-conquered). The good news is that there are only 3 different diminished scales, because they repeat every 3 half steps. First learn the C°; then the B°, then the Bb° (which is the same as the G° above). And then you're done. We don't have to learn A°, because it is the same as C°.

Then when you come across something like this:



(from Bentzon's *Sonata*) Instead of reaching for more Ibuprofen, you will say, "Aha, that's just good old C diminished – which I have under my fingers after that work I did with the Jacob," and your work will be brief and painless. [NB: the original measure was 14/8 but *Finale* wouldn't let me do 14/8...]

Some passages are highly resistant to learning as is; giving names to their parts (I call this Rumpelstiltskinning – taming by naming) makes them understandable and very digestible, such as this measure from *Etude No. 1* by Charles Chaynes:



A very messy string of notes at first glance. You might also be tempted to latch onto the chromatic parts, but the whole steps confuse this tactic. But recognizing that the passage consists of one lick transposed up a 4th twice more (each time introduced by a b6) makes the fingers' job easy. And you get to take home (i.e. practice in all keys) a very slick lick: 5 6 b7 7 1, which rolls right off the fingers. Learn the passage first by learning the three licks, and then add the b6 on the front after that.

What about more atonal passages? Your best help here is going to be to think of the passage as a familiar chord with



some alterations; or, if this isn't possible, find as many 3 (or more) note patterns as you can and then just learn the intervals after that. You can at the very least find the smallest patterns of all: 2-note intervals, and you know what they sound like, which helps you pre-hear an atonal line. You still don't have to read it one note at a time.

Here are some examples from *Alpha* by Jean-Michel Defaye:

Note that there is often more than one way to label a pattern, depending on where you decide the beginning is. There is no absolute right or wrong – the best choice is one that is most useful to you.

In any case, one thing is sure. If you take your theory out of its dusty drawer and put it to work for you in understanding the music you play as larger units, it will be of significant aid to your sight reading ability as well as the time it takes you to integrate and master new music.

Jeffrey Agrell is the horn professor at The University of Iowa. He thinks theory is fun: jeffrey-agrell@uiowa.edu

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Recording Reviews

John Dressler and Calvin Smith

Performers who wish their discs to be reviewed should send them to John Dressler at: Department of Music, Murray State University, Murray KY 42071-3342 USA. Readers interested in obtaining discs from this column are urged to place orders with dealers or record stores in your area. Should none of those dealers be able to assist you, readers may contact one of several reputable USA suppliers: MusicSource, <www.prms.org>; Compact Disc World, Tel. 1-800-836-8742; H&B Recordings Direct, Tel. 1-800-222-6872; or the distributors themselves.

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Le Monde du Serpent. Douglas Yeo, serpent and contrabass serpent. Richard Sebring and Jonathen Menkis, horns. With other members of the Boston Symphony and members of the Berlioz Historical Brass and Glorïae Dei Cantores. Berlioz Historical Records CD-101. Timing, 77:04. Recorded April 2002 and March and May 2003 in Symphony Hall, Boston and the Church of the Transfiguration, Orleans, Massachusetts.

Contents: anon. 18th century: Alleluia; Métoyen: Etude 8; Schiltz: Etude 1; Haydn (?): Divertimento in B-flat, H.II:46; Handel/arr. Lumsden: March from *Scipio*; Bevan: *Les Mots de Berlioz*; Sieber: *Foxtrot*; Bevan: Variations on the Pesky Serpent; Mabry: *Quatre Tanka*; Hardy: Duo 2; Du Mont: *Credo*;

Schiltz: Etude 3; Beethoven: Allegretto from Symphony No. 7; Proctor: Serpent Concerto; Roze: *Domine Salvum*.

There are several readers of our journal who are aficionados of the historical aspect of the horn. When this disc crossed my desk a few weeks ago, I initially intended to pass it along to the trombone society reviewer. However, since there is some most admirable horn playing included on the disc (see the Haydn and Beethoven works) I listened on with change of purpose.

While I had been somewhat informed on the serpent and its role in accompanying Gregorian chant in the late 16th century, I learned a great deal more from the liner notes. This is not a disc to be listened to straight through; instead, I suggest you focus on one time period at a time.

As you can glean from the contents listed above, this disc covers music from Beethoven to Mátyás Seiber, and eighteenth-century works to the 1987 concerto by Simon Proctor (serpent, piano, and cupped bells). The disc is a thorough presentation of what this instrument can do musically as a solo instrument, in combination with other serpents, and in concert with voices and other instruments. I suggest the listener start with the Haydn (its second movement features the St. Anthony Chorale) and the Beethoven. Hear the serpent substituting for the double bass in both; these are not original-instrument performances by the woodwinds and horns. Then the listener can move to other cuts showing much different characters of the serpent. The instrument has had an intrigued career; Mr. Yeo has given us a wide variety of music from which to gain new insight into its past, present, and future. *JD*

Wind Chamber Music of Theodor Blumer, Vol. 2. Allen French, horn. With the Moran Woodwind Quintet and Paul Barnes, piano. Crystal Records CD-755. Timing, 67:19. Released in 2004.

Contents: Schweizer Quintet (1953); *Kinderspielzeug*, Op. 64; Sextett (Kammersinfonie), Op. 92 (1941).

Theodor Blumer graduated from the Dresden Conservatory in 1902; he became active in Dresden as a free-lance piano accompanist and composer. From 1925 until 1931, he worked as director and principal conductor for the Dresden Radio and as a teacher at the Staatskapelle. His entire output radiates a fresh approach in late Romantic style. It takes veteran musicians such as the Moran Woodwind Quintet to bring off convincingly music that on the surface appears to be one style but has a progressive element which surprises the listener.

Blumer, born two years before Wagner died, was rooted in Romanticism; however, he lived until the early 1960s, incorporating some marvelous twentieth-century harmonic ideas into his music. This serves well to capture and maintain any listener's delight in this particularly diverse woodwind and brass medium.



The Schweizer Quintett from 1953 nearly defies its date of composition. It both reflects the musical tradition of Brahms and Strauss, and includes some impish flavors of Ibert and complexities of later twentieth-century Europeans. This is a monument for quintet; it combines dance movements (a prelude and a gavotte open the work) with a Swiss folk tune and seven variations upon it. Each instrument has plenty of time to demonstrate its own character and idiom to the listener.

The Schweizer Quintett sounds a bit more academic, shall we say, than the next piece on the disc, *Kinderspielzeug*. Each of its six movements is titled; e.g., "Ball," "Teddy Bear," "Song of the Puppet," etc. These are character pieces of about 90 seconds to about three minutes each. A delightful set of movements, especially captivating to young listeners, but satisfying to all.

The sextet (with piano) which closes the disc is actually subtitled a chamber symphony. This forecasts its grandeur and sweeping musical spectrum. It is shaped in four movements of symphonic proportion; the total work lasts about 36 minutes. Those who are familiar with Ludwig Thuille's sextet will no doubt spot many similarities in this work, especially its soaring lines and rousing finale. Volume 1 of Blumer's wind chamber music by the Moran Quintet is on Crystal CD-753. Mr. French's approach to the role of the horn in a woodwind quintet is all knowing; sensitive in the accompanimental sections and robust in the melodic passages. *JD*

Isola Romantica. Jose Zarzo, horn. With the Ensemble Isola (members of the Gran Canaria Philharmonic, Spain). Crystal Records CD-772. Timing, 73:20. Recorded at Sala Gabriel Rodó (Gran Canaria Philharmonic Orchestra rehearsal room).

Contents: Carl Czerny: *Grande Serenade Concertante* (clarinet, horn, cello, piano); Gustav Jenner: Trio in E-flat (clarinet, horn, piano); Frederic Duvernoy: Sonata No. 1 (horn and cello); Frederic Duvernoy: Sonata No. 2 (horn and cello).

Here are several forgotten masterworks that need further investigation by hornists. I do not recall ever having heard these pieces in recital, although I'm certain they have been performed. Published in the year Beethoven died, this talented pupil of his (Czerny) was no doubt influenced by the former's chamber music that included the horn. Here is a wonderful introduction, theme, set of seven variations, *adagio* and *allegro vivace* in Beethoven-esque style complete with full focus on the piano part. But the horn has ample opportunity to express itself in early Romantic fashion. The work is nearly 27 minutes in length and would serve as an excellent closer to any recital.

Another gifted pupil makes an appearance on this disc. Jenner was for seven years Brahms's only composition student. Upon the latter's recommendation, Jenner became director of music at Marburg University and would publish two volumes of recollections of Brahms. He must have been deeply influenced by his teacher's chamber music as this trio exemplifies. It is cast in four movements: *moderato*, *adagio*, *presto*, and *allegro non troppo*. It, too, is of major proportions, weighing in at almost 30 minutes in length with all the typi-

cal Romantic-era trappings for especially the clarinet and the horn. While not quite as exploratory of key-area relations as Brahms, Jenner's musical voice shows a total understanding of musical style and direction of the era: a wonderful addition to the repertoire.

Duvernoy, probably the most renowned horn player of the early Romantic era, was soloist at the *Concert Spirituel* and was in the orchestra at the *Comedie-Italienne* in Paris followed by the Paris *Opéra-Comique*. Said to have been self-taught, he was a *cor mixte* (both a high and low player) at a time when most players specialized in one or the other. After Napoleon became emperor, he was appointed first horn of the Imperial Chapel, a post he retained until the 1815 revolution. These two sonatas are charming in what is primarily a horn concerto with cello accompaniment. Each has three movements: fast-slow-fast. However, they are of totally unequal lengths. The first is about 12 minutes long; the second, about four minutes. While they are terrific teaching material, the first (in particular) would make a fine recital piece.

As in any duo without piano accompaniment, endurance for both players is a concern. Mr. Zarzo has a wonderful command of the instrument and gives us a solid performance in all the works. He blends well with all of these other tenor-voiced instruments with a warm tone and impeccable intonation. His articulation and phrasing are superb. If you are searching for new challenges in Romantic-era chamber music, explore this disc immediately. *JD*

York Bowen. Stephen Stirling, horn. With the Endymion Ensemble. Dutton Digital Records CDLX-7129. Timing, 65:36. Recorded 3-5 September 2002 in the Henry Wood Hall, London.

Contents: music of York Bowen: Sonata for Horn and Piano, Op. 101 (1937).

York Bowen (1884-1961) was born in north London, the son of a well-to-do business family. He made a splash at the Royal Academy of Music and appeared as one of the most promising of all young British musicians at the time, his tone poem *The Lament of Tasso* being presented by Henry Wood at a 1903 Promenade Concert. His is a smooth Romantic language to be certain. On this disc, it juxtaposes the lyric beauty of horn lines with the lush and flowing arpeggios and flavorful chords in the piano. It is not surprising to learn that after the piano, the horn was his second instrument, having joined the Scots Guards during the Great War as a horn player. He knowingly includes in this sonata characteristic figures and exploits the horn's middle range to its fullest. With brief gestures in both upper and lower registers, the work capitalizes on the best Romantic-styled music the horn can empower. One can envision Bowen at the piano here with its many moments of splashes of technique and sensuousness.

This three-movement work clocks in at a little over 15 minutes, and is cast in fast-slow-fast form. This is a world premiere recording of the work, and I hope it serves to stimulate players to bring this piece out of obscurity. Emerson Edition Ltd. publishes the work. While somewhat reminiscent of the



Rheinberger Sonata, it is by no means a copy; I even detect a few harmonic structures akin to Philippe Gaubert. It has its own flair, its own tonal palette and a wonderful combination of verve and depth. Mr. Stirling gives us both technical brilliance and refined turns of phrases. His tone is so flexible at every right moment: soaring lines of beauty and shape balanced against leaps and moments of energetic punctuation. Included on this disc are three sonatas for piano and flute, oboe, and clarinet respectively. *JD*

York Bowen. Stephen Stirling, horn. With the Endymion Ensemble. Dutton Digital Records CDLX-7115. Timing, 63:53. Recorded 24-26 April 2001 in the All Saints Church, East Finchley, London.

Contents: music of York Bowen: Quintet in C Minor for Horn and String Quartet, Op. 85 (1927).

The quintet is of major recital length: nearly 26 minutes. It opens with a mini-cadenza for horn with interjections by the quartet itself. But the work quickly unfolds from there into a finely-wrought expressive package. Composed in 1927 and premiered by Aubrey Brain and the Virtuoso Quintet at the Kensington Town Hall, the work's three movements emphasize Romantic era writing at its finest. The warmth with which these artists perform is so fitting for the piece. Bowen's writing for both strings and horn is truly idiomatic and never once is the music obtuse or excessive in manner or design. Melodically it tends to favor only the horn and violin I, preferring the quartet take a subordinate role until the fugue section in the finale. It is truly a remarkable work, somewhat akin to the music of Arnold Bax, who was also a pupil at the Royal Academy of Music in London at the turn of the twentieth century. The listener will be attuned to the use of folk-like melodies, especially in the slow second movement: a wonderfully pensive mood not unlike that of Vaughan Williams. Mr. Stirling has a penchant for nuance and phrase sculpture: a model for us all. I do hope players will investigate this work. Satisfying for both performers and audiences alike even on first hearing. The work is published by Josef Weinberger Ltd. Also on this disc are two of Bowen's piano trios. *JD*

Misbehavin'. The Denver Brass. Susan McCullough and Jack Herrick, horns. With members of the Denver Brass and percussionists. Klavier Records CD-K77034. Timing, 65:09. Recorded 5-7 June 2001 at Bethany Lutheran Church, Englewood, Colorado.

Contents: Gershwin/Van Hoy: *Cuban Overture*; Gardel/Margeirsson: *Por una Cabeza*; Gershwin/Van Hoy: *Scenes from Porgy and Bess*; Monk/Margeirsson: *'Round Midnight*; Bernstein/Singleton: *On the Town: Three Dance Episodes*; Gershwin/Crees and Van Hoy: *Someone to Watch Over Me*; Ellington/Klatka: *Duke Ellington Tribute*; Waller/Margeirsson: *Ain't Misbehavin'*; Bernie, Pinkard and Casey/Nestico and Van Hoy: *Sweet Georgia Brown*; Handy/Singleton: *The Jogo Blues*.

Have you had a bad week in the practice room? Are the lips not responding in the last weeks of cold wintry weather? Had enough of Kopprasch, Mueller, Maxime-Alphonse for a few days? Take a break and grab a copy of this Denver Brass disc. It is pure fun and excitement. I loved the photo in the liner notes: a veritable Chorus Line of the 13 performers ready for Broadway revue.

Founded in 1981, the Denver Brass has enjoyed a success that is directly linked to its universal appeal; their performances are heard by more than 900,000 people each season. The percussion instruments add so much to the over-all Latin, jazz, and other effects the literature on this disc provides. This disc is the reason you need to Samba, Charleston, and twist and shout your way to next week's practice sessions. These top-notch arrangements are totally convincing outside their orchestral originals.

While it would not be fair to single out any of these expert reworkings of Jeremy Van Hoy, I have to mention the *On the Town* trilogy: absolutely brilliant; almost as much, I thoroughly enjoyed the Fats Waller number (some great harmonies) and the Ellington medley! A terrific set of pieces to brighten your day. Musicians of the Denver Brass are selected through audition and are on the faculties of the area's universities and music schools. The ensemble presents educational concerts and workshops, community concerts, special events, and season series concerts. *JD*

From Bach to Bernstein: Romantic Music for Horn and Piano. Gregory Miller, horn. With Ernest Barretta, piano. Musicians Showcase Recordings Records MS-1096. Timing, 58:45. Recorded 30 May- 1 June 2002 at the Clarice Smith Performing Arts Center, University of Maryland, College Park, Maryland.

Contents: Glière: *Nocturne*, Op. 35, No. 10; F. Strauss: *Nocturno*, Op. 7; Scriabin: *Romance*; Bach/Jolley: *Nun Komm' der Heiden Heiland*; Glière: *Intermezzo*, Op. 35, No. 11; R. Strauss: *Introduction, Theme and Variations*; Bernstein: *Elegy for Mippy I*; Schumann: *Adagio and Allegro*; R. Strauss: *Andante*; Mendelssohn: *Andante* from Symphony No. 5; F. Strauss: *Theme and Variations*, Op. 13.

Most horn teachers will especially welcome this addition to the recorded library. Here are many of the diamonds of our repertoire: pieces upon which most of us cut our first teeth working in the horn-and-piano idiom. While most of these regularly appear on college recitals, they work equally well in church services, weddings, and other similar venues. It is great to have Mr. Miller's interpretation to compare with others who have recorded these works over the years. The sonics are super, the balance is quite fine, and the nuances are very satisfying. Mr. Miller's tone and projection fill the hall nicely, and Mr. Barretta's accompaniments are sympathetic to the solo line at every juncture. I particularly am struck by the boldness of the line and the electric energy in both pianissimo and fortissimo sections. Mr. Miller lends us a fine palate of dynamics and timbres throughout the disc.

New to me is David Jolley's arrangement of the Bach



chorale. Students are continually asking me for more hymn-tune based pieces for horn and piano and organ, and this setting is ideal. I am very pleased to be able to share this soloist's style and musicality with all of my pupils as a role model for them to emulate.

While all of these pieces are played marvelously, I highlight three works: the Introduction, Theme and Variations, the Mendelssohn arrangement by Mason Jones, and Franz Strauss' Theme and Variations.

Mr. Miller joined the faculty of the University of Maryland's School of music in 2000 after having performed as Principal with both the New World and the Honolulu Symphony Orchestras. He is a clinician for the Conn Corporation; his instrument is the 8-D. *JD*

Take 9: The American Horn Quartet and the Horns of the New York Philharmonic. Kerry Turner, Howard Wall, Allen Spanjer, Charles Putnam, Geoffrey Winter, Jerome Ashby, Phil Myers, Erik Ralske, David Johnson, horns. Musicians Showcase Records MS-1089. Timing, 46:25. Recorded at the Recital Hall, Purchase College Conservatory of Music, Purchase NY; disc released in 2003.

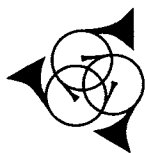
Contents: Kerry Turner: *Take 9 Antiphonal Fanfare, Farewell to Red Castle, Barbara Allen, Ghosts of Dublin*; Eric Ewazen: *Grand Canyon Suite*; Bernstein/Deck: *Overture to Candide*; Brahms/Elkjer: *Hungarian Dance No. 5*; Paul Desmond/Custer and Myers: *Take Five*; Gershwin/Yates: *I Got Rhythm*.

In case you've missed them, the American Horn Quartet is a force to be reckoned with. They are a fantastic set of musicians who just happen to play the horn. Keep watching *The Horn Call* for the schedule of their appearances at workshops and in concert halls across the globe. Recently they teamed up with the horn section of the NYP for a special disc filled with unimaginable artistry.

Turner is a remarkable individual. Not only is his horn-istry of world-class level, but also his compositional skills are wonderful, as can be experienced with the first four cuts on this disc. While the *Take 9* piece is for nonet (originally composed for this team), the other three are a group of rhapsodies and variations on themes from Britain.

Ewazen's suite was originally commissioned by Tom Bacon and Arizona State University and depicts the many moods of the incredible landscape of its title. You'll find terrific spirit and energy in both the Brahms work and this version of the *Candide* overture.

The final two pieces on this recording are regularly featured by the NYP horns and the AHQ as encore pieces on their respective tours. They are brought together here in rounding out a fantastic presentation of just about every aspect of horn playing one can imagine: stopped, muted, trills, extremes of register, brilliance, subdued hues, and the like. *JD*



The Classic Horn: World Premiere Transcriptions. Eric Ruske, horn. Pedja Muzijevic, piano. Albany Records. CD-Troy 615. Timing 61:27. Recorded December 15, 16, and 18, 2002, at the American Academy of Arts and Letters, New York City.

Contents: All of the following are transcriptions by Mr. Ruske: Franz Schubert: Sonata in D Major; Felix Mendelssohn: *Lied Ohne Worte*; W. A. Mozart: Sonata in B-Flat Major, K.378; J. S. Bach: Sonata in E Major, BWV 1035; Robert Schumann: *Fantasiestücke*, Op. 73

This is a CD filled with extraordinary performing. Not just the horn playing, but both the horn and piano. It is a wonderful collaborative effort. The ensemble between the two players is exceptionally fine and both give musical performances that are first rate. The recorded sound is rather close and this gives the listener the effect of being right next to Mr. Ruske as he performs, instead of being in a seat in the back of the recital hall. Eric Ruske's technical prowess is already well known to most of the horn-playing world. His performances here will only expand that reputation.

All of the compositions on the recording are his transcriptions from the literature of the violin (Schubert and Mozart), the 'cello (Mendelssohn), the flute (Bach), and the clarinet (Schumann). As Mr. Ruske points out in his liner notes, each of these composers wrote for the horn in either a solo, chamber, or orchestral settings but, with the exception of Schumann, they wrote for the natural horn. With these transcriptions, Eric Ruske has shown us what the horn literature might have been, if the valved horn had been developed and widely used during these composers' lifetimes. However, showing what might have been and actually expanding the literature are different things.

There is a deceptive quality to Mr. Ruske's playing – he makes things sound easy that aren't! I suspect that only the very finest horn players, with well developed musicianship and superb technical facility, will prepare these pieces to performance levels. This is likely to prevent these works from entering the mainstream of our literature. However, I hope this small concern doesn't stop anyone who is so inclined from learning this music, practicing it, and performing it. Just be ready for some challenges. Whether you attempt a performance, enjoy this beautiful music and marvel and the virtuoso who is the transcriber and performer. Bravo Eric Ruske. CS

The Graham Ashton Brass Ensemble: Plays the Music of James Pugh and Daniel Schnyder. Jeff Lang, horn. Signum Records SIGCD504. Timing 60:34. Recorded October 16, December 29, 2002 and February 12 and 28, 2003, in the Recital Hall, Conservatory of Music, Purchase College, State University of New York.

Contents: James Pugh: *And Flights of Angels...*; Daniel Schnyder: Trio; James Pugh: *Aviariations*; Daniel Schnyder: *Four Short Stories*, for Brass Octet; James Pugh: *4x2x1*; Daniel Schnyder: *The Iron Tetrapod*; James Pugh: *Triad*; Daniel



Schnyder: *Three American Dances*.

It is a delightful experience to be introduced to a fine ensemble for the first time. It is a wonderful experience to hear and learn new works for brass ensemble. It is an especially exciting experience to hear horn playing as good as Jeff Lang sounds on this CD. OK, I'll stop holding back and tell you what I really think of this recording! The Graham Aston Brass Ensemble has produced an exceptionally fine recording of new works for brass. The two composers here have exhibited a wide range of spirit and styles in works that should become frequently performed parts of the brass ensemble repertoire. I will tell you my favorite pieces on this CD. I won't tell you my least favorites because they might be the ones you think are the best. We're all going to have a favorite or two. The variety is very wide here.

Daniel Schnyder's *The Iron Tetrapod* is my favorite. I'm not sure I will be able to tell you why, it just is. It may be that while listening to it I imagined how much fun it would be to play. It is full of energetic rhythmic drive that blurs the classical/jazz line. It could have been an incidental dance by Leonard Bernstein from *West Side Story*. For two trumpets, horn, and trombone and being a bit under four minutes, it would be a good change of pace on a brass quintet recital. In addition to being a very good piece, it would give the audience some variety in instrumentation, and the tuba player probably wouldn't mind the time off.

The opening work, *And Flights of Angels*, employs the entire ensemble and is beautiful, spacious, playful, and mysterious. I have listened to it many times and it is better every time. Schnyder's *Trio* is five movements of energy in a wide-ranging emotional piece. The expressive range of the brass trio is explored and stretched.

In the past I have occasionally purchased music, sight unseen, solely because of the title. Sometimes I wasted my money. Sometimes I found a winner. This would be one of the winners. Written for two trumpets, horn, and trombone, *Aviations* is one that I would buy just because of the title. Wouldn't you, with movements titled "One Good Tern," "No Egrets," and "Toucan Dance?"

Four Short Stories, for Brass Octet consists of four short movements that are best described as 'very busy'. There's only a little broad expansiveness here, lots of scurrying about: it sounds like fun. The last movement, *Monkfish* lasting 36 seconds, is too short!

4x2x1 features the extraordinary bass trombone playing of David Taylor with guest trombonists Joe Alessi, Dick Clark, Eijiro Nakagawa, Mark Patterson, Matt Ingman (bass), and Jeff Nelson (bass).

Triad is best described by composer James Pugh: "Triad was written at a time when I was dealing with personal issues surrounding my own status as an adoptee. The title refers to the 'adoptive triad' of birth mother, adoptive mother and child.; each instrument plays one of the roles – horn, trumpet and trombone respectively. The piece begins pre-birth and explores some of the dynamics of these difficult and highly interwoven relationships."

Closing this CD's program is *Three American Dances*. And a great ending it is with African feel, jazz feel, and Cuban feel.

Whether you are listening to your favorite piece on this CD or your least favorite, you will be hearing excellent music, performed and recorded beautifully. CS

Mozart, The Horn Concertos. Stephen Stirling, horn. The City of London Sinfonia, Andrew Watkinson, conductor. Classic FM 75605 570252. Timing 63:33. Recorded at All Saints' Church, Finchley, London on December 12, 19 and 20, 1997.

Contents: All cadenzas by Stephen Stirling, except K. 495 (by Dennis Brain). Concerto in E-flat, K.495 (No. 4); Concerto in E-flat, K.447 (No. 3); Concerto in E-flat, K.417 (No.2); Fragment in E-flat, K.370 b (No.5) (Reconstructed by John Humphries); Rondeau in E-flat, K.371 (No.5) (Reconstructed by John Humphries.); Concert in D, K.412 (No.1); Rondo in D, K. 574 (No.1) (Completed by Franz Xavier Süssmayr).

The Mozart horn concerti have been recorded numerous times, and by a large number of horn soloists. Some have recorded them more than once. I am also quite sure that we will have more as time goes on. This large number of recordings is one small indicator of the inherent quality of these concerti. Lesser works would not attract the number of performers to record them or for listeners to find room for one more. This new recording, performed by Stephen Stirling, is a worthy addition to the long list of Mozart concerti already available. Stephen Stirling performs with a light, clear sound that has energy and spirit in every phrase. There does seem to be an obvious difference in presence of sound between the horn and the orchestra. The orchestra is much more to the fore while the horn sound seems to be a larger distance from the microphone: it's almost as if he was in a different part of the church. Nevertheless, each concerto is beautifully performed.

Concerti #2, #3 and #4 are heard in familiar editions. A reconstructed movement (K.370b) is paired with the more familiar Concert Rondo (K.371) and they are listed as No.5. The CD concludes with a Concerto #1 but the two movements are listed in the program in a way that makes them appear as separate works. This will not decrease your enjoyment of these performances. CS

Within Earshot (Boston Brass). J. D. Shaw, horn with Jeff Connor and Rich Kelley, trumpets; Ed Clough, trombone; Andrew Hitz, tuba. Summit Records DCD-384. Timing 51:17. Recorded at Holy Name Church, West Roxbury, Massachusetts in July 2003.

Contents: Arrangements by J.D. Shaw of: Shostakovich: *Galop*; Ginastera: *Danza Final*; Bulgarian Folk Song: *Svatba* (arr. assisted by Rich Kelley); Dvorak: *Largo* from Symphony No. 9; Khachaturian: *Gayane* Ballet Suite; Liszt: *Hungarian Rhapsody No. 2*; Folk Song: *Danny Boy*; Julian Aguirre: *La Huella*; Gottschalk: *Tournament Galop*; Grieg: *Peer Gynt* Suite.

Here is another sonic treat that almost everyone will enjoy. I feel compelled to say "almost" because I know that not everyone likes everything. The vast majority of you, however, will enjoy this CD immensely. It is superbly recorded.



The sound is brilliant, warm, with much presence on each instrument. The liner notes mention that the sound on this CD is the sound one would hear in Holy Name Church during a concert by Boston Brass. If that is the case, the Boston Brass produce a wonderful sound, the church's acoustics amplify it, and the recording engineer captured it accurately. The members of Boston Brass all display great virtuosity. Not just virtuosity in technical brilliance—they have lots of that—but they also show smooth, expressive playing and excellent ensemble precision. The balances are superb. The instruments are heard blending into a unified sound. The performers create one instrument—the quintet—from five unique and stellar individuals.

All of the performers are impressive but let me take special note of hornist, J. D. Shaw. He fulfills the hornist's role in a quintet beautifully. He is a solid ensemble player and he is a "grab your attention when he desires" soloist. Of course he has plenty of moments to show off—he did the arrangements! Even so, he showed himself no particular favoritism. Each member has plenty to do and lots of moments to shine, but the horn writing and playing are special.

The arrangements (some are close to transcription but then the line separating arrangement and transcription is not always clear) are going to add immensely to the quintet repertoire. As you can see from the contents above, the repertoire for this CD is drawn from sources as wide as the symphonic to folk song and from countries to the entire world. The *Largo*, *Danny Boy*, and *Danza Final* are my favorites, but they are from a whole list of pieces that comprises what is likely to become a frequently played CD for me. When this printed music becomes widely available, quintets are going to be adding J. D. Shaw arrangements to their concert books. This is only right. Arrangements this good should be played frequently. If you are already familiar with Boston Brass, I'm sure that you agree with me. If you are not yet acquainted with Boston Brass—get "Within Earshot." CS

Romanza España: Spanish Masterworks for Brass. David Brockett and Christopher Komer, horns. With Burning River Brass. Dorian Recordings DOR-90316. Timing 64:09. Recorded at the Troy Savings Bank Music Hall, in Troy, New York in September 2002.

Contents: Georges Bizet/Roger Harvey: Suite from *Carmen*; Pablo Sarasate/Feza Zweifel: *Romanza Andaluza*; Gerónimo Giménez/Feza Zweifel: Intermezzo from *El baile de Luis Alonso*; Gerónimo Giménez/Eric Crees: Intermezzo from *La boda de Luis Alonso*; Manuel de Falla/Feza Zweifel: Suite from *The Three-Cornered Hat*; Enrique Granados/Eric Crees: *Andaluza (Danza Espanola No. 5)*; Ruperto Chapí/Feza Zweifel: Prelude from *La Revoltosa*; Anthony DiLorenzo: *La lámina de España*.

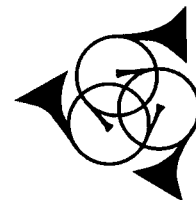
THIS CD IS FANTASTIC. THE PLAYING, THE COMPOSITIONS, THE ARRANGEMENTS, THE RECORDING QUALITY. EVERYTHING. GO GET IT. YOU WILL LOVE IT! Although I could stop right there, I will elaborate somewhat. I usually listen to a CD several times before I ever start to

write about it. Before the finished review is sent, I usually have heard the CD a dozen or more times in a variety of places. Sometimes this is less enjoyable than others. This time it was certainly a pleasure. The only small problem was that, for me, a bit over an hour of Spanish-flavored music is better heard in two sittings. It's like having your favorite food three meals a day for several days. It might be wonderful but a little change of pace is nice too. Now that I've gotten that mini-gripe taken care of, please let me tell you again how spectacular this recording is.

The music on this recording comes from a variety of sources: opera, zarzuela, violin and piano, ballet, piano suites, and one original work for brass ensemble. The various arrangers have all done masterful jobs at making these pieces available for brass. They are arrangements of such quality that you can easily forget what the original sounded like! As much as I enjoyed each arrangement I must save my highest praise for the one original work. Anthony DiLorenzo's *La lámina de España* (The Blade of Spain) is a stirring work with beauty and energetic drive. The three movements complement each other and together form a unified whole. On my initial hearing, the opening movement (*Habiba*) was a sure sign that I was in for a treat. The second movement (*Navarre*) immediately and absolutely grabbed my attention and emotions and never let go. Its opening moments of lyric beauty gradually grow with relentless intensity to an ending that made me wonder what could they possibly follow this with to end the CD without an emotional letdown. The answer is *Danza de la muerta*!

Mr. DiLorenzo's credentials as a trumpeter and as a composer are already impressive. He can be heard on recordings as a member of the virtuosic Center City Brass Quintet and has held positions with the Utah Symphony, the Santa Fe Opera, and the Philadelphia Orchestra. He has written for ABC's Wide World of Sports and has done movie trailers for over 70 films. We are fortunate that a talent like Anthony DiLorenzo is contributing to our literature. It's exciting to know that there are composers like Mr. DiLorenzo who still believe that melody, rhythmic drive, emotional intensity, and compositional form really do matter. There is absolutely nothing wrong with writing music that musicians really want to perform and that audiences truly enjoy hearing.

Burning River Brass is an astounding ensemble. Every player is first rate. The ensemble sound is stunning. The intonation is exact. The rhythmic execution is perfect. They blend beautifully into a virtuosic unity. David Brockett and Christopher Komer play with beauty, power, and precision. It was an immense pleasure to hear them and the entire Burning River Brass. THIS CD IS FANTASTIC. THE PLAYING, THE COMPOSITIONS, THE ARRANGEMENTS, THE RECORDING QUALITY. EVERYTHING. GO GET IT. YOU WILL LOVE IT! CS



A Hornist Prepares for the American Horn Competition

by Thomas Jöstlein

In late August 2003, over three days in Tuscaloosa, Alabama, I participated in the American Horn Competition (AHC), the only professional solo competition dedicated solely to our instrument in North America. The 2003 competition attracted 60 applicants in all, including hornists from Europe and Asia. After three rounds of playing, I was fortunate to be named winner of first prize in the professional division. My aim of this article is to describe the process I underwent to prepare for the rigors of this competition, both physically and mentally.

My first impulse concerning this article was to describe the process of building endurance for the contest. After thinking this over a bit more, I came to the realization that my "endurance" was firmly rooted in two things: 1) a desire for expression, not just to "nail it," and 2) my approach to playing in general, which is rooted in building a vivid mental concept of the music. In the end, my preparation for the 2003 AHC was less an athletic building of embouchure muscles than a focusing of my mental energy.

I began having thoughts of entering the contest back in 1999, when a friend and former colleague, Tod Bowermeister, now third horn with the St. Louis Symphony, had won. Tod was the first principal horn with whom I worked in the Honolulu Symphony, a player whose suave phrasing and dedication to the art form was always an inspiration.

When I heard that Tod had done so well at this competition, I became curious: why would someone with such a great job as his take the trouble to enter a solo competition that, while prestigious, paid less than he made in a typical week in St. Louis?

His answer revealed much about his artistry: "I wanted to learn this repertoire, accept a challenge and work towards a goal. I found this to be a wonderful answer! Like most people, I knew that I practice best when I have an audition, concert, or similar experience to focus my energy."

I was further attracted by the notion of entering a contest that rewarded musicality and expression, unlike certain auditions that sought the "right" kind of horn, the "right" length of notes, the "right" sound, and even the "right" non-expression for section positions. Which isn't to say I don't like auditions, or even that the skills needed for winning them are not useful on the job. I just wanted to have the freedom to let expression be dominant. In fact, on the eve of the competition, I was pleased to hear Lowell Greer and other jurors underlining these very sentiments, a good sign indeed!

Although this would be my first professional solo competition, I felt that having the goal of playing this music as expressively as possible liberated me from wondering who else might show up, what the hall would be like, how my accompanist would perform, and other thoughts that tend to creep in at orchestral auditions. I would be in Alabama to have a good time making music!

The precursor to the American Horn Competition, the Heldenleben International Horn Competition, was started in

1976 by Elliott Higgins and horn builder George McCracken. In 1981, this competition became the American Horn Competition, and the winners of that contest included Peter Kurau and Kristen Thelander. After holding the contest annually for five years, it became clear that a biannual competition would attract more contestants, and raise the level of competition. The original contest included a category for natural horn, which was dropped a few years later. Further details are available at the competition web site <<http://music.wcu.edu/ahc>>.

The 2003 competition allowed for a choice of repertoire from a rather extensive list of pieces. Four pieces were to be selected, to be performed over three rounds of competition. The list included works for unaccompanied horn, a work for horn and piano, a Mozart concerto, and a major 20th century concerto. The pieces I selected were ones I had performed before, with the major exception of the Strauss Second Concerto. All were works I absolutely loved and I felt I had a strong concept for each piece.

This notion of being completely in love with a piece is crucial to a successful performance. In a recent masterclass given by Michael Sachs, first trumpeter of the Cleveland Orchestra, a student asked if there was a piece that he hated playing. Michael's answer was emphatic: "No, otherwise I wouldn't do a good job of playing it." What is important is not the selection of the pieces so much as the attitude in playing them. However, it certainly helps to start out with great music.

Through my extensive work with the late Arnold Jacobs, tubaist with the Chicago Symphony Orchestra for 44 years, I learned that "imagination and imitation were my two big tools for success." He often spoke of imitating great singers, and mentioned that the CSO's first trumpeter, Adolph Herseth heard the sound of the great Swedish tenor Jussi Björling in his head while he played his instrument. Some hornists denounce the use of imitation, claiming it leads to unoriginal playing. I find quite the opposite to be true: my playing is an amalgamation of the best of each recording or performance I'd ever heard.

My approach to the Sigurd Berge's *Horn-Lokk* for solo horn, for instance, is intensely shaped by my experiences learning the piece under Frøydis Ree Wekre in master classes. The piece was written for her, so why not adopt what she had to offer? When I think of Frøydis, I consider her sense of musical drama and long shaping of phrases to be her dominant musical traits, so I tried to integrate this into my performance. The *Horn-Lokk* is full of such drama, beginning with some isolated bell-tones, which gradually grow to a noble descending scale. The meat of the piece comes next: a legend translated to song, something one might hear a Viking sing (imagination!). Several low bass pizzicati follow, which lead into a fervor of virtuosic rips, trills, and high notes played fortissimo. The legend is repeated once more, and I tried to make this a more sorrowful version, full of



resignation. The piece ends on a succession of low d's (horn pitch), ending with a pedal D, held *lunga*.

I also tried to incorporate some of the style of Cuban trumpeter Arturo Sandoval, with whom I'd worked that summer. Sandoval presents himself as someone full of confidence and charisma, ready to take risks. He gives a sense of spontaneity to all he does. Even his interpretation of a standard work such as the Arutunian Trumpet Concerto seemed as if he were dreaming it up on the spot. I tried to incorporate this approach into my playing of the Horn-Lokk, which, like most solo horn pieces, lends itself well to such a quasi improvised approach.

My preparation for the other works included extensive listening to various recordings. My plan, again, was to borrow ideas from others. For example, my interpretation of the Mozart concerto (K.V. 495) included elements of Dennis Brain, Hermann Baumann, Frank Lloyd, William VerMeulen, Ab Koster, Francis Orval, Radovan Vlatkovic (I borrowed part of his cadenza) and others.

I studied recordings of the Luigi Cherubini Second Sonata by Frøydis, Andrew Joy, Adam Friedrich, and others. I envisioned the opening section to be in the style of an eighteenth-century opera recitative, full of contrasts and colors, so I listened quite a bit to similar pieces sung by Cecilia Bartoli, the great Italian coloratura mezzo-soprano.

The Strauss concerto was principally shaped by listening to Vlatkovic's terrific recording (what a tone quality!) and Brain's wonderful sense of line and careful shadings. (e.g. listen to him make an ascending slur disappear into the most gentle sotto voce, as in the phrase after rehearsal No. 25 in the slow movement.)

I also gathered some interpretive help from reading about the creation of this piece (Hans Pizka's website, for instance), and from performers, such as William VerMeulen's piece in the Horn Call, Vol. XXXIII, No. 1.

I also listened to great soloists playing a variety of other works, to get a sense of what solo style is. In particular I remember listening to a wonderful compilation of past winners of the Munich ARD Competition, one of the top solo competitions in the world. I tried to absorb a certain outward expressiveness and risk taking from such past ARD winners as Heinz Holliger, Maurice André, Vlatkovic, Baumann, and especially Radek Baborak, currently Principal Horn with the Berlin Philharmonic. These artists' approach to solo playing is quite different from what is required for most U.S. orchestral auditions. For instance, vibrato is often used, and the overall dynamic and tone color scheme is expanded compared to most U.S. orchestral players.

Besides the use of imitation, my success at the AHC is rooted in my mental approach to playing, which I learned primarily from two great teachers: Arnold Jacobs and former Seattle Symphony Orchestra tubaist, Roger Rocco.

This approach is one based on the notion, "if you can sing it, you can play it."

When asked what he thought about while playing, Jacobs replied, "I sing the notes in my head when I play. I doesn't matter how I feel, or how my embouchure feels." What he means is just that: sing the pitches in your head and think of

nothing else. Brass playing is entirely about overcoming distractions by thinking the notes, and Jacobs was able to overcome a lifetime of physical ailments to play the tuba with great artistry.

Jacobs often said, "there are two horns: the one in your hand and the one in your head. The one in your hand only reflects what the one in your head is doing. It's like the relationship of the player piano roll to the keyboard."

Students often find this puzzling. Can horn playing really be that simple? We are often taught to analyze the sound of the horn or feel the physical sensations while playing, but these thoughts do nothing but distract the player from what is most important: the music. The body is wired in such a way that we function most efficiently when we give the body a simple command based on products, not on the how-to of muscular control. If I want to touch my nose, I order "touch my nose," not an elaborate system of tightening certain arm muscles and extending of my finger.

Similarly for brass playing, if we order the product (play the note "F", e.g.) and allow the brain to control the complex physical maneuvers required to perform this command, everything will work most easily. Endurance is increased, and the ability to play well under pressure improves remarkably. I have seen repeatedly throughout my playing career that the accurate singing of the pitches in the mind is vastly more important than any attempts to play more efficiently by using less pressure, blowing the air a certain way, or minimizing facial movement. This is really the most significant aspect of Jacobs' teaching, in spite of his legacy as a teacher of breath control.

I try not to listen to the horn in my hands, as this will distract me from my singing the pitches. I don't judge, analyze, or critique myself while playing. I don't wonder if my lips will work or if they feel right. In short, I just focus on what I want to sound like.

I call this the "Zen" approach to brass playing. In a nutshell, Zen philosophers teach one to "stay in the moment." That is, if you are eating, pay attention to the food and the delight in consuming it. Enjoy the smell, shape and taste of the food, and if some other thought arises, let it pass through your mind without attaching any emotions or analysis to it. Just eat! Similarly for brass players, just play the note that you're playing and no other. More specifically, just sing the note in your head that you're playing, and think of nothing else.

Charles Vernon, bass trombonist with the Chicago Symphony Orchestra, writes in his book, *A Singing Approach to the Trombone* (and other Brass), "while playing the note, do not try to listen and change the sound of the note as it is being produced. Simply concentrate on the sound you hear in your head." It's little wonder that he is able to play so beautifully!

Eckhart Tolle wrote in his recent book, *The Power of Now*, "as soon as you honor the present moment, all unhappiness and struggle dissolve, and life begins to flow with joy and ease." When you focus only on the note you're playing, you become capable of "incredibly courageous deeds."

My work on the horn reflected all these ideas. I refined



my concept on a daily basis, using my imagination and the mouthpiece as my primary tools. Why use the mouthpiece? Through experience, I have found that slow, careful buzzing of difficult passages raised my awareness of the pitches to increasingly higher levels. I even use a tuner when buzzing to be sure I'm playing the pitches accurately. After all, the horn is just a mirror of my thoughts, and I want that mirror to reflect the proper pitches.

In fact, I would buzz the first phrase three times, then imagine how I'd like to play in my mind before I even played a note of these pieces on the horn. This way, I will have performed each passage successfully four times before playing it on the instrument.

As Maxwell Maltz describes in his book, *Psycho-Cybernetics*, "Experimental and clinical psychologists have proved beyond a shadow of a doubt that the human nervous system cannot tell the difference between an 'actual' experience and an experience imagined vividly and in detail."

In preparing for Alabama, I repeatedly used this technique by imagining not only a terrific performance, but also the details of leading up to that performance: the warm-up, going to the hall, walking onstage, playing in a solo style, bowing, and even the feeling of a job well done. Many of these psychological techniques were learned from Dr. Don Greene, a sports psychologist formerly on the Juilliard faculty, really a topic for a much longer article.

A wonderful side product of all this repetition was the memorization of the music. I have long been an advocate of committing my solo music to memory. As Frøydis asked me once, "Why is that string players, pianists, and vocalists can memorize entire recitals worth of music, but we horn players withdraw at the thought of memorizing one standard concerto? Are we less intelligent than them?"

Besides the obvious benefit of looking confident to the audience (and looking professional!), the liberation from the page this provides is terrific. No longer am I reading music, I am now interpreting it, and the difference is huge. Please refer to wonderful article, *Cutting the Cord* by Jeffrey Agrell in the last Horn Call (Vol. XXXIV, No.2) for more on this topic.

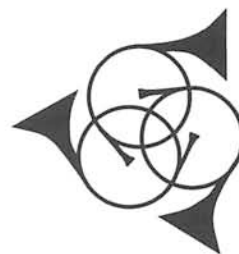
My final step in preparation involved playing all of the pieces in a recital at Fermi National Accelerator Laboratory, where my father works. Due to the restrictions of the recital location, I performed all the works without intermission, which presented extra endurance challenges to an already demanding program. I would need to give my entire effort to expressing each note, and not to worry about saving myself for the big blow at the end (I saved the Strauss concerto for last).

I was able to play a great recital, which sent me off on a good note to Alabama. A successful performance brings the expectation of continued success, so a good recital experience was critical for me.

Once in Alabama, I settled into a routine of listening to recordings of great soloists (including the aforementioned ARD competition winners, singers, and others), buzzing entirely through the pieces to be performed that day, and very much trying to stay -in the moment- I did minimal playing on the horn, trusting the notes would be there.

I had a good rehearsal with my pianist, and took the competition one day, one piece, one note at a time. I did not play perfectly, as I had to deal with a variety of unexpected distractions, but knew in the end I had accomplished my goal, which was to focus on the music and play with great expression.

Thomas Jöstlein, winner of first prize of the Professional Division of the 2003 American Horn Competition, is currently Third Horn with the Richmond Symphony and adjunct lecturer in horn at Virginia Commonwealth University. Previously he served as Principal horn with the Kansas City and Honolulu Symphony Orchestras, and on the faculty of the University of Hawaii. He is a former student of Arnold Jacobs, William VerMeulen, Roger Rocco, Philip Farkas, and many others. He welcomes responses to his article at jostlein@yahoo.com.



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The Concerto for Horn and Orchestra by Samuel Adler: New Directions for the Future, with an Eye to the Past

by Charles Gavin

On February 8, 2003 the Concerto for Horn and Orchestra by Samuel Adler was heard for the first time. It was premiered by William VerMeulen, principal horn of the Houston Symphony, and the Houston Symphony under the direction of Maestro Hans Graf.

It can be said that Samuel Adler is the current dean of American composers. Samuel Adler was born in Germany on March 4, 1928. He was raised in a musical family; in fact, his father was a cantor and composer of Jewish liturgical music. In 1939, the Adler family moved to America. Samuel Adler attended Boston University (BM 1948) and Harvard (MA 1950).

He is truly a link to the great composers of the twentieth century having studied composition with Aaron Copland, Paul Hindemith and Walter Piston. In addition to being a prolific composer, Adler has taught composition at the University of North Texas, the Eastman School of Music and the Juilliard School of Music. Many will recognize Adler as the author of the definitive text on scoring and arranging, *A Study of Orchestration*.

The three-movement concerto is written for a large orchestra. It is scored for pairs of woodwinds plus piccolo, English horn, and bass clarinet. The brass section consists of three trumpets, four horns, three trombones, and tuba. In addition to the normal string section, several percussion instruments are required.

Hans Graf, Music Director of the Houston Symphony Orchestra, stated this concerto is "music for musicians..." The writing for the both the solo horn and orchestra is virtuosic. Technical demands for the solo horn are many; the lines tend to be quite angular yet lyrical. Flexibility and dexterity are requisite for the soloist to smoothly play the demanding horn lines.

The orchestra is treated as an equal partner with the soloist. Adler uses the terms "conversation" and "dialogue" to characterize the partnership between the orchestra and soloist. In program notes provided for the premiere, Adler provides the following insight, "The first movement begins with a slow declamatory introduction as if the soloist was inviting colleagues in the orchestra to join in a musical dialogue. This conversation begins after only a few measures and is fast and energetic."

The opening motive of the Adler concerto is strikingly reminiscent of the bold call at the beginning of the Richard Strauss Second Horn Concerto. It consists of octave leaps followed by a flurry of notes.

Example 1. First movement measures 1-4: Solo horn.



Following fifteen measures of material evolving from the opening statement, the interplay between the soloist and orchestra begins in earnest. The remainder of the first movement is directed to be played "fast and energetic" with the quarter note marked at 116. While there are intermittent sections of flowing, lyrical music, the movement is dominated by insistent driving rhythmic music. The germinal rhythmic device is one of two short notes followed by a note of longer value as illustrated in the following example.

Example 2. First movement measures 21-22: Trombones.



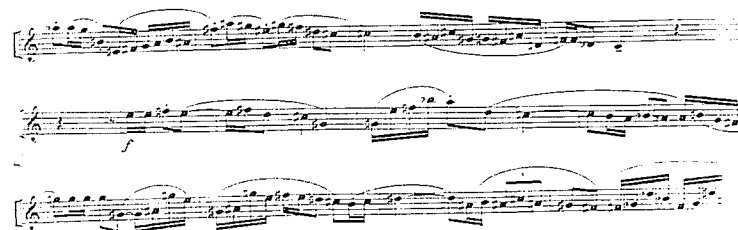
The next example demonstrates the conversational nature of the work as the strings have material derived from the rhythmic motive juxtaposed against the angularity of the solo horn part.

Example 3. First movement measures 38-40: Solo horn and strings.



Later in the movement, the solo horn responds to the orchestra with the material based on the rhythmic motive.

Example 4. First movement, measures 28-41.



The next passage is representative of writing for the horn throughout the first movement; the lines are particularly chal-



lenging in their angularity and highly chromatic contour. One of the challenges presented to the soloist is to play the demanding melodic lines in a flowing, lyrical, and smooth manner.

Example 5. First movement measures 57-74: Solo horn.



The solo horn line is far from the only challenging part; the horn section is called upon to execute fast rhythmic passages as well.

Example 6. First movement measures 116-117: Horn section.



Further evidence of the flexibility and dexterity demanded of the soloist can be seen in the following passage.

Example 7. First movement measures 182-191: Solo horn.



The solo horn has the final say in the musical conversation with the orchestra. The movement culminates with a brilliant passage in the solo horn. Again, one will see the virtuosic demands on technique and flexibility facing the soloist.

Example 8. First movement measures 197-219: Solo horn.



The second movement is one of sheer ethereal beauty. A peaceful lyricism pervades the entire movement, contrasting it with the driving character of the first movement.

The three primary participants in the dialogue here are the solo horn, English horn and piccolo. Spatial effects called for by the composer enhance the mysticism; the English horn, and piccolo perform off-stage and from opposite sides of the stage.

A primary melodic motive, first stated in the solo horn, is inspired by music from an ancient religious instrument, the *shofar*, and music of Jewish religious rites. Adler says the call is reminiscent of *shofar* calls used in High Holyday services in a synagogue. While the horn call is profoundly beautiful, melodic, and lyrical, it does retain the angular contour of the horn lines written in the first movement.

Example 9. Second movement measures 11-13: *Shofar* call in the solo horn.



Following the original statement by the solo horn, the call motive is heard off-stage from the English horn and piccolo.

Example 10. Second movement measures 14-16: English horn.



Example 11. Second movement measures 15-17: Piccolo.



Toward the end of the movement, an imploring setting of the *shofar* call is heard in the solo horn, which is then echoed by the off-stage instruments.

Example 12. Second movement measures 40-42: Solo horn, final *shofar* call.



Stopped horn notes, interspersed with soft strokes on the triangle, bring the movement to a haunting end.

Example 13. Second movement measure 47: Stopped horn and triangle.





The third movement stands with the most beautiful and moving music found in any of the concerto repertoire for horn. An admiration of the horn concerti of Mozart inspired Adler in this movement of his concerto. Adler stated in the program notes for the premiere "Mozart wrote four wonderful concertos and the final movements of all four have very similar rondo themes. I love these works, and therefore, I simulated a Mozart-type theme to be the recurring theme of the final movement in my concerto."

Key in the composer's description is the statement "simulated Mozart-type theme." The similarity between Adler and Mozart is obvious in the first measure of the movement; one of the primary differences is equally obvious in the second measure. While all of the Mozart themes are in 6/8 meter, Adler shifts to a more contemporary 5/8 meter in the second measure. Interestingly, the theme is first stated in the timpani.

Example 14. Third movement opening measures: Timpani.



This pattern of alternating meters, including 7/8, continues throughout the third movement.

In further contrast to the Mozart model, Adler develops and rearranges the thematic material each time it returns. This can be seen in the second statement of the theme in the solo horn part.

Example 15. Third movement measures 12-24: solo horn.



Perhaps the most challenging version of the theme occurs in a succeeding development. This version continues the angularity of the horn line seen in the previous movements. At the tempo of dotted-quarter note at 88, it is indeed a virtuosic passage.

Example 16. Third movement measures 74-84: solo horn.



Following brilliant orchestral interpretations of the theme, the most wide-ranging and lengthy proclamation of the thematic material is heard in the solo horn.

Example 17. Third movement measures 129-148: solo horn.



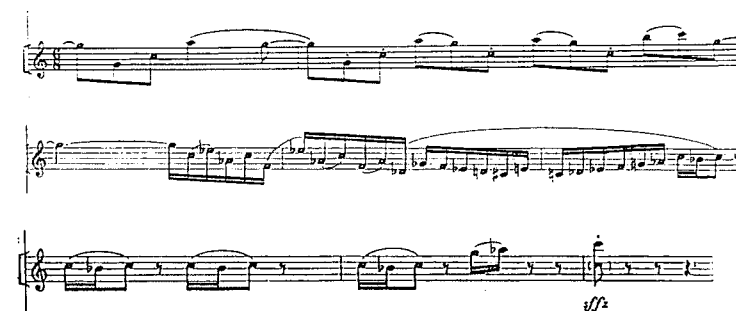
The final presentation of the original theme is stated a major second higher than in its original form.

Example 18. Third movement measures 203-204: Solo horn.



The theme then spirals toward a spirited end culminating on a *sforzando c'''*.

Example 19. Third movement measures 204-end: solo horn.



An interesting aside concerns the final note. It was originally scored an octave lower. William VerMeulen wanted to end the piece an octave higher; this was the only change he requested of Adler.

Charles Gavin, Professor of Music, joined the faculty of the Department of Music at Stephen F. Austin State University in 1984. Prior to moving to Texas, he taught at Coe College in Cedar Rapids, Iowa, and served as principal horn in the Cedar Rapids Symphony. He holds a Doctor of Musical Arts degree from the University of Iowa. In addition to teaching responsibilities at SFA, Dr. Gavin maintains an active performing schedule. He is currently principal horn with the Orchestra of the Pines and performs with the Shreveport Symphony and Longview Symphony. He is also a member of the Stone Fort Wind Quintet, the resident faculty quintet at SFA and the Piney Woods Brass Quintet. He served two terms as Editor of the IHS Manuscript Press and is a Conn-Selmer educational consultant.



The Legacy Files: Ross Whiteside Taylor

by Paul Wegman Taylor

My father, Ross Whiteside Taylor, was born April 27, 1925 in Berkeley, California. His father was a professor of economics at the University of California, and his mother was an educator and psychologist. Although not musicians, they shared a great appreciation for music and reported Ross's precocious musical interest. His two sisters recollect marvelously detailed accounts concerning Ross's capacity to memorize music and his rhythmic ability. The parents divorced and the stepmother, Dorothea Lange, who would become a well-known Depression Era photographer, encouraged this musical interest and presented Ross with his first trumpet. His attraction to this instrument was a result of hearing "reville" and "taps" as a boy at summer camp.

After studying trumpet from age 11, he began playing the horn around age 15, encouraged by his band director. As a high school senior he played with the University of California-Berkeley Symphony and Band, and performed Mozart's third Concerto, with Albert Elkus conducting. He entered UC-Berkeley as a music major in 1943, but his studies were interrupted by service in the army band at Fort Mason in San Francisco for two-and-a-half years.

While in the band, he studied with Herman Trutner III, principal hornist of the San Francisco Symphony under Pierre Monteux. Until this time Ross had played a single F horn; only while in the army did he acquire a Schmidt double horn. Although I cannot be sure of the sequence of the method books he used, clothbound, engraved volumes of the Kopprasch etudes, show heavy wear, attesting to their use. Pottag's method and Horner's *Primary Studies* may also have been studied. This period in the army band was an extremely fruitful time of practice, ensemble playing (including some big-band experience), and the start of arranging of classical (often keyboard) works for multiple horns, small brass ensemble, and especially woodwinds and horn. The copiousness of work and aesthetics of his manuscript demonstrate his interest in this endeavor.

After the service, in the fall 1946, instead of returning to the UC-Berkeley, the G.I. bill and an audition enabled Ross to study at the Juilliard School with James Chambers. With Chambers, he restudied Kopprasch (etudes are dated from lessons with Trutner and then with Chambers), and continued with the etudes of Kling, Galla, and Gugel, and orchestral

excerpts (including the hand-copied orchestra-etudes of Anton Horner). The Maxime-Alphonse etudes found in Ross's collection were likely used before his Juilliard days; in my experience in the 1970's, Chambers did not include these etudes in his teaching.

According to my mother, Ross never received a degree from Juilliard because he became so active professionally: he did not complete his class-piano or chorus requirements. His close teacher-pupil and later collegial relationship with Chambers provided for rapid professional advancement. The four years at Juilliard was punctuated on Thanksgiving weekend 1947 by his "debut" with the New York Philharmonic as substitute fourth horn, filling in for Louis Ricci. The program

began with Franck's *Le Chasseur Maudit*, with its fourth horn solo. Owing to Ricci's ill health and eventual retirement, Ross continued the following two-and-a-half seasons as fourth horn to Mark Fischer's third. Chamber's associate principal was already Joseph Singer, and William Namen was second horn. The principal conductors at that time were Bruno Walter, Leopold Stokowski, and Dimitri Metropoulis, with whom Ross was deeply impressed; Metropoulis accepted a dinner invitation from Ross at their New York City apartment! Leonard Bernstein was also certainly an important conductor of that era.

Additional activities at that time included membership in Leon Barzin's newly-founded National Orchestral Association, summers at Tanglewood playing under Koussevitsky, and various summer engagements in New York, including the Goldman Band; in the 1960's Ross would return to a summer season with the Goldman Band to play tuba, hear one of his Bach arrangements performed, and to take conducting lessons from Goldman.

Important during his time at Juilliard was the opportunity to perform as a founding member, with Samuel Baron, flute, and Bernard Garfield, bassoon, of the New York Woodwind Quintet. This connection was also a stimulus for his increasing wind quintet transcription activity.

During his time in New York City, Ross began playing a Conn 8D. I believe that the 390,000 series Conn 8D, which I still use, although possibly not his first 8D, was his most valued instrument and purchased from Mark Fischer. As part of the sales agreement, Ross also accepted Fischer's Irish setter!



Ross Whiteside Taylor, age 20, California, photo: Dorothea Lange



Concerning mouthpieces, I have about 50 from my father, some self-designed, many commercially produced, and many antique--the collection had already been "culled" by students and colleagues before I took up the instrument. The mouthpiece he seems to have used the most was a "custom" version of a Giardinelli "C1" with a 16.5 mm inner diameter and slightly broader rim. Reputedly, Ross performed the B Minor Mass "Quoniam" on a Conn 8D with a shallower, still large-bore mouthpiece, at Chambers' suggestion. Ross likely opted for the shallower cup when performing Schumann's *Konzertstück* in San Francisco years later.

The contrast in approach between Chambers and Ross in practice methods was, I believe, marked. Chambers' students of later generations recount that he recommended not more than one-and-a-half hours a day of practice. Judging by the heavy and frequent pencil exhortations in his many etude books, Ross must have felt himself not to be such a "natural." Etudes were performed in all possible transpositions and, in time, Verne Reynolds' Etudes, elements of Farkas's routine, and the strenuous sections of Singer's *Embouchure Building* were explored on the F-Horn! Chambers, after summer vacation (those were the days!) reputedly preferred to get back in shape by playing duets with a colleague or advanced student. Ralph Hotz, long time San Francisco Symphony third horn, recalls that, for Ross, duets were great but working to be able to play through all 60 Kopprasch etudes at a sitting (!) before the season began gave a feeling of security!

Probably the high point of Ross's New York years was being invited by George Szell to become Solo Horn in Cleveland. Presumably on Chamber's recommendation, Ross played an audition in Carnegie Hall for well over an hour, while Szell roamed around calling for various excerpts. Playing fourth in the Philharmonic had not prevented high register development (a Chambers *credo*).

The Cleveland years saw work with fine colleagues Martin Morris, the cherished second hornist, Roy Waas, and Richard Mackey (later moving to the Boston Symphony). Then fellow Chambers' student, Myron Bloom, came to Cleveland, his hometown, as third horn, later becoming Ross's successor. The acquaintance with Bloom also brought welcome contact with Bloom's parents, who helped the Taylors from California find a house in the neighborhood; the Blooms became godparents to the Taylor's children.

I believe Ross brought the "New York" 8D sound to Cleveland, characterized by the large mouthpiece and predominant use of the F side of the instrument (to written c" and higher). As widely recognized, Bloom carried the tradition forward brilliantly. Reviews of the time speak of Ross's "mellow, full, round" sound. A

member of the Metropolitan Opera Orchestra horn section related to me in the 1980's his "unforgettable impression of Ross's thrilling Mahler 5th" under Szell nearly 30 years before. Albert Schmitter, long time third horn to Bloom, possibly took lessons from Ross. During this time, Ross substituted for Chambers at the Aspen Summer Festival (1952), which included performances of Schumann's *Adagio und Allegro* and Britten's *Serenade*.

Ross's first Cleveland season was fall '50 and he stayed until summer 1955. Judging from programs of these seasons, the work must have been intensive, thanks to Szell's legendary ambition. There were regular recording sessions for Columbia Records, including sessions with Stravinsky conducting his own works (listed below), a chamber music series, including Szell at the piano with the orchestra's principals (the Mozart and Beethoven quintets), and performances with the Cleveland Orchestra Wind Quintet. I have a pair of letters from Szell to my father with specific praise and criticism (apparently Szell wrote often to his principals). This kind of scrutiny, the frequent demand upon principals to play solos for Szell in his office before concerts, and the dictatorial atmosphere of rehearsals caused Ross, as it did others, to welcome an invitation to another orchestra, in this case from the San Francisco Symphony/Opera to become Solo Horn. In a sense, this was returning home.

Ross was principal horn in San Francisco from the fall of 1955 until his death in September 1964. The principal conductor, Enrique Jorda, was a gentleman, but the musical discipline of the orchestra had sunk disappointingly in comparison to its glory years under Pierre Monteux. Guest orchestra conductors Monteux and Bruno Walter and opera conductors, especially Pradelli-Molinari and Erich Leinsdorf, were wel-



Jeux de Cartes with the adopted family in Cleveland : Ross White Taylor, Ben Bloom, Myron Bloom, Emma Bloom, Anne Wegman Taylor



came by Ross. By this time he had acquired a silver Kruspe double horn (a pre-war Horner model), perhaps preferring it in chamber music for its fluid playability.

Understandably, the kindest words my mother had for this time-consuming practice and general music-making fanaticism were, "he was a perfectionist to a fault." As an antidote to the stress of performing first horn in the days before assistants and associates in San Francisco, my mother says Ross, a frustrated basso profundo, would play tuba in the cellar after opera performances "round midnight" to relax the embouchure-yet another cause for domestic complaint. Other San Francisco Symphony hornist colleagues were James Callahan, Herman Dorfman, still for a short while

A recording for Bowmar Educational Records, Los Angeles, CA, "Classroom Concert for Young Audiences," featured a colorful cross-section of Ross's transcriptions. Included on that 1963 recording were transcriptions of works by Tchaikovsky, Bartok, Stravinsky, Grainger, Pinto, and others. Ross directed the recording, is heard briefly as tubist(!), and had his highly respected colleague, then San Francisco second hornist, Jeremy Merrill, play the demanding horn parts.

Ross transcribed over 150 works for various instrumentalations. Southern Music published a first volume of *18 Concert Arrangements for Woodwind Quintet* in the 1960's, which has become a standard collection in the repertoire. Additionally,

in 1992, Southern Music published Ross's arrangement of the *Prelude to Suite Bergamasque of Debussy*. Western International Music (WIM) brought out two of three volumes of transcriptions of Tchaikovsky's *Album for the Young*, which saw only very limited distribution. A retired San Francisco Symphony colleague, bassoonist, and publisher, Raymond Ojeda, took an interest in publishing Ross's arrangements, especially those of Mozart and Debussy. Unfortunately Ojeda's untimely death resulted in only one publication in 1988: Mozart's *Sonata K. 304*.

Ross Taylor was also a highly regarded private teacher, considered by some to be very demanding. He held teaching positions at San Francisco State College (now University) and Baldwin-Wallace College. His enthusiasm for teaching young students led to his joining the summer faculty at Cazadero Music Camp north of San Francisco, starting a number of young children of friends on a brass instrument, extensive coaching, and increasing conducting activities.

Although he gave me, at the age of seven, a cornet, I never had lessons with him; I studied violin with my grandfather, Willem Wegman. Our parents felt it was not ideal to teach one's own children, and musical ambitions were almost anathema.

Two years before his death, Ross undertook theory and composition studies with violinist/composer David Sonnenschein in San Francisco. His lifelong interest in literature and especially poetry intensified at this time; authors Gerard Manley Hopkins, Shakespeare, and the Philosophy of Martin Buber were of special interest. Ross took time to write down several very detailed dreams and a couple of poems, one to do with the horn.

During this time Ross was at least twice hospitalized, troubled by manic-depression and a playing-related hernia. At the beginning of 1964 Opera season, he made the difficult decision to move to third horn. On September 10, 1964, he

SAN FRANCISCO SUNDAY CHRONICLE

THIS WORLD, April 30, 1961



SYMPHONY MEMBERS James Callahan and Herman Dorfman (left to right, below) and Jeremy Merrill and Ross Taylor (above) will be featured in Schumann's *Concertstueck for Four Horns and Orchestra in F Major, Op. 86*, and other numbers by Milhaud and Saint-Saens Saturday, 8:30 p. m. at the War Memorial Opera House.

Trutner, and occasional assistance from Dino Lucchese. At that time the contract conditions hardly allowed for a full fifth position, and in the opera all the Wagner operas were being done in the six horn versions. The Strauss operas were also standard fare. My mother says that Ross enjoyed the work in the pit off the concert stage, but the necessity of having to bring in and pay his own assistant when needed (often a student), illustrated the underpaid and burdensome conditions that prevailed.

The easier atmosphere in San Francisco allowed Ross to invest energy in founding the California Wind Quintet, with fellow Symphony members, and creating more arrangements for the group. Ross's quintet arrangements received positive critical acclaim, as did the ensemble's performances, with a repertoire that included generous portions of contemporary compositions and premieres.



*The California Wind Quintet ca. 1962: Walter Subke, Robert Hughes, Raymond Dusté, Ross Taylor, Donald Carroll.
Photo copyright Rondal Partridge.*

died unexpectedly in his study. The required coroner's report cited spontaneous liver failure, a stress reaction to prescribed psychoactive medication. Ross Whiteside Taylor was 39 years old.

In 1947 Ross married Anne ("Onnie") Wegman, a soprano and pianist and daughter of San Francisco Symphony principal second violinist, Willem Wegman. They had three children: me, my sister (a free-lance cinematographer of documentary and feature films, living in New Mexico), and my brother (concertmaster of the "Thüringer Landeskappelle" Symphony Orchestra in Eisenach, Germany). My mother continues an active career as a voice teacher in San Francisco.

Ross had contact with many hornists as a colleague and teacher. A partial listing of his students includes Al Schmitter, Jeremy Merrill, Ralph P. Hotz, Robert Teft, Charles Darden, Glen Forbes, William Vansandt, and Kensey Stewart. Additionally, he had collegial contact with Fred Bergstone, William Capps, and Ranier C. De Intinis (New York Philharmonic and a Juilliard classmate).

Recordings

The following list is only those commercial recordings that I know of with Ross playing principal horn:

With the Cleveland Orchestra, George Szell conducting.
Columbia records *MonoLongplay*
ML4(000) and ML 5(000) (1950-1955)

- Brahms: Piano Concerto No. 1, Rudolf Serkin, soloist.
- Dvorak: "New World" Symphony
- Dvorak: Piano Concerto, Rudolf Firkusny, soloist
- Schumann: Symphony No. 2
- Strauss: *Till Eulenspiegel*
- Smetana: *The Moldau* and Strauss: *Till Eulenspiegel* (a different recording than above), an educational recording with Deerns Taylor (no relation) narrating.

Recordings with Igor Stravinsky from the same time or
Columbia: reissued as CD "Stravinsky conducts Stravinsky"



The Mono Years 1952-1955" (Sony)

- *Pulcinella* Ballet (complete)
- Symphony in C (plus newly-released rehearsal excerpts-
- (*The Fairy's Kiss* of 11/55 must be Myron Bloom!)

Recordings for RCA Victor with San Francisco Symphony, Pierre Monteux, January 1961, Strauss: *Death and Transfiguration*, Wagner: *Siegfried Idyll*

With Enrique Jorda: De Falla: *Nights in the Gardens of Spain*, Artur Rubinstein soloist

List of Publishers of Ross W. Taylor transcriptions for wind quintet:

Southern Music Company, San Antonio, Texas 78292

Raymond A. Ojeda Music for Wind Instruments, 95 Briar Road, Kentfield, CA 94904

Western International Music, 2859 Holt Ave., Los Angeles, CA 90034

Paul Taylor, Ross's elder son, is a hornist, conductor, and teacher in Switzerland. The author was nine years old at the time of his father's death and therefore acknowledges the potentially inaccurate nature of some second or third-hand information above. This extract is out of a more detailed work concerning his father, the horn, and the music world. The author welcomes comments and corrections from readers, especially first hand acquaintances of Ross. Contact him at pwtaylor@bluewin.ch.

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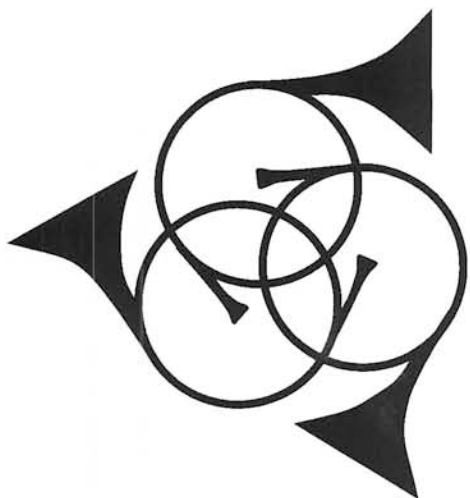
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2003 IHS Composition Contest

by Paul Basler, Coordinator, Composition Contest

The 2003 IHS Composition Contest received a record 70 entries from 14 nations (Australia, Canada, Cyprus, France, Germany, Greece, Israel, Malta, Italy, New Zealand, Switzerland, United Kingdom, USA, Venezuela). This year there were many outstanding pieces for a variety of instrumental combinations, making it difficult to select the top works. However, the panel of distinguished judges were unanimous in their selection for first and second prize and honorable mention (perhaps a "first" in this or any other composition contest!). Winning First Prize was *Locking Horns* for Horn and Chamber Orchestra by David Rakowski. Second Prize went to Paul Stanhope for his *Songs for the Shadowland* for Soprano, Oboe, Clarinet, Bassoon, Horn, and Piano. Honorable Mention was given to Stephen Andrew Taylor for his *Quark Shadows* for Horn, Viola, Double Bass, and Prepared Piano; Peter Winkler for *Returning to the Root, Scena and Aria* for Horn, and Piano; and Alan Charlton for his *Étude* for Solo Horn. Many thanks go to the panel of distinguished judges: Don Freund (Professor of Music, Indiana University), Frank Ticheli (Professor of Music, University of Southern California) and Patrick Smith, Florida-based freelance hornist.

First Prize Winner: David Rakowski: *Locking Horns*

Locking Horns is a concerto for horn with small chamber orchestra lasting about 18 minutes, in five brief movements. Each movement begins with the same music, which is then developed differently, and all the movements have the same music at quasi-climactic moments. In the inner three movements, the chamber orchestra's hornist tries gradually to usurp the role of soloist, only to fail in the fourth, returning to the brass section for the finale. The soloist has only one note in the first movement, and seems to forget to remember to come in for the scherzo, which has to start again. The third movement is a slow movement, the fourth a theme and variations ending with a cadenza, and the finale a sort of road race in which it seems everyone is trying to play faster than everyone else, ending finally with a sustained chord and descending lines. *Locking Horns* was commissioned by and written for the noted contemporary music group Sequitur and their outstanding hornist, Daniel Grabois. The work is available on the ensemble's newest CD release (Albany Records, Troy 607) and is published by C.F. Peters.

David Rakowski (b. 1958) studied with Robert Ceely and John Heiss at New England Conservatory, with Milton Babbitt, Peter Westergaard, and Paul Lansky at Princeton, and with Luciano Berio at Tanglewood. He has received the Rome Prize, an Academy Award from the American Academy of Arts and Letters, the Elise L. Stoecker Prize from the Chamber Music Society of Lincoln Center, as well as awards and fellowships from the Guggenheim Foundation, the NEA, the Rockefeller Foundation, the Tanglewood Music Center, BMI, Columbia University, and various artist colonies. He has been commissioned by the Orpheus Chamber Orchestra, the U.S.

Marine Band, Sequitur, Network for New Music (Philadelphia), Koussevitzky Music Foundation (for Ensemble 21), Boston Musica Viva, the Fromm Foundation (twice), Dinosaur Annex, the Crosstown Ensemble, Speculum Musicae, the Riverside Symphony, Parnassus, The Composers Ensemble, Alea II, Alea III, Triple Helix, and others. In 1999 his *Persistent Memory*, commissioned by Orpheus, was a Finalist for the Pulitzer Prize in Music, and in 2002 his *Ten of a Kind*, commissioned by "The President's Own" U.S. Marine Band, was also a finalist for the Pulitzer Prize. Recently he was composer-in-residence at the Bowdoin Summer Music Festival and Guest Composer at the Wellesley Composers Conference. His music is published by C.F. Peters, is recorded on CRI, Innova, Americus, Albany, and Bridge, and has been performed worldwide. He was a founder of the Griffin Music Ensemble of Boston, and has taught at Stanford, Harvard, and Columbia Universities. Currently he is Professor of Composition at Brandeis, where he has taught since 1995.

Second Prize Winner: Paul Stanhope: *Songs for the Shadowland*

"In this work I have set two poems, 'Tree Grave' and 'Dawn Wail for the Dead' by the indigenous Australian poet Oodgeroo Noonuccal, which form the outer movements of the piece. These mourning poems struck me as being both deeply moving and also full of other resonances to do with Oodgeroo's fight for indigenous rights. The poems give us an insight into the extraordinary importance placed by Aboriginal cultures on ancestry and respect for the dead. The allusions to a funeral ceremony in "Tree Grave" reminded me of the profound cultural expression inherent in traditional indigenous mortuary rites. In both poems, Oodgeroo manages to express with remarkable subtlety and understatement of emotion the devastation at the loss of loved ones. At the same time she conjures up images of a 'wild death croon' and a tribe one by one wailing for dead relatives. Her restraint of language makes these statements all the more powerful. The middle movement is a solo horn lament, which emphasizes the melancholy quality of the instrument, expressed through the use of natural harmonics and weeping glissandi. This interlude attempts to express something a little more abstract and personal about what Oodgeroo is saying. It is, perhaps, an expression of personal sorrow for the past suffering of indigenous Australians."

Songs for the Shadowland was commissioned by the Queensland Biennial Festival and was first performed by the Southern Cross Soloists. The composition is published by the Australian Music Centre <www.amcoz.com.au/home.html>, AMC Library Number: 788.66547/ STA2.

Paul Stanhope (b. 1969) is one of Australia's leading younger generation composers. Stanhope's music constructs a personal response to place and time within the context of contemporary culture and, as such, is inspired by a diverse array of material ranging from the topographical through to quirky aspects of popular culture. Paul's works have been performed



by some of Australia's leading ensembles, including The Australian String Quartet, The Tasmanian Symphony Orchestra, Southern Cross Soloists, Perihelion, The Song Company, and the Australia Ensemble. In the USA, a number of his works have been performed to great acclaim at the Sonic Boom Festival by the New York New Music Ensemble, and in 2000 two of his works featured in the Heads-Up 100 Festival in London as a part of the Centenary of Federation celebrations. Paul was recently announced as the first Australian composer to be selected as a finalist for the Toru Takemitsu Composition Award. His orchestral work, *Fantasia on a Theme by Vaughan Williams*, will be performed by the Tokyo Philharmonic in May 2004 as a part of this competition. He was also awarded the Peggy Glanville-Hicks Fellowship in 2001.

Honorable Mention:

Stephen Andrew Taylor: *Quark Shadows*

"*Quark Shadows* is my fanciful name for the trails left behind by quarks – among the smallest particles known to exist – in atom-smashing experiments. The darting, swirling lines in the first movement are a sort of aural realization of these trails. But shadows also suggest darkness and our ancient, supernatural beliefs and fears. My quartet tries to recapture the excitement and trepidation I feel at the frontiers of bright, rational science and murky, instinctive human nature. The second movement, "Symmetry Breaking," is inspired by the birth of my daughter; to me, the beginning of new life is like a little scientific miracle. The horn plays a fanfare, based on the natural overtone series, into the resonating strings of the piano. The title, again from modern physics, refers not to the violence but the freeing of stasis: a crystal, perfectly symmetrical, can never be alive. Only when symmetry is broken can something new come into the world; scientists in fact use this concept to describe the first moments of the universe."

Quark Shadows was commissioned by and written for the Chicago Symphony and premiered by their wonderful hornist, Oto Carrillo.

Stephen Andrew Taylor (b. 1965) grew up playing horn in downstate Illinois, and studied composition with Bill Karlins and Alan Stout at Northwestern University. He later studied at California Institute of the Arts and Cornell University, working closely with Steven Stucky. His music often explores boundaries between art and science: *Unapproachable Light*, inspired by images from the Hubble Space Telescope and the New Testament, was commissioned and premiered by the American Composers Orchestra in 1996 in Carnegie Hall. More recent works include *Seven Memorials*, a 30-minute cycle for piano to be premiered by Gloria Cheng in 2004. His music has won awards from Northwestern, Cornell, the Conservatoire Américain de Fontainebleau, the Debussy Trio, the Howard Foundation, the College Band Directors National Association, the New York State Federation of Music Clubs, the Illinois Arts Council, the American Music Center, and ASCAP. Among his commissions are works for Northwestern University, University of Illinois, the Syracuse Society for New Music, Pink Martini, the Quad Cities Symphony, the

Oregon Symphony, the Chicago Symphony, and the American Composers Orchestra. Taylor is Assistant Professor at the University of Illinois, Urbana-Champaign, where he co-directs the New Music Ensemble. Dr. Taylor has, with this award, received three honorable mentions over the years in the IHS Composition Contest – a noteworthy achievement!

Honorable Mention:

Peter Winkler: *Returning to the Root*

"The use of natural harmonics and the eventual end of the piece in the horn's "primal" position – overtones of the open (F) horn – is the "root" of the horn's sound; here it suggests the acceptance of what is open, natural to the instrument, not fighting imperfections or trying to adjust the intonation to a "rational," tempered scale. While writing this piece, I thought of the horn and piano as characters in a story. The story begins with an animated dialogue, and ends with a long aria by the horn."

Returning to the Root, Scena and Aria was written for Paul Basler and will receive its world premiere performance in April, 2004 in Stony Brook, New York, with the acclaimed pianist Margaret Kampmeier.

Peter Winkler (b. 1943) is a Professor of Music at Stony Brook University in New York, where he has taught since 1971. His principal composition teacher was Earl Kim, with whom he studied at Princeton and Harvard Universities. While a student in the mid-1960's he was fatally seduced by the music of the Beatles and Motown, and began a life-long creative and scholarly involvement with popular music. His compositions include both concert works and music for the theater, and many of his pieces explore connections between popular and classical idioms. In 1978, his *Symphony* was premiered at the grand opening of the Staller Center at Stony Brook. Recent works include *A Midsummer Overture* for orchestra, commissioned for the 20th anniversary of Midsummer Musical Retreat in Washington, *Partita* for Baroque ensemble, commissioned and performed by the Stony Brook Baroque Players conducted by Arthur Haas, *Requiem Aeternam* for chorus, in memory of the victims of September 11, 2001: *Out!* a musical for the Connecticut Gay Men's Chorus (book and lyrics by Winston Clark), *Nine Waltzes*, commissioned by the Guild Trio, and *Serenade*, commissioned by the Kammergild Chamber Orchestra. The history and theory of popular music are a focus of Mr. Winkler's research and teaching; he is one of the founding members of the International Association for the Study of Popular Music, and has published several papers on popular music. As a pianist, he appears with Rhoda Levine's opera improvisation group, *Play It By Ear*, and with his wife, violinist Dorothea Cook, in the duo *Silken Rags*.

Honorable Mention: Alan Charlton: *Étude*

This is a study written with a low horn player in mind. Loosely modeled on the form of the *Introduction and Allegro*, the piece employs a range of horn playing techniques, including handstopping, flutter-tonguing, double and triple-tonguing, fingered unison trills and a brief muted passage. While it



is not particularly high (the highest note is a written A flat), the piece does include extended passages in the lower registers. Frequent slurring and leaping between the lower and middle registers, rapid double tonguing in the lower register, sudden *sforzandi* and issues of stamina and breath control place additional technical demands on the performer. *Étude* is dedicated to Jeremy Bushell, the fourth horn player of the BBC Scottish Symphony Orchestra. His premiere performance of the work can be heard at <www.alancharlton.com>.

Born in 1970 in London, Alan Charlton started composing at the age of six. He studied at the Junior Department of the Royal Academy of Music and the University of Bristol and his composition teachers have included Sir Peter Maxwell Davies, Judith Weir, Robert Saxton, Raymond Warren, Adrian Beaumont, and Gareth Walters. He was the first ever recipient of a Ph.D. in Musical Composition at the University of Bristol and from 1999-2002 became the first Eileen Norris Fellow in Composition at Bedford School. Many of his works, such as *Earth, Sweet Earth*, String Quartet no.1, *Quintetto*, and *A Solis Ortus Cardine* have been prize winners in major competitions and *Look and Bow Down*, a 30-minute cantata performed at The Barbican in 2003, was recently selected as one of Classical Music Magazine's 'Premieres of the Year'. He has received performances by The Lindsays and Birmingham Contemporary Music Group, commissions from Harrogate International Festival and Music in the Round Festival, and his music has also been programmed in Finland, Germany, Belgium, Spain, Russia, Ukraine, and Mongolia. His educational music includes the hugely popular children's cantata based on the life of Henry VIII, *Heads off for Henry*, performed in front of HRH The Duke of Edinburgh. Current commissions include a piano trio for the Sheffield Cello Festival and a guitar trio for the Pro Arte Guitar Trio, to be premiered in the Purcell Room in July.

Entries for the 2003 IHS Composition Contest*

Miniature for horn, harp, cello by Hilat Ben-Kennanz (Israel)

Locking Horns for horn and chamber orchestra by David Rakowski (USA)

Sonata for horn and piano by Elaine Fine (USA)

Sonata for horn and piano by Christopher M. Wicks (USA)

Musings: An Ode to the Greek Muses for horn and piano by Dana Wilson (USA)

Why the Caged Bird Sings for horn, treble voices, and piano by Joelle Wallach (USA)

Ballade for horn, violin, and piano by Charles W. Fisher (USA)

Trio for horn, trumpet, and trombone by Russell Nadel (USA)

Sour Gas Song for horn, flute, xylophone, and SATB chorus by Leila Sarah Lustig (Canada)

Fancy Dancers for horn quintet by Allen Strange (USA)

The Sadness of the King for horn, clarinet, bassoon, 2 violins, viola, and piano by Peter Seabourne (UK)

Okeghem Variations for woodwind quintet and piano by Judith Shatin (USA)

Close (Far) for horn, violin, cello, piano, and percussion by Monica Houghton (USA)

Vermeer Portraits for horn and piano by Simon Sargon (USA)

Colonnades for horn and trumpet by Mark Francis (USA)

Gestures, Traces, Echoes for horn, cello, and piano by Noël Lee (France)

Music for solo horn by Desmond Gixti (Malta)

Lewis and Clark Sketches for horn, clarinet, trombone, piano, and narrator by Leigh Baxter (USA)

Quartet for horn and strings by Will Gay Bottje (USA)

Ying and Yang – Suite for horn and harpsichord by John L. Lucania (USA)

On the Edge of Sleep and Dreaming for horn, cello, and harp by Stan Gill (USA)

Five Frogs for woodwind quintet by Jenni Brandon (USA)

Cascades for horn quartet by Mike Barnett (USA)

Trio for horn, violin, and piano by Hugh W. Dixon (New Zealand)

From Sorrow for horn, trumpet, and trombone by Faye-Ellen Silverman (USA)

Le Porte Del Paradiso for brass quintet, organ, percussion, and narrator by Catherine McMichael (USA)

Trio for horn, trumpet, trombone by Lauren Bernofsky (USA)

Theseus and Minotaur for horn, oboe, piano, and percussion by Rebecca Oswald (USA)

Trias for horn, clarinet, cello, and percussion by Evis Sammouritis (Cyprus)

Sonatina for horn and organ by Daniel Black (USA)

Schatten/Risse for horn and piano by Frank Zabel (Germany)



Transitional Phase for horn, violin, and piano by Burkhardt Reiter (USA)

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En Garde! for woodwind quintet by Bertona Marco (Italy)

Returning to the Root, Scena and Aria for horn and piano by Peter Winkler (USA)

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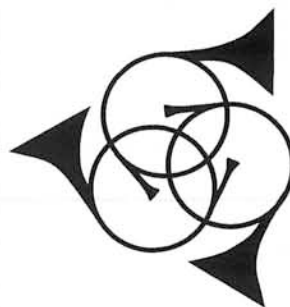
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Out the Bell

Performing Stan Kenton's Music on the Original Instrument, or The Mellophonium: All the Worst Features of the Trumpet and Horn Combined by Kevin Lindsay

First a little history: as a horn student at North Texas State University (now University of North Texas) in the early-to-mid '80s, one of the most unique and enjoyable opportunities afforded me in my studies was that of performing a number of Stan Kenton's big band arrangements with its excellent 'Lab' jazz bands. When Kenton passed away in 1979, his will awarded custody of his entire music library to NTSU. After cataloging and filing, a process that took nearly a year, the music was made available to faculty and students, and the directors of the various lab bands wasted no time in taking advantage of these arrangements.

When a lab band was working on an arrangement that required horns, including many of the Kenton works, the excellent but difficult Rob McConnell pieces, or a student project, I was often the first horn player approached to play. The reasons for this probably had less to do with my horn-playing skill (modest at best) or my ability to swing a little (still rare among horn players - ask any trumpet or trombone player), than with my carefully cultivated ability to match many of the jazz musicians beer-for-beer.

The Kenton arrangements, never exactly subtle in their use of powerful trombones and screaming trumpets, provide a performance challenge on several levels. First, the sheer power of an eight or ten-man trumpet and bone section creates severe balance problems for a brass player whose instrument points the wrong way (I am reminded of a comment by my horn professor, Dr. Scharnberg, after a concert by the NTSU Brass Choir, in which I was playing 1st horn. When I proudly asked him how he thought the horn section had done, he replied, "well, I could see your faces turning red, but I couldn't hear anything that you played"). Second, Kenton's arrangers tried to compensate for this by writing much of the part above the staff. It is no wonder that many of the most successful performances of these pieces at NTSU took place in the campus pub (then known as the RBL, or Rock Bottom Lounge) where liquid anesthetic was readily available. I remember wondering, usually after a brutally lip-crushing performance, just what kind of superhuman horn players Kenton had in mind for this music.

The answer, of course, is that Kenton didn't intend for these parts to be played on horns. The instrument for which this music was written is the mellophonium (not to be confused with the mellophone, an instrument with about as much *cachet* as an alto clarinet), a cross between (or perhaps combining the worst features of) the horn and trumpet. This bell-front instrument was produced by C.G. Conn, pitched in F-alto, to Kenton's specifications around 1960 (this date is not universally accepted). This article is not intended to be a history of the mellophonium, since several comprehensive accounts, such as Scooter Pirtle's excellent article of its use in the Kenton band can be found online <www.52ndstreet.com/kenton/mellophonium.htm>. But when I was called to

play a holiday choral concert with brass choir, and found that the "lollipops" part of the program included three of Kenton's Christmas carol arrangements for brass, I decided to seize the opportunity to try something different.

Obviously, my first move was to acquire an instrument. I searched e-bay.com and, within a few days, found several candidates. The production version of the mellophonium was available in two finishes: silver plate or the more common traditional brass lacquer. I found two silver mellophoniums for sale, but one had been fully restored and was priced at over \$1000, and the other looked like it had been literally run over by a truck. I opted for a brass mello that had apparently been used as a marching band horn at the University of North Carolina. It was fully functional, although it had the rather crinkled look so common to marching horns, and I was able to get it for the much more approachable price of 80 bucks. It arrived at my home in Anchorage, Alaska in about two weeks. My wife commented that I was like a little kid when I unboxed my new toy and, after loosening the piston valves, I grabbed a handy horn mouthpiece, put it in the mouthpiece receiver, and tried a few notes.

My first impressions were: the horn mouthpiece rattles in the receiver, but I expected this, knowing that the instrument was designed to use a mellophone mouthpiece. The long-awaited sound, on first try, was reminiscent of a marching French horn, or perhaps a bad high school horn player, just converted from trumpet and still resistant to the idea of placing the hand in the bell: raucous and blatty would be properly descriptive terms. There was no need to find my electronic tuner; it was clear that both the valve combinations and the harmonic series was out of whack. The first solution that came to mind (other than, of course, mounting it on a wall as a decoration) was to take it out into my garage, remove its mouthpiece with a torch, and replace it with a spare pipe that I had taken off of an old Schmidt B-flat horn. This, I felt, would allow me to use a horn mouthpiece without an adapter (which cause venturi problems of their own) and, hopefully, improve the harmonic series. This solution was dashed by the fact that the mello leadpipe is both half the length of a horn leadpipe and much larger in bore. In a moment of inspiration, I cut the Schmidt pipe mouthpiece receiver and about two inches of the pipe with a plumbing pipe cutter, used the torch to remove the mello mouthpiece receiver, and tapped the Schmidt piece into the mello leadpipe with a mallet. Voila! The mello now accepted a horn mouthpiece with a much smoother taper transition than a mouthpiece adapter would have allowed. I put in a horn mouthpiece and prepared to assess the mello's playing "qualities."

Okay, this thing has absolutely no resistance. Think of it as a bell-front descant horn with a bore of .500 (same as the average small-bore trombone), and you'll get some idea of the free-blowing nature of the instrument. The pitch centers above top-space g" are almost non-existent. The effect is similar to that of playing an F horn from g" to high c"" without the hand in the bell-more of a glissando than a defined scale. This puzzled me since, on the mello, this range fell between the 6th and 8th harmonics, rather than the 12th and 16th.

The hand position for playing it is surprisingly comfortable: the piston valves take a little getting used to but the fin-



ger hook fits my hand just fine. The overall balance isn't bad either, despite the long bell, due to Conn's foresight in putting a trombone counterweight at the rear of the instrument.

Choosing a mouthpiece for my customized mello was a little more problematic than I had anticipated. Now, my regular playing equipment is pretty standard, especially when compared to the cutting-edge pro world (I am currently in a phase of my playing career where different horns pretty much play the same for me—I find that I can miss notes with equal consistency on just about any instrument). My main axe is a beat-up old M-series 8D (truly the Ford F-250 pickup truck of the horn world) and I have a fabulous-sounding but extremely treacherous pre-WWII Schmidt Bb horn with a modern Engelbert Schmid leadpipe (a graduation gift from Dr. Scharnberg, replacing the terrible OEM pipe and eventually used to modify the mello). I have three Atkinson cups, a C1 (supposedly a copy of DeRosa's old Giardinelli C1 mouthpiece), a H(Horner)8, and a D(Dellosa)12. I use a thin rim and choose the cup depending on the playing situation (C1 for low horn, H8 for big, heroic playing, and the D12 after quickly realizing that I am way too out-of-shape to even think about playing the H8). I also have an old Giardinelli S14 that is great for small ensembles. My plan for the mello was to ameliorate the harsh tone by using a big, deep horn mouthpiece, such as the H8. What a bad idea. The larger horn mouthpiece cups did indeed allow for a fuller, more horn-like sound, but their free-blowing characteristics, combined with the almost total lack of resistance of the mello left me with very little endurance and virtually no high range. Not for the last time in this endeavor did it cross my mind that the guys in the Kenton band who played these things must have been beasts. Sure, the cup-shaped mellophone or cornet mouthpieces that they used would have helped range and endurance, but I still stand in awe of their brute strength.

I am quite sure that a DeRosa, Myers, Thatcher, etc. would have no problem but I was going to need more of a real-world solution. I dug into the box that serves as my mouthpiece graveyard and soon found what I was looking for: an Alexander 4 mouthpiece. The Alex 4, according to Toru Ikeno's excellent mouthpiece comparison <www2s.biglobe.ne.jp/~t_ikeno/mpc_chart.html>, is the smallest production horn mouthpiece made (sort of the Schilke 6a4a of the horn world). I have no idea why I own one of these, but probably acquired it as part of a grab bag purchase. Anyway, the Alex pretty much solved my range and endurance problems but at the cost of tone quality. I practiced for a few days on both horn and mello, then it was off to the first rehearsal.

The looks on the faces of my brass colleagues when I casually took the mello out of its case and began warming up were priceless. Their comments were varied but all essentially boiled down to "what in hell is that?" All pleasantries ceased, however, when we began to rehearse the Kenton pieces. First of all, even with practice, my intonation was less than perfect. Strangely, when I checked it with a tuner, most of the open partials in the range that I was playing in were pretty close to where they should be. All of the valve combinations, however, were flat, even 1st and 2nd valve notes were very difficult to get up to pitch. All mellophoniums came from Conn with a tuning slide extension to put them into Eb-alto, so perhaps the valve slide lengths were a com-

promise between the two different pitches. Whatever the case, it was nigh impossible to play in tune with any other instrument. After a discouraging first rehearsal, I began to wonder if perhaps I should give up on my experiment and return to my 8D (I was already using it for the non-Kenton portions of the concert). Luckily, the choir conductor (himself a fine trumpet player) was fascinated by the mello and encouraged me to persevere. So the next day I returned to my garage and, using a Dremel tool, cut approximately half an inch off of each valve slide. Problem solved! The mello was now playable in an ensemble.

The next rehearsal went much better, at least from my point of view. The other brass players, however, were still not very happy. Chief among their complaints was balance. Did I mention that the mello is loud? Really, really loud? Playing the mello after the 8D was, I imagine, rather like the difference between driving the aforementioned Ford pickup, and then getting behind the wheel of a Dodge Viper: no subtlety, but enormous power. I wasted no time in indulging myself in a fantasy that all horn players have at one time or another: finally I had an instrument whose bell pointed the right way! Thirty years worth of balance frustrations, of being covered by trumpets and trombones in the band and orchestra, of having to work twice as hard to be heard in a brass quintet, all melted away in a matter of a single phrase of jazzy Christmas music, after which, while surrounded by eight of Alaska's best professional trumpet, trombone and tuba players, I was asked by the conductor to back off, as I was overbalancing them! I have waited all my life to hear this from a conductor.

We did two performances of our program, one of which was less than satisfactory (for all of us) and one that was quite good (I even nailed the high d''' in "God Rest Ye Merry Gentlemen"—thanks, Alexander). The mellophonium was very well received by the audience; the conductor pointed it out and spoke briefly about it before we played (he called it a "French horn on steroids"). He even told me that if I could get another one that we would use them both next year (this was not met by cheers from the rest of the brass).

In closing, the mello is truly fascinating, but not terribly easy to play. It was amazing to me how its rough, powerful voice completely changed the sound and style of the brass choir. When the Kenton pieces are played using horns on those parts, the other brass players are forced to be more civilized and tasteful in their playing—but then the effect is really more of a brass choir, not a jazz band. The use of the mellophonium, with its ability to match trumpet and trombones decibel-for-decibel and its more aggressive sound, allows the entire brass section to be unleashed: certainly the sound that Kenton originally had in mind. What a blast (literally)!

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