

The Horn Call



Journal of the
International Horn Society
Internationalen Horngesellschaft

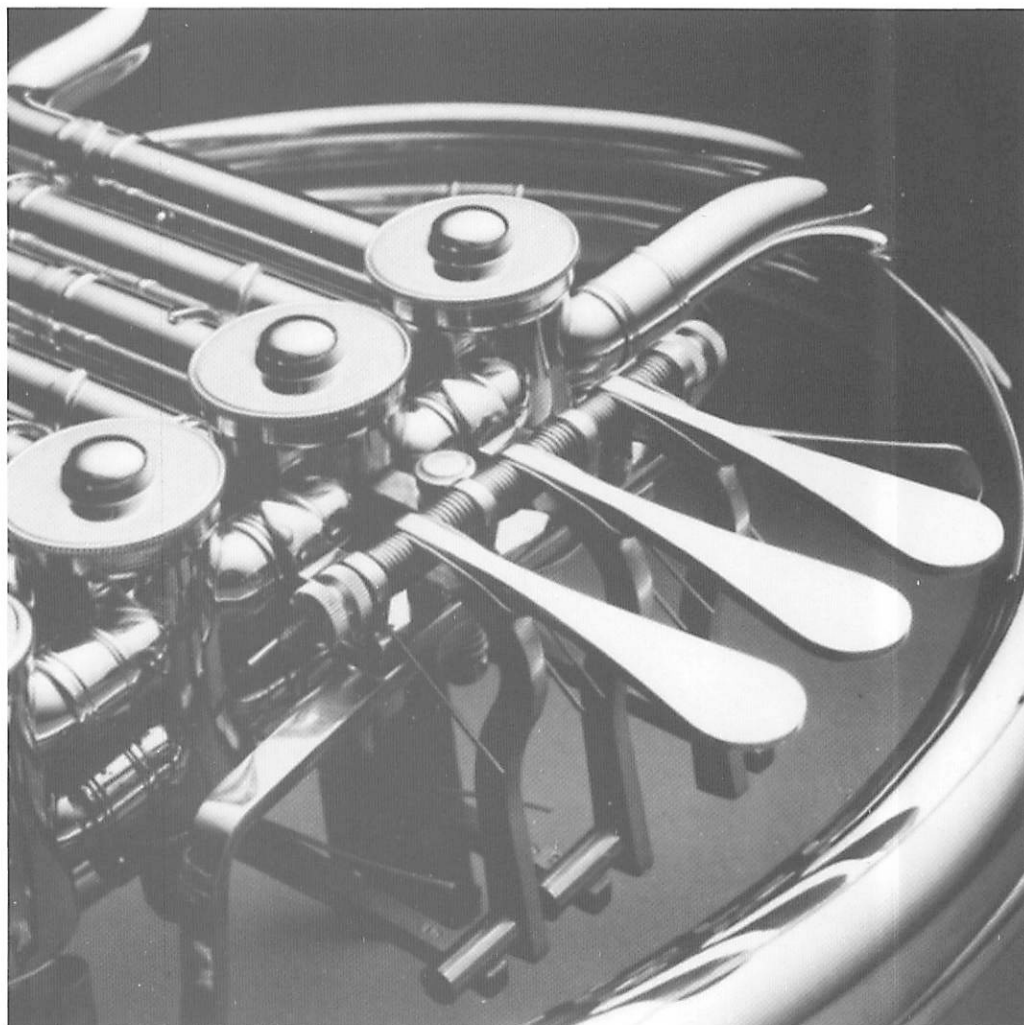
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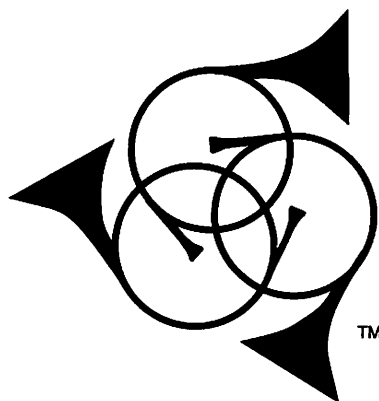
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The Horn Call

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On the cover: "Tompador" (Hermann Baumann in Valencia)

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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 Hornists,

The fall issue of *The Horn Call* is the first of our publishing "year." This journal contains most of the annual IHS business. In addition to scholarship regulations, minutes of the annual general meeting, and IHS financial statements, you will find Harriet Fierman's index to Volume 34, an update on the Thesis Lending Library, and a list of the Area Representatives in the United States, including contact information. Area Representatives, worldwide, have volunteered to represent their country or state on behalf of the IHS. However, it is each member's responsibility to keep his Representative informed of local horn events - note the states with Area Representative vacancies.

Please welcome Frank Lloyd as our new President and Bruno Schneider as Vice President. Frank's artistry has dazzled us for years at International events and now he takes on the daunting task of leading the Society and its Advisory Council. See the News column for Advisory Council announcements, election results, and nomination regulations.

John Ericson continues to update our website (www.hornsociety.org) but, if you have expertise in this area, please contact either of us to volunteer your services. We are very interested in improving our site, especially for younger hornists, and welcome suggestions and help--we are both busy teachers and performers!

Hopefully you will see, from the diversity of the articles in this and previous journals, that each of you have a voice in the Horn Society - if you wish. I will publish every article sent to me, unless deemed inappropriate for the journal. I will continue to select articles that appeal to a variety of interests, attempting to provide a good "balance" in each issue. It is my wish that each of you are entertained and enlightened by this and every journal!

Errata: two errors were made in William Melton's article on the Wagner Tuba in the May *Horn Call*: Esa-Pekka Salonen's quote on p. 48 ("it occurred to me: this is the perfect opportunity to travel between rages.") should have read: "it occurred to me: this is the perfect opportunity." On page 49, Mr. Melton's intended the word "froward" ("entirely fitting for a froward, schizophrenic horn-tuba"). This was changed, via "spell check," to "forward."

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 unusable, the author will be notified immediately and asked to try another format. Footnotes should be numbered consecutively (no roman numerals) 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 2004 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 6.0 software. Applications other than Macintosh/Microsoft Word should be submitted as text files (ASCII). Please label any disks clearly as to format and application 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

Frank Lloyd

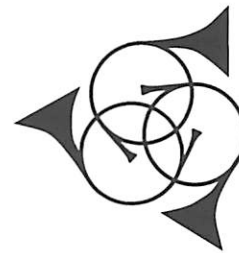


After having been involved with the IHS for over thirty years, it was a great honour for me to be elected IHS President at the workshop in Valencia, Spain in July - I sincerely hope I can serve you as well as the many Presidents before me!

After this particularly successful workshop, I found myself thinking back over the last 30 years of workshops and remember the very first workshop I ever attended, in Montreaux in the early 70's. That was by invitation from Paxman's, to be there to "demonstrate" their horns. I remember seeing, hearing, and getting to know some of the greatest players of the time, like Tuckwell, Baumann, and Seifert, to name but a few. I remember being inspired by them and enthralled by the sheer excitement of everything going on. Many years and many workshops later I see the same sense of excitement and inspiration in the young and old alike. I realise now how important these workshops are in giving everyone interested in horn playing from all over the world the opportunity to meet and get to know each other. The experience of working closely with great international players (also young and old, I might add), teachers, lecturers, etc., specialising in different fields, is a truly unique experience.

The IHS is there to help workshops get "up and running" but more importantly, through its journal *The Horn Call*, offers the means for us to keep in touch with what is happening in the horn world - around the world. The International Horn Society is, by definition, a club run by and for its members. My message for us all is to value what the IHS does for us and moreover, what we can do for it! Let us be more than just passive members-let us motivate ourselves in becoming active members. Think about what we can do as individuals to promote the IHS-loan out your *Horn Call* magazines for others to read, get them interested, and encourage them to become members. Get feedback (photos, reports, etc.) to the editor suggesting ways we can improve our publication and make it (even) more interesting! This is important for us in maintaining the continuity, improvement, and overall quality of our journal!

I trust you have all had a restful summer and better weather than we have had in the UK-the wettest August for nearly 100 years (but noteworthy nonetheless)! After a busy year up to the end of July, I was looking forward to some time off and a rest myself-it is important to take a break sometimes, during, or after a heavy work period. It is also important to take frequent rests when practising. Practise is training, and just like an athlete does, we are training certain muscle groups. Be considerate to them, as over-training leads to straining! By practising regularly and conscientiously, you will reap the benefits of improved stamina, power, and flexibility. By allowing yourself time to rest you will be able to maintain concentration, one of the greatest assets of any horn player. Above all, enjoy!



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Please, can you suggest books (novels/fiction) that include references to the horn and/or playing the horn. Thank you very much!

Gino Malfait, *Inspector of Music, Government of Flanders,*
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gino.malfait@skynet.be

I enjoyed the article in the May issue. I noticed that Lin Foulk mentioned that the 1936 composition *Crépuscules* (1936), by Elsa Barraine was the earliest piece that could be located (at the time the article was written) that was composed by a female composer. The author did a good job of research. I did find an earlier composition: *Pacific Sketches* for Horn and Piano, by Gena Brandscombe (nee Tenny) (1881-1977). This was composed in 1906 and published by A. P. Schmidt. This item, by the way, is mentioned in my electronic horn catalogue, which lists over 22,500 works for horn in solo or in horn ensemble, or horn(s) in chamber music, as well as horn methods, books of etudes and books of excerpts.

Best Regards,

Nielsen S. Dalley, 439 S. W. Woodland Avenue,
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I am attempting to locate the October 26, 1955 video film of Dennis Brain's appearance on the NBC "Today Show," hosted by Dave Garroway, which was broadcast live from NYC. I have verified this with the NBC archivist who reported that the tape was missing. If you have information concerning this tape, please contact Bill Lynch at bp1a@sbcglobal.net.

May we introduce ourselves as members of the IHS for quite a lot of years. Living as we do in Barcelona (Catalonia, Spain) we should of course be interested in attending this year's Symposium in Valencia but at last we are not going to do it. The reason is that most of the contents of the Symposium consists in contemporary music which does not really interest us. What we really love is classic and, above all, romantic music and we do not expect much of it in the program. Let us say that we know Mr. Javier Bonet, host of this Symposium, for many years and that we appreciate his excellent qualities as a horn player. We are also sure that he will be able to organize a memorable Symposium but we would like to point out here some questions which we consider important and that Mr. Bonet with whom, and this should be clear, we have been always in good relationship, has not appreciated in organizing the Symposium. In our opinion, Mr. Bonet intends to offer the typical stereotyped image that most tourists have from Spain and this is what he offers to the hornists attending the event: bullfights, lively nightlife, beaches, wine.... This image of our country is true. But there is another

with different points of view and we would like to inform about it to the readers of *The Horn Call*. As you will have guessed, we are totally against this cruel and savage show world-wide known as bullfight and periodically participate in demonstrations asking for his prohibition. Neither are we great enthusiasts of lively nightlife and regarding beaches and wine, well you can find beautiful beaches and very good wines in many different countries.

We could explain you about the "*horchata*," a very typical drink coming from the Middle Ages and which, most surprisingly, contains no alcohol or about its beautiful language, which great poets like Ausias March and Teodor Llorente have given visible form in their most fine writings. Valencia also has great painters like Munoz Degrain, creator of two wonderful paintings on Wagnerian subjects and sculptors like Mariano Benlliure, creator of the most important funeral monument on Wagnerian subjects in the world. We could also talk about Eduardo L. Chavarri, musical critic and a great personality within the world of the music. We wish, however, to tell you about the greatest treasure of Valencia: the Holy Grail, which inspired Richard Wagner's *Parsifal*, is preserved in Valencia's Cathedral. Historians believe that it was used by Jesus Christ at the Last Supper! Archaeology accepts its antiquity of two thousand years and written documents show its possible authenticity.

You see, the image of Spain must not only be the "*Espana de la pandereta*" (tambourine). This exists of course and can be our amusing folklore but does not really represent our identity. Do not forget several important names related to the music world that everybody knows like Falla, Granados, Albeniz, Pablo Casals, Joaquin Rodrigo, Montserrat Caballe, Jose Carreras, Placido Domingo, Juan Pons, Jaime Aragall, Victoria de los Angeles, Mercedes Capsir, Gaspar Cassada... not to mention other most important artists like Calderon and Cervantes in the literature, Velazquez, El Greco and Dali as painters, Gaudi as architect... We wish all the best and great amusement to this Symposium and... if any of you plan any time in the future a visit to Spain, bear in mind that we have many interesting cultural treasures to offer you. Thanks very much for letting us offer you the other face of our country.

Most CORdially,

Jordi Mota and Maria Infiesta Calaf, Barcelona Spain

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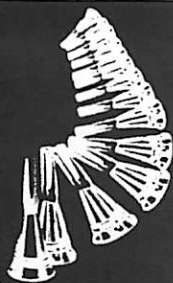
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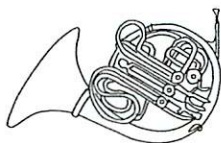
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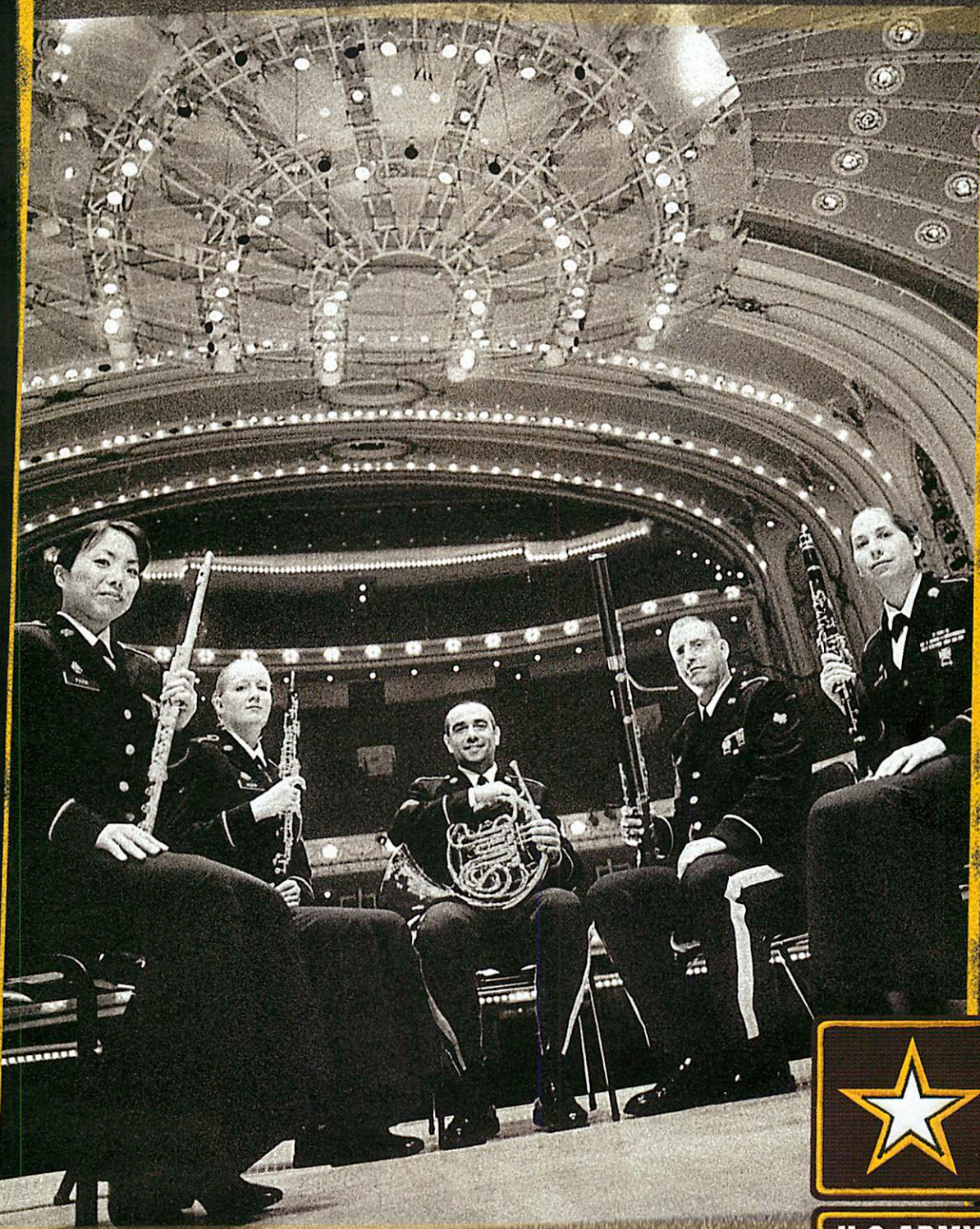
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37th International Horn Symposium

JUNE 5-10, 2005

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The Event

Each day will be full with lectures, recitals, masterclasses, exhibits, and conclude with a featured concert in the evening, followed by a social gathering at the university's beautiful Alumni Hall, next door to the music building.

The Site

The Frank Moody Music Building, home to the University of Alabama School of Music, will play host to the 37th International Horn Symposium, June 5-10, 2005. Located in Tuscaloosa, Alabama, the Moody building is a "state of the art" facility featuring lecture spaces, in addition to large and small concert venues.

Travel

Tuscaloosa, Alabama is conveniently served by the Birmingham International Airport (50 minutes travel time), or the Atlanta, GA International Airport (2.5 hours travel time). For those driving to Tuscaloosa, the Moody Music Building is 3 miles off of Interstate 20.

Accommodations

Arrangements with a large number of conveniently located area hotels have been made to provide special rates for The 37th International Horn Symposium. For additional information and a list of recommended hotels please see the IHS website and follow the links. The Sheraton Four Points, a full service hotel, located next door to the Moody Music building, will serve as the main host hotel for the week and rooms are available by calling 205-752-3200.

Photo \ The University of Alabama School of Music occupies the Frank Moody Music Building, which provides a spacious and beautiful environment in which to study and perform. The centerpiece of the building is the 1,000-seat Concert Hall with its Holzkamp organ, standing three stories high with four manuals, 65 stops, and more than 5,000 pipes.

Meals

All meals during the symposium week will be available in local restaurants, many of which are within walking distance of the music school, including the university dining hall and food court at the student center.

Contact

For more information, please contact:

Mail:

Skip Snead, Host
37th International Horn Symposium
Box 870366
University of Alabama
Tuscaloosa, AL 35487-0366

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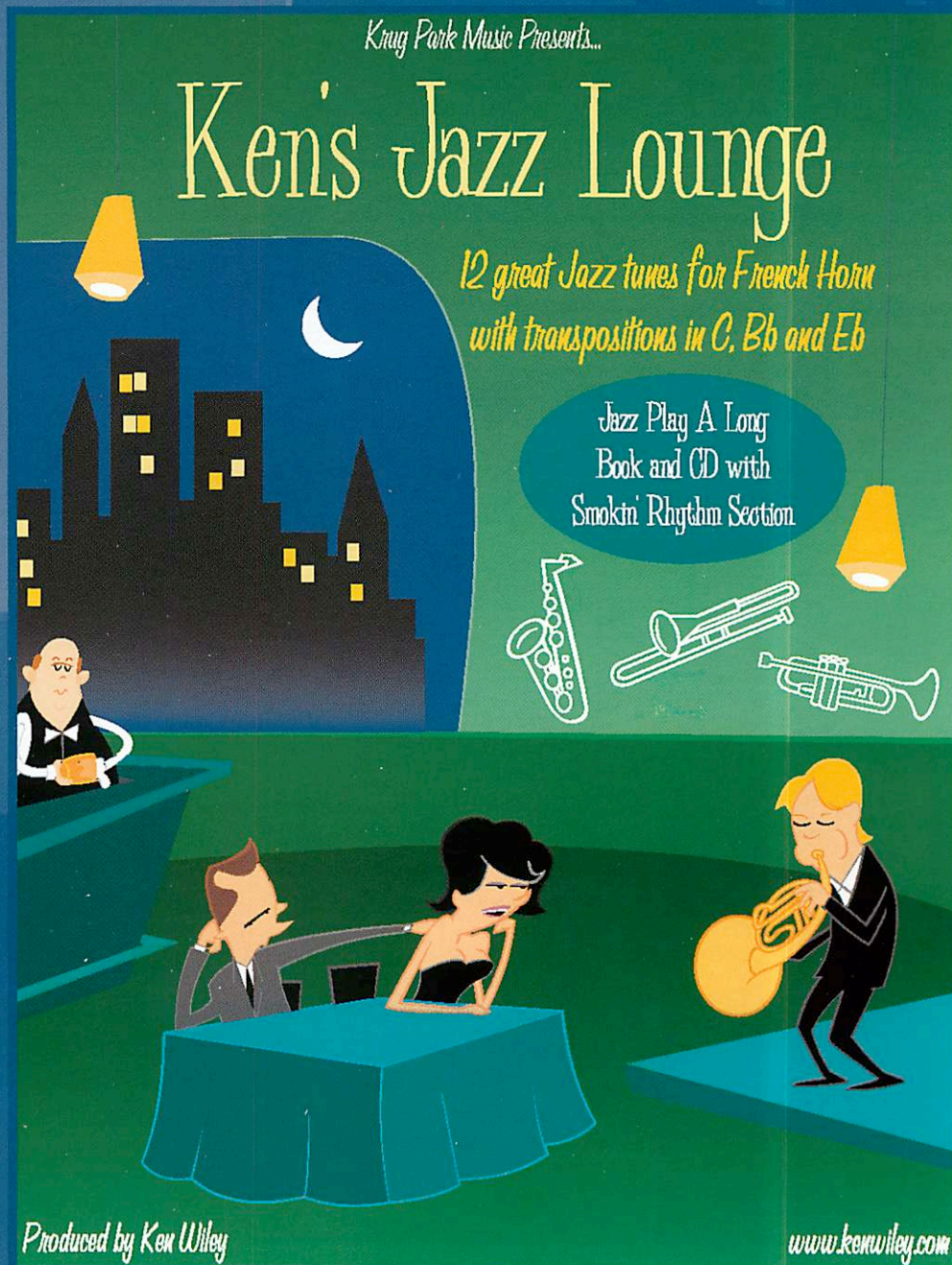
1. Morning Clare Fischer
2. All Blues Miles Davis
3. Little Sunflower Freddie Hubbard
4. Willow Weep For Me Ann Ronnell
5. Oleo Sonny Rollins
6. Equinox John Coltrane
7. Scapple from the Apple Charlie Parker
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IHS News and Reports

Heather Pettit, Editor

Call for Nominations to the IHS Advisory Council

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

Nominations for election to the Advisory Council three-year term of office, beginning after the 2005 International Symposium and ending after the 2008 Symposium, should be sent to Executive Secretary Heidi Vogel by December 1, 2004. Nominees must be members of the IHS and willing to accept the responsibilities of the position. Nominations must include the nominee's name, address, telephone number/e-mail address, written consent, and a biographical sketch of not more than 150 words. Nominations by fax and e-mail are acceptable; consent must originate from the nominee.

Terms of the following AC members expire in June 2005: Michael Hatfield is completing his second term and is therefore ineligible for reelection this year. Shirley Hopkins-Civil, Javier Bonet, Peter Steidle, and Yao Fuming are completing their first term in office and are eligible for nomination.

Send nominations to Heidi Vogel, IHS Executive Secretary, P.O. Box 630158, Linai City, HI 96763-0158 USA; telephone/fax 808--565-7273; e-mail: exec-secretary@hornso-ciety.org.

New Advisory Council Members

Following the general election for Advisory Council members, the membership elected Nancy Jordan Fako to a second term and Calvin Smith and Michelle Stebleton to first terms. The Advisory Council elected Bruno Schneider and Heather Pettit to three-year terms and Peter Hoefs to a two-year term.

The Advisory Council elected Nancy Jordan Fako Secretary/Treasurer, Bruno Schneider Vice President, and Frank Lloyd President.

Opening for the International Workshop Coordinator

The position requires a person who is experienced with the International Horn Society Workshop venue. Useful experience would be: previously hosting an International Horn Society Workshop, hosting regional workshops or attendance at multiple International Horn Society Workshops. Excellent communication skills are required. This is a volunteer position; the only compensation is expenses to the yearly symposiums.

The International Workshop Coordinator is expected to attend the annual International Horn Symposium. Please send cover letters and resumes to:

IHS Workshop Coordinator Selection Committee
c/o Nancy Joy.
Email address: njoy@nmsu.edu or
New Mexico State University Music Department
Department 3F Box 30001
Las Cruces, NM 88003

New Honorary IHS Member

Vincent DeRosa's unparalleled career as an artist and educator is one of legend. As an artist, DeRosa has enjoyed a career that has spanned eight decades and included some of the most well known moments in movie music history. From his performances with the Los Angeles Philharmonic to his tenure as solo horn at 20th Century Fox and on to be the most prolific freelance studio hornist in history. DeRosa's work has been heard by more people around the world than any other hornist. The first choice by every major composer and arranger in Hollywood during his career, his solos have graced thousands of motion pictures, television, and records for literally hundreds of artists. As an educator, DeRosa has been a faculty member at USC for the past 30 years, and his students can be heard professionally around the world in every facet of horn playing from jazz to symphonic to chamber music to recording solo and studio playing. Vincent DeRosa's rare ability to be both a great player and great teacher has insured that the legend and legacy of his work will be continued to be enjoyed by future generations of hornists and horn lovers alike.

Membership Rate Changes

While all regular member rates will remain the same (1 year-\$35, 3 year-\$90, life-\$750), the **library membership** rate will change to \$75 per year on January 1, 2005. At that time a new **student rate** of \$25 for hornists under the age of 27 will commence. Students must provide their birthdate on the application form.

Address Corrections and Lost Sheep

Please send address corrections directly to the IHS Executive Secretary Heidi Vogel. All mailing lists are updated from the Executive Secretary's records approximately one month before each mailing. The following people are "lost sheep" (current IHS members who have not submitted address corrections or updates, and are no longer receiving IHS mailings: Kenji Aiba, Harry Bell, John Brisbin, Anne



Denhof, Didac Monjo, Brady Moore, Gerd Schier, Hyun-seok Shin, Imogene Sloan, and Sachiko Ueda.

News Deadline

The next deadline for news submissions is December 10, 2004. Send items directly to Heather Pettit.

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 Funds

The IHS Advisory Council has approved \$3500 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 Rimom Commissioning Fund was founded in 1990 and has assisted in the composition of twenty-two new works for the horn. All IHS members are invited to submit the name of a specific composer with whom they are collaborating on the creation of new works 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 \$3500 annually, but the AC reserves the right to offer less or more than this amount depending upon the nature and merit of the projects.

You can request application forms and information from Randy Gardner, Chair, IHS Commissioning Assistance Program, 1952 Wilaray Terrace, Cincinnati, Ohio 45230, USA or e-mail Randy.Gardner@uc.edu.

Member News

On June 13, 2004 in Rovereto, Italy, **Louis-Philippe Marsolais** of Canada won first prize in horn at the AudiMozart! International Competition. The third competition will be held in 2006. For further information, visit www.mozartitalia.org.

The Anatowind Music Clinic strives to rekindle a passion for music lost by players who are frustrated with a physiological struggle or obstacle. Through a monthly e-mail, they discuss musical situations with thoughts on how to improve performance. To request the monthly newsletter, visit www.beloit-music.com.

Robin Dauer has taken a year's sabbatical from his positions as horn professor at Arkansas State University and second horn in the Arkansas Symphony Orchestra to pursue a

teaching position at the University of Bangkok, Thailand. Filling in for Robin in both positions is **Sherry Baker**. Robin's e-mail address is robindauer@yahoo.com. His mailing address: College of Music, Mahidol University, 25/25 Phuttamonthon Sai 4, Salaya, Nakhonpathom 73170, Thailand.

Atkinson Horns announced that the model A-900 double horn ceased production at the end of May 2004. For additional information about the announcement, visit www.atkinson-horns.com.

Richard Chenoweth, principal horn of the Dayton Philharmonic Orchestra and professor of horn at the University of Dayton, completed his 32nd consecutive season as second hornist with the Santa Fe Opera with a season that included Verdi's *Simon Boccanegra*, Mozart's *Don Giovanni*, Handel's *Agrippina*, Bellini's *La Sonambula*, and Berlioz's *Beatrice and Benedict*. In September, Richard presented recitals and masterclasses titled "The Horn in Opera," at Indiana University, University of Wisconsin, St. Olaf College, University of Minnesota, and Northwestern University. Included in his recital repertoire is a newly commissioned work by Steve Winteregg, *High Veld Sunrise*, written for horn and midi/synthesizer, which incorporates African choral tradition and percussion effects. A Yamaha Performing Artist, Richard's tour is partially sponsored by Yamaha Corporation of America.

Brent Shires and the University of Arkansas Horn Ensemble hosted the Center City Brass Quintet and its hornist **Richard King** in a spring residency of masterclasses, concerts and lessons; Mr. King also presented a solo recital. The ensemble then went on tour this summer with Terrie Shires on piano and featured guest artist **Thomas Bacon**. They continued their collaboration on the unique program "Concert of the Spirit." The newly updated program was previewed April 4 at the Mid-South Horn Workshop, held at UCA, then formally taken on tour to Quapaw Quarter United Methodist Church in Little Rock, Arkansas on July 21 and then to Spain and the International Horn Symposium on July 25. The IHS presentation was part of a concert in memory of the March 11 bombings in Madrid. The ensemble also presented a different program that week in Alcásser (AlcBcer) Spain. The students enjoyed visiting Sagunto, Tortosa, and Barcelona. The university funded all but the leisure portion of the trip.



Thomas Bacon and The University of Central Arkansas Horn Choir

Interesting tidbits from the Los Angeles area includes news that the television show *Alias* used a live orchestra dur-



ing the past season: very unusual in this day and age. The score called for four players each episode and depending on who was available each week, the following hornists worked on the show: **Rick Todd, Joe Meyer, Kurt Snyder, Steve Durnin, Mark Adams, Suzette Moriarty, and Dianne Muller.** The Long Beach Opera staged *Die Schweigsame Frau* by Richard Strauss for its spring production. This is only the third time it has been offered in the United States, the others being New York City Opera and The Santa Fe Opera. For this production the horns were **Steve Durnin**, principal, **Stephanie Stetson, Liesl Perkins, and Marty Rhees.** It's quite a blow and Steve wondered if Carl Stallings was listening to Strauss, or the other way around, since the year of composition was 1935. Rounding out the summer, **Steve, Peggy Copp, Maureen McGuire, and Dennis Cox** performed as the horn section for the Sierra Summer Music Festival in Mammoth Lakes, CA.

After playing Strauss Concerto No. 1 with the Tacoma Youth Symphony and a jazz recital at Central Washington University in May, AC member **Jeff Snedeker** had an interesting summer. In July, **Jeff, Bob DeCou, Richard West, and Sandi Green** played Haydn's "Hornsignal" Symphony and Dvorak's op. 44 *Serenade*, among other hits at the Lake Chelan Bach Fest (Washington state). He then fronted the Snedeker Jazz Quintet (with brother Greg, a cellist) at the Jazz in the Valley jazz festival in Ellensburg. In August, Jeff was a guest artist at the Lopez Island Performance Seminar, performing on Baroque horn.

Bruce Bonnell, assistant professor of horn at Central Michigan University, presented a performance of works for horn and percussion at the 12th International Sound Symposium in St. John's, Newfoundland, Canada.



Bruce Bonnell

The program consisted of *Thoughtful Wanderings* for natural horn and percussion by Doug Hill, *Horn Vibes* by Verne Reynolds and the world premiere of a new work by Peruvian composer Jose-Luis Maurtua entitled *Danzas Breves* for horn and three percussion. More information about the Symposium can be found at www.soundsymposium.com.

Jim Decker says that the latest version of the IVASI system, displayed in Valencia, will be available on October 1 from Conn-Selmer.

The Allen Horn Choir, under the direction of **Jennifer Reinsch**, performed as part of a joint concert on May 20, 2004 in Allen, Texas. The Allen Horn Choir includes 20 high school horn players from the Allen Independent School District. One of the pieces featured on this concert was the London Horn Sound's arrangement of *Bohemian Rhapsody*.

Artist Professor of Horn during the past 18 years at The College of New Jersey, as well as an active freelancer in the greater Philadelphia area, **Kathryn Mehrrens** enjoyed collaborating with the college's newly appointed piano professor and "amateur/enthusiast" member of IHS, Tomoko

Kanamaru during the 2003-04 academic year. Their projects have included a performance of the Brahms Trio at a faculty recital in addition to co-hosting a Barry Tuckwell masterclass.

William VerMeulen reports that 2004 was his busiest summer ever with a round of performances at festivals in Round Top, Steamboat Springs, Seattle, Methow, Sun Valley, and Orcas Islands, including the Mozart Concerto No. 4, the Britten *Serenade*, and numerous chamber concerts and recitals. Earlier this fall he performed a concert and held a masterclass at the University of Texas, played the Beethoven Septet with Richard Stolzman and De Camera, and premiered the Pierre Jalbert Horn Concerto. Bill's Houston Symphony duties include recording Stravinsky's *The Fairy's Kiss* and Beethoven's *Eroica* and *Leonore* Overtures.

Andrea Lynch of Bates College presented her students in a concert last February in a program of music by Reicha, Saint-Saens, Glazunov, Lowell Shaw, and the Los Angeles Horn Club.



Bates College students Kate Kemp, Amy Saffer, Kevin Cox, Sarah Johnsen and Katrina Varney.

Jeffrey Agrell had a busy spring, performing recitals and giving workshops in non-jazz improvisation (with his pianist collaborator, Evan Mazunik): January at the University of Central Washington (host, Jeff Snedeker), February at James Madison University (host, Abigail Pack), March at Western Illinois University (host, Randall Faust), and April at Columbus State University (Kristen Hansen, host). Agrell and Mazunik are in the process of releasing their first CD of "classical improvisations" entitled *Repercussions*. The duo recently joined forces with NY improvising cellist Gil Selinger and are preparing a new recording of improvisations using medieval and Renaissance music as source material. Jeff also spent three weeks this summer in Hong Kong on the faculty of the Asian Youth Orchestra.

This summer took **Douglas Hill** back to the White Mountains of New



Evan Mazunik and Jeff Agrell



Hampshire for the Kendall Betts Horn Camp. He presented his newest text *From Vibrato to Trills to Tremolos for the Horn Player* along with his *Warm-ups and Maintenance Sessions for the Horn Player*. The mix of generations among the participants and manners and messages of the faculty made this a very exciting place to be. Doug's books and music are available from the internet publisher www.reallygoodmusic.com.

Dr. Verle Ormsby, Jr., will be Senior Lecturer in Horn Studies and a member of the Wisconsin Woodwind Quintet at the University of Wisconsin-Eau Claire beginning in the fall of 2004. Dr. Ormsby has served on the music faculties of Pittsburg State University, Southwest Baptist University, Southwest Missouri State University, and Indiana-Purdue University at Ft. Wayne. He has performed with the Springfield Symphony and Springfield Opera Orchestra (Missouri), Ft. Smith Symphony and the North Arkansas Symphony, Ft. Wayne Philharmonic, and Indiana Chamber Orchestra, Florida Symphony and the Florida Gulf Coast Symphony, and the Savannah Symphony. He is currently a member of the Eau Claire Chamber Orchestra, Northwinds British Brass Band, and the Apple River Brass and Winds Quintets. He and his wife, Ginny, and their two horn-playing sons, Patrick and Paul, are owners of the Camelot Motel, Amery, Wisconsin.

Kendall Betts has left the Minnesota Orchestra where he served as principal horn for 25 years. Having relocated to Sugar Hill, New Hampshire from Minneapolis, he is concentrating on developing his solo and chamber music activities, pursuing educational projects and publishing, as well as horn development and manufacturing in collaboration with Lawson Brass Instruments. For solo, recital, teaching and general availability, please contact Kendall directly at PO Box 613, Sugar Hill, NH 03586, Tel: 603-823-7482, e-mail: KendallBetts@aol.com.

The New Mexico State University Horn Choir, aka the NMSU Corno Crew, under the direction of **Nancy Joy**, presented their annual spring concert on May 4, 2004. The program featured Kerry Turner's *Take 9 Antiphonal Fanfare* and *Ghosts of Dublin*. Other selections included Tchesnokov's *Salvation is Created*, Lowell Shaw's *Andante and Allegro* (conducted by Daniel Wood), *Tribute* by George Hyde, Mahpar's arrangement of *Silverado*, and a world premier of *Midnight Ride* by Michael Danner. This proved a real crowd pleaser with its wonderful horn writing and inclusion of many percussion instruments. The 2004 edition of the NMSU Corno Crew includes Will Bosland, Kristin Carpenter, Elicia Currier, Michael Danner, Sarah Jordan, Amy Kershaw, Maria McDougale, Amber Mendenhall, Laura Navarro, Leslie Olivas, Elena Ono McCune, Amanda Shearin, Kristen Silver, Joe Vega, Carl Wilde, and Daniel Wood.

American Horn Quartet members David Johnson, Kerry Turner, Charlie Putnam, and Geoffrey Winter have been active this spring and summer with concerts and masterclasses in Winterthur and Lugano in Switzerland, as well as a performance at the IHS Symposium in Valencia in July. The quartet then traded in the summer weather of Europe for the cold of winter in Australia when they headed south to the antipodal

cultural hotspot, Melbourne, to participate in the 2nd Melbourne International Festival of Brass. During their second appearance on the Australian continent, the group was able to perform along side such stars as Allen Vizzutti, Jim Pugh, and Eijiro Nakajawa. In the final concert, the AHQ even accompanied **Barry Tuckwell** in a rousing performance of Thomas Muller's *Concerto Assurdo* for Solo Horn and Horn Quartet. Keep up to date with the AHQ by visiting their website, www.hornquartet.com.

Benito Diaz was appointed horn instructor at the Conservatory of Music of Puerto Rico and named principal horn of the Puerto Rico Symphony Orchestra after five years playing third horn in the same orchestra. This past May, two good events occurred in his life: he became a father for the second time to son Rubin Antonio and he won first prize in the Orchestra Soloist Competition. Mr. Diaz will play the Strauss Concerto No. 1 next June with the Puerto Rico Symphony Orchestra.

Last April, the French orchestra, l'Orchestre des Champs Elysées, an ensemble specializing in historical performance and conducted by Phillipe Herreweghe, performed and recorded Bruckner's 7th Symphony on a European tour. The horn players used original piston horns by Van Cauwelaert of Brussels made between 1885-1890. The striking difference in homogenous sound and balance when compared to modern instruments can be heard on the Harmonia Mundi recording #901857. OCE's principal **Luc Bergé** decided to use these instruments again in later performances of Wagner's *Walküre*, Bruckner's 5th Symphony, and Mahler's *Kindertotenlieder*. Horns were played by **Luc Bergé**, **Jean-Emmanuel Prou**, **Pierre-Yves Madeuf**, and **Jeroen Billiet**. Wagnertuben players included **Raphaël Vosseler**, **Christiane Vosseler**, **Peter Hoefs**, and **Bart Indevuyt**.

The hornists of the US Army Field band were busy featured solists in 2004. SSG **Chandra Cervantes** performed Dukas' *Villanelle* throughout the band's spring New England and Alaska tours, and SFC **Robert Cherry** played the first movement of the Jacobs Concerto for the summer tour. For the upcoming fall tour, the US Army Field Band Horn Quartet (SFC **Alan White**, SFC **Robert Cherry**, SSG **Shawn Hagen**, and SSG **Chandra Cervantes**) will be featured with the band in an arrangement of Chick Corea's *Spain*.

The Seven Hills Sinfonietta of Cincinnati, Ohio presented an all-Robert Schumann event on June 6. The Mason Gross Horn Quartet (**Douglass Lundeen**, **Laura Crossler**, **Jaime Thorne**, and **Michael Sobota**) of Rutgers University performed the *Konzertstück* with the Sinfonietta and the program was rounded out with the Schumann Symphony No. 3, "Rhenish." In his final performance with the ensemble as director was Mark Newkirk, a former classmate of Doug's at the University of Cincinnati College-Conservatory of Music. The hornists for the Rhenish Symphony were Cincinnatians **Mary Emery**, **Robert Zajkowski**, **Laurel Hinkle**, and **Chuck Strain**; Robert and Chuck were the orchestral players for the *Konzertstück*. A run-out concert was performed a few days earlier where members of **Randy Gardner's** horn studio, **Lyle Perkins**, **Kristin Joham**, **Beth Dolard**, and **Andrew Niehoff**, ably handled the quartet parts on the *Konzertstück*.



Dress rehearsal with (l-r) Michael Sobota, Jaime Thorne, Laura Crossler, Mark Newkirk, and Douglas Lundeen.

The Eastman Horn Choir, under the direction of **Peter Kurau**, presented three performances as a featured ensemble at the 36th International Horn Symposium, where it appeared on the opening concert for an audience of 1200, a memorial concert for the victims of the March 11 Madrid train bombing, and on its own concert featuring original works by American composers John Cheetham, Samuel Adler, Paul Barsom, and Steven Morrell, as well as transcriptions of works by Haydn and de Falla. The choir will present four performances this autumn in the Rochester region, including a performance in October at an Eastman alumni reunion in honor of former Eastman horn faculty **Morris Secon**, and a live radio broadcast in December on WXXI-FM 91.5 (an NPR affiliate) featuring a program of holiday music. In other news, **Jonas Thoms**, a junior horn performance major, was appointed co-principal horn of the Glens Falls (NY) Symphony and **Peter Kurau** was appointed principal horn of the Rochester Philharmonic Orchestra.



The Eastman Horn Choir in Valencia

Steven Gross toured and performed in Kenya and South Africa in March 2004. In Kenya, highlights included a recital and masterclass at the Kenya Conservatorie and a performance with the Nairobi Symphony of the Rondo from Mozart's Concerto No. 3 K. 447. The Conservatorie recital featured the Brahms's Trio Op. 40, *O Salutaris* for horn and soprano by Henri Chaussier, and the comic work *Henry Humbleton's Holiday* by Guy Woolfenden. In South Africa, Steve gave a masterclass and performances at the University of Cape Town and the Stellenbosch Conservatory. Sean and Pamela Kierman were gracious host professors.



Recital at the Kenya Conservatorie with Ian Mbugua, narrator (Kenya); Julie Taylor, violin (Australia); Sara Harris, piano (U.K.); Steven Gross, horn (USA); Valerie Kent, soprano (U.K.)

In the United Kingdom, **Nicholas Korth** premiered a new Horn Concerto by Geoffrey Hanson.

Lowell Greer and **John Gerber** have launched a new organization dedicated to the Hunting Horn—hence the title "The American Hunting Horn Society." Please visit their website at huntighornsociety.org. The society's first organizational meetings are October 15 and 16 and they welcome new members. Interested hornist should contact John Gerber, secretary-treasurer, pro tem, The American Hunting Horn Society (AHHS) at secretary@huntinghornsociety.org.

Competitions

Co-op Press announces a brass competition for the artistic interpretation of the music of composer Sy Brandon. Competitors should submit 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 respectively. 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://cooppress.hostrack.net> or write Co-op Press P.O. Box 204 Wrightsville, PA 17368 USA.

The 2005 Kingsville International Competition, sponsored by the Music Club of Kingsville, will hold its annual competition April 7-9 on the campus of Texas A&M University-Kingsville. The competition for non-bowed instruments includes both a junior and senior division with prizes of \$1000, \$500, and \$200. The entry deadline is January 19. Contact the Kingsville Competition at youngperf@hotmail.com or visit their website at KingsvilleMusic.com.

Coming Events

The Brass Chamber Music Forum on October 21-23, 2004 at Appalachian State University in Boone, North Carolina will feature the New York Brass Quintet (**Paul Ingraham**, horn), American Brass Quintet (**David Wakefield**, horn), composer Eric Ewazen, Harvey Phillips (tuba), and the legendary **Gunther Schuller**. The Forum will celebrate half-century



marks: the NYBQ's 1954 Carnegie Hall, 50 years of special compositions for brass quintets, 50 years of growth in the numbers of brass quintets - with 3 days of performances, masterclasses, panel discussions world premieres, and a celebration of the careers of the members of NYBQ. Contact Bill Jones (joneswl@appstate.edu) for more information, or visit www.music.appstate.edu/faculty/jones/brasschamber.html.

The British Horn Festival will be held October 23-24, 2004 at Southampton University, just outside London. 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 University of Dayton will host **Lowell Greer** in a mini-residency, presenting a masterclass on October 24 at 3:00 pm and performing a recital on Oct. 31 at 8:00 pm. Those events are free and open to the public. Contact Richard Chenoweth at Richard.Chenoweth@notes.udayton.edu.

Fabulous is a word that often is overused in Las Vegas (it's even on the welcome sign!) but fabulous is what you will say when you leave Las Vegas after experiencing the 2004 Western US Horn Symposium. The symposium kicks off on October 27 with a 7:30pm concert and runs through the following Saturday, October 31 with concerts, lectures, masterclasses, clinics, demonstrations, and competitions. The exhibit area will feature suppliers of music, instruments, and accessories, the IVASI system will be up and running, and new this year: raffles with door prizes supplied by the exhibitors.

The **American Horn Quartet** will be the featured ensemble at the Las Vegas event, presenting concerts and masterclasses. **Sören Hermansson**, internationally known horn 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. An additional 16 presenters will attend. Registration fees for the Symposium are \$115 regular, \$125 at the door, or \$45 daily registration. For information about the 2004 Western US Horn Symposium, including housing at exciting strip hotels, registration, competition rules and prizes, and other general information, visit www.unlv.edu/faculty/unlvhorns. Plan now to Come Play in Las Vegas!

Dr. Karen McGale Fiehler will host AIR Horns 2005 (Arizona Intra-State Retreat for Horns) January 14-17, 2005 in the beautiful mountains of northern Arizona. Past featured guest artists have included Thomas Bacon and Jeff Nelsen. Check the AIR Horns website to find out who is this year's featured guest artist! (www.miss-karen.com/airhorns.htm) Contact Karen for more information at corenfa@msn.com.

The 2005 **Mid-South Horn Workshop** will be April 1-3 on the campus of the University of Texas at Austin. The event will feature performances, masterclasses, lectures, and mock audition, solo, and quartet competitions. Featured artists include **Phil Myers**, principal horn of the New York

Philharmonic Orchestra. For more information, contact workshop host **Patrick Hughes** at patrickhughes@mail.utexas.edu.

The 2005 **International Horn Society Symposium** will be held at The University of Alabama School of Music in Tuscaloosa, Alabama June 5-10. The artist roster (not yet finalized) will feature top performers from around the world as well as other highly recognized performers who will present masterclasses, lectures, chamber concerts, and solo performances with piano and orchestra. Each day's schedule will include a variety of events and end with a spectacular evening concert followed by a reception and social time. In addition, many of the most well-known horn makers and manufacturers of accessories and music will exhibit. The Frank Moody Music Building, part of the university's conference complex, will host the IHS Symposium events and The Sheraton Four Points Hotel, a full service facility less than a one-minute walk from the music building, will serve as the main housing site. Reservations will be accepted on a first come, first served basis. Please call the Sheraton at 205-752-3200 for reservations (mention the IHS conference for the special rate). A comprehensive list of other area hotels will be published in the future. Registration, housing, artist rosters, and other general information will be available soon. The week promises something for everyone-professionals, students, amateurs, enthusiasts, and those who just love to hear the horn! Please watch the IHS website for the latest information. Immediate questions should be directed to **Skip Snead**, Host IHS 2005, Box 870366, University of Alabama, Tuscaloosa, AL, 35487-0366, Tel. 205-348-4542, e-mail ssnead@bama.ua.edu.

The eleventh annual **Kendall Betts Horn Camp** will be June 11 - 26, 2005 at Camp Ogontz in Lyman, NH, under the auspices of Cormont Music, a New Hampshire non-profit corporation. For the eleventh consecutive year, Kendall is hosting his unique seminar and retreat for hornists of all ages (minimum age 15), abilities and accomplishments to study, perform, and have fun in the beautiful White Mountains under the guidance of a world-class faculty. Enrollment is limited to provide for a 4:1 participant to faculty ratio to ensure personalized curricula and individual attention. Participants may attend either or both weeks at very reasonable cost. A number of scholarships to the camp will again be awarded on a competitive basis for students age 15-24. For further details, an application, and scholarship information, please visit the KBHC web site www.horncamp.org or contact Kendall and Anna Betts, PO Box 613, Sugar Hill, NH 03586, Tel: 603-823-7482, e-mail: HORNCAMP@aol.com.

Obituaries

Jack Cave, for 35 years the first horn at MGM studios, died June 25, 2004 in San Diego CA at the age of 92.

Curtiss Blake, best known to horn players for his extensive collection of horn recordings now housed at the University of Wisconsin-Madison, was killed along with several members of his family in a single-engine plane crash in Alaska on July 16, 2004. According to the Anchorage Daily



News, Blake, his wife, a daughter and her boyfriend had been sightseeing and visiting galleries in Talkeetna. Blake, originally from the midwest, had recently retired from public school teaching. His legacy for horn players lives on in his students, his friends, and his recordings. A tribute to Curtiss Blake is being prepared for the February *Horn Call*.

Jeanne Long Traphagan died August 5, 2004, in Harvard, Massachusetts, at age 67. She was employed by Digital Equipment Corporation for many years, retiring in 1999 as Manager of Litigation Legal Assistants. She also enjoyed a dual career as hornist, playing in many orchestras and other music ensembles in the Greater Boston area, including several years as Principal Horn with Symphony Pro Musica, regular performances with the Central Massachusetts Symphony Orchestra, various brass and woodwind quintets, and countless other theater and orchestral performances as a free-lance orchestra musician. At the time of her death she was engaged as Second Horn with the Thayer Symphony Orchestra and hornist with the TSO Woodwind Quintet. She was also player representative to the TSO Marketing Committee, and dedicated many hours to helping the orchestra grow and prosper. Since her retirement from DEC, she has been very active in the Town of Harvard, serving as a member of the Harvard Council on Aging, and the Harvard Council for the Arts, working constantly to make a difference in those issues close to her heart. Jeanne described herself as "an enthusiast" and was valued for her spirit and enthusiasm in addition to her playing. Contributions in her name can be made to the Thayer Symphony Orchestra, 14 Monument Square 4th Floor, Leominster, MA 01453.

Asher E. Treat (1907-2004), biologist and horn player, was born and raised in Antigo, Wisconsin. He earned a bachelor's degree in zoology from the University of Wisconsin at Madison and a doctorate in physiology from the College of Physicians and Surgeons at Columbia University. He served in the military and then became a professor of Biology at the City College of New York, where he taught hundreds of devoted students and published many scholarly articles and the book, *Mites of Moths and Butterflies*. But he was a devoted and accomplished musician. He collected and transcribed scores of folksongs from Appalachia and Wisconsin (several of which are in the Library of Congress) and was a concert-quality horn player. While he was in New York, he became close friends with Bruno Jancke, on whose recommendation Asher played briefly in the New York Philharmonic under Toscanini. The conductor invited him to stay on, but reticent Asher apparently found performance too stressful and stayed in biology. However, during a long life he quietly promoted horn playing and horn scholarship wherever he found the chance. One such occasion involves the Brahms Horn Trio, which to Asher embodied the best and greatest of the human creative spirit. Readers of *The Horn Call* will know that many regard the somber third movement of the Trio as Brahms' lament for his deceased mother. At the end of the movement, there appears for the first time a haunting melodic fragment, which gets transformed in the fourth movement into what appears to be a rollicking hunting song. Asher's wife had multiple sclerosis and he enlisted a series of Swiss au pair

girls to help with her care. One evening, he heard one of them singing a melody identical to that in the Trio, but hers was a song, *Hoch auf dem Gelben Wagen*, which tells of a singer sitting high on a coach (complete with horses and of course the posthorn), being hurried past his village and the scenes he knows and loves on his way to the dark land beyond. Asher suddenly realized that the fourth movement of the Trio might not be a hunting song at all, but a song about the relentless approach of death. He researched the song's origins and put the pieces together in a short article to be submitted to the *Horn Call*, but his reticence rose to the surface and he asked me if it might be a good idea to run the article first past Philip Farkas for comments and corrections. I knew that the article would fly by itself, but I encouraged him to do so because I secretly hoped that these two splendid gentlemen would thus get to know one another. At the time I did not know that Farkas was notoriously spotty as a correspondent -- indeed, I believe that the MS is still somewhere in the Lower Pleistocene in Phil's papers, wherever they be. So no response, which did not meet Asher's high and formal standards; he immediately wrote Farkas off as a person of no civility and would snort disdainfully at the mention of Phil's name. But I knew better of Dr. Phil and prevailed upon Asher to resubmit the MS, promising to alert Phil to its sending and to urge him to read it. He did, I did, and Phil did; the rest is history. Farkas immediately became an admirer of Asher (and vice versa), the piece was published in the April, 1991 *Horn Call* and best of all (to me) these two extraordinary gentlemen, united by their devotion to what Farkas called "our beloved plumbing," enjoyed warm and cordial relations until Farkas' death. (Helen Ghiradella, Niskayuna, NY, August 23, 2004).

Reports

Fall 2003 Guest Artists at Illinois State University
reported by Joe Neisler, Judy Vasel and Sara Giovanelli

November 2003 was an exciting month for horn students at Illinois State University. MGySgt **John Troxel** and SSgt **Hilary Hart**, hornists with the President's Own U. S. Marine Band, presented a horn masterclass and performed with the U.S. Marine Band on November 6, 2003. Just a few days later, **Martin Hackleman**, Principal Horn of the National Symphony, horn professor at the University of Maryland, and former member of the Canadian Brass and Empire Brass, performed the Strauss Concerto No. 1 with the Illinois Symphony on November 14 and presented a horn masterclass on November 15.

Judy Vasel's masterclass notes offer some important reminders for fine playing and musical interpretation. Mr. Hackleman began by providing some insight into his background, training, and professional experience as a way of reminding and encouraging students that his success was not the result of genetics or luck, and that he worked hard for his talent and career; he was very personable, warm, and encouraging. Mr. Hackleman made the following notable suggestions: "When performing unaccompanied works, exaggerate



dynamics and observe adequate pauses between sections to allow for the music and mood to breathe. In lyrical pieces, be certain to play long lines with motion and contour, create the emotional mood, and observe rhythmic integrity within musical expressiveness. When auditioning with excerpts, imagine the orchestra playing with you."

Mr. Hackleman spent time demonstrating his preferred hand position in the bell and the effect of the right hand upon tuning in different registers. He pointed out that the right hand affects the B-flat side more radically than the F side, and he advocates a straight hand inserted deeply into the bell throat with an open thumb position similar to shaking hands.

Masterclass performers included David Bostik, John Hansen, Heather Husley, Sara Giovanelli, Laurel Filzen, and Illinois State's Symphony Horn Section performed excerpts from Wagner's Prelude to Act III of *Die Meistersinger* and Rossini's Overture to *Semiramide*. To help the Illinois State section hear better, Mr. Hackleman asked them to play facing opposite directions, removing visual cues, and making the players really listen.



Martin Hackleman coaches horn student John Hansen and Pianist Gloria Cardoni. Photo by Joe Troutman, The Daily Vidette

Since 1995, many famous hornists and horn sections have presented recitals, concerts and masterclasses at Illinois State University. Visit the horn studio website at www.arts.ilstu.edu/music/studio/horn/.

Texas Horn Camp

reported by Angela Gonzales

Horn players of Texas Unite!!! That was the opening call for the 2nd Annual Texas Horn Camp, held July 30-August 1, 2004 on the campus of Tom C. Clark High School in San Antonio Texas. The camp brought horn players from across Texas together for three days of recitals and masterclasses with featured performers **Kate Pritchett** (University of Texas-Arlington), **Stephen Hager** (Texas State University), **Jeffrey Powers** (Baylor University), and guest artists **Jeff Garza** (San Antonio Symphony), **Erin Amendola** (free-lance hornist), **Bruce Henniss** (Houston Symphony), **Marc Lumley** (THC Host and performer of Brass F/X), and **Justin Stanley** (2004 1st Chair Texas All-State Hornist). The professionals presented various masterclasses on orchestral excerpts, warm-ups, performance anxiety, and preparation of the Texas All-State Etudes. At the end of the camp, all the horn players performed a rousing mass horn choir concert enjoyed by parents,

band directors, and friends. Special thanks goes to Marc Lumley and Erin Amendola for making this camp a success. It is never too early to start planning for next year's horn camp. It will be held July 28-30, 2005 on the campus of Tom C. Clark High School in San Antonio, Texas. Artists already confirmed are **Kerry Turner** of the American Horn Quartet, **Patrick Hughes** of UT-Austin, **Peggy DeMers** of Sam Houston State University, and **Chris Smith** of Texas Tech University. For more information about next year's horn camp, contact Marc Lumley at lum126@gvut.com.

Barry Tuckwell masterclass

reported by Tomoko Kanamaru and Kathryn Mehrtens

This past April 17th, The College of New Jersey (TCNJ) Department of Music presented a masterclass by **Barry Tuckwell** co-hosted by **Kathryn Mehrtens** (TCNJ horn professor) and Tomoko Kanamaru (TCNJ piano professor and "the IHS's favorite collaborative pianist"). A great number of horn players and enthusiasts from the New York City, Princeton, Philadelphia, and Delaware areas spent the sunny Saturday afternoon on the college's beautiful 289-acre, tree-lined suburban campus in Ewing, New Jersey.

The enjoyable day began with coaching students from Kathryn Mehrtens's studio: Catherine Eisele, Michael Forman, and Aleks Ozolins. Mr. Tuckwell's great knowledge of the literature and composers was evident as he helped the students realize the composer's intentions. He also stressed the importance of not changing one's mind while performing – commitment to a concept will enhance confident playing in performance.



Barry Tuckwell masterclass participants and TCNJ Horn Ensemble (from left to right) Tomoko Kanamaru, Aleks Ozolins, Catherine Eisele, Kathryn Mehrtens, Georgia Reed, Mr. Tuckwell, Eric Clark, Erik Cheng, Michael Forman, Jarret Susswein, Kristina Gannon, and Melissa Martinez. (Joshua Sprague and Catherine Beam ran away by accident before the picture session).

After intermission, TCNJ Horn Ensemble was privileged to have Mr. Tuckwell at the podium for a rousing rendition of Beethoven's *Egmont* Overture (arr. by Alan Civil.) Finally, the audience was invited to participate in selected movements of the Verdi *Requiem* (arr. by Leigh Martinet.) The Concert Hall was filled with the glorious sound of 47 hornists led by Maestro Tuckwell. The afternoon was filled with great horn music and the audience inspired by Mr. Tuckwell's expert coaching. Everyone was entertained by his numerous anecdotes and mesmerized by his charming personality.



Hornswoggle 2004 reported by Thomas Jöstlein

Hornswoggle 2004 took place May 28-30 at **Elliott Higgins'** Hummingbird Music Camp in Jemez, New Mexico. The annual fest included approximately 30 hornists from several states, all enjoying the thin air high above Santa Fe. American Horn Competition winner **Thomas Jöstlein** kicked things off with a recital that included Alec Wilder's *Five Love Songs*, an homage to a certain slithering Star Wars creature and a performance of the Vivaldi Concerto in F with **Nancy Joy**, horn professor at New Mexico State University. Other Hornswogglian highlights included performances of Persichetti's *Parable* for Solo Horn by **John Petring** of the Santa Monica Symphony, the Reinecke Trio in A Minor, Opus 188 featuring Nancy Joy and Rebecca Armstrong, oboe, the octet for winds by Beethoven (with some outstanding New Mexico wind players who crashed the horn party), and a witty reading of *Henry Humbleton's Holiday*, Nancy Joy narrator and **Steve Gross** (UC-Santa Barbara horn professor) doing his best imitation of a bumbling English fool. The New Mexico State University Corno Crew made the trip, as did several adult amateurs, making for a nice variety of ages and styles. The 'swoggle ended with a colossal concert of various ensembles, and included a tribute to Elliott's father, Lloyd, who founded the camp many years ago on the Interlochen model. Many thanks go to Elliott and Wanda Higgins and their family for keeping the camp a success. Next year's Hornswoggle will take place around the same time. For more information, check out the Hummingbird website, www.hummingbirdmusiccamp.org.

Kendall Betts Horn Camp reported by Carl Ek

This June celebrated the 10th year of long tones, etudes, excerpts, horn solos and ensembles echoing through the New Hampshire White Mountains. In other words, the Kendall Betts Horn Camp of 2004 was another successful musical collaboration and camp experience with great faculty, staff, and facilities.

In 2004, every participant received two private lessons per week, daily masterclasses covering various repertoire and aspects of playing with different faculty every day, as well as the daily class with Kendall, solo coaching with piano accompaniment with **Hermann Baumann**, and daily ensemble rehearsal with faculty coaches. Ear training was available for those who wanted (or needed) it as well. There is ample time in the schedule to practice outside of lessons and classes and everyone gets two hours of scheduled free time per day to enjoy the surroundings, socialize, and have fun: go fishing, take a boat on the lake, swim, bike, go shopping, or simply relax in an Adirondack chair!

The evenings early in the week had scheduled masterclasses and performances. One night featured composers with works by the Vork family, Doug Hill, Don Haddad, and jazz numbers by Bobby Rutch and Bernhard Scully. **Hermann Baumann**, **Lowell Greer**, **Sören Hermansson**, **Bernhard**

Scully, and **Kendall Betts** participated in the faculty performance night, and the traditional "Clam Night" featured professor I.M. Gestopftmitscheist himself in a rousing 10th anniversary performance of Milt Phibbs' "Sonate fur Horn und Althorn und Horn plus Althorn und Klavier und Jazzschlagzugsatz," which some of you will remember from its world premiere at the Banff workshop. The public is invited to the participant concerts on the last two nights of each week where performances by students, amateurs, and professionals alike are on the program.

My experience with the camp started in 1995 with a letter from Kendall Betts announcing a new musical retreat for the horn. Coming at a time when I was planning summer vacation, it seemed like something fun and worthwhile. After calling Kendall and getting some details, I was convinced to attend this "bandcamp" for horns. Ten years of camp later, I have had hours of coaching on solo repertoire from a variety of professionals, a total of 20 private lessons from famous teachers and performers, and daily masterclasses with Kendall covering fundamentals and other personal aspects of playing.

The quality of performance has improved immensely over the years, and players at all levels are encouraged in a truly non-competitive and supportive environment of horn-camaraderie. For an amateur player with a day-job, each week has been one where I can dedicate time to recharge and concentrate on horn. My playing and enjoyment of playing has improved, and many close friendships have formed over the years. This is truly a camp with one main goal: improving yourself as a hornist. Thanks for a great 10 years, Kendall, and we look forward to more! Information and history about the Kendall Betts Horn Camp is available at www.horncamp.org.

The 27th Annual Southeast Horn Workshop reported by Phil Hooks

Michelle Stebleton, recently elected to the IHS Advisory Council, hosted the 27th Annual Southeast Horn Workshop, March 5-7, 2004, at Florida State University in Tallahassee. Guest artists included Russian jazz hornist, **Arkady Shilkloper**, the **Transatlantic Horn Quartet** (Michael Thompson and Richard Watkins of Great Britain, and David Ohanian and Skip Snead of the United States), and the **U.S. Army Brass Quintet** (Sergeant Major Dennis Edelbrock, trumpet; Staff Sergeant Mark Wood, trumpet; Staff Sergeant Rick Lee, horn; Staff Sergeant Sam Woodhead, trombone; and Sergeant Major Jack R. Tilbury, tuba); regional artists and horn choirs also participated. Special events designed for middle and high school students were led by renowned orchestral performer, educator, and IHS Honorary Member, **William C. Robinson**, who while at Florida State University hosted the first International Horn Workshop in 1969 and founded the International Horn Society in 1970.

Weekend activities included a solo competition, a horn quartet competition, mock auditions, horn choir sessions, masterclasses, T'ai Chi for horn players, lectures and demonstrations regarding horn basics, horn care and maintenance, as well as horn and equipment exhibits. The winners of the

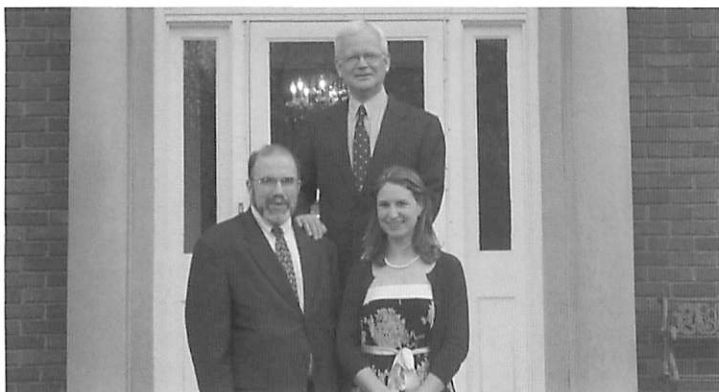


high school competition were **Johanna Yarbrough** of Tallahassee, FL (Michelle Stebleton, instructor) and **Craig Giordano** of Gainesville, FL (Paul Basler, instructor). The participants in the preliminary round of the college division all performed **Paul Basler's** new composition, *Cantos*; the winners were **Zachary Cooper**, **Allison Culbert**, and **Nicholas Caluori** all of Florida State University (**William Capps** and **Michelle Stebleton**, instructors). There was no high horn winner, but the low horn winner was **Jennifer Bennett** of Vanderbilt University.

The workshop's 300 participants witnessed a spectacular conclusion, opening with the brass showcase *Playing with Fire* and concluding with an electrifying performance by a massed ensemble of the *Berceuse* and *Finale* from Stravinsky's *The Firebird Suite*. During the final performance a gymnast, clad in a bright red costume, played the part of the firebird, moving up and down from the top of the stage and ending with a climactic tumble to the stage.

The Western Illinois Horn Institute reported by Randall Faust

The Western Illinois Horn Institute, with support from The Illinois Arts Council, presented The Western Illinois Horn Festival on April 18, 2004. Nashville recording artist, hornist **Jennifer Kummer**, was the featured clinician and soloist. Also honored at the festival was Horn Professor Emeritus **Roger Collins**, founding hornist of The Camerata Woodwind Quintet, and teacher, mentor, and friend to Western Hornists since 1966.

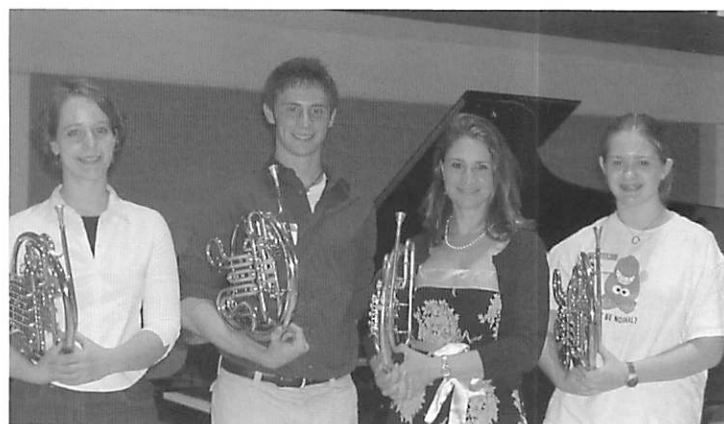


Randall Faust, Roger Collins, and Jennifer Kummer

The first recital of the festival opened with Randall Faust's 1986 composition *Fanfare for the Southeast Horn Workshop* performed by members of the **Western Illinois CORnucopia**: Laurel Filzen, Karla Vilchez, Jerry Beck, Samantha Jones, Mary Rudd, Adam Beck, John Versluis, Laura T. Smith, Christina Roth, Christina Neal, Sherrill Filzen, and Doug Reiners. The fanfare was followed by a rousing performance of Heinrich Hübler's Concerto for Four Horns performed by **Jerry Beck**, **Karla Vilchez**, **Laurel Filzen**, and **Randall Faust**, accompanied by pianist Jason Aquila. The second half of the recital featured guest artist Jennifer Kummer performing Randall Faust's Rondo (1997), a work composed in honor of Roger Collins, *Jazz Set* for Solo Horn by Douglas Hill, and a special work composed for Ms. Kummer, *Running*

to Safety (1991/2004) by the Los Angeles hornist Daniel Kelley.

Following the recital, Ms. Kummer presented the lecture "From the Symphony Hall to the Recording Studio." She is particularly qualified to discuss this topic. From 1992-1997, she was the principal hornist of the Memphis Symphony and has performed as assistant principal hornist of The Grant Park Symphony in Chicago and with the sections of the St. Louis Symphony and the Nashville Symphony. However, since 1997, she has performed in the recording studios of Nashville, Tennessee with many artists including Amy Grant and Vince Gill. During the course of her lecture, Ms. Kummer presented a variety of musical examples from all experiences as well as discussing the varieties of artistic gratification and financial compensation found in both popular and symphonic genres of horn performance. A masterclass featuring students of area horn teachers followed the lecture. Participants included **Sean Elam**, a student of Christina Werling, **Rachel Peterson**, a student of Lee Kessinger, and **Leona Quist**, a student of Ingrid Mullane.



Jennifer Kummer (3rd from left) with masterclass participants Rachel Peterson, Sean Elam, and Leona Quist at the Western Illinois Horn Festival 2004.

The final recital gave Ms. Kummer and Mr. Aquila an opportunity to demonstrate the stylistic diversity and technical agility of her playing in *Vals Venezolano* and *Contradanza* by Paquito D'Rivera and the *Elegy for Mipipy I* by Leonard Bernstein. They were joined by her former teacher, Roger Collins, in a performance of *Three American Folksongs* by Randall E. Faust. The Western Illinois University CORnucopia performed Marvin Howe's arrangement of The Russian folk song *Some One's Horse is Standing There*, Ms. Kummer joined Randall Faust in a presentation honoring Mr. Collins and the Festival Horn Choir, conducted by Roger Collins, performed Lowell Shaw's transcriptions of The Prelude and Fugue in A minor by J.S. Bach, and *O Rest In the Lord* by Felix Mendelssohn. The festival concluded with the *Festival Fanfare* by Nicholas Perrini.

Graduate Assistantships

Randy Gardner is pleased to announce that the horn studio of the **University of Cincinnati College-Conservatory of Music** anticipates openings in the 2005-06 academic year for



a Graduate Teaching Assistant (full tuition remission plus a stipend) and a hornist in the Graduate Scholarship Brass Quintet (full tuition remission). In addition, CCM offers generous financial assistance in all degree programs. For further information, please contact the CCM horn studio web site at www.ccm.uc.edu/horn/horn.htm or contact Randy Gardner directly at Randy.Gardner@uc.edu.

Western Michigan University announces a Graduate Assistantship in horn for the 2005 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 Masters 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 Dr. 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.

Symposium Reports

My name is Rebeca Llácer Gomar. I'm 11 years old and from Canals in Valencia. I began to study horn with my uncle and with Professor Emilio Gomar Ballester when I was 8 years old.

I am studying very hard in order to achieve my dream, which is to be a great hornist. At the moment, I am content to participate in the horn conference because I am meeting many people that share the same dream. I can also listen to, and meet, the best horn players here. The conference is providing me many experiences that will be useful in the future.

The American Horn Quartet is one of the groups I liked most of all. They play very well and explore music outside of the usual classical style; plus they are very nice people. I'll miss them very much.--*Rebeca Llácer Gomar*.



Drawing for door prizes: Javier Bonet (l), Rebeca Llácer Gomar, Frank Lloyd, and translator, Kristin Jhonson

Music is a funny thing. Someone can be speaking a language you don't understand at all, but as soon as they pick up an instrument, or even begin humming or singing, the language barrier is immediately lowered. I believe what struck me most at the *Congreso de trompas 2004* were the cultural exchanges that took place in response to a love for the horn,

and music in general. As I wandered between concert hall, cafeteria, and display rooms, I was constantly amazed at the exchanges taking place between people trying to get to know one another, often via a language that was foreign to both.

Unlike the U.S. conventions, which usually see a majority of native English speaking attendees, this conference hosted a mix of nationalities including Spanish, English, French, Chinese, Finnish, Dutch, and German who all shared a love of the horn and of music. It was necessary to communicate, of course, if one wanted to offer congratulations, sell or buy a product, or simply to meet someone new, and this was done in a variety of (often amusing) manners, usually using some combination of gestures, fragments of words learned in high school, music, and often, a translator.

One might ask why I've concentrated so much on the culture and have left the horn playing out. I suppose my response would be that, we are all human beings first, and then musicians or hornists, and it is essential that we remember how music-all music-is first and foremost a means of communication that can speak to all people. --*Cara Sawyer, 23 years old, student at the Escuela Superior de Musica de Catalunya (ESMUC), Barcelona.*

After a long period of anticipation, it was finally time to leave for Spain and the IHS Valencia 2004 Symposium. I had been to Barcelona a few decades ago, and returning to Spain was something I always intended to do. Preliminary schedules told us that we would be in for a week packed with concerts and very little free time, so I decided to go two weeks early and tour Spain prior to the Symposium. Twenty-six of us met in Madrid for a guided tour and we were off! We visited Toledo (the ancient capital of Castile), took a bus through the plains of La Mancha to Cordoba, toured the magnificent Alhambra in Granada, spent two days on the Costa del Sol at Torremolinos and rounded out the rest of the time in Seville, Madrid, and Lisbon, Portugal.

Then it was off to Valencia. The opening concert was a showcase of the week to come. The French group, Trompes d'Ile de France, in their handsome hunting outfits, looked and sounded great and the solo horn work by Hermann Baumann, with Christine Pages on the organ, added refinement to the festive nature of the hunting music. Valencia 2004 by Andres Valeros performed by the Valencia 2004 Spanish Horn Ensemble was the first of many wonderful world premieres. One of the big surprises was the Russian Horn Capella, from St. Petersburg. Each horn was a straight conical tube with no valves and played just one note (although I wondered if some of them were capable of playing overtones). Each player played his note in the same manner as a bell choir. The sound was beautifully pure, like a bell, but with the ability to sustain. This tradition from the 18th and 19th century was lost, but now is being revived by this group of dedicated players.

The Spanish Brass Luur Metalls (brass quintet) was indeed a treat. Performing Handel's *Queen of Sheba Overture* alone, they were then joined by Ab Koster, horn, Miriam Gomez-Moran, piano, and two percussion players known as Maula Percussio for the world premiere of *The Bronze Age*, a three movement work by Icli Zitella (Venezuela). It was a



well-written, very effective piece, modern, but melodic, sometimes contrapuntal and well balanced with the piano and percussion instruments. The horn had very prominent cadenza and solo lines; I thought it was one of the best of the new pieces that we would hear. While Maula Percussio was in place, they were joined by the members of the Iceland Symphony Horn Section for a performance of Jose Alama's *Bicromia*, a jazzy, two-movement work. Next, the American Horn Quartet teamed up with the Budapest Festival Horn Quartet and Kristina Mascher to perform Kerry Turner's *Take 9 Fanfare* and *Farewell to Red Castle*. We don't often get the opportunity to hear the AHQ play larger works, so it was exciting when these two outstanding quartets played together. Students from Valencia and Eastman also performed at this opening concert and the program concluded with the Valencia 2004 Ensemble performing *Tastes of Spain*, a sparkling medley of well known Spanish tunes including some from the orchestral repertoire. We left with feelings of "Wow!" This was only the first concert and we'd already been totally immersed. This first event was a kind of a sampler program, and most all of the groups appeared later in the week.

On the first evening concert, the Russian Horn Capella played a full program that demonstrated their versatility, and host Javier Bonet appeared with the Orchestra of the City of Torrent to perform the world premier of *Naturaleza human*, a concerto for horn in three movements by Juan J. Colomer. This wonderful piece included a horn choir along with the orchestra and solo horn. Javier Bonet was amazing in the difficult solo part and played it with ease. After intermission, we heard an stunning performance of the Gliere Horn Concerto by Alessio Allegrini, undoubtedly one of the high points of the week, and then a fine performance of the Schumann *Konzertstück* with Herve Joulain, Juan Jose Llimera, Ines Gonzales and Dante Yenque. You would think that would have been enough for the first day, but there had also been a recital program in the afternoon for horn duos and brass trios, and an outdoor concert followed the evening's orchestra program. Every day of the Symposium was one excellent performance after another, many featuring world premiers written especially for the conference. Just when we started to believe it couldn't get any better, it did! It was thrilling to hear so many virtuoso players in such a short period of time. The symposium started on a Saturday and by Monday we had heard so much music that it seemed like we had been there for a week, but on Friday we were saying, "Oh no, it's over already!"

The banquet took place in the afternoon of the last day, and it was a bit of relief from listening to more horn playing. After we ate, a few very brave horn players entered the bullring and took on a very fierce bull. Ole! We did have one free afternoon built into the schedule but I wish that there had been another to spend exploring Valencia as we had to miss a few concerts to see the town.

Congratulations to Javier Bonet and his team who organized this magnificent non-stop, horn-playing conference. Both of the music halls had wonderful acoustics, comfortable seats, and good sight lines. Concerts in the Palau de la Musica were very professional, with the ushers not permitting entry until

an appropriate time. As a professional musician, I appreciated not having the distraction of latecomers entering the hall while the performance was on. Concerts at the Conservatorio were a little more casual and some of the youngest participants were distracting, especially in the balcony. For the most part though, this was a very well organized event with a great collection of artists. It was obvious that there had been a great deal of preparation by our hosts and the student helpers who wore "redshirts" did an admirable job. One of the most impressive features was the availability of all of the new music. So many world premiers happened throughout the week, and all of them were published and for sale. If you liked a piece, you could own it right away. One of the least impressive was the lack of female horn players. There seemed to be fewer female performers than at other conferences.

I wish that I could mention everyone. We certainly were saturated with horn playing by the week's end, but that's what it's all about!!-Carolyn Blice, Orlando (Florida) Philharmonic.

The IHS Symposium in Valencia was my very first international workshop, and as such, I was prepared for just about anything. I looked forward to the sultry Spanish climate as well as the opportunity to perform alongside some world-class horn players. In these aims, I was not in the least disappointed. With 75 guest artists listed in the program, along with numerous ensembles and several concerts each day, the music poured forth in a stream rivaled only by the rivers of fine Spanish wine consumed in the nearby restaurants each evening. My three performances (two with the American Horn Quartet and one Haydn double concerto with Kerry Turner) were all over in the first three days, so I spent much of the latter part of the week working at the AHQ merchandise table, attending concerts and lectures and trying out new instruments. Several of the smaller instrument makers were represented, and I was particularly impressed by the horns of Kühn, Dürk, and Finke, which in my opinion easily hold their own against the larger companies. A couple of times while in a horn manufacturer's individual room, I would be trying out a particularly loud passage and people would poke their heads in and comment on how unusual it was that a woman could make so much noise on such a big instrument! Obviously to some, size does still matter. I must say that is was a bit of a shock to page through the artist bios in the program and see that out of 75 listed only 6 were women.

I didn't realize there were so few of us out there! I thought it might just be a Spanish thing until a couple of weeks later at the Melbourne International Festival of Brass I was only one of two featured women



Kristina Mascher, Principal horn, Flemish Radio Orchestra



artists. It looks like we women have some catching up to do.....

All said, though, the Valencia conference was great fun and enormously inspiring, as well as a wonderful chance to meet some fabulous people. Muchas gracias!-Kristina Mascher, Principal horn, Flemish Radio Orchestra, Belgium

I arrived one day early for the Symposium only to realize that my concept of the Mediterranean summer climate somewhat underestimated an inescapable reality. Used to a fair share of African sun, sustained temperatures of 36+ degrees Celsius with high humidity set a few challenges to the wardrobe I had hastily packed. But the climate set the background for the start of the symposium -the opening day's concerts rated very high on my personal mercury scale!

At the official opening, I found the Valencia 2004 Spanish Horn Ensemble most impressive, as they were for the remainder of the week. Two opening night highlights were the highly virtuosic but musical performances of the Gliere concerto by Alessio Allegrini and Juan J. Colomer's *Naturaleza humana* performed by Javier Bonet. Both performers met every technical and musical challenge (and there were many!) with consummate ease. And, for someone accustomed to the more raw and earthy sounds of African antelope horns, the Russian Horn Capella presented an interesting and genteel alternative to a similar concept.

The following days presented a virtual overdose of horn extravaganza with outstanding contributions by the American Horn Quartet, the Spanish Luur Metals and Herve Joulain's presentation of French music. One of the more effective new compositions in my view was *Aus* for horn quartet and percussion by Jesus S. Chapi. The potentially disastrous combination of timpani, percussion, and horn quartet produced marvelous Stravinsky-like soundscapes, excellently performed. On the natural horn front, I particularly enjoyed the quartets by Bellolli and Gallay and the Dauprat Sextuor. In combination with the Trompes d'Ile de France performance, this presented an excellent reminder of our instrument's beginnings. Franz Strauss with wind band accompaniment is an unusual concept, but I thoroughly enjoyed the excellent performance of the op. 8 Concerto performed by Miguel Martinez-the Banda Sinfonica de la Societat Musical d'Alzira directed by Angel Crespo was excellent, too.

All the usual ingredients of amazing technique, power, and exceptional musicality had an opportunity to dominate and combine at the symposium. The larger horn ensembles playing Wagner, Bruckner, and de Falla served to remind us all of why we play the horn. The final performance of the Strauss 2nd Concerto by Eric Terwilliger was an excellent and a fitting finale to a great week of horn sounds. Of course this has to be qualified to exclude most of the sounds emanating from the exhibitors area that must surely qualify the brave stall minders for extensive compassionate leave after the symposium! However close this sound impact must be to a South African soccer match, it is an essential part of an international horn symposium-some of us never get a similar opportunity to experiment with instruments or mouthpieces!

The lectures were well selected, though some seemed fairly repetitive in nature. Unfortunately, they were somewhat disturbed by participants entering and leaving at will. Another unavoidable problem was the necessity of interpreters. In spite of the best efforts of the charming and competent duo interpreting, the effect often diluted the essence of the lecture by disturbing the pace of the presentation. However, this twosome was at times more interested and passionate about the lecture topic than the participants themselves! The many young participants attending is a positive sign for horn playing, especially in Spain, but it will take some time for them to become interested in the peripheral issues that some of the lectures addressed. The enviable support that instrumental music enjoys from official circles in Spain is clearly contributing to this healthy state of affairs.

At the enjoyable banquet on the final day, I was most amused to see a certain unnamed individual indulging in copious amounts of Rioja, chasing bulls in the mock bullring all afternoon, and then appearing on stage to perform flawlessly, if sweating profusely. Needless to say he is at least twenty years younger than the rest of us! In a week where it was impossible for one individual to attend all the fantastic concerts and presentations, I think an appropriate metaphor for the 2004 Valencia International Horn Symposium was inadvertently created: If anything, the 2004 Valencia Symposium presented an image of a bullring of brave and skillful matadors able to negotiate most challenges from some very crafty bulls indeed, to enthusiastic and well deserved applause. My compliments and heartfelt gratitude to the organizers who were never trying to steal the limelight but ensured that Valencia 2004 was a resounding success!-Erik Alberty, Associate Professor, School of Music, University of Port Elizabeth, South Africa.

Having attended more than twenty IHS symposiums, I tend to look for unusual things that may happen - like in Finland seeing an Alphorn floating on the water while being played. This year on the opening concert, there was an unusual horn choir from Russia. With their straight, conical horns it was like watching a bell choir; many single-note instruments played by a group of people. The sound was hauntingly beautiful, and since each player was responsible for several horns (short and quite long), agility was necessary as well. The seldom-heard *Sinfonia da Caccia* by Leopold Mozart was performed on Tuesday, and during the first *Allegro* movement, gunshots and yelling were heard as the hunt, proceeded but sadly no dogs or horses appeared. One more interesting item worth mentioning was Dante Yenque's Thursday morning performance of a work for horn alone, which called for a mute. Instead of using a chair, a stand, or the floor for his mute, he had a holster! What a great idea.

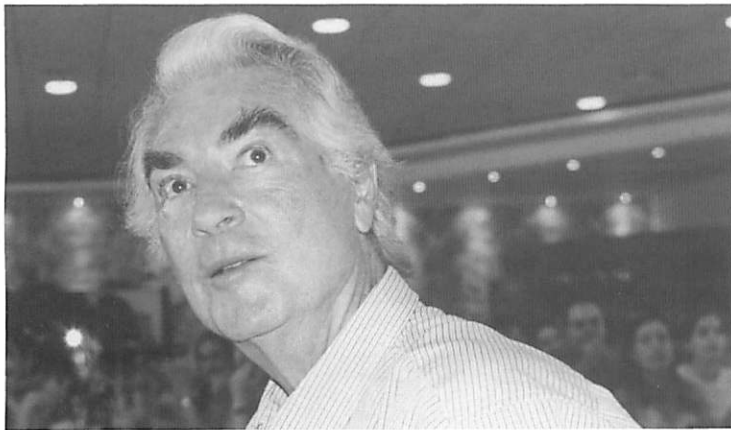
One cannot think of this workshop without commenting on the city of Valencia itself. It is a lovely city with a fantastic blend of old and very new architecture. The river that once ran through the city has been diverted, and the riverbed turned into a park that weaves through the entire city but left all of the bridge crossings still in place. For North Americans, there was even something interesting about the hotel rooms.



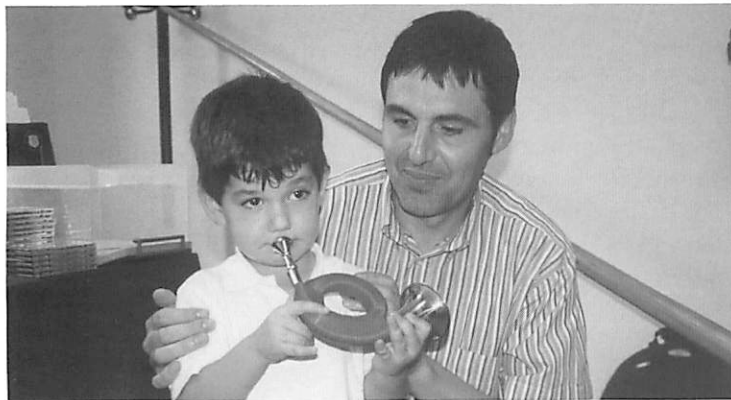
IHS News and Reports

Your room key-card went into a slot by the door, which turned on the room's electricity. The good things about this idea were that you always knew where your key-card was and it saved electricity for the hotel. The down side was that in some hotels, the air-conditioning is hooked into this system, so you returned to a very warm room.

Every symposium host provides some sort of written guide for the week, and this one was exceptional. Printed in Spanish and English, it contained everything needed to bring the concerts and other activities into focus. There was a history of the horn in Spain (with photos), a schedule, a map, programs, bios, and information about the myriad of world premiers. There were more world premiers at this workshop than at any I can remember, and all the music was available. Extraordinary! The Palau de la Music was an excellent location with two auditoriums, a small art gallery, a gift shop and an atrium lobby, which felt more like a conservatory because of the real orange trees growing there. It bordered on the park and was flanked by a beautiful water fountain with a display of changing patterns. If you needed a reason to visit Spain, this was a very good one!-Elaine Braun, Director of Operations, Erie Philharmonic.

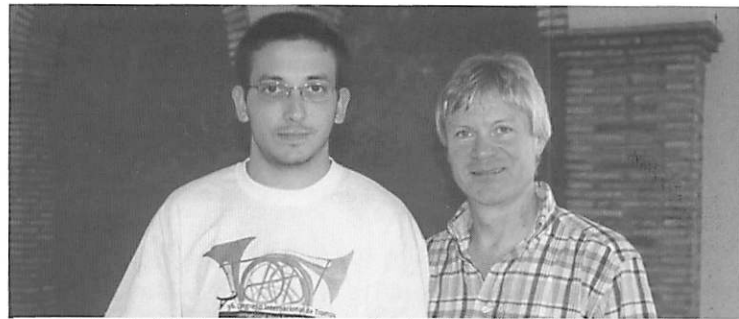


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Valencia: a place of sunshine, palm trees and endless beaches; a place of interesting culture and flavorful foods; a place that will always hold a special place in my heart. The 36th IHS workshop in Valencia was a week I will never forget. The high caliber of playing, the many interesting concerts at state of the art facilities, and the friendships that were made, left me counting down the days until the next workshop. In the surroundings of over 400 other horn players, I often forgot to introduce myself when talking to someone new because I had the feeling that I already knew everybody. Horn players share a common bond that makes us all one big family.

The concerts of course are the highlight of any workshop. My favorite phrase to say after every concert was "if this were the only concert I heard all week, it would have been well worth the visit." I will not list and comment on all the excellent concerts, to do so would need many pages, but a few that will remain at the top of my list for a long time are: the opening concert with Hermann Baumann: I feel very privileged to have heard The Great Master play; Frank Lloyd: his ease and power; Bruno Schneider: his depth of expression and magnetic personality; Esa Tapani: his undeniable musicality; Miklos Nagy: his amazing control of the instrument; Allegrini: his purity of sound; American Horn Quartet and their wonderful stage presence; and the Budapest Horn Quartet.

I was also privileged to take lessons with Joseph Ognibene and Bruno Schneider, where I learned so much. They have been a model of inspiration that makes me wish I could become a full time student again. Playing in the massed horn choir on the final day under the baton of Hermann Baumann was another inspiration. Great history was made that day.

Thanks to Javier Bonet for allowing us to partake of this incredible musical event, one that was an enriching, gratifying, unforgettable human experience. Well, until next time, I have lots to keep me busy in the practice room, many great recordings to listen to, wonderful photos to look at, dear friends to correspond with, and fond memories from the 36th workshop in Valencia. -Suzanne Langor free-lances and teaches horn in Edmonton, Alberta, Canada.



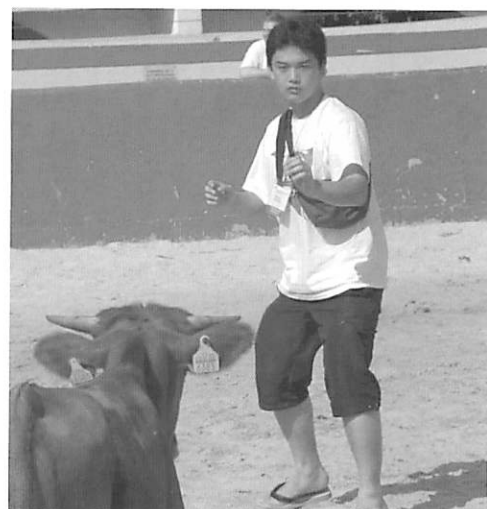
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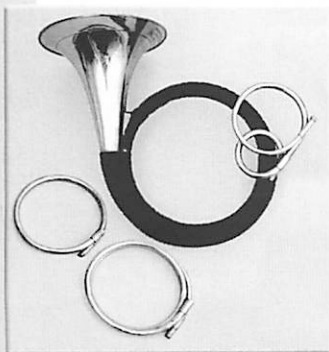
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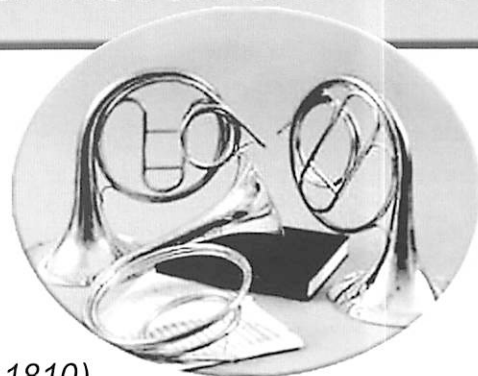
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A Tribute to Frank Brouk (1913-2004)

by Lowell Greer

One of the greatest orchestral musicians of the 20th century passed on Feb 21, 2004, when Frank Brouk died in Mesa, Arizona. Born on July 27, 1913 in Chicago, he was a student of Frank Kryl and Louis Dufresne. Brouk rose to the elite of horn players in the Chicago area during his youth, playing in the Civic Orchestra and subsequently holding posts as principal horn in the Indianapolis Symphony, Rochester Philharmonic, and Cleveland Orchestra before joining the Chicago Symphony as principal horn. He also played with the Grant Park and Lyric Opera orchestra and several radio studio orchestras during the days when live, not recorded, music was played on the air. The renowned horn player Philip Farkas once joked that the only reason he had enjoyed his own stellar career was that Brouk, thanks to God, had never appeared at the auditions he (Farkas) had won.

Always an admirer of Carl Geyer's horns, Brouk was half owner of Geyer's business for a while. He was certainly the best commercial Geyer could have wished for, and many players reported deciding to purchase a Geyer horn after hearing Brouk play on one. Brouk performed regular repairs on his own horn collection, often sharing Geyer's secrets with interested pupils, such as the best procedure for installing screw rings on a horn bell. I understand this to have been a very happy time in Brouk's life, but increasing fiscal responsibility caused him to sell his interest in Geyer's business and return to playing activities.

At one point in time, Fritz Reiner was looking for a principal horn for the Chicago Symphony, and none of the candidates, as fine as they were, appealed to the difficult conductor. He tried, more than once, to entice Brouk to audition, but Brouk wasn't interested at that time. About ten years had elapsed after Farkas' retirement from the CSO, with regular purging of the principal horn chair. After several more invitations, Reiner personally called Brouk at his home and pleaded with him to apply for the post, as "No one else will do." Brouk finally accepted Reiner's invitation, and remained with the Chicago Symphony for three decades longer, playing for virtually every important conductor, from almost every position in the section as he neared retirement age. After retirement he and his wife moved to Arizona for the climate and to be near a group of colleague/friends who had retired there. Their daughters and their families shortly joined them.

Many tales about the beauty and sonority of his playing get told. The largeness and warmth of his tone have been attributed to many things: his Geyer horn, the size of his lips, the depth of his mouthpiece, the fact that he played trombone in the Army, etc., and, in truth, all may have had an effect on his ability to produce the "sonic gold" that everyone admired and emulated. Once, after playing the opening arpeggio of Bruckner's 7th Symphony, most of the string players turned around (rubbernecking, a prime offense in an orchestra) to see who had produced the celestial sound on the horn. The

comments were also profuse and laudatory following a performance of the Symphony in Bb by Chausson, and I am told that the "old timers" in the Cleveland Orchestra regarded Brouk as being the greatest first horn they had ever had in Cleveland. His renderings of the big solos in Tchaikovsky and Brahms music were considered to be among the most inspired anywhere. He never played an exposed passage without receiving the foot shuffle from those around him.

Brouk taught at Northwestern University for many years, and in the basement of his home on Karlov Street in Chicago. His class records are a virtual "Who's Who" of horn players active during the 1970s, 80s, and 90s. Included among the players he taught are members or former members of orchestras in Chicago, Boston, Philadelphia,

Detroit, Amsterdam, San Francisco, Calgary, Winnipeg, Indianapolis, Houston, Berlin, North Carolina, Minneapolis, Cincinnati, Antwerp, Washington D.C., Dallas, Singapore, Savannah, Toledo, and other orchestras throughout the world. This record of successes from his studio would be virtually unequalled anywhere.

The affection his students held for him was often shown in the Brouk birthday parties his students had for him. I vividly recall the look on his face as he received bell-bottomed pants and a body shirt as gifts one year. His comment: "That shirt has no pockets! Where am I supposed to put my pencils?" I do believe that his wife, Genevieve (Jean) was able to let out and take in the trousers, so there was no waste. Each year another tale was added to the compendium of student lore of Brouk birthdays; stories about cakes with icing flowing off the cake, cakes that turned out like bricks and had to be tossed, falling slices of pizza, etc. All the while, Frank and his wife were teaching us the other, equally important side of being warm and collegial in our world.





As a teacher, Brouk stressed tone, attack, and absolute rhythm. Maxime-Alphonse and excerpts were high on the list of literature; one was allowed Mozart and Strauss Concerti, but it was excerpts that would win the audition! When a student was trying out mouthpieces, Brouk was glad to listen. Each new mouthpiece was auditioned and Brouk would say how good it was. After all had been deemed good, he would say, "Wow, all six are good mouthpieces! Which one did you like?....Then that's the one you should play!" It was so simple. At one point, I was having difficulty playing after another teacher had changed my embouchure, so I returned to Brouk. "Don't be ridiculous, you play great! What are you doing differently? An embouchure change? Why fix something that isn't broken? How are you doing it now? Ok, it looks good....Ooooooh, it just doesn't sound right. How did you do it before? Yes, that looks familiar. OK, now play me a scale, one octave. SEE! That other way was all wrong for you. Don't do it that way any more! Let's hear some excerpts." Simple and wise it was, at the same time.

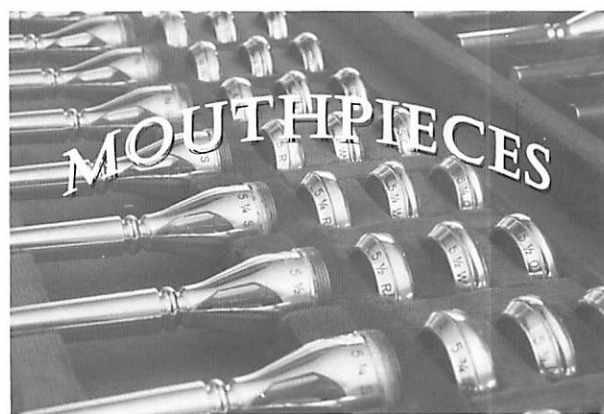
While Brouk performed on many Chicago Symphony recordings, his recorded performance can be heard more closely on the old Concert-Disc vinyl recording of Horn Quartets, an Omnibus, where he split the first horn duties with his erstwhile Chicago colleague Christopher Leuba. Brouk could have elected to pursue a solo career, and he did perform Mozart Concerti with the Indianapolis Symphony while being first horn there, but he didn't relish the experience, and preferred playing in the orchestra rather than in front of it. A very sensitive man, he despised the abuse of critics, and the Chicago press had maintained a long-standing tradition of ruthless and virulent critics. Sadly, after a concert that he did not play due to rotation (and when his colleague performed perfectly), Brouk was erroneously condemned by music critic Roger Detmer. Many wondered if Detmer had even attended the performance! This criticism hurt both Frank and his colleague, causing Brouk to request a less exposed role in the orchestra, that he might avoid the scourging in print. His colleague sought and found employment elsewhere! Happily, Brouk remained a CSO member for many years after Detmer was gone and forgotten by most!

Brouk's unassuming attitude and easygoing manner was a joy to his friends, family, and colleagues, but it also avoided the attention of honorary societies and academics who concern themselves with the honoring of an individual's artistic contribution with various diplomas and certificates, so as a result his name is not followed by letters or any title he might have deserved. We Americans, apart from valor in combat, are not a nation of award givers. We do not confer knighthood nor do we have people's committees for identifying and honoring our heroes in the arts. One could certainly assume that Frank Brouk merited an honorary degree or the nomination to an elite honorary society. Perhaps the IHS will recognize him somehow. His former students and colleagues uniformly hold him in the highest regard.

He would probably wish that I not fail to mention that he loved Pilsner beer and mushrooms!

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The Importance of Subdivision in the Fourth Horn Part of the Overture to *Der Freishütz*

by Howard Wall, with technical assistance provided by Heidi Lucas

In this article I will discuss the importance of subdividing in the preparation of the fourth horn part to von Weber's Overture to *Der Freischütz*. I will concentrate on how to practice it whether preparing for a performance or an audition. Probably the most important aspect of playing this successfully has more to do with being a good musician than it has to do with being a good fourth horn player. The one particular aspect of musicianship I am talking about is subdivision.

The important thing to realize is that for the fourth horn player (and the third horn player), this excerpt starts in bar 9, the bar BEFORE the horns enter. If you are performing it with an orchestra, there is no problem, because the violin eighth-notes provide the subdivision for you (figure 1). But, if you

figure 1

Figure 1 is a musical score excerpt from the Overture to *Der Freischütz*. It shows the parts for four Horns in F (Horn in F 1, Horn in F 2, Horn in F 3, Horn in F 4) and two Violins (Violin 1, Violin 2). The Horn parts are mostly rests, indicating they enter in bar 9. The Violin parts play continuous eighth-note patterns, marked with piano (pp), which provide the subdivision for the Horn players.

are preparing this for an audition, you have to provide your own subdivision, counting eighth-notes in your head before you play your first note. When you enter in bar 10 (along with the third horn), you have to keep subdividing through the half-note in the descending eighth-notes. Then, in bar 11, you have to continue to subdivide and drive through the dotted half note; it is important not to "round off" this dotted half note, because this is not the end of the phrase. Then, most importantly, you must continue to subdivide and drive through the fourth-beat quarter-note to bar 12. This is imperative because the fourth horn carries the phrase alone to the next bar with this fourth beat. Then, in bar 12, again subdivide through the half note into the eighth notes, continuing into bar 13 through the dotted-quarter and eighth to the quarter-note on the third beat, where you can at last "round off" because this is the end of the phrase.

I am not going to continue with the rest of this excerpt because it would simply be a repeat of the above: subdividing

is imperative. If I seem to be harping on subdivision, it is for these reasons: 1) if you are playing by yourself, without a metronome or a conductor, how will you be able to play the correct length of notes longer than an eighth? Be assured, if someone is listening to your playing in a critical manner (such as an audition committee), the length of your notes will be noticed, 2) subdividing will help give direction to your notes of longer lengths, so that they connect to the rest of the music and don't just lie there like filler.

One way to practice is to divide all the notes that are longer than eighth notes into eighth notes (figure 2).

figure 2

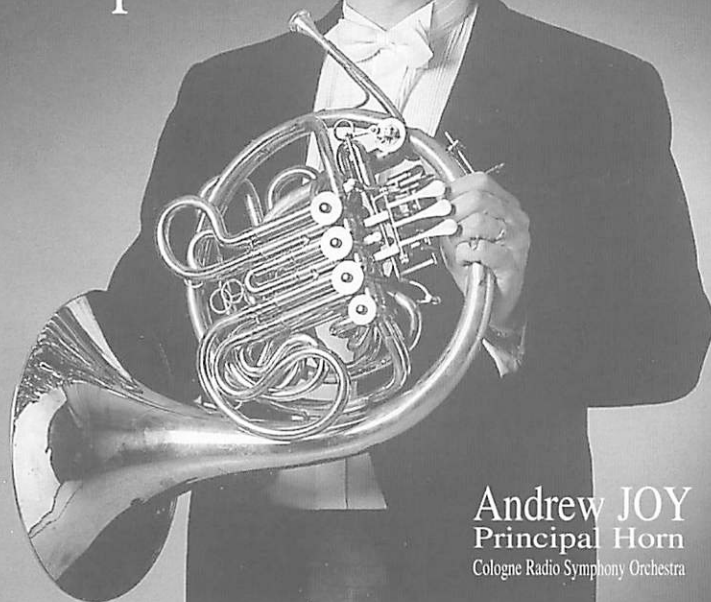
Figure 2 is a musical score excerpt showing a Horn in F part. The note is subdivided into eighth notes, illustrating the technique of dividing longer notes into eighth notes for practice.

In conclusion, I would like to stress that even though this article focused on *Der Freischütz*, the idea of subdividing should be applied to all music as both a technical and a musical concept.

Howard Wall, a native of Pittsburgh, joined the horn section of the New York Philharmonic in March 1994. Prior to that he was a member of The Philadelphia Orchestra for nearly 20 years. He is also a former member of both the Phoenix Symphony and the Denver Symphony Orchestra. Mr. Wall, who began playing the horn at age 10, earned his Bachelor of Arts degree in music performance at Carnegie Mellon University. His wife, Elmira Darvarova, is a former concertmaster of The Metropolitan Opera Orchestra.



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A Chronology of Pedagogical Material for Horn Prior to 1900

by Doug Hegeman

A study of horn methods in chronological order elicits an appreciation for the evolution of the instrument's literature: from signaling instrument to colorful vignette enhancement in the early opera, to chamber and solo, and finally a section instrument of great color and power.

To paraphrase Friedrich Anzenberger, methods represent an important source for research on the subjects of manufacture, technique, and instrumental practice, and most importantly, on the history of pedagogy and musical teaching materials.¹ Performers who composed exercises, duettos, trios, and quartets to give their students opportunities to practice a performance concept, wrote many very credible methods. In the process, some fine music was composed that has never seen formal performance because the teacher was never recognized as a composer. The resurrection of some of these methods can enrich the repertoire of material for teaching because these compositions appear in the methods.

Method books written prior to 1900 were often a reflection of the technology of instrument construction available (or preferred by the method's author) and performance technique of the time. A study of the chronology of the method books will acquaint the student/performer with performance technique, ornamentation interpretation, and sonorities heard by the composer of that respective era.

Students are taught that transposition is a necessity now because 18th and early 19th composers had to use the open partials of the horn, so a horn had to be pitched in either the concert key or complimentary key of a composition. Students are rarely introduced to the idea that a particular key elicited a particular tone color and thereby expressed an emotion intended by the composer. Further, only upon advanced study does the student discover that a part written for horn in one key was actually intended to be played on the crook of a complimentary key.

Study of the old methodology can result in a greater appreciation for the problems a performer encounters, a firmer sense of the history of a particular composition, and a truer interpretation and intent of the composer.

Horn has a plebeian ancestry in the hunt as a signaling instrument as opposed to the near sacred aristocracy of the horn's cousin, the trumpet. The trumpet was a chromatic instrument early in the 16th century. The "Flatt" trumpet, a slide trumpet akin to the sacbut of the same period, and the Zugtrompet are just such examples. By mandate, these instruments were courtly. To circumvent the royal mandate, the *Stadtpeifer* (town musician), used a helical (coiled) trumpet and horn.

The pitch of helical instruments could be modified by inserting the fingers into the bell enough to lower and raise the open partials to correct intonation or elicit half and whole step intervals not otherwise possible for another 150 plus

years until the invention of the valve. For such exquisite clarino players as Gottfried Reiche, modification of pitch and partials by a whole or half step is all that was required, as the performed tessitura was exclusively in the harmonic series above the seventh partial.

During the time of Bach and before, trumpet players, either court musicians or *Stadtpeifers*, were extraordinary virtuosi who were required to perform at a high level on numerous instruments including helical horns and trumpets. These musicians all apprenticed within either the court structure or the secretive guild structure of the *Stadtpeifer*. Thus methodology was handed down literally mouth-to-mouth. A student was required to write the music dictated by the teacher, then play the lesson. A method book was developed by the student as these lessons accumulated. Written methodologies for horn first appeared in the trumpet methodology, as horn players were trumpet players first.

In the following bibliography, a location for the method or its availability is indicated or a reference is footnoted, if it is listed in only one reference. Methods for hunting horn are listed in the chronology because of their relationship to the horn through similar construction, the interchange of literature, the horn's ancestry in the hunt, and the numbers of players who played both in the hunting horn societies and in the art music venues.

Pre-Hand Horn Methods

1511 Virdung, Sebastian. *Musica getutscht*: a treatise on musical instruments. Translated and edited by Beth Bullard. New York: Cambridge University Press, 1993. Available through many university, public, and metropolitan libraries.

1561 Fouilloux, Jacques Du. *La Venerie*. 1851 Facsimile edition by publisher Robin and Favre: rue Sainte-Jean, Nort Nouveau edition. Angers: n.p., 1844.² Location of manuscript: Oberlin Conservatory of Music Library.

1635 Mersene, Marin. *Harmonie Universelle*, the book on instruments. The Hague: Martinus Nijhoff, Translated by Roger E. Chapman, 195. Availability: most university and many public libraries hold this valuable text.

Trumpet Methods

1614 Bendinelli, Cesare. *Tutta L'Arte della Trombetta*.³ Available through many University Music libraries and The Brass Press reprint series.

1638 Fantini, Girolamo. *Modo per Imparare a Sonare Di Tromba Tanto Diguerra*. Frankfurt.⁴ Availability: The Brass Press, urtext reprint with English translation and comments by Edward Tarr.



Horn Methods

1740 *The French Horn Master*, to which is added all the hunting notes. Waylet.⁵ (David Wakefield proposes this date.) Location: British Library

1746 Winch, Christopher, attrib. *The Compleat Tutor for the French Horn containing the best and easiest instructions for learners to obtain a Proficiency after a perfect new method by Mr. Winch and other eminent masters*. London: John Simpson. Availability: British Library. This edition lists Handel as a composer and editor and Phipps as a composer.

1750 Winch, Christopher, attrib. *The French Horn Master. Being the best Instructions ever published for the attaining to perfection on that Instrument*. London: H. Waylet. Availability: The British Library. At the time of this writing, it is undetermined whether this edition and the above [1740] edition are the same.

1757 Winch, Christopher, attrib. *The Compleat Tutor for the French Horn containing the best and easiest instructions for learners to obtain a Proficiency after a perfect new method by Mr. Winch and other eminent masters*. London: John Simpson. Availability: British Library, Indiana University, Yale University, and San Jose State University. This edition is dated [1755] by the British Library and lists the composers as Handel and Festin.

1757 Sadler, John. *Instructions for the French Horn*, In "Apollo's Cabinet or the Muses Delight." Liverpool.⁶ Location: Harvard University, Houghton Library; University of Oxford.

1760 Sadler, John. *The compleat tutor; or, Familiar instructions for the voice, violin, harpsichord, German-flute, hautboy, French-horn, common-flute, bassoon, and bass violin. Containing rules and directions, whereby learners may obtain proficiency on any of those instruments, without the help of a master. Embellished with gamuts, scales, examples, &c.* Liverpool. Location: Stanford University Library.

Hand Horn Methods

1764 Roeser, Valentin. *Essai D'Instruction A L'Usage deceux qui composent pour La Clarinette et La Cor*.⁷ Also an edition in 1778 Availability: Minkoff reprints.

1772-1779 Anonymous. *New Instructions for the French Horn*. London: Longman and Broderip.⁸ Availability: Indiana University, British Library. The British Library lists both a [1780] and a [1790] edition under separate selfmarks.

1774-1778 Hampel, Anton Joseph (Hampl). *Seule et vraie Méthode pour apprendre facilement les Eléments des Premier et Second Cor. Composée par Hampel, et perfectionnée par Punto*. H.

Naderman, Paris. Availability: Bibliothèque Nationale, Paris, Wake Forest, Murray State University.

1794 Vandenbrock, Othen. *Traité general de tous instruments à vent*. Naderman, Paris. Availability: Minkoff reprints.

1796 Haupt. *Méthode pour apprendre les elements des 1 et 2 cors*. Paris.⁹

1797 Vandebroek, Othen. *Méthode nouvelle et raisonnée pour apprendre a donner du cor*. Dediee aux Amateurs. Paris.¹⁰

_____. *Suite (non gravée) de la méthode ou manière d'enseigner a donner du cor suivie de plusieurs duos d'une difficulté gradu (ie) duo puor deux cors*. This is a method in manuscript containing 24 pages in the Paris Conservatory Library. It is described as a suite but is to be printed as a method. Apparently this is a draft.¹¹

1800 Vandebroek, Othen. *Traité général de tous les instrumens à vent à l'usage des compositeurs, Dédié à son ami Rodolphe*. Paris.¹² Availability: Minkoff reprints.

1800 Dornaus, Phillipp. *Instruction elementaire pour cor d'après le system des meilleurs maitres, suivre de 20 duos gradués pour la difficulté*. Paris: Porro (c. 1800).¹³

1803 Duvernoy, Frederic. *Méthode pour le cor. Gravée par Mme le Roi*, Paris. 1971 reprint of this method by Minkoff, Geneve.¹⁴ Editions followed by various publishers in 1805, 1807, and 1824.

1807 Holyoke, Samuel. *The Instrumental Assistant. containing a selection of minuets, airs, duettos, rondos and marches, with instructions for the French horn and bassoon*. Volume II. Exeter, New Hampshire: Ranlet and Norris. Availability: Yale University Library, Phillips Exeter Academy Library, University of Cincinnati, and Pittsburgh Theological Seminary.

1807 Domnich, Henri. *Méthode de Premier et de Second Cor*. Le Roy, Paris.¹⁵ Availability: Minkoff reprints

1811 Fröhlich, Franz Josef. *Vollständige Theoretisch-practische Musikschule: vom Horn*. Bonn: Simrock.¹⁶ Availability: Indiana University.

1822 Göroldt, J.H. *Ausfuhrliche theoretische-practische Hornschule vom ersten Elementar-Unterricht, bis zur vollkommensten Ausbildung*. Quedlinberg: Basse. Also indications of an edition in 1830.¹⁷ Availability: Pizka reprints.

1822 [Jourdain]. *Traité general des chasses à courre et a piet*. Paris: Augdot.¹⁸



1824 Dauprat, Louis-Francois. *Method de Cor Alto et Cor Basse*. Paris: Zetter;^{19 20} Bloomington, Indiana: Birdalone Music, 1994, translated by Viola Roth. This is an urtext edition.

1824 Klein, P. *Nouvelle Méthode de premier et second cor*. Paris.²¹

1825 De Mersan. *Manuel de chasseur et des gardes-chasses*. Paris: Roret.²²

1829 Blanc, J. *Méthode complete*. Lemoine.

1829 Dauprat, Louis-Francois. *Du cor à pistons, extrait theorique at pratique de cet instrument*. Paris: Zetter.²³

1829 Nemetz, Andreas. *Hornschule fur das einfache Maschin und Signalhorn*, op. 18. Vienna: Diabelli possibly 1828.²⁴

1830 Grubert, Napoléon. *Méthode de trompe ou cor de chasse, contenant les études necessaries pour parvenir a bien jouer...Paris*: Meissonnier c. 1830. Location: British Library.

1832 Jacqmin, Francois. *Méthode complète de premier et second cor*. Paris: A. Petit.²⁵ Morley-Pegge's text spells this as Jacquemin. All other references are consistent as Jacqmin. Location: British Library.

1835 Leroux, J.-V. *Nouveau traité de trompe*. Le recueil. [Paris?]: E. Duverger.²⁶

Valve Horn Methods

1835 Mengal, Jean-Baptiste. *Méthode de Cor et Cor à Pistons*. Paris: Meissonnier. 1839-40.²⁷ Location: British Library.

1835 V., Mr. C. F. *Manuel de veneur, contenant 211 tons et fanfares avec paroles indiquant l'action de la chasse. Précédés ... d'une methode pour sonner de la trompe*. Paris: Jouve [1835].²⁸ The British Library dates this circa 1825.

1840 Bertin, Jean-Baptiste. *Nouvelle Méthode de trompe*. Availability: Library of Congress.

1840 Dauprat, Louis François. *Du cor à pistons, extrait d'un traité théorique et pratique de cet instrument*. [c. 1840] Manuscript of an intended supplement to his *Méthode*.

1840 Meifred, Pierre-Joseph. *Méthode pour le Cor Chromatique au à pistons*. Paris: Richault [1840]²⁹ and Paris: Richault 1868, reprinted after 1901 in Paris by Costallat

1840 Tully, Charles. *Tutor for the French Horn*. London: R Cocks.³⁰ Location: British Library.

1840 Gugel, H. *Hornschule*. n.p.:n.p. c. 1840.³¹

1841 Kastner, Goerges. *Méthode elementaire pour le cor*. Paris: E. Troupenas (1840).³² Also indications of an edition in published in Paris: n.p. 1845.³³ Also known as Johann Georg Kastner. Location: Stanford University Library.

1841 Tosoroni, A. *Metodo per Corno a 3 pistoni*. Milan: Lucca.³⁴ Location: British Library.

1844 Bertin, J. B. *Nouvelle Méthode de trompe ou manuel raisonné à l' usage des veneurs at amateurs de chasse....* Paris: chez L'auteur.³⁵ This may be a 2nd edition of the 1840 edition as dated by the Library of Congress. 1845 Gallay, Jacques-Francois. *Méthode pour le Cor*, op. 54. Paris: Colombier.

1845 Gallay, Jacques-Francois. *Méthode pour le Cor*, op. 54. Paris: Colombier.³⁶

____ *Méthode pour le cor*. Schonenberger, Paris ZA (circa 1845)³⁷ The British Library dates this edition as [1850]. Availability: Murray State University, University of Iowa, Sibley Music Library, Pizka Reprints.

1845 Gounod, Charles. *Méthode de Cor à Pistons*. Paris: Colombier.³⁸ Location: British Library.

1845 Haumuller, *Méthode elementaire de Cor à Pistons*. Paris: Schonenberger.³⁹ Location: British Library.

1845 Le Verrier de la Conterie, Jean Baptiste Jacques. *L'École de la Chasse Aux Chiens Courants ou, Vénérerie Normande*. Nouvelle éd. Paris: Bouchard-Huzard.⁴⁰ This may be a second edition of a 1778 publication. Location: British Library.

1845 Lhuillier, Conrad. *Méthode complète de Trompe de Chasse*. Paris: Schonenberger. Location: British Library.

1845 Niessel. *Méthode complètede cor à 3Pistons ou cylindres...* Op. 21. Paris: Chez Schonenberger. Location: The British Library.

1845 Ploosen, H. C. de. *Le guide de chasseur ou méthode de trompe ou cor de chasse*. Paris: Gauvin.⁴¹ The British Library dates this 1835 and published by Chez Joly, Paris.

1848(?) _____, *Nouvelle méthode de trompe ou de cor de chasse*. Paris: Veuve Paté.⁴²

1848 Tellier. *Nouveau manuel de veneur contenant les tonsatles fanfares de la chasse, precedes des principaux de musique at une méthode general puor sonner de la trompe*. Paris: Heugel [1848].⁴³ Availability: Yale University.

1849 Meifred, Pierre-Joseph. *Méthode pour le Cor Chromatique au à pistons*.⁴⁴ This is a second edition of the 1840 edition.



1850 Brand. *Méthode de trompe*. J. Meissonnier, Paris.⁴⁵ The British Library holds a c.1920 edition by Leduc.

1852 Urbin, Donatien. *Methode de cor a trios pistons ou cylindres*. Paris: S. Richault.⁴⁶

1854 Cornette, Victor. *Méthode de cor*. Columbier, Paris.⁴⁷

1855 Blanc, J. *Grande Méthode de cor, suivie d'un traite complete de Cor á pistons*. Paris: Grus aine.⁴⁸ Location: British Library

1855 Meifred, Joseph Emile; Gallay, Jacques Francois; Dauprat, Louis Francois. *Grand method for the French horn*. London: J.R. Lafleur. Location: British Library, University of Illinois.

1860 Bretonnière, V. *L'Art du Chasseur et du Veneur, Nouveau manuel...contenant les premières principes de la Trompe...suivis d'exercices, fanfares de chasse, etc.* Paris. Location: British Library.

1860 Cacciamani, Raniero. *Metodo d'Instruzione par Corno da Caccia*. Milan: Ricordi.⁴⁹ Location: British Library.

1860 Fahrback, J. *Vollständige Horn-Schule*. Vienna.⁵⁰ Location: British Library.

1860 Clodomir, Pierre. *Méthode élémentaire pour cor d'harmonie l'us des fanfares et des colleges*. Paris: A. Leduc. Availability: University of Oregon, University of New Mexico.

1863 Klotz, Carl. *Practische Schule für das einfache u. Chromatische Horn*. Offenbach, Andre.⁵¹ Location: British Library.

1865 Kling, H. *Horn-Schule*. Leipzig.

1869 Tyndare-Gruyer. *Méthode complete de trompe de chasse: contenant les tons, fanfares d'ordonnance et fantaisies nouvelles en trio, en quatuor et solos avec accompagnement de piano, precedes des principes necessaries a la formation du sonneur et a l'organisation des sociétés de trompe*. Paris: Éditions Henry Lemoine.

1869 Sombrun, A. *L'art de sonner de la trompe*. Paris: A Leduc. Availability: San Jose State, University of Northern Iowa, Murray State University.

1869 Meifred, Joseph Jean Pierre Emile. *Méthode pour le cor chromatique ou a pistons*. Dédiée a Mr. Habeneck par J. Meifred. S. Richault, Paris. Jeffrey Snedeker states that this is a third edition with a three valve option added. Location: University of Iowa.

1870 to 1879 Lagard, A. *Méthode de trompe ou cor de chasse: précédée d'un dictionnaire des termes de venerie, de l'art de soigner et de dresser les chiens: d'un traité sur la chasse, et suivie de sonner-*

ies pour 1,2, et 3 trompes .../. Paris: Alfred Ikeler & Cie. Availability: Yale University Library.

1871 Mohr, Jean. *Méthode de premier et de second Cor*. Paris: Leon Escudier.⁵² Availability: British Library, San Jose State University.

1872 Willeman. *Nouvelle méthode de trompe ou cor de chasse*. E. Philibert, Bordeaux. c. 1872.⁵³

1877 Wirth, Adam. *Practische, systematisch geordnete Hornschule*, op. 43. Offenbach, Andre.⁵⁴ Location: British Library.

1878 Lagard, A. *Méthode de Cor d'harmonie*. Paris: Ikeler Freres.⁵⁵ Location: British Library.

1879 Gumbert, Friedrich. Leipzig: Forberg.⁵⁶ Availability: Indiana University, Oberlin Conservatory Library, University of Iowa, British Library.

1879 Kling, H. *Horn-Schule: Méthode pour le cor simple ou chromatique*. English and German text. Leipzig. Availability: Milan Yancich has edited a reissue under his Wind Music reprint series which remains true to the Kling method.

1880-1889 Schollar, Franz. *Schule für Waldhorn auch zum Selbstunterricht geeignet*. 2 vols. "Self instructor for French horn." Frankfurt/Main: W. Zimmermann.⁵⁷ New York: C. F. Peters. also J.H. Zimmermann: Leipzig.

1880 Meifred, Gallay, and Dauprat. *Grand Method for the French Horn*. London: Lafleur.⁵⁸ Location: British Library.

1881 Franz, Oscar. *Grosse Theoretisch-practische Waldhorn-Schule*. Dresden: J.G. Seeling; Translated as *School for the Horn*, ed. Thomas Busby. London: Hawkes, 1902.⁵⁹ Availability: Carl Fisher & Co. publishes an urtext edition with English translation.

1882 Hofmann Richard, *Practische Horn-Schule, nebst Griffabelle für das Ventilhorn*, op. 17. Leipzig: C. Merseberger.

1883 ... Pepper, J.W. and Son, inc. *Self-instructor for French Horn*. Philadelphia. Availability: Library of Congress.

1888 Garigue, Henri-Jean. *Grande Méthode de Cor en fa a deux et trios pistons*. Millereau, Paris.⁶⁰

1889 Hofmann, Richard. *Katechismus der musicinstrumente*; Leipzig, Weber.

1889 Eichborn, Hermann Ludwig. *Über das octavirungs-princip bei blechinstrumenten insbesondere bei waldhörnern*. Leipzig: P. de Wit.



1892 Langey, Otto. *Practical Tutor for French Horn*. Boosey and Hawkes also listed Carl Fischer, New York.⁶¹

1895 Pares, Gabriel. *Méthode de cor à pistons*. Henry Lemoine et Cie, Paris, Bruxelles.⁶² Availability: Library of Congress.

1897 Eichborn, Hermann Ludwig. *Die dämpfung beim horn*. Leipzig, Breitkopf & Härtel.⁶³ Availability: Washington University Olin Library, Pizka reprints, British Library, and many University music libraries.

1897 Weber, Carl. *Premier method...*

1903 Schantl, Josef. *Grosse theoretisch-practische Horn-Schule für das einfache Horn, Naturhorn oder Jagdhorn: sowie für Ventil-Horn*. Heilbronn: C.F. Schmidt. Availability: Milan Yancich has edited a reissue under his Wind Music reprint series which remains true to the Schantl method but for the English translation.

Notes

¹Anzenberger, Friedrich. 1992. "Trompetenschulen im 19. Jahrhundert." *Brass Bulletin* IV: 65-67

²Mark J. Fasman. *Brass Bibliography*. (Bloomington and Indianapolis: Indiana University Press, 1990) reference no. 3749

³Don L. Smithers. *The Music and History of the Baroque Trumpet Before 1721*. (Carbondale and Edwardsville, Ill. Southern Illinois University Press. 1988)

⁴*Ibid.*

⁵David Wakefield. "A chronological list of horn tutors." *The Horn Call* vol. 17 no. 2 (April 1987) pp. 69-72

⁶John Humphries. p.51

⁷Valentin Roeser. *Essai D'Instruction A L'Usage de ceux qui composent pour La Clarinette et La Cor*. (New York: Minkoff Editions, 1972)

⁸*Ibid.*

⁹Wakefield. *op. cit.*

¹⁰Humphries. *op. cit.*

¹¹Reginald Morley-Pegge. *The French Horn*. p.183

¹²*Ibid.* p.189

¹³Wakefield. *op.cit.*

¹⁴Fasman. *op.cit.* reference no. 3750

¹⁵Morley-Pegge. *op. cit.* p. 183

¹⁶Humphries. *op. cit* p. 52

¹⁷Fasman. *op. cit.* reference no. 3775

¹⁸*Ibid.* reference no. 3828

¹⁹Humphries. *op. cit.* p. 52

²⁰Fasman. *op. cit.* reference no. 3741

²¹Wakefield. *op. cit.*

²²Fasman *op. cit.* reference no. 3742

²³*Ibid* reference no. 3740

²⁴*Ibid* reference no. 3894

²⁵*Ibid* reference no. 3816

²⁶*Ibid* reference no. 3848

²⁷*Ibid* reference no. 3879

²⁸*Ibid* reference no. 3999

²⁹*Ibid* Reference no. 3878

³⁰Humphries. *op. cit.* p. 127

³¹Fasman. *op. cit.* reference no. 3782

³²Humphries. *op. cit.* p. 134

³³Fasman *op. cit.* reference no. 3830

³⁴Humphries. *op. cit.* p. 127

³⁵Fasman *op. cit.* reference no. 3704

³⁶Humphries. *op. cit.* p. 123

³⁷Fasman *op. cit.* reference no. 3773

³⁸Humphries. *op. cit.* p.52

³⁹*Ibid.*

⁴⁰Fasman *op. cit.* reference no. 4001

⁴¹*Ibid.* reference no. 3911

⁴²*Ibid.* reference no. 3912

⁴³*Ibid.* reference no. 3986

⁴⁴Humphries. *op. cit.* p.52 Edition for three valves

⁴⁵Fasman *op. cit.* reference no.3713

⁴⁶*Ibid.* reference no. 3998

⁴⁷*Ibid.* reference no. 3732

⁴⁸Humphries. *op. cit.* p.52

⁴⁹*Ibid.* p.121

⁵⁰Morley-Pegge. *op. cit.* p.184

⁵¹Humphries. *op. cit.* p. 124

⁵²*Ibid.*

⁵³Wakefield. *op. cit.* pp. 69-72

⁵⁴Humphries. *op. cit.* p. 128

⁵⁵*Ibid.* p.52

⁵⁶*Ibid.* p. 123

⁵⁷Wakefield. *op. cit.* pp. 69-72

⁵⁸*Ibid.* p. 123

⁵⁹*Ibid.* p. 121

⁶⁰Morley-Pegge. *op. cit.* p. 184

⁶¹Humphries. *op. cit.* p. 124. Humphries lists this as a 1910 publication by Hawkes of London.

⁶²Wakefield. *op. cit.* pp. 69-72

⁶³Morley-Pegge. *op. cit.* p.186

Doug Hegeman is presently a non-traditional student finishing a Master's Degree at Wichita State University in Music Education. His career has been devoted to teaching Junior High and High School Instrumental Music, English and Journalism. His teaching career was pleasantly interrupted by the founding and publishing, with his wife, of a newspaper in Montana where he also played with the Bozeman Symphony. While writing his thesis, of which this chronology is a part, Doug raises Irish Setters and is rejuvenating a late-nineteenth-century Victorian Bungalow.

The Creative Hornist

Jeffrey Agrell, Editor

But I'm Not Beethoven!

In our horn studio, the students participate in some kind of creative project every semester. Although most of them have never done projects like this before, they invariably make enthusiastic efforts and very often come up with results that surprise and delight both themselves and me. One assignment some time ago was to write a piece for solo horn. We had a discussion on various ways to go about it. I asked if there were any questions. One student (now a college horn teacher himself and a good friend) decided to play devil's advocate and asked: "Why should I compose? It wouldn't be as good as all the wonderful pieces written for horn. I'm not a professional composer. Why shouldn't I leave the composing to Beethoven and the rest?"

I can't remember now exactly what I answered. I remember giving some kind of impassioned defense, but afterward I had the feeling that it was not as coherent or convincing as it could have been. It was only much later that I came up with a satisfying rejoinder.

On the face of it, it may seem a difficult argument to refute: with the existent of so many superior products, why should I go through a considerable labor only to come up with an "inferior" product (my horn piece), one that I will likely never perform (outside of horn seminar). What's the point? Why not be content with the great literature that's out there? Hey, do I try to make my own automobile? Do I try to sew my own clothes? Do I even bake my own bread? Why in the world should I waste time trying to write what will certainly be bad music? I puzzled over these arts-koans for quite a while before I was at last able to put my gut feeling into words. It is simply this: **the value is not in the product, but in the process.**

By having to grapple with the creative process, you arrive at a deeper understanding and appreciation of what music is about, how it is put together, and – not last, not least – it gives you a chance to express what you feel and use what you know. It may be that you will not become a professional composer or arranger, but it also might happen that after some exposure to the process and after you've had the chance to hear some of your efforts performed, you will discover that you have a certain enjoyment and flair for it (i.e., composition, improvisation, arranging, etc). In any case, it is always a revelation to discover that – given a chance – you have actually something to say. Your first attempts may not be as elegant and refined as what old Herr Strauss was able to fashion those many years ago in Bavaria, but by St. Hubert, it is fascinating to hear what you – *you!* – are feeling and thinking musically right now. And by going through the process of producing your opus (whether on paper or improvised), you are going to appreciate and understand the craftsmanship of that piece by Strauss and the rest of them that much more.

Every creative act is a personal enrichment. You don't have to create tons of music, but you can compose something; something that you like to hear, that you like to play, some-

thing exactly suited to your needs or those of your students. You still get to replay how Herr Strauss felt that fine afternoon so long ago, but you get to play how you feel, too-if you just dare to try. It's very much like learning another language. Imagine if you got up tomorrow morning, and suddenly you could not understand a word anyone said. You could not read a book, a STOP sign, you couldn't figure which door said MEN and which said WOMEN. Which bottle said RAT POISON and which bottle said MERLOT. You had no idea if you were ordering fricasseed goat brains or strawberry shortcake from a menu. If you know the language, even a modest amount, you have access to vastly greater enjoyment, understanding, and communication with others. Without it, you never come into deep and genuine contact with this other world. You don't have to be able to speak every language, or master every detail of a language. Should only United Nations-level polyglots be allowed to speak another language? Or is there something to be gained by acquiring some language skill and being able to order a cup of coffee, talk to a child, read a signpost, order a ticket, greet a new friend? Is there something to be gained in the attempt, even if you have an accent or you miss a verb ending?

A word about scale: it is true that in most cases as do-it-yourselfers we are not going to create the hugest, most complicated products. But though we might not write a Mahleresque symphony, there is nothing to stop us from writing smaller, more creator-friendly pieces for solo horn, horn ensemble, horn and piano (or percussion), or chamber music. We may not possess the paint and brushes for a wall-sized canvas, but if we select a small frame, we will certainly be able to fill the area and to paint colors and forms we appreciate. Besides the enjoyment of the process, we will improve with every painting. We may visit the grand museum to appreciate the major art of the masters, but we should not – ever – cede the right, power, and pleasure of creating our own art on a scale that suits us.

What about *product*? Doesn't the quality of the product matter at all? In contemporary society there is tremendous pressure on producing perfect Product, regardless of the stage of a person's development. A rose is not a 'bad flower' because at various times it happens to be a seed or a sprout, but if the rose thought the way humans do, it might very well believe that it is a bad, bad plant as anything but a blooming flower. To put it in perspective: if Product were all-important, what would that mean? Then things would be as that student described: one never attempts composing at all, ever. You must leave it to the Experts! You must never endeavor to 'think musically for yourself,' you must only play what Mozart, Beethoven, Strauss, Mahler, Eminem, etc etc, have written for you. If you're not Beethoven, don't bother.

If you subscribe to this theory, then it follows that you may also not play the horn. At all. After all, there exist many Great Horn Players, and you are not one of them. Why bother to play horn? You can buy the CD and "have" all the



perfect notes – no need to sweat long hours in a practice room. If Product is the only thing that matters, you are left in the end with a compelling reason not to do much of anything at all. There is always someone somewhere who can do it not only better than you can but better than you ever could. So: don't play. Don't compose. Don't cook. Don't do sports. Don't paint. Don't write. Don't think. Don't even talk. Leave it all and always to the Experts.

Or... is there something enriching and – dare I say it – fun about doing it yourself? Delaying gratification, surviving somehow with less-than-perfect results, but enjoying the process, improving gradually, learning how to do something rewarding and difficult over a long period of time and feeling pretty darned good about yourself for doing it.

"The forest would be very quiet if only the best birds were allowed to sing." Let's get out there and make some noise.

Jeffrey Agrell teaches horn at The University of Iowa. With pianist Evan Mazunik and the Duende Trio (horn, piano, cello), he enjoys making interesting noises. Send him your latest noise: jeffrey-agrell@uiowa.edu.



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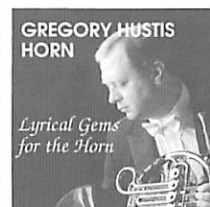
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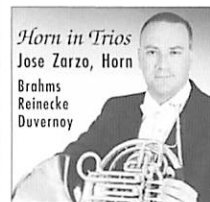


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Alfred Edwin Brain (1885-1966) A Forgotten British Horn Virtuoso?

by Leighton Jones

To say only that Alf held a position of dominance, as the almost universally acknowledged greatest horn player in the world is to underestimate the immense respect the man so justly deserved. A man truly deserving of the sometimes-clichéd phrase, 'a legend in his own lifetime.' One word often used carelessly, seems to have been invented especially to describe Alfred Brain. The word is GENTLEMAN. (Part of the obituary notice by the editor of *Overture*, a monthly local magazine in Los Angeles, of the American Federation of Musicians).

"Dennis Brain, his nephew, insisted that his uncle was the greatest horn player of the whole family." (John Warrick, *Gramophone*, March 2003).

It was only when I first came across these descriptive words on Mr. Alfred Brain that I realised that "Uncle Alf" was a superb horn player and human being, and my interest both in him as a person and his achievements were kindled. With regard to the preparation of this article I am greatly indebted to London horn player/historian Tony Cattrerick for the use of first hand material he personally obtained on Alf Brain from correspondence with Jim Decker, Art Franz, Jack Cave, Sinclair Lott (very famous studio horn players and members of the Los Angeles Philharmonic Orchestra from the late 1920's until, in some instances the early 60's), Lady Evelyn Barbiroli, and several others. The superb articles by Mr Howard Hilliard in two editions of *The Horn Call* (Vol.XXX, No.1, November 1999, and Vol.XXX No.2, February 2000) where he traced the beginning of the dominance of Los Angeles as the horn capital of the USA, primarily through the efforts and influence of Alf Brain, plus some biographical data obtained by Stephen Pettitt for his book *Dennis Brain*. When you read Alf Brain's resume: Co-principal LSO, Solo Horn of the Queen's Hall, Covent Garden, New York Symphony, Los Angeles Philharmonic, Cleveland Symphony Orchestras, and 20th Century Fox Studios, you soon realise why the heading "The Forgotten English Horn Virtuoso?" is so deserved. Hence in this article I hope to share with you the details and information on the British/American horn legend: Alfred Brain.



Alf Brain – The Beginning

The son of A. E. Brain, Sr., the fourth horn of the famed "God's own Quartet" of the London Symphony Orchestra, brother of Aubrey Brain, and uncle of the legendary Dennis, Alf was born on October 24th 1885. In 1901 he won a scholarship to the Royal Academy of Music in London, where he



Alfred Brain as the leading horn player in London

studied horn with the famed Adolf Borsdorf and piano with G.D.Cunningham (who eventually taught Dennis the organ some 40 years later). On leaving the RAM in 1904, Alfred took up the post of First Horn with the Scottish Orchestra in Glasgow where he stayed for three years. During his time in Scotland, Alf married Gertrude Levi, the daughter of a rabbi, in Fulham, London, on the 26th September 1907. Prior to his departure from the orchestra in Scotland he performed with them the *Romance* and *Finale* from Mozart's Horn Concerto No. 3 K.447 on February 4th 1908. During his time in Scotland he was often asked to come back to London to perform the difficult solos, as he did on April 27th 1907, at the Alexandra Palace, where he played the "Quoniam" from the Mass in B Minor by Bach. On his return to London, Alf took up the position of Principal Horn with Henry Wood's Queen's Hall Orchestra. He had fine players with him in

his quartet: Fred Salkeld, Oskar Borsdorf, and G.W. Smith. In 1908 Alfred was the solo horn in the first performance in London of Bach's Brandenburg Concerto No. 1 (with Fred Salkeld). Later in 1909 he and his quartet gave the first performance in the United Kingdom of the *Konzertstück* by Schumann and, in September of that year, again with Fred Salkeld, they gave the first performance in London of the Beethoven Sextet op.81b for two horns and string.

When Alf returned to London, Leonard, his nephew and brother of Dennis, who himself was one of the leading oboe and *cor anglais* players in Britain, recalled, years later, that the horn section of some concerts were all "Brains"-Arthur, Aubrey, Alf (brothers), and Papa Brain. Arthur finished playing to become a policeman. When there were three left the orchestra, members on seeing them would say, "here come



the father, son, and the holy ghost." Alf was the Holy Ghost. Alf's cool control became evident at an early age when playing Beethoven's 9th Symphony. In order to make room for the chorus, the orchestra was squeezed in on stage. During the performance the timpanist became violently sick and vomited all over Alf's head and shoulders. He played on as if nothing had happened "in the best Brain tradition." But he did admit it was one of the most trying times of his career. (Irving Rosenthal, *Of Brass and Brain*). He then became a member of the London Chamber Musicians and took part in two concerts promoted by Leighton House. At the first concert on March 24th 1909 they performed an Octet by Hugo Kahn and, in the second concert on the 30th, they performed the nonets of Spohr and Sir Charles Stanford. In 1911 on the 30th of October, Alf's daughter Olga was born.

Due to his natural talent, Alf soon became the most sought after horn player in London, after his teacher, Borsdorf. When the latter had to finish playing in 1913, due to illness, Thomas Busby became the first horn of the LSO and Alf the first horn of the Royal Philharmonic Society. Alf had by now amassed a full ten years of top quality playing with world famous conductors in London. During the First World War he saw duty on the French Front and was injured. It was thought at one point that he might lose the use of his hand, but thankfully he made a complete recovery. He then received the British War Medal and Victory Medal for his gallantry and had a honourable discharge in 1919, when he returned to London to play the horn.

On his return to London, Sir Thomas Beecham had him playing first horn at Covent Garden, where he stayed for two or more seasons. Alf then became the first horn with the Queen's Hall Orchestra and co-principal horn with Van der Meerschén at the LSO. He formed the "London Wind Quintette" with Leon Goossens, and they recorded some wind works with Edison Bell. During the course of writing this article, there has been launched an "Oboe Classics Mono" CC2005, featuring Leon Goossens. The "Quintette," with Alf on the horn, can be heard playing Barthe's *Passacaille*. At the age of 36 he had become London's leading horn player and kept the monopoly of the first horn chairs of all the leading London Orchestras.

Alf recalled that, prior to his "coming on the scene" in London, there were not many good English horn players. He once recalled to Jack Cave a notice that was posted outside the Royal Opera House, Covent Garden "Horn opening. English need not apply." His dominance of the horn scene in London was total, and even Aubrey his brother had to play "down the line" from him. In 1921, on the 6th November, Alf joined the Royal Society of Musicians. Alf did not have a happy married life: in 1922 he sailed for America with his daughter Olga, in response to an invitation by Walter Damrosch to take up the position of first horn with the New York Symphony Orchestra, which was then conducted by Damrosch.



America

Alf was not that impressed with New York and, after being there for about a year, Rothwell, then the conductor of the Los Angeles Philharmonic Orchestra heard him play and invited him to become the Principal Horn, Alf accepted. He bought a car and, with Olga, drove across the continent to Los Angeles. LA suited him, and he remained Solo Horn of the LAPO for 15 years. It was here he met Straussie Sherrard, whom he married on the 9th of June 1932, and lived happily with her for 34 years. Artur Rodzinski had conducted Alf when he played at the Hollywood Bowl and had been hugely impressed by his sound, phrasing, and accuracy. When Rodzinski took up the conductorship of the Cleveland Symphony Orchestra, he asked Alf to go there as the principal horn. Alf never left the LAPO, but "commuted," when needed, between LA and Cleveland.

Los Angeles

The financial "backer" of the LAPO was a multimillionaire, William Andrews Clark and, besides securing Alf's services, he also brought in de Busscher (oboe) and Fred Martz (bassoon). They were paid \$250 a week. The German, George Hoffman, Principal Horn of the Berlin Opera was originally booked to do first, but after hearing Alf play, Rothwell put Alf on first and Hoffman had to play third; this was done without consultation with Hoffman. Alf arrived in Los Angeles in 1923 at the time when film sound tracks were being developed, and, in addition to his LAPO work, he began to play at MGM in 1927. He can be heard on such films as *Hurricane*, *King Kong*, *Ben Hur*, *Captain of Castile* and countless others. The bassoon player, Don Christlieb, in his book stated "Alfred made Los Angeles the capital of horn playing in the country." Gale Robinson, a very respected horn player in LA, said of Alf, "He was an incredible horn player, an incredible soloist. He didn't get the type of sound that everybody used on the big Conn 8D. It was a soaring sound." His influence in LA was incredible, and one of his pupils there was the legendary Vincent DeRosa, who became third horn in Alf's quartet at the LAPO, and who later taught the famed James Thatcher. "Horn players wanted to play and sound like Alf. As far as the quality of tone and everything, Brain influenced everyone here in LA-he was like the only horn player in town. When there was a recording session and Alf was available, they didn't think about anybody else" (Jack Cave, MGM horn player).

At the age of 60, Alf left the LAPO and became a full-time film session player. It is interesting to note that the current top horn player in Hollywood, James Thatcher, described Alf "as the father of studio playing," and says that he feels "a great affinity with Alf."

During most of Alf's time in the LAPO, his second horn was Vincent De Rubertis, an uncle of Vince DeRosa. De Rubertis was a very fine player indeed, who shared, along with Alf, the enjoyment of the outdoor life and fishing. He is quoted saying after hearing Alf playing: "Doggone, I have



Playing Style and Talent



Dennis, Alfred, and Leonard Brain at the party thrown for the "boys" upon their arrival in Los Angeles

just heard the greatest horn player I have ever heard in my life." When approached by Art Franz for lessons, De Rubertis told him to go to Alf, stating that he himself would like to have lessons with him. It is worth noting here that De Rubertis was known as the "Sheik" for his good looks, resembling his close friend, Rudolf Valentino. He was asked to take screen tests, but as the horn players said, "great looks, great player, but no actor."



Party at the home of Alfred Brain, Cheviot Hills, Los Angeles. l to r: John Pennington (violin), Sir Anthony Collins, Tom Petre, (viola) unknown, Alfred Brain (Horn), Warwick Evans (cello)

Alf apparently did not like giving lessons, he did not have that type of patience, but horn players would go to him for "consultation lessons." During these he always listened and tried to get the student's breath control, dynamics, and power into gear. Whilst on the subject of power, it is interesting to recall the time when Sinclair Lott and Jack Cave went to visit Vincent DeRosa (another legend and superb player). As they were both walking towards DeRosa's house, they could hear him practising his long notes. What was amazing was that they were a mile away at the time!

Alf was blessed with "Mother Brain's" jaw formation (which Dennis also had): a strong square jaw and small, even teeth. From this basis, both he and Dennis used a great deal of mouthpiece pressure but, due to their innate strength, this was never a problem for them. It was interesting to hear Art Franz stating, after meeting Dennis in Alf's house talking about the embouchure and placement of the mouthpiece by both uncle and nephew: "he and Dennis just seemed to screw the mouthpiece into their lips."

When Alf arrived in LA, he was playing "that horn no one else could play, a F horn by Raux or someone, a small instrument with a small mouthpiece, you couldn't balance a dime on that thing" (Franz). These components and his style gave Alf a very clean and compact sound. Alf loved the small mouthpiece and he even had De Rubertis change to it when doing low work with the LAPO. Similarly when Dennis was with his uncle during the war, the small mouthpiece often came into the conversation. His tremendous natural strength increased Alf's pay package as well: wherever or whatever he played, including Mahler, Alf never used a bumper/assistant; he always said "I don't need an assistant, just give me the money," so double money it was – always! He kept his lip strength and power by rattling off the horn studies of Gallay, which to a great many players was amazing due to the small mouthpiece.

Alf had a big sound when needed. Sinclair Lott, for twenty years the principal horn of the LAPO after Alf, recalls, "he was a 'powerhouse' player. At one time, at Fox Studios, eight horns were playing the melody in octaves: an Al Newman 'special,' Alf was playing the top, high line and the other seven were playing the lower line. The remark from the recording booth shook us up a bit. The voice came out amplified, 'I need more of the lower line.' We laughed, it was partly due to the mike placement, I think, but we all got a kick in Alf drowning seven of us out."

Everything about Alf's playing was so natural, and his power and breath control were legendary. To quote Jack Cave, who for forty five years was one of the leading horn players in Los Angeles, "Alf was always trying to get young horn players work. At one time the main title music required eight horns, a couple of these young horn players were in the section. Unfortunately it was a unison for eight horns and difficult. Not every one could play it. When it came time to make the recording Alf said, 'well that's all right, I'll just cover it' and he did. I was sitting next to him when he picked up his horn and I was swallowing the notes. I could hardly play. You couldn't hear anybody else. His sound just carried through like a knife. He had such an enormous chest and volume of air. His tone simply filled the room. When they played the music back to us it was precise and perfect. If anyone had missed any notes, you couldn't hear them." Gail Robinson said of Alf's sound, "We would sit next to him and it would sound as if he was barely playing. But he was projecting like crazy. They used to talk about that, who are you playing for, your colleagues or the audience?" Alf looked after his



physical strength, working out in his garden, using a hand plough, and staying strong. His breath control was phenomenal: long, tied notes just did not seem to be any problem to him at all.

Even non-hornist musicians appreciated his sound and phrasing. Alf was once asked to do a horn call for a film. When he arrived at the studio, he took the horn out of the case and the director started to record immediately. Alf played the horn call and, the way he played it, the whole orchestra stood up and applauded because it was so thrilling. "Listen to his performance and you would say that he was a genius. He could just phrase, and the way he put it all together, and the sound, and the best way you could describe it was thrilling. It was his phrasing, he was just so musical" (Jack Cave).

James Decker recalls the time he heard Alf perform the Brahms Horn Trio, "his phrasing and control left me enthralled, I had never heard such phrasing." Whilst on the subject of the Brahms, apparently Alf was asked, during his time in London, why did he not play the Brahms Trio, to which he replied "I can't play that quietly yet" - a true perfectionist.

Both Art Franz and Jim Decker attributed Alf's ability to phrase naturally to the fact that he had sung as a boy in a church choir, so musicality and the shape of the phrase always came very naturally to him. The singing also developed great breath control.

Alf was fearless in his playing, and he possessed great control and accuracy even under the most difficult, pressurised, and strenuous of sessions. Decker recalls sitting next to Alf at the end of a long take for a film. The director wanted it all "in the can in one." There was a long exposed horn solo in the very last bars of the piece. Because of his composure, control and fearless approach, Alf played it perfectly, not a note out of place, with superb phrasing. At the end he turned to Decker and said, "Why do they do that? put a solo like that right at the end, it gets so bloody lonesome up there sometimes."

He was the master of the soft attack, much in the style of DeRosa and James Stagliano. Art Franz, sitting next to Alf asked him how he did it. "Alf just smiled. With that great huge chest, his entrance, you couldn't hear it even when you sat next to him, he just seemed to bring it out from no place." Richard Moore, a member of the New York Metropolitan Opera horn section for forty-two years, recalls Alf playing the opening solo to *Oberon* by von Weber. "When Brain was first in Los Angeles, I remember he greeted me with the usual 'Good evening Mr. Moore,' and after a concert I could not resist telling him how beautifully he played the *Oberon* solo. 'Oh, Mr. Moore, there's really nothing to it. It's just so bloody lonely.'" At the time Richard Moore was a music student, working as a security guard at the Hollywood Bowl.

In much the same way as his nephew Dennis brought the horn out of the "soloists cold storage" in England, so did Alf back in the thirties in Los Angeles. His first appearance as a soloist was in the Hollywood Bowl, in 1931, where he performed Strauss Concerto No. 1. The concert was broadcast publicly and many of the thousands who heard the performance both in the "Bowl" and in their homes, wrote in to con-

gratulate Alf on his performance. He also made recordings of various works. One of the most interesting recordings that he made with Capitol records was the rarely heard work, *Choros No. 4* by Villa Lobos, with Werner Janssen, Sinclair Lott, and Richard Perissi as the other horn players.

Players use to learn "sitting at the feet" of Alf, listening to what he did, the tips he would give: "never relax in a solo until the last note is played." He gave advice judiciously, Sinclair Lott recalls. After Lott had performed the *Serenade* with Britten and Pears in LA, Alf went on to him and said, "Now you are a pro, you'll begin to have enemies." Lott did not know what Alf meant until much later but Alf's advice in tough times was always sound.

The Character

Alf was an extraordinary personality, full of fun and enjoyment, enjoying the outdoors, drinking (an ever supplier of booze, even in prohibition days), farming, socialising, cracking jokes, writing limericks, and playing jokes on people, but also possessing a very sharp and astute business mind. When the Hollywood Bowl was without a manager, Alf successfully ran it for a season or more. He had no fear of anyone nor any conductor and would not let any conductor intimidate him. Decker recalls the time when Wallenstein began the rehearsal of Tchaikovsky's 6th Symphony with the last movement, at the section where horns 1 and 2 have the syncopated "E" octaves. Wallenstein and Alf did not really hit it off and it did not sound very good so they tried it again. "Could you make it sound a little nicer," said Wallenstein, so it was called for a third time, the same request was uttered, at which point Alf stood up and said, "Mr. Wallenstein, I do not warm up on my time, I warm up when I get paid for it!" No more was said.

Another amusing tale of Alf occurred during his London years. He had been booked to play *Judas Maccabeus* by Handel. During the rehearsal when the "See the conquering hero" chorus came, the conductor told the trumpets to play the high horn parts. Alf was incensed at not being allowed to play the duet. In the concert, just before the particular chorus, Alf tapped the two trumpeters on their shoulders and told them not to play--he was going to play. They did not argue. When the section came Alf stood on his chair, lifted his bell, and played the fanfare perfectly and very, very loudly!

Many years later Alf got the great Alan Civil into some bother. I remember Mr. Civil recalling the incident to me himself. It was at a rehearsal of *The Enigma Variations* by Elgar. The conductor started "Nimrod," Variation IX, the strings were playing beautifully, and at rehearsal figure 34, where the main theme reappears, there was heard the beautiful horn sound of Alan Civil playing the main theme, along with the first violins. "What are you doing?" shouted the conductor. "Doing exactly what Alf Brain was told to do by Elgar himself," came Alan's swift reply. When asked to explain himself, Alan stated that in the early 1900s, in one of the first performances of the work in London, Elgar himself was conducting. He had called for a break in rehearsal and on returning after the inter-



val he heard the "Nimrod" main theme being played beautifully on a horn. Elgar went to see who was playing it, and there was Alf, playing away to his heart's content. On seeing Elgar approaching, he apologised but said that he simply loved the tune, at which point the great composer stated, "I was going to score that section for a horn but did not know that it could be played as beautifully as you have just done, so I did not score it that way. Please, Mr. Brain play it tonight and every other occasion you play the piece, and that goes for any horn player who can play it as beautifully." Mr. Civil won that round.

Alf always made his section feel totally at home and at ease, either by cracking jokes or reading out the limericks he had composed, much to the hilarity of the section, who sometimes found it difficult to play in rehearsals through laughter. Indeed, when Richard Perrissi was playing with Alf in a film session, Alf produced a stream of jokes and limericks, so many that Perrissi just could not stop laughing and found it impossible to play. It was so bad that the conductor fired Perrissi during the session, for his inability to stop laughing!

Many of Alf's jokes or limericks were not the type one could recite or recall in mixed company. One of the cleanest Jack Cave could put into print is as follows:

There was a young lady from Chichester
Whose shape made the saints in the niches stir
When she knelt at high mass, the shape of her arse
Made the bishop of Chichester's britches stir.

Alf enjoyed life to the full. Eventually, due to his love of farming, he at one stage ran two turkey farms and two to three chicken farms, but never on a commercial basis. As Franz said "he just liked that farming stuff." He was a great host and would cook all the food for all his guests, even when there were around a hundred or more. Parties were set up for visiting orchestras, colleagues from England, and many more. Sir Arthur Bliss recalled in 1924, "when visiting LA, I had dinner with several ex-London players. Alf Brain had picked the contingent from LA; these were the years of prohibition and Alf was the unofficial source through which drink could be obtained. His supply made the evening a merry one." Conductors such as Stravinsky and Stokowski and many others came and enjoyed the parties. There was one story about the Moscow Symphony Orchestra: they brought boxes of their famed Smirnoff vodka. Alf acquired a case of the stuff, and when presented with the normal "shot glasses," he promptly went to the kitchen and produced eight ounce drinking glasses and with a smile said, "Let's do things properly." He was a fantastic drinker; as one person stated, "For 95% of the time he is the greatest horn player in the world; for the remaining 5%, he is the greatest drinker in the world!"

Lady Barbirolli recalled a party at Alf's she went to with her late husband, the conductor Sir John Barbirolli. Alf had cooked all the food himself and the wine was flowing. Half way through the night he said he wanted some music. He took out his horn, went out to the roof of his house and played the Horn Call from *Siegfried*, "perfectly and with a huge beau-

tiful sound." Alf used to love surprising people: at one such party Alf told Jack Cave and a few others to bring their horns "we can do a little something impromptu." When they arrived they saw an upright piano on the back porch. Jose Irtubi was sitting at the piano. On the music stands were the parts to Schumann's *Konzertstück*. In the back yard were the audience of most of the top conductors in town, including Sir John Barbirolli. Alf stayed in the audience smiling and then said, with a big smile "OK boys, start whenever you're ready." They played it without rehearsal. Afterwards Cave asked Irtubi if he knew beforehand that they were going to play the Schumann. "Of course," he replied, "didn't you?"

Alf was very worried when the Second World War broke out. He was perturbed that he was now an American citizen, not of an age to sign up and fight, and naturally concerned about the future of his homeland. He spoke at length to some of his friends about his worries and his hope that Britain would be all right. He never took on an American accent, despite the years he had been there. "He spoke with a lovely London English accent." (Lady Barbirolli).

It was during the war that Dennis and his brother Leonard met up with Uncle Alf, when he was then living in Gardenia. The brothers looked forward to meeting their Uncle Alf, whom Dennis always insisted was "the greatest horn player of the whole family." Alf was thrilled to see and meet his nephews for the first time in the US. He knew that commodities were scarce in England and was determined to ensure that the "boys" had a great time. A party was thrown; drink and food flowed. Dennis astounded all by playing on the F Raoux horn the violin piece *Schöne Rosmarin* by Kreisler. Dennis played brilliantly and with customary modesty just laughed at the curiosity some of the Americans had with the Raoux. Decker, who was present said, "It was amazing how he got around the thing, laughing, and so normal." Mrs. Leonard Brain recalls her late husband telling her that their stay with Uncle Alf was full of fun, food, and drink.

Alf and Dennis talked for hours on mouthpieces, the small one of course, and Dennis had the chance to see and try Uncle Alf's five-valved Alexander. There is no doubt that Dennis learnt a great deal from Alf about the different combinations of mouthpieces, each with its different internal shape and dimensions, all in the pursuance of the sound that an individual player wanted to attain. Alf never spoke or boasted about what Dennis was doing or playing, it was just an uncle's pride in what his nephew was achieving. It was obvious to the horn players that surrounded him that Alf did not get on with his brother Aubrey. He never said anything about him, but as Lott said, "He never talked about his brother, we just got the feeling that they were not close." Lady Barbirolli stated that Alf with his humour, fun, and out-going personality was the complete opposite to Aubrey.

Everything had to be correct. When the LAPO was asked to play at an Easter Festival concert, Alf did not hear the announcement that the audience could take home with them the Easter Lilies that were decorating the hall. He became very annoyed at the people pinching flowers that should be properly placed on graves. He calmed down when it was



explained to him, that the people had been invited to take them.

Alf was always generous to a fault and would always help young horn players. He started the habit in London of accepting all the work that was given to him, and then he would put other horn players into the rehearsals or the shows. He would keep around three to four players busy. It was nothing for Alf to ask the orchestrators in the film studios



MGM Music Group: Alfred Brain: seated at table far right with hand on the shoulder of our harpist and host of the gathering, Joe Quintile ("He looked like a devil and played like an angel.") Herbert Stothart - seated left, holding glass, wrote the musical scores for 40-50 pictures at M-G-M. Jack Cave - right rear

to write for eight horns or more, so that guys could get work. Alf was never afraid of young rising talent. Other players were a little fearful, but Alf always said, "The better the horn players, the more they will write for the instrument."

James Decker recalls an incident whilst he was playing second to Alf at the LAPO, doing Mahler's Third Symphony. There was a new conductor in town, Franz Waxman. Alf was coming to the end of his career. He turned to Decker after the first movement and said, "Here, I can't play any more, you play the first part and I'll do the second." Decker is convinced that there was nothing wrong with Alf; he just wanted to display Decker's talents to Waxman. It paid off, for Decker was booked as first horn by Waxman for all his shows. Alf played the concert, perfectly.

In 1951 the now famous Los Angeles Horn Club was founded, set up by the studio players. They were on contract, so they could not play for anyone else and, in order to keep their "chops" in shape whilst not on set, they met to play any type of horn music, invited the Hollywood arrangers to write works for them, and experimented with sounds, etc. At their first concert, thirty-six of the most famous horn players in LA performed. They were conducted by Max Pottag and they performed at the Musician's Union Concert Hall in Hollywood. The horn players unanimously elected the first

president of the society: Mr. Alf Brain, in honour of what he had done for the horn in LA. Here are some quotes of the high regard in which Alf was held: "as the leading horn player in LA for many years, he had set an example by always encouraging those around him as well as protecting the positions of those less talented than himself." (Howard Hilliard) "He was an enormous influence to all of us: as a father, he always helped young people. Never, never would he put a young

man down. Never. He was just a tremendous person, very hospitable." (Gale Robinson). On Alf's retirement, Wendall Hoss became the chairman of the LA Horn Club. Again Robinson states, "Together with Brain, Hoss set a tone of collegiality among LA hornists which lasted for many years, creating an unwritten gentlemen's agreement: never speak ill of your colleagues."

Around the mid 1980's, Jack Cave, Vince DeRosa, and their wives came to London for a holiday. They asked to be shown directions to the *Nag's Head* in Covent Garden as a sort of pilgrimage and have a drink there for Alf. Alf had mentioned to them that when he was playing at Covent Garden, doing *Siegfried*, he would dash across the road for a little libation and when it came time to play the Horn Call, the stage door man at the Garden would dash over, shout out "Alf, you're on." Jack Cave said of Alf, he was a most fascinating man, generous to a fault."

When he finished playing, Alf bought the Horn Inn, where members could meet and eat lunch. He never lost his sense of humour. About six months prior to his death, a young horn player knocked on Alf's door. The door was opened by Alf, who obviously had "celebrated" well the night before. "What do



Taken at "The Tropics" on January 26, 1945. l-r: Fabian (movie actor), Jack Cave, Betty Cave, Dennis Brain, Straussie Brain, Olga (Alf's daughter), Stella (Alf's niece), Leonard Brain, and Alf



you want?" was the greeting. "I've come for a horn lesson," replied the boy. "Oh! Do come in and I'll go and find my teeth." It reminds me of the story in Pettitt's book, where he stated that prior to the start of a concert Alf had gone to the toilet and someone locked him in. The conductor, seeing no one in the first horn chair, started to panic, when suddenly, without collar or bow tie, there appeared Alf. He made it by climbing out of the window and scaling down the drainpipe. Alf continued to play into his seventies and maintained his interest in helping people in his community and the instrumentalists in LA.



An undated photograph of the principals of the Los Angeles Philharmonic assembled for a performance of Schubert's Octet.

When he passed away on March 29th 1966, his death saddened everyone who had known him. He was buried at Forest Lawn on April 1st. Music from *Stabat Mater* by Palestrina and the "Funeral Music" from *Siegfried* were beautifully played by James Decker, Leon Donfrey, Sinclair Lott, George Hyde, Arthur Briegleb, John Cave, Alan Robinson, and Gale Robinson. George Hyde had especially composed one piece for the occasion and the solo horn was Sinclair Lott. Decker recalls that whilst Lott was playing, tears were coming down his cheeks, for he had become very close to Alf. His wife, daughter, grandchildren, and great-grandchildren survived Alf.

There is no better summation of Alf than what Irving Rosenthal wrote *Of Brass and Brain* in 1953:

There is very little about him that could properly call "old" for his vigour is astonishingly youthful and shows no indication of abating in the least. The very gods might envy him his robustness of body and spirit. But, above all, it is his infectious love of life that profoundly endears him to all. His eyes, for example still retain a certain twinkling roguishness (and may well remind one of all the sights he must have seen and would still like to see). His smile is at once knowing and genial, reinforced by a warm wit, and indicating a treasure house

of tales which are likely to drive away the present and bring his listeners back into the "golden era" of music for a brief few moments. And, all within an air of good breeding, solicitude, and rich humanity: in short he is a true gentleman. Alf Brain's renown on his horn has been matched by his renown as a host and is quite understandable in the light of our analysis. Having enjoyed a full and richly varied life, he is always anxious to share his good fortune with others and without the usual self-conscious affectations. No one has ever felt to be a stranger in his company for very long for it is impossible not to be swayed by the vastness of his personality.... and herein lies the secret of any great artist. Men such as Alfred Brain are as much a part of humanity as they are distinct individuals and yet, it is this humanity that makes them Great.

In the *Overture* tribute, the editor wrote the following: "As fitting a farewell to him as words can express may be found in Shakespeare, whose writing Alf so dearly loved, 'Good-night sweet prince.'"

It is a great shame that persons of Alf's type today are few and far between in our horn world.

Alf's Instrument

I first learned of the availability of Alf's horn whilst reading *The Horn Call*, Volume XXX111, No.2, February 2002, where, on page 18, there was the "Million Dollar Horn," advertised by Dr. Bruce Craig. It was reputed that Alf was the first one to earn a million dollars playing the horn. I got in touch with Bruce and found out that he had, in his 20's, played horn with a number of community-based LA symphony orchestras and had studied with Gene Sherry, Fred Fox, Wendell Hoss, and James Decker. It was through Mr. Hoss that he learned of the whereabouts of Alf's horn, which he subsequently purchased. A little later he got to know Straussie, Alf's widow, and through her came to learn a great deal about Alf, knowledge he subsequently shared with Stephen Pettit, the author of the book *Dennis Brain*.

A few weeks later, I was having tea in the North London home of Mrs. Leonard Brain and her daughter Tina. Tina is now the last remaining "Brain" playing professionally, currently in Australia. Chatting away, Tina went upstairs and brought down an F piston horn and said, "Would you like to have a blow on this?" "Whose is it?" I asked. "Oh, it's my grandfather's."

There in my hands was the Labbaye of Aubrey Brain. It is difficult to explain to people the feeling of holding a part of "horn history" in my hands. After I had blown it, I asked Tina if she had any plans for the horn. She stated that on November 15th, Mrs. Yvonne Brain was going to present Dennis' horn to the York Museum of the Royal Academy of Music in London (RAM). To receive the instrument and play it publicly for the first time since Dennis' death would be the distinguished professors and international soloists Michael



Thompson and Richard Watkins (who now holds the Dennis Brain Chair at the RAM). Dennis' horn would then be exhibited alongside that of Borsdorf. Tina was going to present Aubrey's horn to the York Bowen Museum a little later on the same day, which she subsequently did. It was fitting that to receive it on behalf of the RAM was Mr. Derek Taylor. Derek was, for many years, the distinguished principal horn of the BBC Symphony Orchestra, a post he shared for some of that time with Alan Civil. Derek was both taught by Aubrey at the RA and served there as their leading horn professor for many years.

During the conversation between Mrs. Leonard Brain, Tina, and myself, the idea struck me to bring Alf's horn "home," as it were, to be proudly displayed in his old music academy alongside the instruments of his professor, brother, and nephew. I immediately got in touch with Bruce to see if he would be so kind as to donate Alf's Alexander to the RAM. Bruce was more than pleased to do so and Mrs. Francis Palmer, the curator of the York Bowen museum, sorted out all the necessary legal transactions involved with such donations. The rest, as they say, is history. When the horn eventually cleared customs, I officially presented it to the RAM, safely into the hands of Francis Palmer and Mike Thompson on December 20th 2002.

Any one visiting London can visit the York Bowen Museum, and see proudly exhibited the three horns of the most famous horn family in history.

The Instrument Itself

On arriving in America, Alf was using an old two-valved Courtois horn in F, to which he added a third valve. This horn he found in a "junk shop" and paid next to nothing for it. In combination with his famed small mouthpiece he, as stated earlier, produced a superb sound. But, on seeing what other horn players were using in the States and the condition of his Courtois, he experimented with a series of different instruments. During his early time in Los Angeles, Alf acquired a rotary valve yellow-brass Schmidt horn built in F. This Schmidt horn eventually found its way back to the UK and into private ownership in England with London horn player, Ted Chance. Ted's American wife's grandfather bought it from Alf in the 1920's, whilst having lessons from him in Los Angeles.

After trying out a few instruments, Alf eventually settled on his Alexander. Gale Robinson said, "Brain and Stagliano always had the best instruments" Alf's horn, now on display at the Royal Academy of Music, is a five-valve Alexander single B-flat/A horn, with an F extension. It is the actual horn Alf used, unchanged. Here is the technical information on the horn. Despite what people have been led to believe, it is an Alexander. On the bell, in its usual Alexander format is the emblem: Alexander, Mainz, Sansone Model. For those who do not know, Sansone was an American horn player who designed a five-valved single B-flat / A horn with a built-in F extension.



Alf's horn is made of yellow brass with a silver-plated bell. It has a very neat "duck's foot" resting against the left hand to maintain stability, and the F extension tube has a very long "pull out" that would enable him to have accurate intonation throughout the entire range. The horn came with three mouthpipes. He did not like the original Alexander mouthpipe and initially replaced it with a Conn version. He played on this for a while but it did not produce the sound and response he desired. So Alf designed his own mouthpipe and had one made up to his own personal specifications. He was happy with the result and then had it fixed permanently to the horn. The instrument has a beautiful warm sound and, due to Alf's mouthpipe, it is very responsive throughout the range. His mouthpiece changed a little from the straight "Busby" type he took originally to the States. He maintained the same small rim and had a screw rim mouthpiece made, which had a slightly deeper cup and around a "6" American throat size, most probably to blend with the different tonal colors he came across in the various studio orchestras.

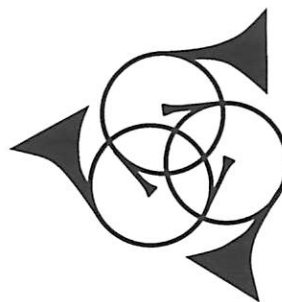
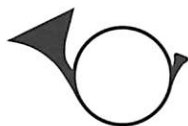
Well, there it is. I hope I have in some way done credit to one of the truly great horn players the world has ever seen. Alf took our beloved instrument from the "back row" obscurity of an orchestra to the limelight of centre stage. Not only did he reach audiences in the orchestral hall, but Alf also reached cinemagoers world wide, who loved the sound of the romantic horn flowing from the large screen.

"Goodnight sweet Prince."

Leighton Jones, born in the West Wales village of Felinfoel, attended Llanelli Boys Grammar School, where he began to play the horn. He was for six years the Solo Horn of The National Youth Orchestra of Wales. His tutors included Mr. Keith Whitmore and Mr. Alan Civil. Family commitments meant he had to leave London and return home to West Wales. Leighton free lances in Wales and has played with the BBC National Orchestra of Wales, The Welsh



National Opera, Royal Liverpool Philharmonic, City of Birmingham Symphony Orchestras, and the National Symphony Orchestra. Chamber music is a great love, and he has given concerts of trios, etc. throughout Wales. Leighton also is the UK representative for Engelbert Schmid's horns.



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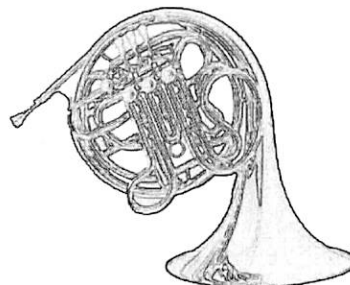
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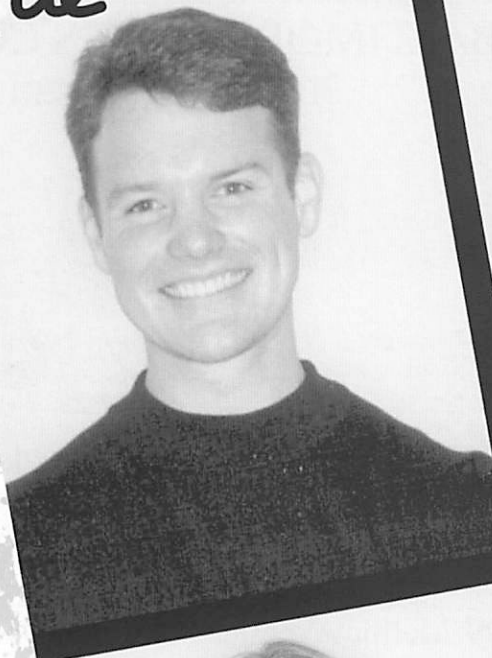
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Direct or Reflected? That is the Question!

by Jeffrey S. Powers

Approximately three years ago I returned to the U.S. after playing co-principal horn in a fulltime, 96-piece symphony orchestra in Europe for 16 years. Having come from the old Cleveland/New York/Philadelphia school of horn playing, the concerns I had as a performer in continental Europe were large bell, nickel silver horn vs. medium bell, yellow brass horn and whether to sit or stand when playing solos (with the bell on or off the leg). However, since returning to the U.S., I have been confronted with a new dilemma as a horn player and teacher: whether to play with the bell facing at the audience or away from the audience. Never in my dreams did I imagine that solo horn players and those in a brass quintet would intentionally place themselves on stage so that their bell was facing right at the audience.

Before I go any further, I want to make it very clear that I have the utmost respect for the technical proficiency of those players presently playing in this manner, but I sincerely believe that there has been a serious error in judgment with regards to how the horn and its sound should be approached. The horn, unlike the trumpet and trombone, was not intended to be played with its bell facing the audience. The horn was designed and developed over time to create an indirectly radiated tone: a sound that is reflected off of the various surfaces of the stage/hall before reaching the audience. This very fact, the indirectly radiated tone of the instrument, is one of the major factors that give the horn its unique sound—the warm sound for which composers write. This quality distinguishes it from the other brass instruments, which do radiate their sound along the axis of the bell directly towards the audience. To turn oneself about and play with the bell facing the audience is to do away with that which makes the horn unique, its special quality of sound.

Unfortunately, it is just that warm reflected sound that has created the problem for some players today in the brass quintet, particularly in North America. As the brass quintet has changed from what was originally conceived of as a form of chamber music to what has become today a “show” or “act” for a large audience in a large hall, the horn player has found him/herself struggling to be heard, to balance the other brass. As the brass quintet has become a popular genre, playing for larger crowds in larger halls, the trumpets and trombone have “upped the ante” by turning up the volume and pointing their bells straight out at the audience (often with the aid of microphones and amplification), resulting in an concomitant increase in brilliance and a proportional loss in warmth and depth of tone. Woe unto the horn player that can’t keep up. As a result, the horn players in these quintets have been forced to turn their bells out towards the audience simply to be heard, and have sacrificed the very quality that distinguishes the horn from the others in the process (and the horn player is oftentimes still lost in the mix or must resort to “forcing” to be heard at all.) I have heard several “name” quintets in recent months and the horn players in those groups were either inaudible or had to resort to “blaring” to

be heard. I would be willing to venture that had those players placed themselves so that they were able to take advantage of the reflective surfaces of the shell of the stage, they would have been heard better than when trying to compete with the other brass by pointing the bell outwards.

I do not fault these people for going “where the money is,” but I do believe that a bit of rethinking is needed with regard to how the horn is used in such a situation, or whether the horn is even an appropriate instrument for this genre.

This “show” quintet plays works that are predominantly arrangements of popular works and not pieces originally written with the brass quintet and its unique qualities in mind. This, too, is fine, except that the arrangements often fail to recognize the different nature of the horn and treat it as just another voice in the brass ensemble. I would, in all sincerity, recommend that for such quintets it might be more expedient, and better suit their purposes, if they were to replace the horn with either a third trumpet (or flugelhorn) or, even better, another trombone (perhaps an alto trombone), creating an ensemble more akin to the earlier brass “consorts” of like instruments. Perhaps careful use of well-placed and mixed microphones and amplification, combined with wisely placed reflective panels, could be a viable, albeit complicated option for the horn in such an ensemble.

In masterclasses given by several “name” quintets, I have heard arguments used to justify the horn being played with the bell facing the audience. The first reason given, as we have already discussed, was the problem of balance when the other members of the group are playing directly into the audience. As justification for this, it was stated that all orchestra brass sections play that way – with the bells facing straight out into the hall. From my 23 years fulltime playing experience in the orchestra, I can state that this is certainly not always the case. In many orchestras, the brass are on risers and as a result the trumpets and trombones play with the bells angled downward, only lifting the bells up into the hall for those special moments when the brass must cut through with brilliance. In other orchestras, the brass are separated into two groups on opposite sides of the orchestra wind section angled in toward the middle of the stage (usually trumpets, trombones and tuba on one side and the horns on the other, usually stage right). With this set up the brass are oftentimes also seated on risers, thus combining the downward angle with the inward. The net result is that the brass do not sound as strident and the overall quality of the orchestra is warmer. In any case, it needs to be noted that in the orchestra the horns are never set up with the bells facing outward at the audience. It simply isn’t done, because it does not produce the desired sound from the horn section. At the risk of stating the obvious, it is also noteworthy that the normal instrumentation of the full orchestra calls for 4 horns to balance out the 3 trumpets, 3 trombones, and 1 tuba of the standard brass section, a very different proportion than that of the standard brass quintet. One might toy with the idea of simply adding a second horn to the “show” quintet, which would add to the amount of



“horn” sound being made, and be available for occasional doubling when needed for added impact.

Another argument given for the horn playing with the bell facing the audience was that all great soloists play that way. Again, I beg to differ. It has never been my experience to see a horn soloist (and this includes the likes of Tuckwell, Baumann, Koster, Maury, Bloom, London, *et al*) play with the bell facing the audience. Some choose to stand and some choose to sit (with the right hand on the side, bottom, or even top, of the inside of the bell), for reasons of style and tone, but none played with the bell facing the audience. That simply did not figure into the equation. Unfortunately, it may be the case that some of the young virtuosi performing today have adopted the posture of playing with the bell towards the audience simply because they saw “so and so” do it, without really carefully considering how difficult it is to produce a characteristic horn sound when playing with that stance.

One factor that is seldom considered in these discussions appears to be that some players simply make more sound than others. They have a sound concept and play on an instrument that produces a tone that is “bigger” and that projects or “carries” better than others. Such players would have a better chance of success in one of the “show” quintets. Wisely placed to take advantage of the stage shell and compensating for the reflected nature of the sound by anticipating the attack (as is done in successful horn sections in many fine ensembles), such a player just might have a fighting chance to balance the other brass without having to resort to sacrificing his/her “horn” sound by playing with the bell facing the audience and “forcing” to be heard.

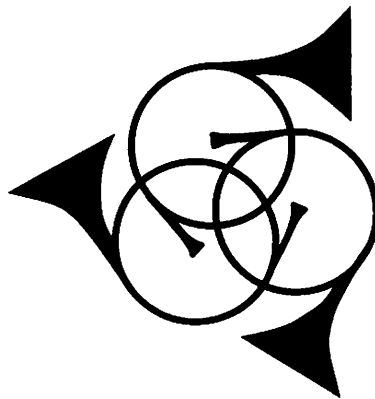
In a brass quintet that wants to play as a chamber music group in a chamber music hall, I would recommend that the horn player sit stage left at the front to help him/her balance the group and still be able to make a characteristic horn sound with the bell facing away from the audience. In addition, the other players would best serve the blend and balance, and create the opportunity to produce a greater variety of “colors,” if they would angle in slightly towards the center of the stage. For those moments when the trumpets or trombone feel the need to sound more brilliant, they can easily turn towards the hall.

In larger ensembles, care must be taken to place the horns on stage so that they are not playing with the bells facing the audience, have ample space about them to allow their tone to

form (not too close to the wall), and are not playing directly into curtains or a row of other players’ bodies.

I hope that this discussion will encourage others to pause and reconsider this present day trend and how it is affecting the future of the horn as a unique instrument with a special sound – a sound that must be cultivated and preserved rather than sacrificed for expediency’s sake.

Jeffrey Powers, Assistant Professor of Horn, Baylor University School of Music, holds a Bachelor of Arts degree with “Honors in Music” from Austin College in Sherman, Texas and a Master of Music in Horn from The Cleveland Institute of Music. His major instructors were James London of the Dallas Symphony Orchestra, Albert Schmitter and Myron Bloom of The Cleveland Orchestra, and Roy Waas of the Buffalo Philharmonic. Having begun his career as second horn in The Hong Kong Philharmonic, Mr. Powers then served as second horn in the New Jersey Symphony, fourth horn in the Philharmonic of Caracas, Venezuela, and fourth horn and Wagner tuba in The Cleveland Orchestra. He then played principal horn for sixteen years with the Royal Philharmonic of Flanders, Antwerp, Belgium and taught horn, chamber music, and transposition at the Lemmens Institute in Leuven, Belgium. Presently Mr. Powers is principal horn with the Waco Symphony Orchestra and The Lyric Opera of Waco, a member of the Baylor Woodwind Quintet and Baylor Brass Quintet. Mr. Powers is fast becoming known for his clinics and masterclasses, and recently released his first solo CD entitled Let All That Hath Breath Praise the Lord—Music of Praise for Horn.



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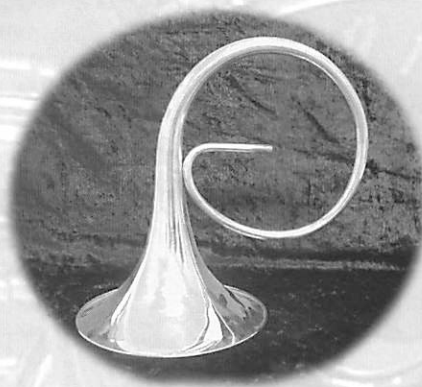
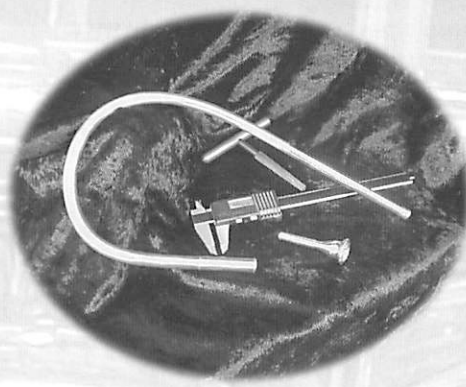
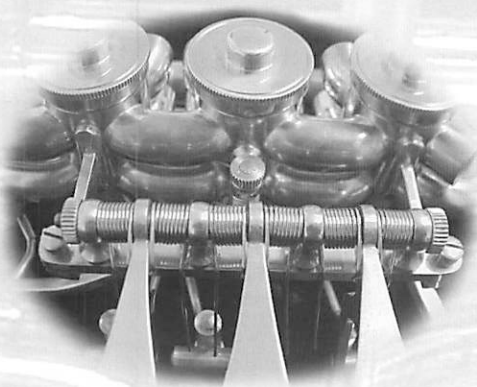
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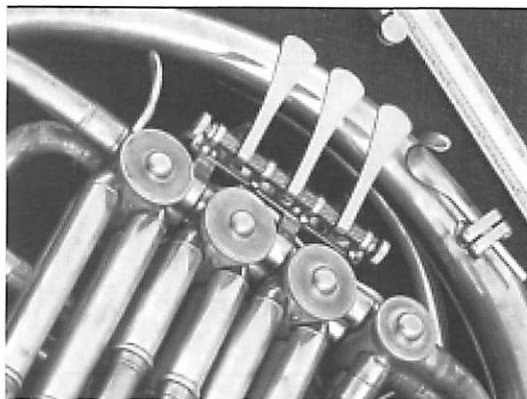
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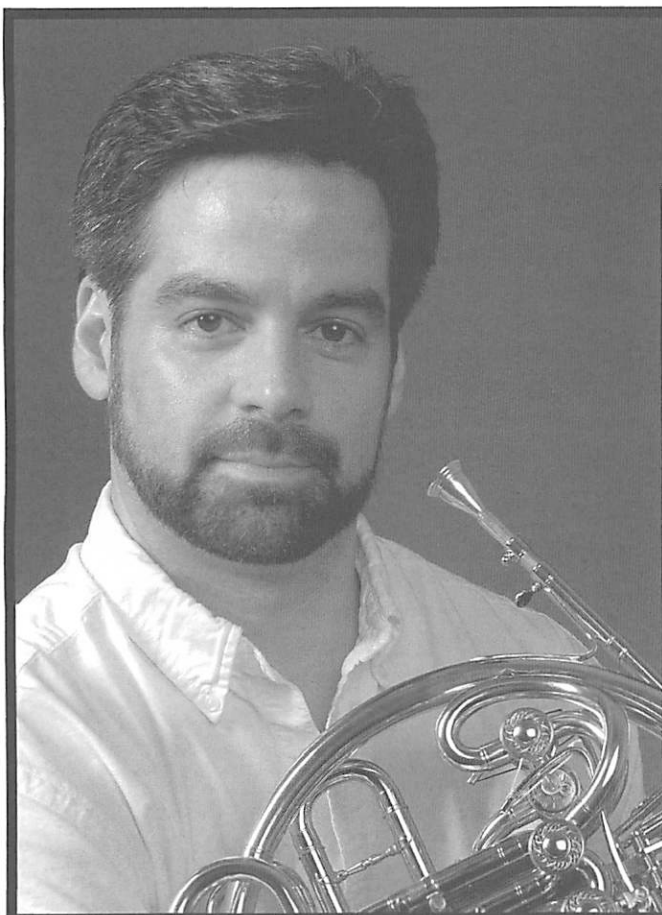
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Recording Reviews

John Dressler and Calvin Smith

Performers who wish their discs to be reviewed should send them to Dr. John Dressler at: Department of Music, Murray State University, Murray KY 42071-3342 USA. Readers interested in obtaining discs reviewed this column are urged to place orders with dealers or record stores in their 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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Thomas Bacon: The Complete Hornist. (with pianist Phillip Moll). Summit Records DCD-379. Timing, 62:21. Recorded at Traumton Studios, Berlin, 14-16 July 2003.

Contents: Emil Kronke: *Hunting Piece No. 2*; Schubert: *Ave Maria*; Schumann: *He, the Most Magnificent of All*; Saint-Saëns: *The Swan*; Enrique Granados: *Andaluza*; Schmid: *Im tiefen Walde*; Paul Basler: *Three Hymn Tune Settings*; Dennis Leclair: *Three Fairy Tales*; Michael Horvit: *Circus Suite*; Mendelssohn: *On Wings of Song*; C.D. Lorenz: *Fantasie*; Anthony Plog: *Aesop's Fables*.

Since 1987, *The Complete Hornist* has been a very popular and successful series of music for horn and horn ensemble

published by Southern Music Company, San Antonio, Texas. All of the music on this disc is published as part of this series; Tom Bacon is its General Editor. Outside of this series are the pieces by Leclair, Basler, Horvit, and Plog. So often many of my own pupils want to program a recital consisting of nothing but the major works: concerti, sonatas, and the like. If you are experiencing the same, play this disc for them. Tom shows us that both slow expressive pieces featuring tone of sustained quality like the *Ave Maria* and *The Swan* as well as truly humorous ones like the Plog, Leclair, and Horvit suites of character pieces can round out any program: something for everyone, as I call it. While the soloist can also be the narrator in the Plog, I might suggest bringing in a local celebrity, a faculty member or administrator or someone else who can add a sense of theatrics. It really adds variety and enjoyment and sparkle to a more academic set of literature. Mr. Bacon is adroit at every ornament, turn of phrase, and change of style in all of these pieces. One needs that change of costume to adequately capture especially the subito changes of color and style. If you are unfamiliar with the Plog, Leclair, or Horvit works, secure a copy of this disc quickly. You will quickly appreciate the place these pieces hold for any soloist. JD

Musique française pour quatuor de cors. François Cagnon, Michel Coquart, Jean-Pierre Saint-Sizier, Lionel Surin, horns. Polymnie Records POL 490-227. Timing, 73:37. No further information regarding recording dates or venues.

Contents: Dubois: *Quatuor*; Françaix: *Notturmo e divertimento*; Robert-Vallée: *Quatuor*; Bozza: *Suite*; Daniel-Lesur: *Cinq Interludes*; Defaye: *Quatre pieces en forme de Cor*; Pascal: *Allegro, choral et fugaro*; Tomasi: *Petite suite*; Surin: *Un jour...*; Barboteu: *Jeux*.

From time to time my local classical radio station plays saxophone quartets of Dubois. They are sprightly-quite different from the horn quartet presented here. The tempo is much more deliberate in this piece, lending ample time to feel the gorgeous close modern harmonic blocks of sound. The work has four movements, all character pieces of dance forms such as a *Pavane* and a *Paysanne*. Most of the works contained on this disc are multi-movement in form. None of them lasts more than nine minutes, so these would be delightful contrasts on any horn ensemble program. As a disc of twentieth-century melodic and harmonic idioms, I would suggest four hornists to start with the Bozza *Suite*. It is the most straightforward musically and structurally. From there, work outward to Tomasi and Defaye. These all provide technically challenging moments for all as well as many opportunities to focus on tuning, intonation, and the matching of articulation styles. The artists on this disc have a marvelous sense of one-ness as the disc sounds as if one person had performed all four parts. This speaks highly to their sense of musical awareness whether in loud, soft, fast or slow passages. If you have performed the Françaix *Divertimento* for horn and piano, be cer-



tain to try out his *Divertimento* for quartet; it is jocular, bouncy, and just plain fun. The high Bs and Cs should not frighten anyone away as they are approached and resolved in step-wise fashion. If you are enjoying the etude books of Barboteu, grab three other friends and read through his *Jeux*. It is a one-movement piece of only about two minutes duration, but the playful nature of open horns versus stopped horns is a total delight. It would be a great ending piece for any solo or ensemble program. Truly inspiring is the flexibility and strength juxtaposed with sensitivity and expression demonstrated by all the hornists on this disc; they provide an excellent model for us all. *JD*

Tim Zimmerman and The King's Brass: The Best of Brass and Organ. With Revecca Kleintop and Dan Miller, organists. Summit Records DCD-403. Timing, 57:31. Recorded in Coral Ridge Presbyterian Church (Ft. Lauderdale FL) and in Calvary Church (Charlotte NC).

Contents: Strauss: *Also Sprach Zarathustra*; Curnow: *Fanfares and Flourishes*; Campbell: *And Can It Be, No. 2*; *All Glory Laud and Honor*; *All Hail the Power*; *Abide with Me*; Monteverdi: *Deus in adjutorium* (Vespers); Handel: *Thine is the Glory*; Handel: *For Unto Us a Child is Born*; Copland: *Simple Gifts*; Wyeth: *Come Thou Fount*; Ward: *America the Beautiful*; Beethoven: *Joyful, Joyful, We Adore Thee*; Gabrieli: *Canzon septimi toni No. 2*; *Crown Him with Many Crowns*; *A Mighty Fortress is Our God*; *Holy, Holy, Holy*; *God of Our Fathers*.

Tim Zimmerman and The King's Brass provide innovative worship for young and old alike. They have performed over a hundred concerts each season with three trumpets, three trombones, tuba, keyboards, and percussion. These modern arrangements and adaptations have been prepared by various members of the ensemble and highlight jubilant moments of praise. The organ and percussion in particular certainly add the spirit of triumph in many of the selections. As the reader can tell from the contents list above, there is a great variety here including a focus on hymn tunes and seasonal carols. I encourage especially the church instrumental ensemble conductors to investigate this disc, as all of the selections are available in print; eight other recordings as well as the music are available from the group's agent in California. The address for the ensemble is included in the liner notes. *JD*

Meditation for Horn. Raimo Palmu, horn, with Raissa Palmu, soprano, Hannu Bister, organ, and Tero Valtonen, piano. RRP-701. Timing, 69:33. Recorded January-March 2003 and August 2003-March 2004 at Seloo Hall, Espoo and Orchestra Hall of the Finnish National Opera.

Contents: Fauré: *Après un rêve*; Debussy: *Ballade*; Glière: *Nocturne* and *Intermezzo*; Glazunov: *Chant du ménestrel*; Scriabin: *Romance*; Defaye: *Alpha*; Tomasi: *Chant corse* and *Danse profane*; Buyanovsky: *Halleluja*, *Evening Songs* (The Horn's Evening Sound, Vocalise, Sunset), and *Meditation* for Horn.

I am not usually keen on discs featuring primarily a solitary mood, but I am willing to adjust that attitude after hearing Mr. Palmu's recent presentation of some superbly reflective music. I've heard a different adaptation of the Fauré; however, it was in a lower key, I believe. I like this one (in G minor) much better. It affords more opportunity for emotion at the apex of the piece. His phrasing is absolutely beautiful: so lyric and very true to a more vocal approach. While most of the pieces here focus on smoothly connected lines in late-Romantic language, do not skip over the Defaye piece. One should experience and experiment with this more disjunct yet still hauntingly ethereal piece. Included are some highly emotional unaccompanied moments in the central section that also utilize the upper most register of the horn.

New to me are the Buyanovsky works, all with voice. The *Halleluja* opens with organ followed by a chant-like *exposé* for singer acappella followed by a discourse with horn; the three join in the next section. The work includes stopped horn passagework. The tempo of the work, despite its title, is rather slow throughout, and as such casts more of a reflective than a joyful aura. While the *Evening Songs* were performed quite convincingly, the individual pieces are so similar to me that the 19 minutes pass so slowly. Perhaps one of them would make an excellent contrasting piece on a recital rather than the entire set in one sitting. The final piece on the disc, *Meditation*, is scored for horn, soprano, and horn ensemble. As its title suggests it is still reflective in nature and is in my opinion still quite similar to the *Evening Songs*, but the accompaniment of horns rather than piano lends an extra fullness and sustained background that supports the melodic lines in fine manner.

I found the disc quite rewarding when listening to only a few tracks at a time. Excellent musicianship displayed by all players here. *JD*

Ab Koster plays Dutch Horn Concertos. Ab Koster, horn. The North Netherlands Symphony Orchestra. NM Classics NM-92127. Timing, 64:02. Recorded 23-26 June 2003 at the Muziekcentrum Oosterpoort, Groningen, Netherlands.

Contents: van Bree, Johannes Bernardus (1801-1857): *Szene*; Pauwels, Jean-Engelbert (1768-1804): *Premier Concerto*; Hutschenruyter, Wouter (1859-1943): *Nocturne*, Op. 13; Hutschenruyter, Wouter (1796-1878): *Concerto*; Koetsier, Jan (b. 1911): *Concertino No. 5*, Op. 74.

Outside the von Weber *Concertino*, the Cherubini Sonatas, and the Franz Strauss *Fantaisie* and *Concerto*, I thought I had about exhausted the best of the early Romantic works for horn. Then along comes Ab Koster's recent disc, which opens with a superb lyric piece with several recitative-type sections and a wonderful variation form by van Bree. It is reminiscent of the style of the composers mentioned in the first sentence, yet it has an individuality all its own. Except for the 20th-century work of Koetsier, the others (written predominantly in the 19th or late 18th centuries) lend kinship to the seminal German composers of the era. But here are some terrific new works to explore for studio and recital presentation.



Koster expertly executes the ornaments, arpeggios, and flourishes of all kinds here. A master of the pitfalls expected in movements featuring variations, he is a model for us all from the basso register to high c's throughout all of these works. The disc concludes with a work for horn and strings of more modern harmonic language and still tonal orientation. Perhaps a bit reminiscent of a few moments from Gordon Jacobs' Concerto, Koetsier nonetheless has given us a stunning thirteen-minute three-movement work that needs to be more frequently performed in public. There are even gestures of Richard Strauss's harmonic structures once in awhile to add even more splashes of color and variety to especially the first movement. Its middle movement (*Intermezzo*) is based upon a brilliant Mahleresque type of melody primarily composed between g' and g''. Even the strings display an oscillating accompaniment not unlike that in Mahler symphony slow movements. But the listener is given some unexpected twists to these more familiar moments in wonderful fashion. The final movement (rondo) is a play on a melody characteristic of the hunt. Again I detect a Jacobs flavor here of the tossing about of motives and all around jollity. And if the reader is familiar with Othmar Schoeck's Concerto, you'll want to investigate this work, as it shares some related fragrances. The work was written in 1934 and dedicated to Hermann Baumann. In 1990 Koster left his post as first solo hornist of the Northern German Radio Symphony Orchestra in Hamburg to teach at the Academy for Music and Theatre in that same city. This is exquisite playing that should be emulated by all. I hope these works are published, and perhaps piano reductions are being created as we speak if not already available. JD

French Horn sans frontières. James MacDonald, horn, with accompaniment provided by combinations of tenor sax, voice, piano, bass, drums, guitar, synthesizer, and two other horns. Aloft Records 0412. Timing, 46:25. Recorded and mixed in Toronto, summer 2003 through spring 2004.

Contents: Amram: *Lobo Nocho*; Watkins: *Linda Delia*, *Leete and Moods of Julius*; Weill: *My Ship*; Silver: *Nica's Dream*; Carmichael: *Skylark*; Delius: *Mountain Horns*; Gershwin: *Summertime*; Herberman: *Birds*; Martino: *Estate*; Ross: *Meanwhile Road*; Britten: *Natural Horns of Britten*; Nilsson: *Thursday*; Lennon/McCartney: *Because*.

A committed educator, performer, and small music club operator, James MacDonald is in his thirty-third year on the music faculty of York University (Canada). Having performed with a variety of orchestras throughout Canada, he also has been enjoying professional studio work in film, radio, and television sessions. This disc is an excellent journey through the many styles of music he enjoys, from jazz compositions of David Amram, Julius Watkins, Kurt Weill, and Horace Silver to classic fragments from works of Delius and Britten and folk and pop vocabulary. His arrangements offer us a fresh look at some familiar and some unfamiliar monuments of musical literature. With his judicious use and variety of instruments in accompanying role,s these arrangements are

fantastic. It is not clear from the liner notes if the arrangements are published or available online; however, use his website address at the top of this column to enquire. Included are up-tempo, ballad, and nearly every tempo in between. Particularly fine are the tracks with vocals; some beautiful easy listening and after-glow selections here not to be missed. Wonderful interpretations abound and many superb turns of phrase are shared with us by Mr. MacDonald - bravo! JD

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* is a spectacular masterpiece. 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 Sante 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. *La lámina de España* (The Blade of Spain) is a stirring work with beauty and energetic drive. The three movements compliment 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!* We as brass players are fortunate that a talent like Anthony DiLorenza 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

CALLS, Kjell-Erik Arnesen, horn. Jørgen Larsen, piano. 2L Recordings, 2L20. Timing, 43:59. Recorded June 2003, Jar Church (Oslo ?).

Contents: Robert Schumann: *Adagio and Allegro*, Op. 70; Paul Hindemith: Sonata for Horn; Richard Strauss: *Andante*, Op. Posth.; Carl Nielsen: *Canto Serioso*; Sigurd Berge: *Horn-lokk*.

It is always a pleasure to meet a new colleague, even if it is only a recorded meeting. This meeting with Kjell-Erik Arnesen was one of those pleasures! His bio credits him with currently being co-principal horn of the Oslo Philharmonic Orchestra. This recorded program exhibits considerable virtuosity with passion and flare. He plays with a full clear tone that is just a bit on the brighter side than where my own personal preference is, but his tone is consistent throughout his entire range. His tone changes some with dynamic variation, but this is appropriate here as the louder passages benefit from the increased intensity. His performance of the Schumann is impressive. The *Adagio* is sonorous, smooth with beautiful expression. The *Allegro* exhibits his power and control. The *Allegro* presents many technical, breathing, endurance, and musical challenges to any performer. Mr. Arnesen conquers these challenges. Strauss' *Andante* is one of the most beautiful and expressive works in the horn's solo literature. It is one of those pieces that the better it is played, the easier it sounds. Kjell-Erik sounds effortless. His is a beautiful performance. I have heard many performances of the Hindemith Sonata and it is not a piece that "plays itself." Those of you who know what I mean by that expression will know just what I mean about the Sonata. It takes an extra amount of understanding of this work to make it a truly successful performance. Once again - a first rate example of how this piece should be done!

Canto Serioso is a beautiful work that, perhaps, gets fewer performances than a piece of its quality should. Maybe this is partly due to the interpretive challenges that it has. The performer needs to do far more than what is on the page. I know that this is true for many compositions, but in certain works the greater challenge isn't what the composer wrote, but is rather what he didn't write. I've always felt that way about *Canto Serioso*. I thoroughly enjoyed this performance.

The *Horn-lokk* has been in our repertoire for over thirty years. It received and deserved many fine performances by Frøydis at horn workshops and recitals. It is good to hear it again. It's a very challenging work to prepare but is well worth the effort. Those of you who own a copy but haven't played it in a long time, it's time to get it out and put it on a performance sometime. Those who don't know it, get this recording and you'll soon want to give *Horn-lokk* a try. Pianist Jørgen Larsen beautifully assists Kjell-Erik. Their teamwork musicality is exemplary. I hope to hear more from Mr. Arnesen. Maybe our next musical meeting will be on CD again, but a player this fine would be even more enjoyable to hear live. Thank you Kjell-Erik. CS

New York Presence. The Extension Ensemble, Theo Primus, horn. Sycil Mathai and Brian McWhorter, trumpets, Mike Bschen, trombone, and Andrew Bove, tuba. Summit Records DCD 389. Timing 63:36. Recorded January 30, 31 and February 1, 2002 at The Academy of Arts and Letters, New York, NY.

Contents: Peter Erskine: *When You Are Old*; Elliot Goldenthal: Quintet No. 2; Moondog: *Instrumental Round No. 1 in Snaketime*; Elliot Sharp: *Arterial*; Dave Douglas: *Private Music*; Earle Brown: *December 1952*; Moondog: *Instrumental Round No. 2 in Snaketime*; David Loeb: *Sephardic Quintet*; John Cage: *Five*; Moondog: *Pastorale*.

The Extension Ensemble is a quintet of excellent musicians. Their ensemble precision, blend, and expressive range are impressive. Hornist Theo Primus plays with power, control, and a beautiful rich sound. I fully agree with the Extension Ensemble's "mission to make new music and concepts available to wide range of audiences through performing, teaching and recording," and I believe that an important part of our art form is growth and experimentation or we will stagnate. That's the good news. At this point anyone hearing this CD has to ask, "Why? Why have they spent so much time doing these pieces?" I'm sure that learning and preparing these pieces was a challenge. I have done so much music just like these over the years and learning them was indeed a challenge but the end result was empty accomplishment. New ground has not been broken here. Serial techniques, aleatory, pointillism, mutes, flutter tonguing, and other assorted sounds are useful expressive techniques, but to the extent that they are used here become merely tiresome. Very little of the music presented here is anything that the vast majority of listeners, musicians or not, will want to hear more than once. Each piece did have some short moments of interesting sounds, but that is not enough to make a musical work of quality and substance. Moondog's contributions were the



highpoint here. I do hope to hear another side of the Extension Ensemble someday. They are clearly capable of great things. Of that I am certain. CS

Música Contemporánea Española para Trompa. Vicente Zarzo, horn. Bartomeu Jaume, piano. M.L. Projectes i Edicions Musicals, ML 069 CD. Timing 47:25.

Contents: Claudio Prieto: Sonata 14 "Festera"; Francisco Llácer Pla: *Relatando imágenes, Dúo para trompa y piano*; Rafael Taléns: *Concierto para trompa solo*.

Vicente Zarzo presents here another three, rather unknown, horn solo works. About two years ago I had the pleasure to hear and review works by two of the composers on this CD, Claudio Prieto and Francisco Llácer Pla. On that CD, also with Vicente Zarzo as hornist, they were each represented by trios for violin, horn, and piano. Here Prieto contributed an unaccompanied solo for horn and Francisco Llácer Pla gives us a horn and piano work.

The Sonata 14 "Festera" is an extended work for solo horn. It may be a bit too extended. Even though it is full of beautiful, energetic, and expressive passages, it is a bit too much for me for an unaccompanied work. I think that Prieto could have said everything he needed to say in about half the time. I enjoyed the work and, certainly, Vicente Zarzo's playing is exemplary. Be ready for a challenge if you would like to prepare this piece for performance. It requires a wide range, flutter tonguing, stopped horn, much flexibility, strong technical control, virtuosic multiphonics, glissandi, plus fiery passion and lyricism. Francisco Llácer Pla's *Relatando imágenes, Dúo para trompa y piano* is interesting at the first few hearings, but it does not have the inherent musical qualities and depth to maintain that interest. It is a good piece but is not on the level of our best solo pieces. Perhaps selecting a few of the movements for specific performances would help? Your choices are: I. *Recitative*, Coral Monodia Lírica, II. *Gavotta con Musette*, III. *Allegretto*, IV. *Scherzo*, and V. *Postludio Perosación*. I may be the only one who feels this way about it, so I would recommend getting the CD and then buying and learning the printed music if you feel so moved.

The *Concierto para trompa solo* by Rafael Taléns is another challenging solo horn work. It would probably require considerable study and practice from a prospective performer. Beyond the varied and abundant techniques required to master the performance, it has a depth of musical expression and substance that needs to come out over and beyond the technical aspects. It could also be performed one movement at a time, unless we later find that the composer would object to such division of his piece. The *Intermedio* seems somewhat introspective and moody. The *Lament* is a beautifully expressive piece of music that is sorrowful but hopeful. The *Tarantella* is lively and spirited, as you would expect a tarantella to be. Vicente Zarzo is unquestionably a master musician and hornist. His technical and expressive artistry are obvious and abundant. Because of this I need to write about one small disappointment. The recorded sound is not complimentary to him or pianist Bartomeu Jaume. The piano sound had no

breadth or richness. The miking is so close to the horn, and in a very dry acoustic setting that no natural fullness is possible. A recorded sound like this for the horn might be a technically accurate one, and desirable from some viewpoints, but I would like some distance and reverberant warmth to the sound. The Taléns had a warmer and less dry and immediate sound to the horn. This was, overall, an enjoyable listening experience. CS

Presente para Moscou. Arkady Shilkloper, horn, alphorn, alperidoo, and drum. Several assisting musicians, singing and playing a diverse assortment of instruments are also heard. DOM Records. Timing 50:26. Recorded in numerous locations at dates ranging from 2000 to 2003.

Contents: Arkady Shilkloper: *Dance Seven*; Alegre Correa/A. Shilkloper: *Berimbaoduo*; A. Shilkloper: *Beer for "Bird"*; A. Shilkloper: *Funk Horn*; A. Correa: *Presente para Moscou*; Dhafer Youssef: *Nida*; Arkady Shilkloper: *Carnival*.

At first hearing I was sure that I would have to find a guest reviewer for this CD. I couldn't imagine what I could possibly write that would be, in any way, informative. After several times listening to the CD, I did start to get some ideas about what to say. I'm not sure that I will be terribly informative but I can tell you enough that you can decide if this is a CD that you might enjoy (I think you will). On one hand, this is not primarily a "horn" CD. Four tracks list Arkady Shilkloper as hornist, but on others he is credited with playing alphorn(s) or alperidoo! I had to refer to the liner notes for this one. Mr. Shilkloper twice plays the alphorn in its lowest register and imitates the sound of the didjeridoo. *Voilà* – the alperidoo! Other musicians contribute on vocals, guitar, bass, drums, *berimbao* (a single stringed instrument with a dried pumpkin body), percussion, oud (a stringed instrument of the Middle East and North Africa), and *didjeridoo*. This is clearly the most eclectic recording that I have ever reviewed for this journal. It is a mixture of recordings of live performances and studio recordings. Some tracks contain live and studio recordings mixed. Some have multi-tracked alphorns by Arkady. This is a fun CD to listen to. The energy and spirit that the performers had is very evident. You may hear a lot of sounds that are new to you. I did. For instance, the multi-tracked alphorns in the energetic (a fast 7/8 meter) *Dance Seven* with guitar, vocal, bass and drums, starts the CD. *Berimbaoduo* features Alegre Correa singing in 'scat' fashion and playing the berimbao and accompanied by Arkady on "alperidoo." This track is from a live performance, and the audience response clearly indicates their enjoyment. Each tune on this CD has a story. The stories are told in the liner notes and give a very interesting insight about the creative process, overlapping schedules of studios and musicians, making the best of the situation, and most of all - teamwork. Arkady's horn playing is sensitive and full of emotion. Each of these tunes clearly has a human story behind it. It's evident in the music. I enjoyed going from thinking "Oh no, now what!" at my first hearing to "Yeah, I really like this." When you get this CD, don't start



listening to it with ideas of what it should sound like. Just listen to it. Listen to the music. Listen to the stories. Just listen. CS

Under the Influence, Dave Lee, horn. Qquartz QTZ2001 - www.quartzmusic.com

In London, there is every kind of music going on all the time and it's no secret that a large proportion of the world's best musicians live and work there. Dave Lee is a horn-playing Yorkshireman who has lived in London since 1974 and is one of the city's busiest and most brilliant players. He can be heard in films, on television, in studios, concert halls, and theatres playing everything from classical to pop music, and chamber music to big band.

He has produced a CD of short works for horn in a wide variety of styles and settings. A list of some of his musical sources gives an idea of the kind of treats in store: Pink Floyd, Weather Report, David Bowie, Erik Satie, Billy Strayhorn, Kurt Weill, and Michael Nyman, to name a few. In the context of the kind of horn playing that is Dave's bread and butter, this album is somewhat autobiographical. If there is a central theme for the disc, it must surely be the sound of the modern horn, most particularly in its commercial appeal. I mean "commercial" in the sense of it being such a glorious sound, that anyone hearing it will be hooked and will want more. Dave Lee uses a mouthpiece of his own design and plays a stunning-looking pure sterling-silver single Bb/A Schmid with a built-in F extension.

Apart from being an extremely enjoyable and listenable disc, I think this collection is a compelling advertisement for the effectiveness of the horn in projecting musical/visual scenes. It is likely to have quite an influence on film composers, song-writers, and producers lucky enough to hear it.

The opening track, "Shine On You Crazy Diamond," by Pink Floyd, begins with a pulsating, glowing backdrop of sound, onto which float the steely, glinting tones of a muted horn. The effect here is of a visual panorama and when the mute is removed it's as though the sun has come out from behind a cloud, flooding the soundstage with warm golden, glowing light.

"Birdland," written by Zawinul for Weather Report, was recorded so well in 1977 that, although it soon became a classic, it has seldom been performed by anyone since, probably because it was too intimidatingly perfect. Dave Lee's new version is highly original and effective, and he has a wonderful group of musicians to accompany him, including Derek Watkins, one of the world's greatest and most recorded trumpet players.

"The First Time Ever I Saw Your Face" is presented within an eclectic mix featuring the breathily intimate voice of Skye, vocalist from the dub-soul-trip-rock-meditation-trance-pop group, Morcheeba. She is skillfully blended with tasty solo and ensemble horn sounds and the spicy *tabla* playing of Sirishkumar. In a suite of starkly angular music by Michael Nyman, written for the film *The Ogre*, there is a curiously alpine flavor with shades of Janacek creeping in. For me, this track conjures up the scene of a pack of mad, barking clock-

work saxophonists cavorting in high Czech mountain pastures. In the other work by Michael Nyman, *Psalm*, we discover a good new piece for horn and piano. The music conservatoires are always on the lookout for this kind of thing. Students be warned, though: it is not easy to play.

Dave Lee includes an adaptation, for horn, bass guitar, and *tabla*, of a short piece by Jaco Pastorius, the brilliant bass guitarist from Weather Report. This beautiful work is reminiscent, in both tonality and timing, of Benjamin Britten's *Serenade* (although, thankfully, there is no tenor). Here can be heard some beautiful and spacious horn playing. In "Blood Count," by Billy Strayhorn, Dave shows that there are other ways of sounding sexy apart from using saxophones with lashings of vibrato. Duke Ellington would have loved this sound!

Sea Eagle for solo horn was written in 1984 by the eccentric English composer, Sir Peter Maxwell Davies, knighted for his compositions despite their lack of musical appeal and almost total unplayability. Dave Lee gives us a great lesson into how to turn a seemingly random, shapeless, and impractical selection of notes into a thing of great beauty.

The disc includes a very effective version of the much-arranged (and much abused) piano piece, *Gymnopedie* No. 1 by Erik Satie. The horn's timbre is magical here, seeming to come at you from all directions at once. It's a great reminder of what a horn really sounds like: what a horn really should sound like. But just what that sound is and why it is such an elusive and indefinable thing remains a mystery to me. Even when it is presented like this, as if on a golden platter, one can only listen in puzzled wonderment, feeling somehow enriched by the whole thing.

Spiegel im Spiegel is a very slow, religious-sounding melody by Arvo Part. For me, this is the heart of the whole album. Anyone who feels in need of a horn lesson should look no further: this is a wonderfully practical illustration of how it is done. On the surface, this track is no more than some extremely slowly played legato scales but deeper listening will reveal an astonishing, literally breathtaking, degree of control. An impossible, invisible legato and immaculate breath control, with a sound that is, paradoxically, as steady as a rock and yet always fluid and mobile. The effect is compelling and hypnotic. I expect most horn players will find listening to it a humbling experience. I think it's also worth noting that every note can be heard to possess its own unique timbre, providing yet another layer of subtle variation. Composers of commercial music constrained by budget considerations (*i.e.*, most of them), should listen to this selection and take note of the richness, the infinite variability of sound, simply not obtainable by electronic means. In other words, real horn players are irreplaceable!

This CD is a jewel box of delights, many more than I have described here, all beautifully produced, excitingly, and perfectly played. The horn has been crying out for an album like this; I can think of quite a few horn players who will be kicking themselves for not having thought of doing it....and then perhaps kicking themselves again upon realizing that, even if they had, they wouldn't have done such a superb job of it as has Dave Lee with *Under the Influence*. Pip Eastop

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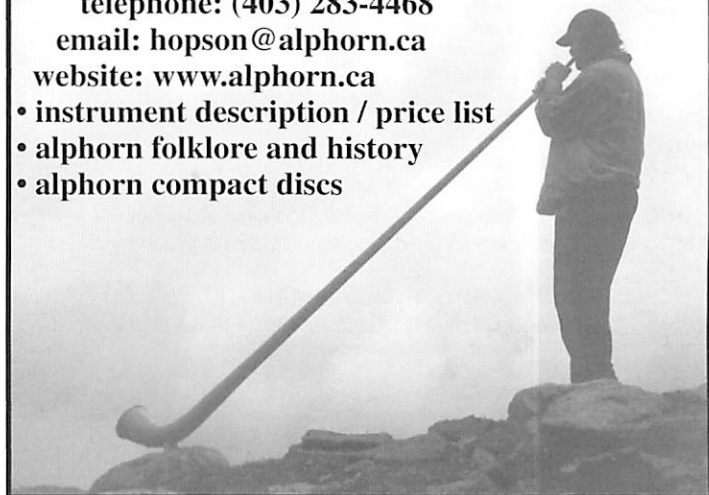
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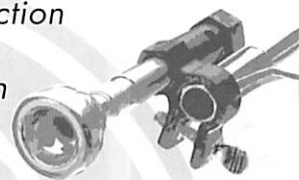
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Music and Book Reviews

Jeffrey Snedeker, Editor

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The Orchestra Musician's CD-ROM Library: Complete Horn Parts to Orchestral Masterworks on CD-ROM. CD Sheet Music, LLC, 3542 Fair Oaks Lane, Longboat Key, FL 34228, distributed by Hal Leonard Corporation (US, Canada, Japan, Australia) and EMS Music (Europe). <www.orchmusiclibrary.com>. 2004. \$19.95 each.

Volume 1: [90] Works by Beethoven, Schubert, Mendelssohn, Berlioz, Weber, Rossini, Donizetti, Auber, Bellini, and Cherubini. HL 00220074, ISBN 0-6340-6597-1.

Volume 2: [60] Works by Debussy, Mahler, Bizet, Bruch, Bruckner, Busoni, Fauré, Grieg, Reger, and Saint-Saëns. HL 00220086, ISBN 0-634-06615-3.

Volume 3: [74] Works by Brahms, Schumann, Chabrier, Chausson, Chopin, Franck, Lalo, Liszt, Offenbach, Sarasate, and Suppé. HL 00220103, ISBN 0-634-08105-5.

Horn players who play in orchestras, and especially those who aspire to, know the advantage of having actual orchestral parts for practice and auditioning. The problems have always been access to complete parts, the cost of obtaining them, and having them in a manageable, organized collection. Several years ago, Thompson Editions produced a noteworthy collection of orchestral parts, and this step by CD Sheet Music is the next logical one - to produce a more affordable version on CD-ROM. This amazing collection has *all* the horn parts (not just selected or "important" individual parts) to a total of 225 orchestral works now in public domain. I read the licensing and copyright information very carefully and, as I understand it, the restrictions apply to copying of the computer disc and its software, which is copyrighted and trademarked - since the works/parts are in public domain, there are no restrictions on how many copies you print; however, you can't remove their logo or sell or rent the parts you print. There are more aspects to it that should be read and understood for use, but the crux is you have all the parts, and you can print all you need. Perhaps the best part of this collection is the fact that all these parts are stored on three CDs

- you can look at them anytime on your computer and print only what you need, which makes this an important resource and a real space-saver. All the important symphonies, plus numerous overtures, tone poems, even concerto accompaniments are presented here. It appears there was some editorial consideration in compiling them - not every single piece by each of these composers is included, but all the expected "hot" spots in the standard orchestral repertoire (plus a few nice surprises) are there.

The parts are stored as PDF files, and the software can be used on both types of computer platforms, Macintosh (7.5 or better) and PC (Windows 95 or better), using Adobe Acrobat Reader (copies of which come on the discs themselves). I have a Mac G3 with an older version of Acrobat Reader (4.0) and everything worked very smoothly and quickly. All the pages are linked effectively with the index and with each other, with bookmarks and thumbnails for quick reference. I tried printing a number of different pages and they all worked great - even pages that looked a little unclear on my monitor printed beautifully. Hal Leonard also advertises similar parts for violin, viola, cello, bass, flute, oboe, clarinet, bassoon, trumpet, low brass, and tympani/percussion. For the price, you simply can't beat what you receive. For those who need or collect complete orchestral parts, it seems too good to be true, but it *is* true. If you are an aspiring orchestral player, you've got to have these! J. S.



Singing on the Wind: Aspects of Horn Playing by Nigel Downing. Musikverlag Bruno Uetz <www.uetz.de/music>. BU 1023, 2004, ISMN M-50146-126-4, 40 pages.

Nigel Downing is an English horn player and teacher, currently a member of the Tonhalle Orchestra in Zurich, Switzerland, and teacher at the Hochschule für Musik und Theater Zürich. This concise book is a collection of Mr. Downing's thoughts primarily on the technical side of horn-playing, with a goal of showing players how to compare what they are doing with what they want. Recently, books of this pedagogical type, often reviewed in *The Horn Call*, have increasingly softened their language, from the hallowed echoes of idealistic dogma to the acknowledgement that there are exceptions, even alternatives, to reaching technical and musical goals. The best of these books, however, are *not* wishy-washy about beliefs in what works best, but, after providing their solution to the problem, show that there will always be players who seem to go against the grain and yet achieve remarkable success. This book finds that balance well, summarizing concepts very well, offering useful advice, albeit with few practical examples. The lack of examples is troublesome at first, but Mr. Downing explains that these are consciously left for students and teachers to find individual means to work out the details. Predictably, we are presented with all the appropriate sections: breathing, posture, left and



right hands, embouchure, centering the sound, intonation, projection, slurring, articulation, warming up, mouthpiece buzzing, accuracy, practicing, and then some brief words on musicianship, phrasing, rhythm and pulse, concentration, and performing. I like the conciseness of his ideas, easily digested by teachers and students, and he uses several catchy phrases (like the book title) to get his points across.

I especially appreciate his ideas on treating slurs as glissandi, on explaining accuracy as a process of breathing, focus, and playing tied to muscle-memory (physically and the internal ear), and on emphasizing the idea that each aspect of playing, practicing, warming up, etc. should have a purpose and a goal. Based on my own teaching experience, I might quibble with a few things, but none are so important as to raise them here. In all, this book will be useful for students and teachers from a conceptual standpoint, easily applied to other exercises or lesson materials that are not included in the book. I must also mention that one of the very best aspects of Downing's book is the artwork of Napier Dunn. His caricatures (at least one per page) are *hilarious!!!* I would recommend this book just for the cartoons, but the text is worth it, too. J. S.

Das Fluegelhorn/The Fluegelhorn: The History of the Fluegelhorn as illustrated by the Streitwieser Collection in the Instrument Museum of Schloss Kremsegg by Ralph T. Dudgeon and Franz X. Streitwieser. Edition Bochinsky, <www.ppvmedien.de/shop>. 2004, ISBN 3-932275-83-7, 251 pages, 76 Euros (hardbound).

The Streitwieser Collection is one of the most significant private collections of brass instruments in the world. When Franz Streitwieser retired a few years ago, his collection of instruments was moved from his museum in Pottstown, Pennsylvania, to the Schloss Kremsegg in Germany, certainly an unfortunate event for researchers in the USA. The collection has continued to thrive, however, and this book is much like a tip of a musical iceberg for the collection. You may already be wondering what this book has to do with the horn, and there are two reasons for including a review here: first, it is worth knowing as much as possible about this collection, and second, there are some clear connections to the history of the horn in terms of evolution, family branches, and technological improvements that were applied to all brass.

This book has side-by-side German and English text, and it is not distracting at all, even with the English in italics all the way through. The photos of the instruments are gorgeous, ranging from one to thirteen examples of the various types of instruments included. The types of fluegelhorns provided show a very wide definition or interpretation of the term - we find sixteen different classifications of "fluegelhorns", including natural instruments, keyed bugles, valved instruments, clarinhorns, echo-horns, oval and circular styles, Italian flicornos, alto, tenor, and baritone horns, over-the-shoulder instruments, saxhorns, upright and front-facing bell styles, and, of course, contemporary models. There are some striking pictures of half-moon horns and a full range of valve styles. The text includes some general historical essays on the evolu-

tion of the instruments, and each instrument pictured (plus a few that aren't) has a full description by noted brass organologist Herbert Heyde, with markings, measurements, and unique characteristics. I find this book fascinating, clearly related to the horn and its development, and worth having, at least in your local library. J. S.



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

Sonate E-Dur für Horn und Klavier by Nikolaus von Krufft. ROM 108, 2003.

Nikolaus von Krufft's *Sonate* for horn and piano has become a fairly well known work in horn players' repertory, due in large part to its tuneful nature and generally fine construction. To date, a number of editions have appeared. However, according to Ostermeyer, this is the first modern critical edition in the original key of E. The Viennese Krufft (1779-1818) studied composition with J.G. Albrechtsberger, who is probably best known as Beethoven's composition teacher. The *Sonate*, written ca. 1810, appeared approximately ten years after Beethoven's horn sonata, and is similarly a three-movement work, with challenges for both pianist and hornist. Krufft's sonata is longer, however, lasting approximately 22 minutes, is more chromatic, and includes a more developed second movement with some nice cantilena lines. Both hornist and pianist get a full technical workout in the first movement, a pleasant-sounding *Allegro moderato*, and the final movement, a striking and rhythmically lively Rondo *alla polacca* bursting with figuration. The horn part in E ranges from written g up to c''' in some virtuosic flourishes. For those who have played the sonatas by Beethoven, Danzi, or Ries, Krufft's is a logical next choice. This edition is recommended. T. H.

Pot-Pourri, op. 29, für Horn, 2 Violinen, Viola und Violoncello, by Friedrich Ernst Fesca. ROM 65, 2001.

German composer Friedrich Ernst Fesca (1789-1826) was active most of his life as a professional violinist. Not surprisingly, much of his compositional output was written for strings, in this instance horn and string quartet. As Ostermeyer suggests, Fesca's *Pot-Pourri*, written ca. 1822, was likely composed for someone in the Schuncke family of horn players, with whom Fesca was acquainted. As such, it displays some fairly virtuosic, though playable, horn writing. While requiring some nimble technique, the range demands in the horn part (in F) are not excessive, lying in the mid-range for most of the piece, and reaching higher to some b-flats'' and a lone c''' at the end. As the name implies, *Pot-Pourri* is a con-



tinuous work with internal sections in a variety of tempos and characters - from an *Adagio* opening to the *Polonaise* that concludes the work. Featuring the horn and first violin in some finely wrought trade-offs and short written-out cadenzas, the work is tuneful, nicely organized, and appealing. It is certainly worthy of performance. *T. H.*

Grande Sérénade für 3 Hörner, op. 2, by Alexis Martin. ROM 111, ca. 2003.

Little is known about the composer Alexis Martin. Ostermeyer surmises that he was an early 19th-century hornist in Paris who composed a handful of pieces for horn. Published as his op. 2, Martin's *Grande Sérénade* for three horns probably dates from about 1819. The *Sérénade* consists of an assemblage of nine movements, ranging from variation sets to a *Bolero* and a *Contredanse espagnole*. While one finds a wide diversity in the movement titles, this diversity is unfortunately not found in the work's melodies or harmonies. Most are firmly anchored on the tonic-dominant axis with little deviation. Further, all are written in the same key—the composer suggests horn in F. In defense of the *Sérénade*, with the horn parts lying essentially in the mid-range, it is quite playable. And, like many hunt-type pieces restricted to tonic and dominant harmonies, it benefits much by being performed with gusto. If you have played much in this genre as I have, you may find the trios a bit tedious, especially when performed one after the other. However, taken singly and played with verve (or perhaps a little ornamentation), these trios could be effective. All in all, the *Grand Sérénade* is an unremarkable set of horn trios, though one with some potential. *T. H.*



Thirty-Two Etudes for Horn, based on the Etudes or Caprices for Violin by Federigo Fiorillo, transcribed and edited by Orrin Olson. Published by the transcriber/editor, 77-431 Kalamauka Road, Holualoa, HI 96725 USA. \$24.00.

Federigo Fiorillo (1755-ca. 1823) was born into a musical family, and had a musical career, travelling throughout Europe as a conductor and performing violinist. Among numerous compositions, his *36 Caprices* for violin is his best known work, serving as technical and musical stepping stones to the etudes of Kreutzer and Rode. Hornists may be familiar with some of Kreutzer's etudes, thanks to the collection transcribed by Verne Reynolds some years ago, and Reynolds' publication (as well as Wendell Hoss' transcriptions of Bach's 'cello suites) inspired Orrin Olson to try the same thing with Fiorillo's works. Mr. Olson taught horn and music theory at the University of Maryland for many years, and performed all over the Baltimore/Washington, DC area during his career, before retiring to Hawaii.

The late Classical and early Romantic technical and musical challenges presented for the violin in these caprices translate surprisingly well to the modern valved horn. Obviously,

Mr. Olson had to make adjustments for double stops and other idiomatic aspects, but these versions wind up being reminiscent of Gallay etudes, though they are predictably more chromatic and more difficult in technique and range. The overall range is G to d^{'''}, which should be an important consideration in deciding whether to obtain these, though some caprices have a much more reasonable tessitura than others. On the other hand, like the Kreutzer/Reynolds etudes, they become good tests of will and the ability to keep going at a steady pace. I find them a little more lyrical and more manageable than the Kreutzer etudes. Breathing and phrasing are left to the player's discretion as there are very few printed rests. The caprices themselves are not progressive (i. e., organized in increasing difficulty), but are all relatively equal in their demands. To me, the most useful aspects of the collection are: the range of rhythmic challenges presented; the frequent emphasis on octave skips and expanding intervals to aid in flexibility; and the opportunities to work on extended focus and endurance; the occasional slow, lyrical etude emphasizing trills or other expressive elements. If you are an advanced player looking for some new tonal etudes that will challenge your technique, these may prove to be just what you need. *J. S.*

40 Études de style pour cor by Pascal Proust. Éditions Combre, 24 Boulevard Poissonnière, 75009 Paris, France. <www.editions-combre.com>. C06351, 2004, ISMN M-2303-6351-8.

This latest collection from the prolific pen of Pascal Proust presents horn players with an interesting set of challenges. Each etude has a descriptive title, using imagery, moods, or characters to introduce the prescribed style; e.g., Nocturne, Scherzo, Tango, Polka, Grave, Leggiero, Orientale, Fanfare, Wagnerian (featuring a little Siegfried call), Alphorn, Pizzicato, Syncopée, and so forth. Only one title proved confusing ("Spleen"), but otherwise the music clearly fit the titles and covers a surprising range of possibilities. They are not progressive in difficulty but very consistent. The overall range is C to a^{''} with keys up to three sharps and flats, but the average tessitura is about what a good junior high or average high school player can manage. Endurance should never be a problem at all - the etudes themselves are fairly short (two per page), some just right, others could be longer. Style really is the issue, however, not technique, although these present good rhythmic challenges, some flexibility work, and a little bass clef. The tunes themselves are very pleasant, occasionally clever, and while not earth-shaking, the overall effect is unique. I haven't seen many books organized this way and certainly none done this well. My only criticism is that there are no accompanying descriptions of the styles, so unless you (or your teacher) know how the styles are supposed to sound, you may wind up practicing the wrong style! Perhaps later printings could include some help or even a separate set of descriptions. On the other hand, most styles are well-known, at least to many teachers, so with guidance or just a little research, there should be little confusion. *J. S.*



Cnossos for alphorn or natural horn in E-flat by Pascal Proust. Editions Fertile Plaine, 11 rue de Rosny, 94120 Fontenay-sou-Bois, France; <www.fertileplaine.com>. FP 195, 2004.

Pascal Proust (b.1959) went to school in Orléans before entering the Paris Conservatoire in 1974, where he won three first prizes in solfege, horn (studying with Georges Barboteu), and chamber music. Mr. Proust is currently teacher of horn and chamber music at the conservatoires of Orleans and Montreuil. He is series editor of a set of horn works for Editions Combres, and has also written his own two-volume teaching method (*J'apprends le cor*), numerous studies, and pieces for horn and piano, as well as "a thousand" other works for various instruments and chamber music.

This short piece was inspired by the city of Cnossos on the island of Crete. According to the composer, it is a ballad for the palace ruins, beginning with images of the beautiful countryside, the sun, and the blue sky, followed by passages descriptive of the majestic palace and the colorful frescoes. Lasting about three minutes, it unfolds rather freely, with a range of figures that fit the composer's description. Unfortunately, the description is not included in the edition, so the music doesn't make as much sense until this information is obtained (I contacted the composer directly). The written range is C to d''' (for alphorn in E-flat, or natural horn with no hand technique required), and the open intervals and twittering figures that represent the beauty and majesty of the scene are very evocative. Even without the description, the piece would serve well in a more pensive circumstance or to open a concert in a somewhat pastoral manner. J. S.



Suite Rhapsodique for horn and organ by Naji Hakim. United Music Publishers <www.ump.co.uk>, distributed in the USA by Theodore Presser Company, 588 N. Gulph Road, King of Prussia, PA 19406 USA, <www.presser.com>. UMP Organ Repertoire Series No. 42, 2002, ISMN M-2244-0321-3, \$43.95.

I had the pleasure of hearing the premiere of this piece at the International Horn Symposium in Lahti, Finland, in 2002. Dedicated to the performers who commissioned and then premiered it, Jan Lehtola and Petri Komulainen, this is a fifteen-minute work with six movements intended for concert or liturgical performance. Mr. Hakim was born in Lebanon in 1955, studied at the Conservatoire National Supérieur in Paris, and has since established himself as a world-class organist and composer, particularly for organ. This particular suite is based on songs originating from different regions in France. The movements constitute a sequence of events, from meeting a Beloved to an expression of the eternal bliss of a Bride, and there is a rhythmic pattern that appears in each movement, uniting them. "Noël," based on a song from the Savoie region, is a joyful ABA song. "Offrande," from Brittany

offers a lyrical melody that alternates with rhythmic figures, resulting in interesting textural changes. "Incantation," based on a Maronite chant, alternates free chant in the horn with dissonant, rhythmic clusters in the organ, finally coming together optimistically at the end. "Air" is a pleasant tune from the Basque region and is the only movement with a consistent mood throughout. "Alleluia," based on Gregorian chant, is surprisingly aggressive, even jazzy at times. And finally, "Mariale," also based on chant, is very celebratory, with glissandi in both parts, and a nice tune alternating with dissonant interludes on the organ.

It should not be surprising that the overall character of the piece is very reminiscent of music from the Paris Conservatory, (e. g., Jean Francaix), basically tonal, in a lighter style, with humorous or surprising diversions (especially rhythmic). I do find, however, that there is a unique musical voice. Several movements could stand alone, especially the "Air," but the piece, in my opinion, would be better received as a suite. The overall range is d-b-flat'' (optional c'''), but the tessitura is generally the middle and upper octaves. I like the range of styles and remember a lot of colorful registration for the organ - sadly, there are no indications provided in this edition, so organists will be on their own to create their own versions of this charming (but not trite) piece. J. S.



The Bordogni Vocalises transcribed by David Schwartz. Available in several volumes with audio compact discs containing Bordogni's original piano accompaniments. David Schwartz, 70 Douglas Road, Belmont, MA 02478-3914. <www.nyx.net/~dschwartz> Email: dschwartz@nyx.net.

The Bordogni vocalises, whether in original publications or in smaller collections by King (tuba), Rochut (trombone), Gabler (horn and piano), or others, are a staple for brass players. The lyrical style provides a welcome alternative to more technically-minded etudes, and often they are used (as per yours truly) to address other concerns, e. g., bass clef reading and low range tone production. This publication was sent to *The Horn Call* about a year ago in a trombone version, inquiring whether an edition for horn might be desirable. After a few email exchanges, Mr. Schwartz has decided for now to produce horn versions but only upon request. He also has other publications for trombone that may be of interest to hornists looking for new literature.

The editions of the vocalises sent for review are clean and clearly transcribed, transposed to maintain the original concert pitch so the same piano CD for trombone is useable with horn. Each volume contains helpful instructions and suggestions for use, as well as extensive cross-referencing for original sources and other collections of Bordogni's works, including variations in key and tempo. The result is a wonderful range of moods and key signatures, all centered in the middle range for the horn. As mentioned above, I use Rochut/Bordogni exercises for different reasons, but really appreciate having another version available. The accompany-



ing CD accompaniment offers fixed pitch and a steady tempo, so once you get past the MIDI timbre, it really does assist in playing with equal temperament. Another hidden advantage of this transposed version is that at a fifth higher, students can work through the "break" range between the middle and lower octaves. The overall range tops out at f'' and bottoms at f (concert B-flat). Ornaments are described fully, another advantage.

The edition I received produced only a few quibbles or distractions. Differences in sizes of type, noteheads, and spacing are only occasionally distracting, and the MIDI piano's tone is a bit unsatisfying. Still, this will not deter me from using them myself. I love these etudes and this edition offers a useful version of them. You must contact Mr. Schwartz directly about these, and it is quite possible that in the time it has taken to put this review together, he has already come up with improved editions of each volume for horn. *J. S.*



9 *Vocalisen für horn und klavier* by Marco Bordogni, arranged by Friedrich J. Gabler. Volume 2. Verlag Wiener Waldhornverein, Vienna. Available from the arranger, Ellslergasse 10/8, A-1130 Vienna, Austria. WWV no. P199, 2000.

Many may be aware of Mr. Gabler's previous collection of Bordogni vocalises published by Doblinger in the late 1970s. I am very fond of that collection and am happy to see this new collection arrive for review. These vocalises are terrific for working on lyrical playing and to have the piano parts with them make them even more useful, even for recital performance. In this WWV edition, we are presented with more nice melodies and a comfortable range of meters, tempos, rhythms, and keys (up to three sharps and three flats). The pitch ranges are very congenial; overall, the lowest note is a and the highest is a''. From a technical standpoint, what I like best about these pieces (whether accompanied or not) is the combinations of rhythms that students are faced with—differentiating between triplets and dotted rhythms, working with syncopations or tied rhythms (including rests), and so on. As a result, I highly recommend any music like this. There are a few problems with the edition, however, notably some difficulties and inconsistencies with the notation. The piano accompaniment is a little small to read and the note spacing is very inconsistent. In the horn part, there are numerous times when note sizes are not the same. Despite these editorial misgivings, these pieces are always worth having. *J. S.*

***Variationen über "O mattutini albori" aus dem Oper "La donna del Lago" von Gioachino Rossini for horn and piano* by Benedetto Bergonzi, edited by Friedrich Gabler.** Ludwig Doblinger, Vienna <www.doblinger.at>. Diletto Musicale 1291, 2002, ISMN M-012-18728-8.

This piece was a pleasant surprise. Benedetto Bergonzi (1790-1840) was a member of the Bergonzi family of Italian

instrument makers. Mr. Gabler's preface also tells of a valved horn built by him in 1824, which was probably the instrument for which this piece was written. This edition provides parts for both horn in E (the original key) and in F. There is a quick, spirited introduction, and then the theme is presented, followed by six variations and a polacca. The theme, from an aria in Rossini's 1819 opera, is a nice, lilting 6/8, and each variation presents a new rhythmic variation. The third variation has a surprise modulation from (concert) E major to E minor, but otherwise the variations themselves are very straight-forward, sticking to the rhythm chosen. The final polacca is a rollicking version of the theme, ending with a flashy coda. If this all sounds somewhat familiar to you, you are probably right—it should not be surprising that this piece is very reminiscent of Rossini's *Prelude, Theme, and Variations*. However, if you have kept track of the dates, this one obviously came first. The technical demands are similar, though this one is probably a little easier for both the horn and piano, but the fact that it truly is for valved horn is a major difference. A good natural horn player could probably play it, but the strategic placement of what would have to be stopped notes and other mid-range passagework suggest otherwise.

The overall range is B-a#'' (on F horn; c-b'' on E horn), though the tessitura is mostly the middle and upper ranges. The choice of tempos, either varied according to the variations or all one speed, will be a serious performance consideration. I've seen players perform the Weber *Concertino* on a modern valved horn with an E crook, and this might be another piece to use it - the cross-fingerings on F horn are pretty brutal (to me). This is a very enjoyable recital piece and another example of the potential surprises that await us as more music of the past is discovered and brought to light. *J. S.*

Time Pieces: Music through the Ages in two volumes, for horn and piano, selected and arranged by Paul Harris and Andrew Skirrow. ABRSM Publishing <www.abrsmpublishing.co.uk>, distributed by C. F. Peters Corporation, 70-30 80th Street, Glendale, NY 11385 USA, <www.cfpeters-ny.com>. D2777 and D2785, 2003, ISBN 1-86096-277-7 and 1-86096-278-5.

These two intriguing collections comprise 32 pieces ranging from Renaissance song and dance to new pieces for horn and piano. The stated goal of the two-volume anthology is to provide "well-crafted and idiomatic arrangements" for horn and piano, presented chronologically in order to give students the opportunity to experience a progression of different musical styles, including a few standard horn pieces and particularly those outside of the mainstream horn repertoire. "ABRSM" is the Associated Board of the Royal Schools of Music based in the United Kingdom, but whose standards and teaching materials are used worldwide. Volume 1 is designed for younger players ("Grades 1-3") and Volume 2 for older students ("Grades 4-6").

The first volume covers the largest timeframe, ca. 1500 to 2000, and includes songs, dances, arias, arranged instrumental pieces and folksongs, and a new piece by one of the edi-



tors, apparently composed for the occasion. The variety of styles is very interesting and some of the tunes are quite familiar. Composers represented include: Anonymous, Byrd, Dowland, Handel, Haydn, Paisiello, Weber (another *Freischütz* arrangement), Schumann, Brahms, Fauré, Tchaikovsky, Stanford, Bartok, Delius, Walton, Copland, and Paul Harris. The range of these pieces is well within the capabilities of the average junior high player, and the tunes themselves offer an interesting variety of familiar and not-so-familiar tunes. I like the range of styles, even within the technical limitations imposed by the goal of the edition itself, and the technical and musical challenges are quite balanced. Those who might be more knowledgeable of music from various historical periods might wonder why these pieces were chosen over others that might be better known, but that argument is usually rendered moot, because that is not the point. The point is to have some fun tunes to play that expose younger players to a range of styles.

The second volume covers a narrower range (1728-present) and is clearly intended for more advanced players. The overall playing range is larger, and the technical and musical demands go much deeper. The composers represented include: Telemann, Handel, Mozart, Beethoven, Concone, Brahms, Saint-Saëns, Debussy, Humperdinck, Iain Hamilton, Leonard Bernstein, and Gary Carpenter. With selections ranging from bassoon sonatas to show tunes, we also find a couple of original horn pieces, Saint-Saëns' *Romance*, op. 36, and Hamilton's *Aria*, op. 14, no. 1. In this volume, the balance of musical and technical challenges is still quite good, even if individuals have similar biases for other pieces from the same composers or time-periods. Very few pieces included here have popped up in other anthologies with similar goals (e.g., those compiled and edited by Mason Jones), so there is some freshness to these volumes. The very best part, however, is that the arrangers have chosen to include a sentence or two about many of the less familiar pieces, which is a nice touch. In my opinion, they could have gone even farther to include a note or two about the composer's style or the original version in every case, but I can understand the problem of available space and trying not to offer too much information so as to make things confusing. The "nuggets" that are provided, however, are much appreciated. Both editions are very clean and easy to read, and the piano accompaniments are very playable. If you've had enough with the war-horse anthologies, these may be solutions to your problem. J. S.



Primitive Modern for horn and recorded CD by James Beckel. Available from the composer at <jimbeckelmusic.com>. 2004, \$26, including postage; includes horn part, score, optional "live" percussion part, rehearsal CD, and performance CD.

This new piece by James Beckel is an interesting one. Dedicated to the victims of the September 11, 2001, tragedy, the work "interfaces the acoustic horn with taped synthetic

sounds that address the issue of technology versus expression and emotion." The primitive and modern aspects of the music pose the question of whether man's emotional evolution has kept up with the intellectual. Primitive sounds include horn calls and synthetic nature sounds like thunder, bird calls, and log drums, and as the piece evolves, so do the sounds, expanding to include synthetic modern instrument sounds like percussion, flute, and strings. The piece progresses from quiet apprehension to a primal dance, recedes to a cadenza, and then finishes with a "frenzied" return of the dance. The horn calls are said to represent war cries of primitive ancestors.

A unique aspect of this composition is that one can choose to perform it with a live percussionist, and there are two versions of the performance CD, one with percussion added and one without to be used with the additional performer. As can be seen above, the purchase price includes CDs with both performance versions and several rehearsal versions as well, including with and without "click-tracks." The timing of the piece is almost nine minutes, which makes it a reasonable length for recital performance. The demands on the hornist are substantial but nothing is overdone or particularly overwhelming. As I looked at this work and listened to the sounds, I admit trying to fight off comparisons with similar works, such as Mark Schulz's *Dragons in the Sky*, but failed miserably to separate myself from such comparisons. It differs from *Dragons* in that it is a bit shorter and easier on the players. It has the potential to be as primal and aggressive, but the range of recorded sounds is more narrow, perhaps a bit more esoteric. The dance has some interesting colors but is perhaps not as frenzied as the description implies - to me, the sounds themselves don't sound very "frenzied." The animal cries and other nature sounds (as well as the modern instrument sounds) on the CD are clearly synthetic, which might turn some people off.

Having said all of this, however, I highly recommend this work. The horn calls are effective, as is the progression of the horn part itself. The technical demands include some wide skips into the high range, stopped/open combinations, a number of rhythmic passages that will need time to coordinate, and a range up to b-flat". The optional live percussion, certainly very manageable by one individual, adds the potential for more energy and spice. Predictably, the biggest problem I can foresee will be coordinating the horn and recorded sounds, especially in the freer sections. It is all very manageable, however, more so than *Dragons*, made easier with the various rehearsal tracks and performance options. It will be interesting to see how this piece is received - there is real potential here, but that potential will only be realized by the live performers. Whether or not it accomplishes its philosophical or expressive goals, it should be fun to practice and perform. J. S.



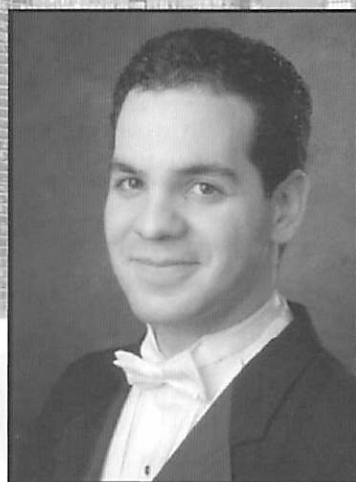
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Technique Tips

Jeffrey Agrell, Editor

Lessons from the Gym

Remember the best seller, *All I Really Need to Know I Learned in Kindergarten*? I would like to do a trope on it by considering playing the horn in the same way as exercising at the gym. Sometimes it's useful to shine a light on common subjects from another angle to get a fresh look at things. What I learned about horn playing from working out at the gym:

Warm Up

Was there ever a dancer, a runner, a ball player who did not begin the day with a warm-up session? As musicians, we need it, too, for the same reason: to work for flexibility and prepare the muscles for the workout to come. Skipping this part invites injury. Athletes also do different kinds of warm-ups depending time of day and what they have already done. We might also consider have different kinds and different lengths of warm-up routines (see examples in Teuber, Farkas, Yancich, and other books). Don't forget the benefits of using mouthpiece alone and/or the B.E.R.P.

Stay in Control

A trained athlete always exercises (e.g. on resistance machines) with perfect form at a slow and steady speed, always being in control. We can emulate this by practicing with the metronome set on a speed where we can play a problematic passage perfectly (and/or, if necessary, changing the passage to achieve control, then gradually working toward the ink). As the saying goes, it's not practice that makes perfect, but perfect practice that makes perfect.

Alternate Work and Rest

Working out with an exercise machine, one should do three sets of 8-12 repetitions. Our version is having three well-planned and well-spaced practice sessions per day. We should also take care that we take rests along the way as we practice, especially during and after intense phases, such as high range. Practice; rest; again; rest; again; rest. According to fitness expert and author Peter Twist, "The stimulus to a training effect is the training session itself; however, the actual physical improvement, or physical adaptation, occurs after the training session is over. [my italics]. ...The rest and recovery period is as important to conditioning gains as the actual workout itself. If an adequate rest period is not taken, overtraining will cause an injury and physical development will be delayed." In other words, to improve, you have to work hard, but for mental and physical well-being, you need to rest as an integral part of training.

Personal Trainers Are Great

As students, we have a 'personal trainer' – our horn teacher. After graduation we often don't feel we need one any more. But the idea is still a good one: think of the Williams sisters in tennis. They are the best in the world, they can do it all

- but they still have a coach who is there to help them use their time, avoid bad habits, and keep their playing at the highest level ("I've been noticing that your left foot is back about a half an inch from where you usually have it...").

Work Out With a Partner

It's a lot easier to endure jogging if you have a buddy there with you. Free weight lifters help and encourage one another through their sessions ("One more rep! You can do it!"). And then there's us musicians... We sit, hour after hour, in a practice room, alone. Day after day, year after year, no time off for good behavior. What if... we invited a friend into the room on occasion to run scales together? Each player might bring new exercises to try out. You could alternate – one plays, the other rests. You could do duets for sight reading. You could coach the other one on solos (or just be the audience). You could run some excerpts. You could do some call and response. You might even end up using your imagination and improvise together – imagination blooms easily with two, but is much harder to conjure alone.

Breathe

The practice is a little different, but the principle is the same. At the fitness center, it is important to exhale deeply and deliberately when you lift the weight and inhale when you lower the weight. As musician, proper breathing is an indispensable part of the kinesthetic synchronization of fingering-embouchure-breath to produce the desired tone. On stage and in an athletic contest, it is important to maintain deep breathing – it brings power, calm, and mental focus.

Vary Your Routine

At the fitness center, muscle strength plateaus if you never vary your routine. Your body needs a new routine after 3-4 weeks of the same thing. It's also a lot more fun.

Mental Training is Important

Every serious athlete in every sport knows the importance of proper mental preparation and attitude in achieving (in solo sports) and winning (in team sports). A player who has successfully learned to focus and concentrate can outperform than a player with superior talent who is distracted. I once knew a high school wrestler who went up against an opponent who he knew could beat him. My friend knew that his only chance was to break the opponent's concentration. Improvising, he started laughing softly. This so unnerved the 'better' wrestler, that my friend pinned his stronger opponent. For us, our 'opponent' is the internal/eternal radio in our heads that chatters on when we are up there on stage, facing the faces, trying to breathe and remember the fingering for C. Learn to quiet the monkey-mind and the road to peak performance is clear.

Be a Team Player

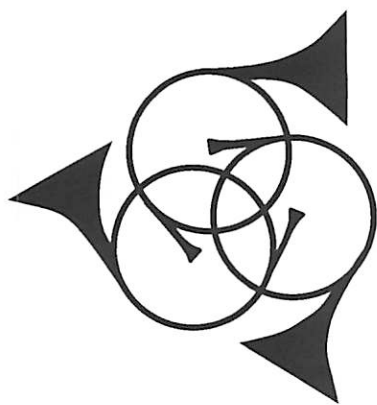
Playing in a horn section is like a baseball infield – everyone has to do a particular and specific job in synch with the



others to make it work well. Every night is the playoffs for an orchestral section, and a 'win' requires that every member of the team do his or her particular job well and in synch with the rest of the team.

There are more parallels with sport or exercise and music. Next time you're working out, further enrich your sweaty efforts by discovering and bringing home more lessons from the gym to improve your horn playing and practice.

Jeffrey Agrell teaches horn at The University of Iowa. His studio contains horns, mutes, percussion instruments, and a pair of iron hex dumbbells. Contact: jeffrey-agrell@uiowa.edu



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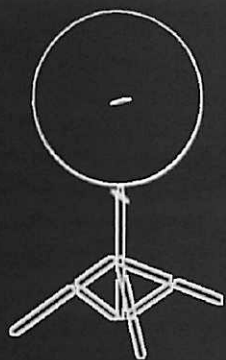
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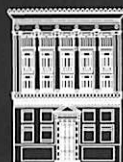
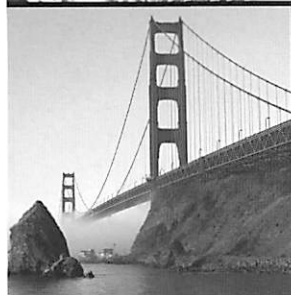
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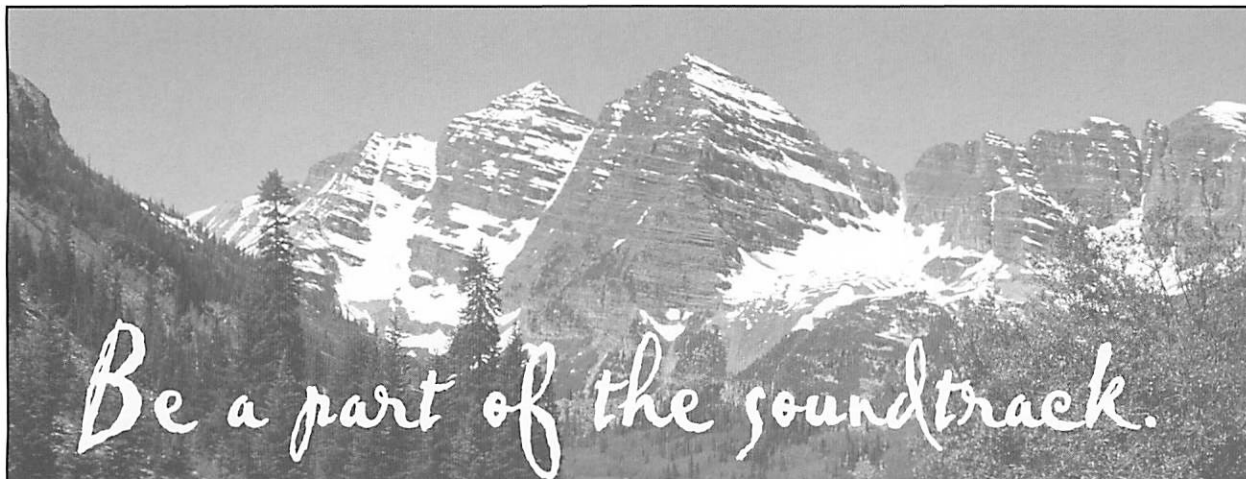
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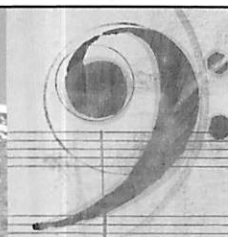
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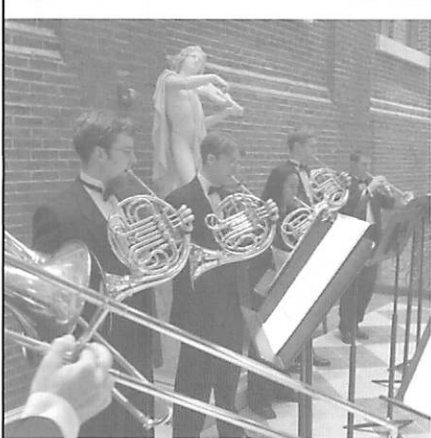
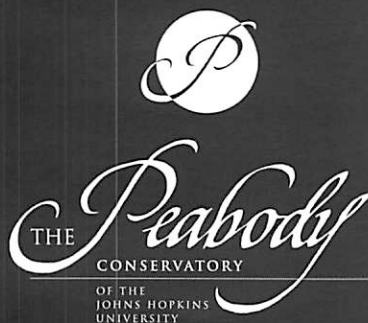
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Michael Hatfield, Scholarship Program Coordinator

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2005 Barry Tuckwell Scholarship

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

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

Applicants **age 18 and older as of January 1, 2005, and who will not yet have reached age 25 by January 1, 2005**, may apply to attend any 2005 masterclass or symposium in which they will study with master hornists and perform. An award of up to \$500 may be used in payment of tuition/registration, room and board, and travel costs.

A complete application will include 1) a completed Tuckwell Scholarship Application, 2) three copies of two brief essays, 3) three copies of a cassette tape recording, and 4) two letters of recommendation and assessment of need. The English language must be used for the application and all supporting materials. All application materials must be received by **March 1, 2005**. Application materials will not be returned.

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

The Tuckwell Scholarship Application is available from:

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

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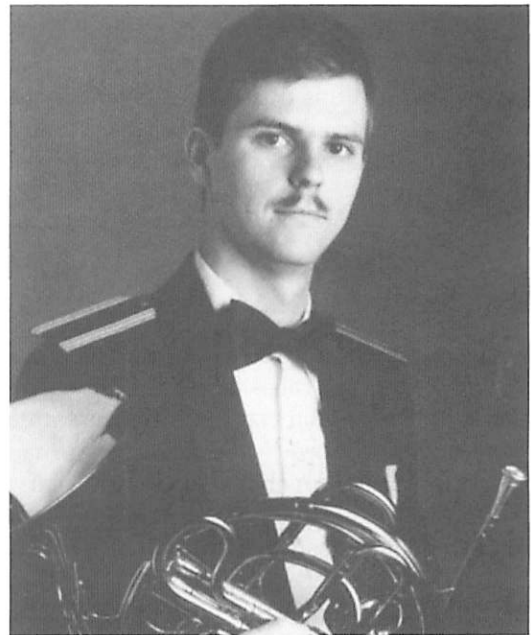
Each year the IHS sponsors four scholarship programs designed to encourage and support students of varying levels, abilities, and experience to attend and participate in the annual IHS Symposium. Each of the scholarships has different requirements, described in the paragraphs below, and interested students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

All scholarship winners will be expected to attend the 37th International Horn Symposium, June 5-10, 2005, in Tuscaloosa, Alabama, and will be honored at the symposium

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

The Jon Hawkins Memorial Scholarship

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



Jon Hawkins, 1965-1991

The purpose of this scholarship is to encourage the attendance of deserving, highly motivated horn students at the annual IHS Symposia, where they can be intensely exposed to state-of-the-art levels of performance, pedagogy, equipment, and resources. Hornists who have not yet reached their twenty-fourth birthday by June 2, 2005, may apply for up to \$1,500 (US) to be used for the registration fee, room, board, and travel costs to the 2005 IHS Symposium. One or two of these scholarships are available each year. The winners will be selected on the basis of (1) performance ability, (2) a demonstrated need for financial aid in order to attend the upcoming symposium, and (3) personal motivation. In addition to the cash prize (awarded as a reimbursement at the symposium), the scholarship winners will receive instruction from at least one Symposium artist in the form of a private lesson and/or masterclass, give a solo performance at the Symposium, and receive an autographed copy of Werner Pelinka's Concerto for Jon. The International Horn Society



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

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

Dr. Kimberly A. Reese
The Hartt School
University of Hartford
200 Bloomfield Ave

Completed applications must be received by the chair of the Hawkins Scholarship Committee no later than **March 1, 2005**. Hawkins winners are ineligible to participate in the Farkas competition.

Symposium Participant Awards

The International Horn Society is pleased to offer five Symposium Participant Awards of \$200 (US) each, to assist deserving students with financial limitations in attending the IHS Symposium (Workshop). A recorded performance is not required from applicants for this award. This year, the prize money will be used to help winners attend the 37th International Horn Society Symposium in Tuscaloosa, Alabama, June 5-10, 2005, and each winner will also receive a private lesson from a member of the IHS Advisory Council at the symposium. Conditions for the awards are as follows:

1. To qualify, an applicant must:
 - a. Be a student of the horn who is **no more than twenty years of age as of June 2, 2005**.
 - b. Write a short essay (at least one page long) describing the importance of the horn in his or her life. The English language must be used for all written information accompanying the application.
 - c. Show a financial need by including with the above-mentioned page, letters from parent/guardian and teacher attesting to the applicant's interest in the horn and to his or her financial situation. N.B. Parent/Guardian letter must include permission to attend the Symposium if the applicant is under the age of majority.
 - d. Include his/her name, address, and telephone number with the application.
2. Winners will be chosen on the basis of their applications and indication of financial need.
3. Application letters with supporting material must be received no later than **April 15, 2005**.

4. Winners will be notified by mail no later than May 15. The \$200 (US) awards will be sent directly to the symposium host and be credited to the winners to partially cover registration and/or room and board fees. If an award cannot be utilized by a winner, notice must be sent immediately to the application address.
5. The IHS reserves the right to cancel or withhold one or more of the awards if conditions so warrant.
6. Applications should be mailed to:

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

Please allow ample time for international mail delivery.

The IHS Orchestral Audition Competition/ Dorothy Frizelle Memorial Award

Dorothy Frizelle was a member of the International Horn Society whose biography appears on page 124 of the April 1989 issue of *The Horn Call*. These awards have been established in Dorothy Frizelle's memory and to support the study of orchestral horn playing at the IHS symposiums. Two awards of \$200 (US) each will be granted at the 2005 Symposium, one for the winner of the high-horn audition and one for the winner of the low-horn audition. Participants may compete in both high- and low-horn auditions. The 2005 Symposium will take place in Tuscaloosa, Alabama, June 5-10, 2005. Registration for the orchestral competition will be at the Symposium.

Eligibility

1. Contestants must be **under twenty-five years of age** at the time of the competition and must not be under a full-time contract with a professional orchestra.
2. All contestants must be registered participants of the 2005 IHS Symposium. Current registration will be checked at the Symposium.

Repertory

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

Low horn (second horn parts unless noted):
Beethoven Symphony No. 3, trio
Beethoven Symphony No. 9, mvt. III, 4th horn
Mozart Symphony No. 40, trio
Shostakovich Symphony No. 5, mvt. I, Reh. 17



Strauss, R. Don Quixote, Variations 7 & 8
 Wagner Prelude to Act 3 of Lohengrin
 Wagner Prelude to Das Rheingold, opening, 8th horn

Adjudication

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

The Farkas Performance Awards

Finalists for the 2005 Farkas Performance Awards will receive the opportunity to perform on a recital at the 36th International Horn Symposium, to be held June 5-10, 2005, in Tuscaloosa, Alabama. Up to five winners of the preliminary competition (selected by a taped audition) will receive a refund of their 2005 Symposium registration fee and \$150 (US) to help defray the cost of room and board while at the Symposium. The final competition will be a live performance held at the 2005 Symposium, from which two cash prize winners will be selected. The first-place winner will receive a prize of \$300 (US), the second-place winner a prize of \$200 (US).

Eligibility

This competition is open to anyone who has not reached the age of **twenty-five by June 2, 2005**. Proof of age will be required of all finalists.

Preliminary Audition

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

1. The cassette must be unedited and of high quality, with the appropriate Dolby noise reduction (if any) indicated on the cassette.
2. All of the recorded works must include piano accompaniment.
3. The cassette should include the following music in the order listed.
 - A. W. A. Mozart Concerto No. 3, K. 447, first movement only (including cadenza).
 - B. Any one of the following solos:
 - Bozza En Forêt
 - Hindemith Sonata (1939) any two movements
 - Schumann Adagio und Allegro
 - F. Strauss Theme and Variations, op. 13
 - R. Strauss Horn Concerto No. 1, op. 11
(either 1st & 2nd mvts OR 2nd & 3rd mvts)
4. All application materials are to be mailed to the following address:

Milan Yancich
 c/o WindMusic
 974 Berkshire Rd. NE
 Atlanta, GA 30324 USA

5. All applications for the 2005 Farkas Performance Awards must be received by Milan Yancich no later than **April 15, 2005**. The finalists will be informed of their selection for the Symposium recital no later than May 15, 2005. Any applications received after the listed deadline or not fulfilling the repertoire requirements will be disqualified from the competition.

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

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

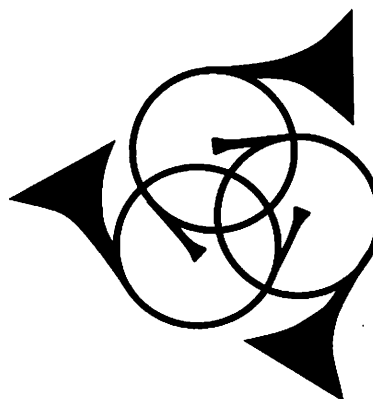
Final Competition

Up to five applicants with the most satisfying taped performances will be chosen to perform at the 2005 International Horn Symposium. The finalists will pay their own expenses to attend the Symposium. The refund of the registration fee and the \$150 (US) expense allowance will be given to each finalist during the symposium. Music to be performed on the scholarship recital is to be chosen from the repertoire listed in items 3A and 3B above. In all cases, all movements of each composition must be prepared in case there is time for the complete works to be performed during the final competition.

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

A panel of judges composed of guest artists or Advisory Council members will select the first- and second-place cash-prize winners. The two cash-prize winners will be announced during the banquet of the 2005 Symposium. All prize money will be presented to the winners during the week of the 2005 Symposium.

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



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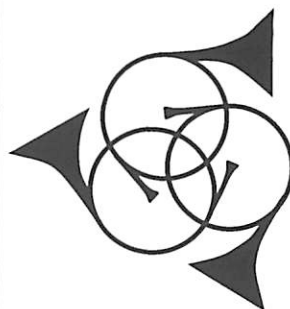
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Join at www.hornsociety.org or send your name and dues, with a permanent mailing address, to:

Heidi Vogel

IHS Executive Secretary

P.O. Box 630158

Lanai City, HI 96763-0158

phone/fax: 808-565-7273

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**Minutes of the 2004 General Meeting**

Submitted by Nancy Jordan Fako, Secretary/Treasurer

Friday, July 30, 2004

36th International Horn Symposium

Valencia, Spain

Nancy Jordan Fako, Secretary/Treasurer, in the absence of President Johnny Pherigo and Vice President Michel Garcin-Marrou, called the meeting to order at 11:23 am. Present were Advisory Council members Nancy Jordan Fako, Shirley Hopkins-Civil, Nancy Joy, Frank Lloyd, Bruno Schneider, Peter Steidle, and Yao Fuming, as well as Executive Secretary Heidi Vogel. In the absence of a translator, Nancy Jordan Fako presented a small portion of the meeting in Spanish. Javier Bonet did not attend due to Symposium host responsibilities. AC members Randy Gardner, Michael Hatfield, Michel Garcin-Marrou, and Johnny Pherigo had been in attendance at the Symposium, but had already departed. Jeffrey Agrell, Philip Myers, and Jeffrey Snedeker were unable to attend the Symposium.

Nancy Jordan Fako welcomed the members present and introduced the Advisory Council.

Christopher Leuba moved (Michelle Stebleton seconded) to approve the Minutes of the 2003 General Meeting as published in *The Horn Call*. Motion passed.

Executive Secretary Heidi Vogel reported that IHS membership declined slightly from the previous year. As of June 10, 2003, there were 3489 members, 2575 from the USA and 686 members from 53 other countries. There were 228 library members and 8 "lost sheep" (members for whom we have no current addresses). Included in these figures are 22 honorary members, 28 complimentary members, 16 associate members, 332 life members, and 240 club memberships. These figures do not include new members who have joined during this symposium. Welcome! The state of the IHS' finances is good at this time. A compilation Financial Statement has been prepared by a Certified Public Accountant and will be published in the October 2004 issue of *The Horn Call*.

In the absence of the Publications Editor, Nancy Jordan Fako presented the Editor's Report. *The Horn Call* will continue to be published three times a year. Editor William Scharnberg has implemented numerous cost savings. Symposium participants are encouraged to submit symposium photographs for inclusion in *The Horn Call*.

Secretary/Treasurer Nancy Jordan Fako reported on the Regional Workshop Assistance Fund. In 2004 the following workshops received assistance in partial support of workshop expenses: Midwest Horn Workshop (March 5-7) hosted by Gail Lewis received \$300; Southeast Horn Workshop (March 5-7) hosted by Michelle Stebleton received \$400; Rencontres Internationales de Cor (March 31-April 4) hosted by Michel Coquart received \$400. After the 2003 RWA report, given at the Bloomington Workshop, the following was approved: Oklahoma Horn Workshop (October 24-26, 2003) hosted by Eldon Matlick received \$400. Applications and Guidelines for the Regional Workshop Assistance Fund are available from

the Secretary/Treasurer and the Regional Workshop Coordinator, Brent Shires. The Coordinator is available to provide assistance and information to regional workshop hosts and prospective hosts.

Bruno Schneider presented Randy Gardner's report concerning the Meir Rimón Commissioning Assistance Fund. For the 2003 fiscal year: a proposal from Tommi Hyytinen for a horn solo to be composed by Perttu Haapanen was awarded \$500. For the 2004 fiscal year: a proposal from Sue Dent for a double horn concerto to be composed by Alla Sirenko was awarded \$750; a proposal from Jeffrey Powers for a horn quartet to be composed by Hugh Chandler was awarded \$250; a proposal from Javier Bonet for a horn ensemble fanfare by Andrés Valero-Castells was awarded \$750. This fanfare was performed during the opening concert of the Valencia 2004 International Symposium. The following compositions for which the IHS awarded funds were completed since the last international workshop: *Into the Falcon's Eye* for two horns and piano by Andrea Clearfield, commissioned by Frøydis Ree Wekre, is available from Jomar Press and has been performed several times. Frøydis Ree Wekre is planning to record this new composition. *Canciones* for horn and piano by Paul Basler, commissioned by Myrna Meerof, is awaiting its premiere and is available from the composer at basler@ufl.edu. *Suite for Horn Quartet* by Hugh Chandler, commissioned by Jeffrey Powers, was given its premiere performance by the TertaCor Horn Quartet and is available from the composer at hughchandler@yahoo.com.

Following the general election for Advisory Council members, the membership elected Nancy Jordan Fako to a second term, and Calvin Smith and Michelle Stebleton to first terms. The Advisory Council elected Bruno Schneider and Heather Pettit to three-year terms and Peter Hoefs to a two-year term.

The Advisory Council elected Nancy Jordan Fako Secretary/Treasurer, Bruno Schneider Vice President, and Frank Lloyd President.

The meeting was turned over to the new president, Frank Lloyd, who announced that Vicente Zarzo will receive the 2004 Punto Award and that Vincent DeRosa was made an Honorary Member of the International Horn Society.

Nancy Joy reported on the Scholarship Program. Juan Carlos Rubio Mateo de Citorrente (Valencia, Spain) was a finalist in the Farkas Performance Awards Competition and José Chanzá (Picassent, Spain) was the winner of the high horn competition. The Advisory Council has had extensive discussions on increasing participation in this program and advises members to be aware of announcements in *The Horn Call*. The Thesis Lending Library and the Manuscript Press were both fully funded for 2005 and members are encouraged to make use of these assets.

The 2005 International Workshop will take place in Tuscaloosa, Alabama, June 5-10, hosted by Skip Snead.

Frank Lloyd called for new business. None was proposed.

Tim Allport moved (Christopher Leuba seconded) to adjourn the meeting. Motion passed.

The meeting adjourned at 11:40 am.



International Horn Society Statements of Financial Position

December 31, 2003 and 2002	2003	2002
ASSETS		
Current Assets:		
Cash	\$93,525	\$99,815
Investments	\$78,032	\$ 53,080
Accounts receivable	\$14,800	\$ 15,466
Total assets	\$186,357	\$168,361
LIABILITIES AND NET ASSETS		
Net Assets:		
Unrestricted	\$27,936	\$7,638
Temporarily restricted	\$158,421	\$160,723
Total net assets	\$186,357	\$168,361
Total liabilities and net assets	\$186,357	\$168,361
UNRESTRICTED NET ASSETS:		
Revenue and Support:		
Advertising	\$56,236	\$47,566
Publication sales	\$684	\$1,517
Royalties	\$-0-	\$14,289
Workshops	\$-0-	\$-0-
Investment income	\$972	\$881
Other support	\$5,104	\$2,653
Total unrestricted revenue and support	\$62,996	\$66,906
Net assets released from restrictions	\$110,921	\$103,191
Total unrestricted revenue and support	\$173,917	\$170,097
Expenses:		
Program services:		
Publications	\$110,389	\$100,447
Scholarships	\$4,825	\$3,750
Commissions	\$4,909	\$3,500
Workshops	\$2,338	\$(214)
Total program services expenses	\$122,461	\$107,483
Supporting services:		
General	\$31,158	\$36,735
Total expenses	\$153,619	\$144,218
Increase (decrease) in unrestricted net assets	\$20,298	\$25,879
TEMPORARILY RESTRICTED NET ASSETS:		
Membership dues	\$100,981	\$103,469
Scholarship contributions	\$5,141	\$8,173
Friendship Fund contributions	\$2,497	\$1,221
Net assets released from restrictions	\$(110,921)	\$(103,191)
Increase (decrease) in temporarily restricted net assets	\$(2,302)	\$9,672
Increase (decrease) in Net Assets	\$17,996	\$35,551
Net Assets at January 1	\$168,361	\$132,810
Net Assets at December 31	\$186,357	\$168,361

Year Ended December 31, 2003

	Program Services			Supporting Services		
	Publications	Scholarships	Commission	Workshops	General	Total
Contract labor	\$15,188	\$-0-	\$-0-	\$-0-	\$15,240	\$30,428
Printing	\$63,274	\$-0-	\$-0-	\$-0-	\$2,715	\$65,989
Postage	\$28,670	\$-0-	\$-0-	\$-0-	\$3,228	\$31,898
Office expenses	\$2,297	\$-0-	\$-0-	\$-0-	\$3,276	\$5,573
Workshops	\$-0-	\$-0-	\$-0-	\$2,338	\$-0-	\$2,338
Awards	\$38	\$4,825	\$-0-	\$-0-	\$-0-	\$4,863
Commissions	\$-0-	\$-0-	\$4,909	\$-0-	\$-0-	\$4,909
Travel	\$-0-	\$-0-	\$-0-	\$-0-	\$2,336	\$2,336
Area rep. exp.	\$-0-	\$-0-	\$-0-	\$-0-	\$1,029	\$1,029
Professionals	\$-0-	\$-0-	\$-0-	\$-0-	\$2,685	\$2,685
Thesis lending	\$-0-	\$-0-	\$-0-	\$-0-	\$338	\$338
Miscellaneous	\$922	\$-0-	\$-0-	\$-0-	\$66	\$988
Bad debt	\$-0-	\$-0-	\$-0-	\$-0-	\$245	\$245
Totals	\$110,389	\$4,825	\$4,909	\$2,338	\$31,158	\$153,619

STATEMENTS OF CASH FLOW, Years Ended December 31, 2003 and 2002

	2003	2002
Cash Flows from Operating Activities:		
Increase (decrease) in net assets	\$17,996	\$35,551
Adjustments to reconciled increase in net assets		
To net cash provided by operating activities:		
Changes in operating assets and liabilities:		
Decrease (increase), accounts receivable	\$666	\$19,901
Total adjustments	\$666	\$19,901
Net cash provided (used) by operating activities	\$18,662	\$55,452
Cash Flows from Investing Activities:		
Purchase of money market mutual fund shares	\$-0-	\$(886)
Purchase of certificates of deposit	\$(75,000)	\$-0-
Redemption of money market mutual fund shares	\$50,048	\$-0-
Net cash provided (used) by investing activities	\$(24,952)	\$(886)

Increase (decrease) In Cash	\$(6,290)	\$54,566
Cash at January 1	\$99,815	\$45,249
Cash at December 31	\$93,525	\$99,815

Note 1 Summary of Significant Accounting Policies

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

Organization-The Society was organized in the State of Illinois as a general nonprofit corporation August 19, 1977 for the purpose of, but not limited to, promoting musical education with particular reference to the horn. The Society publishes *The Horn Call*, a newsletter, and other information for those with a special interest in the horn. The Society also awards scholarships and commissions and sponsors workshops promoting the horn. The Society is exempt from federal income taxes as a public charity under Section 501(c)(3) of the Internal Revenue Code. The Advisory council and management of the Society acknowledge that, to the best of their ability, all assets received have been used for the purpose for which they were intended, or have been accumulated to allow management to conduct the operations of the Society as effectively and efficiently as possible.

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

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

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

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

Note 2 Deposits and investments

At December 31, 2003 the carrying amount of cash deposits is \$168,525 all of which is covered by FDIC or SPIC insurance. Deposits with maturities of three months or less are considered cash. Investments of \$3,032 are amounts in money market accounts earning market interest rates for 2003, and are recorded at cost.

Note 3 Temporary Restricted Net Assets

Changes in the temporarily restricted net asset account for the year ended December 31, 2003 follow:

	Membership Dues	Scholarships	Friendship Fund	Life Memberships	Total
Balance at 12/31/02	\$31,810	\$65,014	\$8,482	\$55,417	\$160,723
Temporarily Restricted Support Received					
Membership Dues	\$99,766			\$1,215	\$100,981
Frizelle Scholarship					
Farkas Scholarship		\$157			\$157
Mansur Scholarship					
Hawkins Scholarship		\$1,500			\$1,500
Tuckwell Scholarship		\$2,406			\$2,406
DeRosa Scholarship		\$260			\$260
General Scholarship		\$170			\$170
Friendship Fund			\$2,497		\$2,497
Interest Allocation		\$648			\$648
Released from Restrictions	\$(99,946)	\$(4,825)		\$(6,150)	\$(110,921)
Balance at 12/31/03	\$31,630	\$65,330	\$10,979	\$50,482	\$158,421

Temporarily restricted net assets at December 31, 2003 are summarized as follows:

	Membership dues received for the year ended December 31
2005	\$21,520
2006	\$9,990
2007	\$105
2008	\$15
Total	\$31,630
	Scholarships
	\$16,765
	\$8,372
	\$6,465
	\$17,654
	\$3,611
	\$263
	\$12,200
	\$65,330
	Friendship Fund
	\$10,979

Life Memberships:

Received from August 19, 1977 (date of Incorporation) to December 31, 2003

Accumulated amortization	\$112,616
Total	\$(62,134)
	\$50,482

Membership dues are recorded as revenue in the year to which they apply. Life memberships are recorded as temporarily restricted net assets when they are received and are amortized as income over 20 years using the straight-line method.



IHS Thesis Lending Library Update

Kristin Thelander recently purchased 3 thesis titles to add to the previous library of 115 theses. Two additional theses were donated to the collection by their authors this year, bringing the total to 120. The theses are available for IHS members to borrow for a three-week period. A complete list of the contents of the IHS Thesis Lending Library can be found on our website: www.hornsociety.org.

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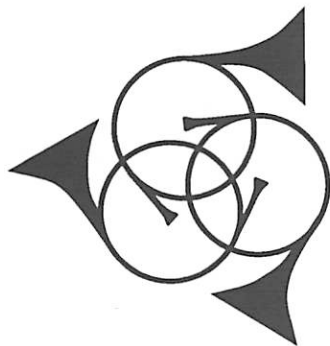
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compiled by Harriet Fierman

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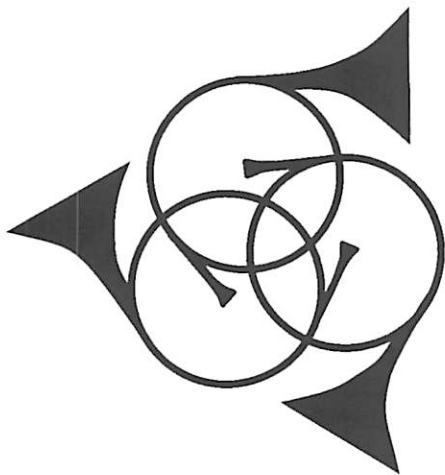
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A Perfect Performance is a Hole-in-One by Travis Bennett

Every musician understands that no matter what degree of perfection and consistency has been achieved in the practice room, the actual performance of a piece of music is full of certain unpredictable, uncontrollable elements that can render the final effect anywhere from exquisite to abysmal. These include external variables such as the audience, the environment (temperature, lighting, noise), or the time of day, and internal variables including anxiety, fatigue, and mental distractions. There are also other, more intangible factors, which we horn players often describe in terms of "the lip," as in "my lip feels great tonight," or "my lip just doesn't feel right." Nevertheless, these intangibles can have a significant impact on the performance.

Golf is much the same way. Just as different musical performances can vary in their effectiveness, playing a hole on the golf course can result in a birdie, par, or bogey (or worse!). For the readers who are not "golf-literate," a par is achieved by reaching the hole in the expected number of strokes, a birdie is one stroke less than par (3 strokes on a par 4 hole), and a bogey is one stroke more than par (5 strokes on a par 4 hole). Keep in mind that the lower the score, the better. The premise of this article is to examine the similarities between playing a piece of music and playing a hole on the golf course, envisioning a "perfect" performance as a hole-in-one.

For the purposes of this article, a "perfect" performance will be defined as one that fulfills the performer's expectations as an ideal execution of the piece of music. It is necessary to specify the performer's expectations as the ones being met because evaluating a musical performance is much more subjective than evaluating someone's performance on the golf course. Every witness to a hole-in-one would easily agree that a golfer's ball went into the hole on his first stroke and that it is impossible to achieve a better score on that hole. However, even after hearing a musical performance in which not a single note was missed (I know, rare indeed!), every member of the audience may have a different idea of what constitutes a perfect performance of that piece of music, due to different tastes and preferences regarding tempo, dynamics, articulations, tone colors, etc.

Before the golfer ever schedules a tee-time, and before the musician books the concert hall, there is a great deal of preparation that takes place. Whether on the driving range or in the practice room, the approach and methods are very much the same. The focus is on the fundamentals: the building blocks that make good horn playing, or a good golf game. The horn player will practice long tones, scales, arpeggios, articulations, lip trills, flexibility exercises, high notes, low notes, loud playing and soft playing. The golfer will practice hitting a variety of shots with a driver, a 3-wood, the long irons, and

the short irons, as well as chipping and putting. In short, both the musician and the golfer will practice all aspects of their respective endeavors in a generalized way, in order to transfer those skills later to a more specific setting: a particular piece of music, or a particular hole on the golf course.

Different holes on the golf course are labeled a par 3, 4, or 5, depending on their length and difficulty. In the same way, the performer has a concept of the relative difficulty of different pieces of music. For example, Mozart's Concerto No. 1, K. 412, might be considered a "par 3," the Saint-Saëns *Morceau de Concert* would be a "par 4," and Richard Strauss' Second Horn Concerto would certainly be a "par 5." On the stage or on the tee, a hole-in-one is much more likely on a par 3, and would seemingly require super-human abilities on a par 4 or 5.

An important thing to remember in both golf and music is that there is more than one way to achieve equivalent results. Even if you hit your first shot into the trees it is still possible to save par, which would be comparable to a satisfactory, but not exceptional, performance. Indeed, two golfers could both get holes-in-one on the same hole, but could have approached it in very different ways, even with different clubs. Going even further, it is safe to say that no two golf balls would take the exact same path to the hole.

Whether performing a piece of music, or playing a hole on the golf course, there are going to be hazards along the way. There is a lot to be said for practicing how to get out of trouble once you find yourself in an uncomfortable situation. The golfer who always picks his ball up and tosses it out of the sand trap while practicing is not going to be well prepared if he finds himself in the sand during a tournament. It is very important to practice complete run-throughs, without stopping, to learn how to deal with mistakes as they come. These dress rehearsals, along with visualizing the audience and the actual performing conditions, will result in a much better prepared golfer or musician.

Despite careful preparation, there are times when everyone will make mistakes, partly due to those intangibles mentioned earlier. For the golfer, this means sending your ball into the sand, or the deep grass, or worse yet to be lost forever in the woods, or the lake! For the horn player, this may mean botching the "big lick," miscounting the rests, having a memory lapse, or finding yourself so far off-track in a passage that you are unable to recover. In these extreme cases, the best thing to do is to take a deep breath, drop your ball in the fairway, and play your best for the remainder of the hole. It is important to be able to put your mistakes behind you, and not let them interfere with the rest of the performance. Otherwise, thinking about those mistakes while trying to continue playing will only serve as a distraction, creating a snowball effect that could turn into an avalanche.

In summary, I recommend that every horn player find some time on occasional weekends to play golf. The two pursuits share countless similarities, probably because they are both so difficult to master. Analogies between playing golf and playing the horn, such as those discussed here, could fill a small book, and advances made in one can lead to a greater



understanding of the other. When that little white ball frustrates and exasperates you (which it will), just remember how much time you've put into the horn to achieve a level of comfort and skill. But be advised, too much time golfing and not enough time playing the horn will certainly not help the latter!

In both golf and music, a hole-in-one is elusive, yet attainable. However, if this level of performance has been achieved once, it can sustain our spirits through several "bogey" outings.

Travis Bennett recently completed the DMA degree program at the University of Alabama, where he also received a Master's degree. He earned his undergraduate degree from Florida State University. His primary teachers include Skip Snead, William Capps, and Michelle Stebleton. If you have more thoughts on golf and horn playing, email him at <travis.bennett@mail.ua.edu>.

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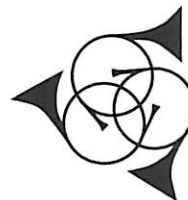


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HAND CRAFTED MUTES for the discerning professional



Patterned after the famous "DePolis" mute, the #5 sounds especially good in the upper register. The #4, made for narrow bore horns, is a slightly smaller version of the #5.



#4 & #5
\$95.00

Simply the best practice mute available, the Stealth is a must for hotel rooms and late night practicing. Pitch and articulation are excellent. The Stealth comes in two sizes: the #5 and the slightly smaller #4.



Stealth #4 & #5
\$95.00

While having a shape and feel similar to a "Rittich" style mute, the #45 retains the warm sound associated with a TrumCor mute. **The #45T is a tunable mute with an adjustable chimney.**



#45 & #45T
\$95.00 / \$120.00

With a relatively open muted sound, the #44 is capable of tremendous dynamic contrasts. Exceptionally responsive in all registers, the #44 comes with two differently sized wooden "donuts" for aperture control.



#44
\$95.00

Designed and shaped for large bore horns, especially the Conn 8-D, the #24 is in essence an elongated #5.



#24
\$95.00

A remarkably versatile stopping mute that plays well in tune with a great sound, the Tri-Stop comes with three interchangeable bell flares, each uniquely sized to accommodate tone color, register and volume needs.



Tri-Stop
\$120.00

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