

The Horn Call



Ifor James
1931-2004



Curtiss Blake
1940-2004



Lorenzo Sansone
1881-1975

Journal of the
International Horn Society
Internationalen Horngesellschaft

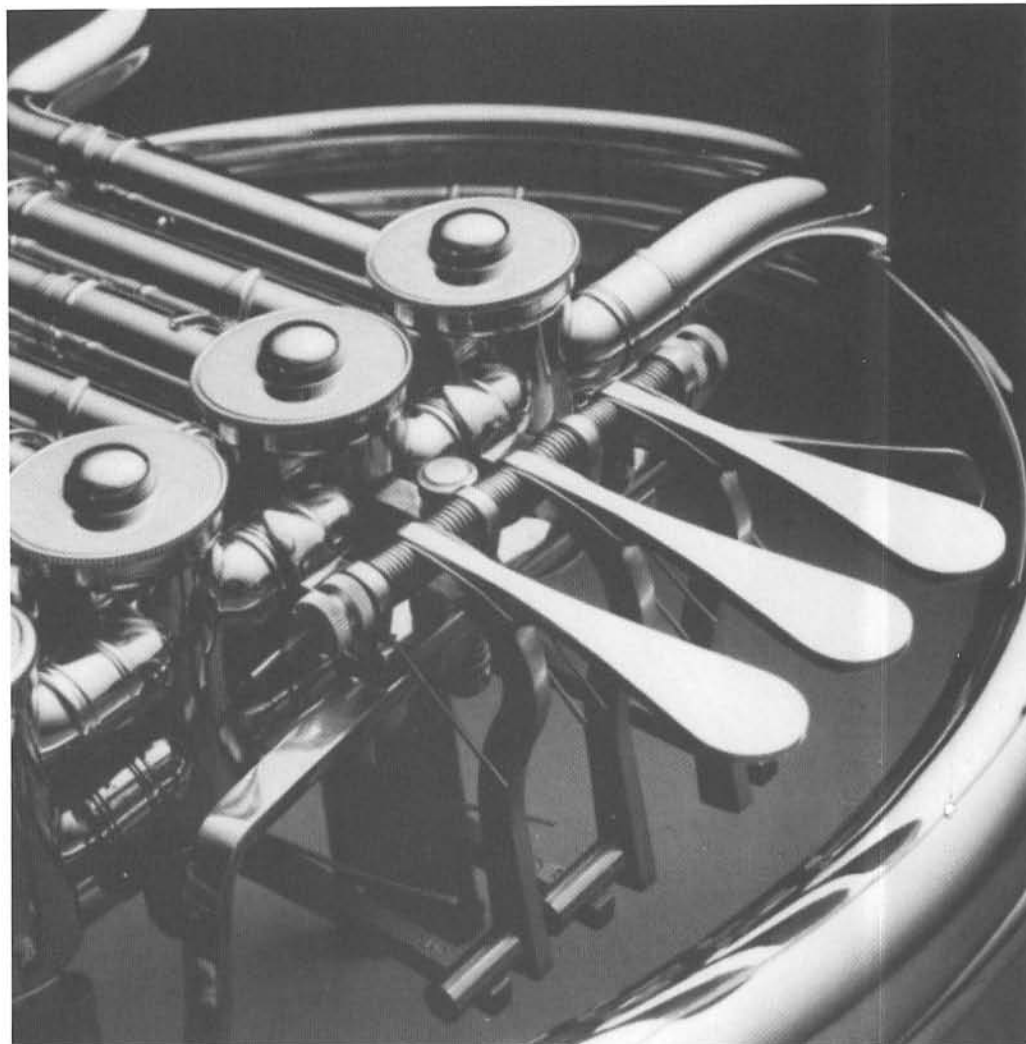
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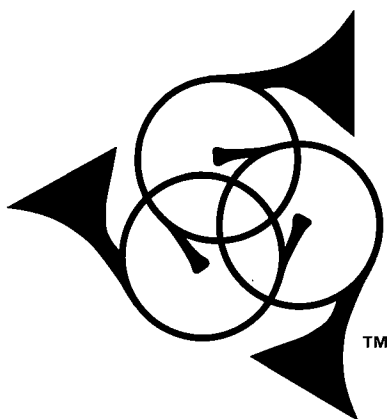
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The Horn Call

Journal of the International Horn Society

Volume XXXV, No. 2, February 2005



William Scharnberg, Editor

ISSN 0046-7928

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Printed by Buchanan Visual Communications
Dallas, Texas, USA

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The Horn Call (ISSN 0046-7928) is published three times annually, in October, February, and May. Annual subscription is included in IHS membership. Individual membership in the IHS is \$35 US annually; library membership is \$50 US annually; three-year membership is \$90 US; life membership is \$750 US. Horn clubs of eight or more may be registered simultaneously at a rate of \$30 per member per year. Forward payment with a permanent address to the IHS Executive Secretary. Payment must be by US check, by international money order in US funds, or by Visa/Mastercard. If moving, send change-of-address to the Executive Secretary at least forty-five (45) days before the address change takes effect. **Postmaster: send address changes to IHS Executive Secretary, P. O. Box 630158, Lanai City, HI 96763-0158.**

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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]



Contents

The International Horn Society	2
From the Editor	4
President's Message	5
Correspondence	6
IHS News and Reports, <i>Heather Pettit</i> , editor	17
Articles	
Horn Playing in the New Millennium: The Triple Horn by <i>John Cerminaro</i>	33
A Tribute to Curtiss Blake (1940-2004) by <i>Kevin Lindsay</i> and <i>Jeffrey Agrell</i>	39
A Nickel-Free Horn: <i>Martin Gottschalk</i> interviews his colleague <i>Lars Kristiansen</i> and horn-maker <i>Engelbert Schmid</i>	41
<i>Lorenzo Sansone</i> (1881-1975) by <i>Nicholas Caluori</i>	47
The Horn Profession In South Africa by <i>Erik Albertyn</i>	64
Le jeune pâtre breton, mélodie avec cor d'Hector Berlioz by <i>Fabrice Chollet</i> (translated by <i>Nancy Jordan Fako</i>)	95
Clinics	
The Creative Hornist: Being Columbus by <i>Jeffrey Agrell</i>	37
Medical Issues and Horn Playing by <i>Glenn V. Dalrymple</i> , M.D., editor	67
Technique Tips: Checklist & Tools: Aids to Intelligent Practice by <i>Jeffrey Agrell</i>	86
Reviews	
Music and Book Reviews by <i>Jeffrey Snedeker</i>	71
Recording Reviews by <i>John Dressler</i> and <i>Calvin Smith</i>	77
IHS Scholarship Programs	101
Index of Advertisers	106
Out the Bell: Horns 'n Clubs by <i>Jonathan Stoneman</i>	107
Future Horn Call Articles	108



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From the Editor

Bill Scharnberg

This issue, the second in the 35th year of the *The Horn Call*, appears at a time when the International Horn Society is financially healthy and with the greatest number of non-US members of any brass society! In the spring of 2003, our non-US membership was 21.8%, compared to 17.6% for the International Trombone Society, 12.7% for the International Tuba/Euphonium Association, and 11.9% for the International Trumpet Guild. We should be proud of this fact but aim to increase the percentage!

I am very excited about the quality and number of articles that have been sent for publication over the past year. An editor's fear is that there will not be enough worthy material for the readers, but this has definitely not been the case! The heartening number of "letters to the editor" is also a good sign of member participation.

Welcome to Dr. Glenn V. Dalrymple, editor for a new column titled "Medical Issues and Horn Playing." This column was added in response to discussions at the conference, "Health Promotion in Schools of Music," held in late September near Fort Worth, Texas. The first article in this series concerns the use of beta-blockers, including a reprint of an article from the New York Times on this subject. Dr. Dalrymple is enthusiastically at work on three more articles for future *Horn Calls*: "Small Women and Horn Playing," "Focal Dystonia," and "The Effects of Aging on Horn Playing."

In December 2004, you may have witnessed intrigue in at the IHS website: for a few hours, after experiencing technical difficulty, our website was shut down! John Ericson, website manager, and Bruce Hembd, technical assistant, tried repeatedly to contact the company that handled our site's "secure" area. That company was not responsive and the decision was made to terminate our business with them and engage another. Our membership dues are now handled by Paypal, a secure, internationally recognized manager of financial transactions.

Finally, it was requested that the IHS consider publishing the entire collection of William Melton's articles on the Wagner tuba in special issue. Barring unforeseen circumstances, this will appear in the fall of 2005 (in addition to the October journal). It remains to be seen if members will receive an extra journal or if a charge will be required to help defray mailing costs.

October 2004 errata: the Jon Hawkins Scholarship applications should be sent to Dr. Kimberly A. Reese, The Hartt School, University of Hartford, 200 Bloomfield Ave., Hartford, CT 06117-1545 USA. Farkas Performance Award materials should be mailed to Milan Yancich, 24 Elm St., Lake Placid, NY 12946 USA. On page 19, Katrina Varney was included in the original photo but was inadvertently cropped out of the photo. Please correct the spelling of two names: Beth Dollard (page 20) and Erik Albertyn (page 39).

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



I was greatly saddened to learn of the death of Ifor James, my former teacher, just before Christmas. All of us who knew him personally will remember him as one of the great "entertainers" in the horn-playing world, whether playing or just fooling around! He would entertain you with stories and quips for hours on end. An astonishing player, with a "pick it up and play it" attitude, Ifor would take the most audacious risks, dazzling you with his brilliant technical dexterity.

I was always astonished how Ifor used to manage those feats with little or no warm-up, something I have never been able to do! I have always found a good warm-up to be the key to maintaining a strong and stable technique.

Over the years I have found it an interesting and challenging task to develop my own specific warm-up sequences, working on weak and sticky areas of my technique (yes, we all have them — weakness around embouchure break, etc.). I encourage all players to develop their own warm-up routine. I have a quick warm-up, of ten minutes or so, and an extended one from twenty minutes to two hours!

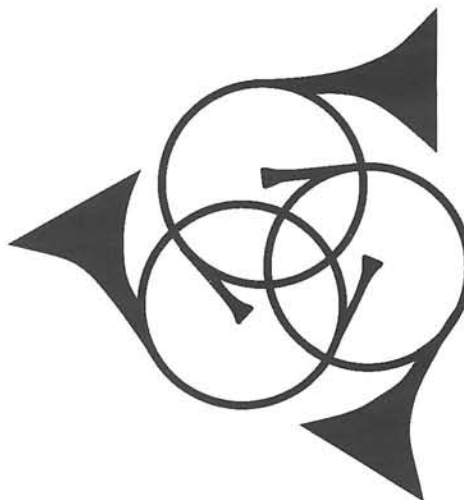
Something all of us can do as teachers is to help younger players identify their weak areas and assist them in developing specific warm-up exercises concentrating on these areas. This helps them (as it does us) to develop a strong and stable technique, encompassing all areas such as flexibility, stamina, and dynamic control. A good warm-up lays the groundwork for a more productive work period ahead and in this way practicing, as opposed to just warming up, becomes a much more interesting, productive, and rewarding experience.

Practicing bored, or boring yourself practicing, can lead to bad habits and be counterproductive to your efforts.

Maybe the rather "unpredictability" of Ifor's performing was due to not warming up but, nevertheless, it was a part of his charm and excitement and something I will miss. I will miss the man too, both as a mentor and player, and remember him with admiration and a smile: like the smile he put on so many faces throughout his life.

Wishing you all the very best for 2005,

Frank Lloyd



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Correspondence and Classified Ad

Participer à un Symposium de l'I.H.S. est toujours une source d'émerveillement et d'enrichissement personnel. On y rencontre des vieux amis des quatre coins du monde.

On en découvre des nouveaux, des jeunes, des moins jeunes, des amateurs, des professionnels. Pendant une semaine, ce brassage permanent de cultures différentes nous permet d'élargir considérablement nos horizons et de nous conduire, à travers de fructueux échanges à plus de tolérance, de fraternité et de solidarité.

Ce 36eme Horn symposium fut une grande réussite. Une trentaine d'œuvres commandées spécialement pour cette rencontre y furent jouées en première audition (un record).

Le cadre du conservatoire de Valencia et du Palao de la musique se prêtaient admirablement aux Expositions, Conférences, Masterclasses et Concerts dont beaucoup furent accompagnés par un orchestre local.

Cette grande réussite est due aux talents de Javier Bonet et de toute son équipe: Manuel Jarrega, Juan José Llimera, Vicente Navarro, Juan Pavia, Bernat Rios et Maria Rubio tous cornistes de la région de Valencia auxquels il convient d'associer notre admirable secrétaire Nancy Jordan Fako qui s'est totalement investie dans toutes les traductions.

Qu'ils soient chaleureusement remerciés pour leur grande gentillesse, leur disponibilité de chaque instant, leurs sourires et leur grande efficacité dans tous les domaines.

Un seul petit regret, c'est que la revue des cornistes français n'ait pas cru bon de répercuter l'évènement et d'encourager ses lecteurs à sortir de leur individualisme en venant participer à cette grande fête des cornistes du monde entier.

Un grand merci à l'I.H.S. qui, à travers ces symposiums, perpétue la fraternité, la tolérance et la solidarité entre les cornistes du monde entier, contribuant ainsi à maintenir la paix entre les hommes de bonne volonté.

Daniel Bourgue

Participating in an IHS Symposium is always a marvelous source of personal enrichment. One meets old friends from all corners of the globe. One finds new friends, some young, some less young, amateurs, and professionals.

During an entire week, this mingling of different cultures allows us to broaden considerably our horizons and leads us, through valuable exchanges, to more tolerance, comradery, and solidarity.

The 36th Horn Symposium was a great success. Some thirty new compositions were written especially for this occasion and were given world premieres (a record).

The staff of the conservatory of Valencia and of the Palau de la Música did an admirable job of organizing exhibits, lectures, master classes and concerts, many of which were accompanied by a local orchestra.

This great success is due to the talents of Javier Bonet and his entire team: Manuel Jarrega, Juan José Llimera, Vicente Navarro, Juan Pavia, Bernat Rios, and Maria Rubio, all horn players from the Valencia area, and also our admirable secretary/treasurer Nancy Jordan Fako who was involved in all the translations. They should be warmly thanked for their

great kindness, their availability at all times, their smiles, and their tremendous efficiency in all areas.

One small regret is that the *Revue des Cornistes Français* did not publicize the event and encourage its readers to participate in this grand festival of horn players from all over the world.

A big Thank You to the IHS which, through its symposiums, perpetuates comradery, tolerance, and solidarity among horn players worldwide, thus contributing to maintaining peace among all people of good will.

-Daniel Bourgue translated by Nancy Jordan Fako

Dear Sir,

I feel I must respond to the letter in the October 2004 volume of *The Horn Call* from Jordi Mota and Maria Infiesta Calaf about the IHS symposium in Valencia. I should like to applaud their enthusiasm for Spanish culture but fear that their misgivings about the event were sadly misplaced. Indeed, one of the things which struck me most was the way in which the event made clear, for all the world to see, the vast amount of cultural activity taking place in Spain today. The seemingly endless parade of excellent Spanish horn players was a credit to the nation and the number of new commissions in itself signified that contemporary Spain is not a country content to rely on lazy, outmoded stereotypes. Certainly the organisers of the Symposium never once attempted to inflict "lively nightlife" on the participants: the open air concert by the Russian Horn Choir was about as lively as it got! I did manage to get to a beach once (by skipping a performance by the Arkansas University Horn Choir. Sorry Arkansas. I feel very guilty...) and I also managed a certain amount of private research into the local wine. While you can take a horse to water, you can't always make it drink in the beauties of the medieval centre of old Valencia or the magnificent series of public buildings by Calatrava popping up on the city skyline, but some of us were bowled over by the place. I appreciate that some people had misgivings about the mini-bullfight staged after the Symposium banquet and I can't comment on what took place there because I was among many who gave it a wide berth, but this was the only sop to the popular image of Spanish culture which was made during the week.

On the purely musical front, Jordi and Maria's comment that "most of the contents of the Symposium consists in contemporary music" was simply not true, and even if the new music on offer was not to their taste, the emphasis on performance on historic instruments was at least as strong. I've never seen so many gifted hand horn players collected in one place and the displays of old instruments were fascinating. Of course, some people prefer their Classical music played on modern instruments: Jordi and Maria missed a spine-tingling performance of music by Sperger given by Miklos Nagy. And as for there being insufficient Romantic music to encourage Jordi and Maria to make the three-and-a-half-hour journey from Barcelona to Valencia, I'm simply baffled: could there have been a finer line-up anywhere in the world than



Allegrini playing the Gliere Concerto, Terwilliger playing Strauss's 2nd Concerto and Joulain playing 1st horn in Schumann's *Konzertstück*. It's hard to see how Javier Bonet could have put together a more imaginative or balanced program and he deserves our admiration and gratitude. Jordi and Maria, you missed a treat.

With best wishes,
John Humphries

Dear Editor,

Mr. Hegeman's article, "A Chronology of Pedagogical Material for Horn Prior to 1900" (part of his Master's Degree thesis in music education at Wichita State University) lists ninety (90) methods and texts written and/or published between 1511 and 1903. Based on his footnotes, this list was compiled from seven published bibliographic sources, information from a number of publishers specializing in reprints, more than a dozen University libraries, and probably a personal collection. This list is extensive and probably the longest list of this musical genre compiled to date. Mr Hegeman is to be congratulated for undertaking this task.

I publish a catalogue of music for horn, in a CD ROM format (The Dalley Horn Catalogue - 2004). The catalogue contains more than 22,500 works for horn(s) in solo and ensemble settings. 311 of these entries are methods for horn or other pedagogical texts. 112 of these 311 entries are methods or pedagogical texts written before 1900. I need to mention that the present day definition of pedagogy is probably defined as "Teaching a person *how* to play the Horn". As one examines earlier methods, such as those written prior to the era of the "Cor de Chasse", the texts said less about *how* to play, and more about *what* to play. Therefore the earliest pedagogical materials sometimes just illustrate various horn calls associated with the hunting of wild game.

The first part of this supplement is a list of Twenty-two methods or pedagogical texts not included in Doug Hegeman's Chronology:

1. Hardoun, Sig. De Fontainnes Guerin. *Le Livre du Tresor de Vanerie*, 1394; H. Michelet, Metz, France, 1856. A series of woodcuts displaying the hunting (i.e., *hifthorn* or *oliphant*) horn calls in graphic code. This may be the earliest known publication of horn music. It should be mentioned that there are other illustrations dating to 1330 showing the hifthorn in a hunting setting, but with no music notation shown.

2. Turbeville. *The Noble Art of Venerie*; Privately published 1575.

3. Sayers, Henry. *Directyones to Wynde the Horn*; Unknown Publisher, probably English 16???. Listed in Morley Pegge, *The French Horn*.

4. Marsh, Michael. *The Ancient Hunting Notes, with Marsh's Additions*; Author published, Holbourne Bridge, England, bef. 1650. This is based on Turbeville's text.

5. Anonymous, 17th century. *Recueil de Pieces de Viole en Musique en Tablature*, third edition; Unknown publisher, 1666. This third edition contains hunting calls, but may be for stringed instruments instead of horns.

6. Flemming, Hans Friedrich von. *Der Volkommene teutsche Jager*; Unknown publisher, probably Austrian, 1719.

7. Eisel. *Musicus Autodidakos*; Unknown Publisher, Erfurt, Germany, 1783.

8. Stich (Punto), Johann Wenzel (1746-1803). *Horn Method*; Chez Nadermann, Paris, France, 1792. This is a revision of the method by Hampel, but published under Stich's own name. This method differs from Hampel in that most of the exercises include a second horn (teachers'?) or a basso continuo part.

9. Lee, Alexander. *The Hunters' Signal Horn*; C. Bradlee, Boston, Mass. Early 18???. Copy in Library of Congress. This could be the first horn (*sic.*) method published in the United States.

10. Portman. *Method*, ed. C. Wagner (his student); Unknown publisher, Bohemia, early 19th century. Exists in an original and revised edition. Listed by Horace Fitzpatrick, *The Horn and Horn-Playing and the Austro-Bohemian tradition 1680-1830*, Oxford University Press 1970.

11. Belloli, Luigi (1770-1817). *Method for Horn*; Manuscript, c 1800, Music Conservatory, Milan, Italy.

12. Bellini, Vincenzo (1801-1835). *Method Complete*, Unknown French publisher, between 1827-1831. Copy in Music Conservatory Library, Paris, France.

13. Roy, C. *Method du Cor de Signal de Clefs*; Edition Schott, Mainz, ca. 1825. Copy in Royal Music Conservatory, Brussels, Belgium.

14. Meifred, J. J. (1791-1867). *De l'Entrede de l'emploi et des Resources du Cor in general*; Launer, Paris, France, 1829. A text on how to score for horns in music compositions.

15. Guilbait, E. *Method tres Faciles*; Gerard, Paris, France, 1870. Copy in Music Conservatory Library, Paris, France.

16. Puzzi, Giovanni (1792-1876). *Nouvelle Methode pour appendere le Cor*; Manuscript, ca. 1870. In British Museum Library, London, England.

17. Chaussier, Henri (1854-?). *Method per Tromp*; Unknown French publisher, ca. 1880. Copy in Bibliotheque Nationale, Paris, France.

18. Garigue, Jean Henri (1842-?). *Petit Method extracte from Grand Method*, 1888; Millereau, Paris, France, 1888. Copy in Music Conservatory Library, Paris France.

19. Turner, F. *Elementary Schulen fur Metall Blasinstrumenten a Militarmusik in Russland*; Jorgensen, Moscow, Russia, 1888.

20. Mariani, Giuseppi. *Metoldo Teorico Pratico Progressivo per Corno*, 1884; D. Vismara, Lucca, Italy, 1884. Reprinted 1893.

21. Mariani, Giuseppi. *Metoldo per Corno a cylindri*, 1893?; D. Vismara, Lucca, Italy, 1959.

22. Bremond, Francois (1844-1925). *Method, Revised from the Method of L. F. Dauprat* (1824). Author Publisher, Paris, France, 1900. Essentially the Dauprat's hand horn method adapted to the valve horn.

In this next part of this supplement are comments on some of the entries in Mr. Hegeman's Chronology:

1803 Duvernoy, Frederic. *Methode pour le cor*. Bruchle and Sansone indicate the method was written in 1802 and first published in 1803.



1835 V., Mr. C. F. *Manuel de veneur, la trompe*. This was written by Tellier, according to Maurice W. Riley, *Biography of Early Wind Instrument Tutors*, 1958.

1840 Dauprat, L. F. *Du cor à pistons.... instrument*. Written in 1829 and then published about 1840 as a supplement to his 1824 *Method*.

1845 Haumiller, *Methode elementaire....* Published in 1844 by Schonenberger, Plate number S1094-1097.

1845 Le Verrier Jacques. *L'École de la Normande*. Written in 1778 and first published in 1778 according to Marolles, G. de, *Notice historique sur la trompe de chasse*, Paris 1930.

1849 Meifred, Pierre-Joseph, *Method pour le Cor Chromatique au à pistons*. Three editions were published. The first in 1840 was for a horn with two valves. The second in 1847 was for a horn with three valves. The third in 1849 was a revision of the 1847 edition with a supplement for the three-valve horn with an ascending third valve. All three editions were illustrated with an illustration of the described horn.

1869 Meifred, *ibid*. Date should be 1849.

1878 Lagard, A. *Methodé de Cor d'harmonie*. Written in 1877 and published in 1877 by Klemm freres, Paris.

1879 Gumbert, Friedrich. The missing title is *Practical Horn School* (English trans.).

1879 Kling, H. *Horn-Schule*. Written ca 1865 and first published by Louis Oertel, Hannover, Germany in 1870. The 1879 edition was published by Breitkopf and Hartel.

1882 Hofmann, Richard. *Practiche Horn-Schule....* Written and published in 1880 by Merseberger.

1854 Cornette, Victor. *Methodé de cor*. Could have been written as early as 1842. This was one of a series of methods he wrote and published for all types and kinds of brass instruments when he was a trombonist with the Garde Republican Band, Paris.

The following are technical correction:

1883 Pepper, J. W. "Philadelphia"

1797 _____. Suite (*non gravée.... "Duo pour deux cors."*)

1794 "Vandenbroeck" is the spelling used by *Grove's Dictionary of Music and Musicians*. A number of variations on the spelling are used by a number of other sources.

1797 "Vandenbroeck" *ibid*.

I appreciate this opportunity to add to good work that Doug Hegeman has accomplished.

Nielsen S. Dalley
(DALLEYHN@Worldnet.att.net)

Dear Editor,

Congratulations on a very fine latest issue of *The Horn Call*, and especially on Leighton Jones' article on Alf Brain. I am glad you were able to print this in full, after we had only an abridged version of it a few months ago in the *British Horn Magazine*. I must take issue with one point, however: the story of Alf Brain, Alan Civil, and the Elgar *Enigma Variations* does not concern "Nimrod," the best-known of the variations and

often, in England, played on its own, but Var. XII (B.G.N.) at figure 54. I think Alan's memory could have been slightly playing him false when he told Leighton this story; the enclosed letter (below) which I sent to the Horn Magazine in 1993 recalls Alan's account of the story as told about an hour after I had heard him play the variant on the radio. This tune is even better suited to the horn than the "Nimrod" one, which would have been less suited to this treatment, as the horn section at fig. 34, have an important counter-melodic role; after 54 they have only the few accompanying chords to which I referred.

By the way, the limerick about the young lady from Chichester was not an Alf Brain original; it is well established in the British repertory! The third line, however, more commonly goes "When one morning at Matins, her breasts in white satins." Alf's version would have had to have taken place in the "pre-Reformation" Chichester!

With very best wishes,
Olivier Brockway

Enigma, the Civil Way
(from The British Horn Society's *The Horn Magazine*)

Elgar's letter to Adolf Borsdorf (*The Horn Magazine*, Summer 1993) reminds me of another bit of Elgarian "hornlore" that should not be lost to posterity. In the mid-1970s I heard a Prom broadcast of the *Enigma Variations* by the BBC SO, when I was surprised to hear, in Var. XII, at the reprise of the main theme, a horn doubling the strings on the main tune — which there is no sign of in the score.

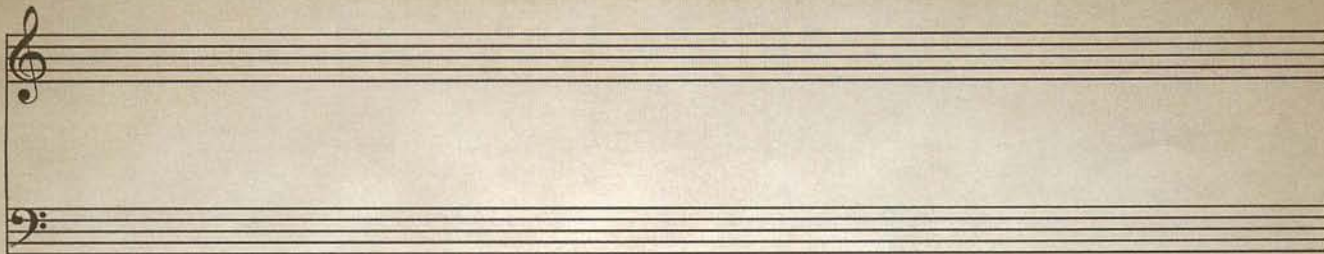
After the concert Alan Civil appeared at my then "local," with the comment: "Nice to get away with playing that tune with the strings. The last time we did "Enigma" it was with Del Mar, and he just tapped the rostrum and said, "I think we'll just have the notes the composer wrote, if you don't mind," as soon as I launched into it. There is a good precedent for playing the tune: Elgar once heard Alf Brain warming up with it before a rehearsal and commented: "Now I realise I should have written that tune for the horn in the first place. You are welcome to play it in the performance, if you like." That's why I do it, given the chance. You need to know where to drop out when it starts getting high, though."

Alan knew that he was posing the rest of the section something of a dilemma as to whether to come in or not; Denzel Floyd, on second, had soldiered on as if nothing abnormal had happened.

- Oliver Brockway, London

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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 Holtkamp 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
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IHS News and Reports

Heather Pettit, Editor

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, Marco DeAlmeida, Jared Disbro, Aarne Ketola, Beth McDonald, Didac Monjo, Brandy Poe, Hyun-seok Shin, Sachiko Ueda, and Teno Ware.

News Deadline

The next deadline for news submissions is March 10, 2005. 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 Commissioning Opportunities

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 Rimón Commissioning Fund, founded in 1990, has assisted in the composition of twenty-two new works for the horn. IHS members are invited to submit the name of a specific composer with whom you are collaborating to create a new work featuring the horn. Awards are granted by the Advisory Council of the IHS, which has sole discretion in the administration of this fund. The AC has designated \$3500 annually to fund this project but reserves the right to offer less or more than this amount depending upon the nature and merit of the projects.

Application forms and information may be requested from Randy Gardner, Chair, IHS Commissioning Assistance Program, 1952 Wilaray Terrace, Cincinnati, Ohio 45230, USA or e-mail Randy.Gardner@uc.edu.

AC Nominations

The IHS Bylaws state: "The three nominees receiving the largest number of votes shall be declared elected." This year there are only three nominees. In accordance with *Robert's Rules of Order* §46, the Advisory Council of the International Horn Society has declared that these three nominees are elected by acclamation.

The following individuals (listed alphabetically) have been nominated (and elected) to the Advisory Council three-

year terms of office beginning after the 2005 international workshop and ending after the 2008 international workshop.

Shirley Hopkins-Civil has had a busy, enjoyable career as a free-lance horn and Wagner tuba player, playing extra with all of the London and many provincial orchestras. She performed in stage bands, Elektra and many cycles of *The Ring* at Covent Garden and elsewhere. She was principal horn for the Covent Garden Ballet and English Festival Ballet, performed in West End theatres and did commercial work. Highlights include playing second horn to Alan Civil in the Deutsche Grammophone recording of *Brandenburg No.1* with Von Karajan and the Berlin Philharmonic and principal Wagner tuba for recordings with Klemperer and others. Shirley taught horn at Dulwich College, London for 22 years, coached horn and Wagner tuba, plays alphon and is learning serpent and ophicleide for fun. If elected, this would be Shirley's second term on the Advisory Council and she will continue doing anything possible to further the aims of the IHS.

Jonathan Stoneman lives in Kent, UK where he plays in his local community orchestra, Maidstone Symphony Orchestra (where he has been Chair and a long-serving committee member) and in other ensembles. He was previously Secretary and a committee member of the British Horn Society and Deputy Editor of the BHS magazine, *The Horn*. Professionally, Jonathan worked for the (British) Foreign Office in Poland and Hungary in the 1980s, before becoming a BBC journalist, specializing in Central European affairs. He ran the BBC's Croatian and Macedonian Services and is now Head of Training for BBC World Service. His lifelong love of music and the horn, and his experience of work on committees and handling big budgets prompted him to offer himself for election to the IHS Advisory Council. If elected, this and his knowledge of several languages including French, German, Polish, Croatian, and Hungarian, could be useful to the IHS.

David Thompson has been Solo Horn of the Barcelona Symphony Orchestra since 1989, and in 2000 was appointed Professor of Horn at the *Escuela Superior de Música de Cataluña*. He earned a BM degree with high honors, a Performer's Certificate, and a MM degree from Indiana University and has won prizes at several competitions in Europe and the United States, including the first prize of the American Horn Competition. Amongst other prize-winning recordings, he can be heard on the premiere recording of Brotons' *Fantasia for Horn and Orchestra* with the Harmonia Mundi. David is president of Thompson Edition, a firm specialized in the publication and distribution of horn music and accessories. He also serves as moderator of the Horn List at Yahoo, the largest internet horn forum with 1600 participants on six continents. Additionally, he is the author of two pedagogical publications in widespread use: *The Orchestral Audition Repertoire for Horn* and *Daily Warm-Up and Workout*.





Member News

Ensemble Isola performed the Mozart and Beethoven quintets November 1 in Maspalomas and November 18 in Las Palmas (Island of Gran Canaria), Spain. The members are Gran Canaria Philharmonic Orchestra principals Radovan Cavalin, clarinet; Salvador Mir, oboe; John Potts, bassoon; **Jose Zarzo**, horn; with pianist Juan Francisco Parra. Ensemble Isola can also be heard on Crystal records CD's 771 and 772.

Andrew Pelletier enjoyed a very busy summer, performing with the Santa Barbara Symphony (where he serves as principal horn), Southwest Chamber Music with Jim Atkinson at the historic Huntington Library in Pasadena, California, and playing both modern and natural horn at the San Luis Obispo Mozart Festival. This herculean feat was followed by a move to Bowling Green, Ohio, where he was appointed Visiting Assistant Professor of Horn at Bowling Green State University. He is currently preparing a set of pedagogical articles for *The Horn Call*, is involved in a new recording of the music of Mark Schultz, and presented a solo recital at BGSU on January 23.

The premier performance of the Milwaukee Horn Quartet took place on November 21, 2004 at the Elvehjem Museum of Art on the campus of the University of Wisconsin. The quartet (**Bruce Atwell**, **Gregory Flint**, **Karen Suarez Flint**, and **Daniel Vidican**) performed on the "Live From the Elvehjem" Series, which is broadcast on Wisconsin Public Radio. The program, including works by Molter, Dauprat, Turner, Tcherepnine, Perkins, and a new quartet by Eric Ewazen, was well received by an enthusiastic audience.



The Milwaukee Horn Quartet

In October, West Virginia University horn professor **Virginia Thompson** and five members of the WVU horn studio visited Guanajuato, Mexico, where they gave performances at the University of Guanajuato and attended performances of the 32nd *Festival Internacional Cervantino*. The students' ensemble programs included James Emerson's arrangement of the Mozart Quintet for Horn and Strings (arranged for solo horn with quartet), Keith Campbell's quintet arrangement of Richard Strauss's Concerto No. 1, Paul Basler's *Three Pieces for Four Horns*, and *Folk Song Suite* by Bruce Richards.

In addition to visiting art and history museums, arts and crafts exhibits, and historical buildings, the students observed a rehearsal of the *Orquesta Sinfonica de la Universidad de Guanajuato* (a professional orchestra founded in 1952), where

they met principal horn **Gregory Stavroudis** and associate principal horn **Benjamin Greenberg** (MM University of Colorado), who had joined the orchestra only six months earlier. The students also had an opportunity to meet Italian hornist **Andrea Leasi** after his performance with the *Quintetto Avant-Garde*, a wind quintet featured during the Festival. Dr. Thompson is a member of a WVU committee fostering the development of relations between WVU and the UG. She performed during the 8th through 11th *Festivales Internacionales Cervantino* as a member of the *Orquesta Sinfonica de Xalapa* of Xalapa, Veracruz, Mexico.



*WVU Horn Students in Guanajuato, Mexico
(l to r): Heather Poe, Patrick Richards, Jennifer Coulter, Genevieve White, and Marc Zyla.*

Continuing the tradition of hosting guest hornists, The University of Oklahoma School of Music hosted a residency by **Lowell Greer** on September 25-26. Greer presented a master class for the OU horn studio, working with **Laura Cartmill**, **Aaron Laws**, and **Zachary Qualls**. Greer's recital on Sunday included Mozart's Horn Concerto No. 1 in D Major, K. 412; Piantoni's *Air de Chasse*, Gounod's *Melodie No. 2* for Horn and Piano, *Canon in Octave* by Francaix, and Mr. Greer's *Requiem du Chasseur*. Participants in the Requiem included **Eldon Matlick** (Professor of Horn at OU), **Christopher Leuba** (special guest artist), **Bruce Schultz** (principal horn Tulsa Opera-Tulsa Philharmonic), **Brent Shires** (Professor of Horn, University of Central Arkansas), **Nancy Halliday** (hornist, OKC Philharmonic), **Frank Goforth** (hornist, OKC Philharmonic), **Michael Fox** (hornist, OKC Philharmonic), **Derek Matthesen** (hornist, Tulsa Opera), and OU students **Laura Cartmill**, **Rachel Harris**, **Aaron Laws**, and **Jacob Hofer**. The University of Oklahoma Hornensemble concluded the program with Lowell Greer's *Gallatin Fanfare*.

Rebecca Dodson-Webster was featured on the Faculty Artist Concert Series of the University of Louisiana at Monroe. The performance took place in the new Biedenharn Recital Hall and featured Romantic works for the horn. The showcase piece was Brahms' Trio, Op. 40, which she performed with violinist Don Webster and pianist Richard Seiler; the Trio will be performed again at Louisiana Tech University in February. Future events at the University of Louisiana at Monroe include residencies by the Ames Piano Quartet and the Wisconsin Brass Quintet.

The Zurich Tonhalle Orchestra toured the eastern U.S. in April and May of 2004 presenting concerts in Michigan,



Massachusetts, New York, Pennsylvania and New Jersey. Willson artist **Mischa Greull**, principal hornist with the Zurich Tonhalle Orchestra, worked with the students of horn professor **Bruce Bonnell** in a master class sponsored by DEG Music Products (Willson USA).



Mischa Greull, principal hornist with the Zurich Tonhalle Orchestra, with students at Central Michigan University, (L-R) Heather Hart, Jessica Robords, Mischa Greull, Geoffrey Bourdon and Emily Lamoreaux.

The **American Horn Quartet** successfully completed a whirlwind tour of the United States this past October and November. After an early departure from another tour with the Luxembourg Philharmonic, Kerry Turner joined the other AHQ members (**David Johnson**, **Geof Winter**, and **Charles Putnam**) in Las Vegas for the IHS Western Regional Horn Symposium. After five days in glittering Las Vegas, they flew to Dallas, TX, where they presented a master class to the horn classes of **Greg Hustis** and **Bill Scharnberg** and performed at SMU. The next stop on the tour was Columbia, MO, where **Marcia Spence** organized a concert at the University of Missouri-Columbia School of Music and, early the following morning, they flew to New York City where they presented master classes and performances at SUNY-Purchase, the West Point Academy, and the Julliard School. An interesting highlight of the tour was the revival of the Hindemith Sonata for Four Horns, which the AHQ has not performed for many years. In other news, the quartet's recent CD recording of the Schumann *Konzertstück*, Händel Concerto Grosso, Telemann Concerto in F, and the Haydn Symphony #31 (*Mit dem Hornsignal*) with the *Sinfonia Varsovia* will soon be released on the Naxos label. The first edition can still be ordered from the AHQ website. **Kerry Turner** has a new website up and running. Visit www.kerryturner.com for all news and information about Kerry and his music.

Michael Gast had a busy year as acting principal horn of the Minnesota Orchestra. The 2003 season included a three-week European tour and the initiation of recordings of Beethoven's Symphonies with the orchestra's new music director, Osmo Vänskä. Michael performed Mozart's Fragment in E Major and the Concerto for Horn K. 412 during Minnesota Orchestra's Sommerfest in July, the same week the orchestra presented Beethoven's opera *Fidelio*. In August he married longtime sweetheart and San Antonio Symphony violinist Joan Christenson and finally, in September, Osmo Vänskä appointed him principal horn of the Minnesota Orchestra. Michael will appear as soloist with the St. Cloud

Symphony this February, and the Minnesota Orchestra this May.



Minnesota Orchestra hornists Michael Gast and David Kamminga join guest conductor Helmuth Rilling after performances during Rilling's week in Minneapolis. Gast plays a Seraphinoff and Kamminga, a Courtois

The first subscription concert of the **Gran Canaria Philharmonic Orchestra's** 2004/2005 season featured Dvorak's cello concerto with Misha Maisky as the soloist, and *Sinfonia Domestica* by Richard Strauss, conducted by new chief conductor, Pedro Halfter. The horn players for the opening night were **Jose Zarzo** (principal), **Vicente Zarzo** (assistant), **Emilio Gracia**, **Jose Chanza**, **Rafael Lis**, **Jose Llacer**, **Guillermo Zarzo**, **Delphine Gauthier**, and **Ruben Guerrero**.



From left to right: Rafael Lis, Ruben Guerrero, Delphine Gauthier, Emilio Gracia, Guillermo Zarzo, Jose Zarzo, Jose Chanza, Jose Llacer, and Vicente Zarzo.

On Saturday, July 23, 2005, the hornists of the Czech Philharmonic Orchestra will open the Church Stretton and South Shropshire Arts Festival with a recital of music by Czech, German, and British composers. The ensemble, including **Ondrej Vrabec**, **Stanislav Suchanek**, **Petr Duda**, **Jindrich Kolar**, **Zdenek Divoky**, **Jan Voboril**, **Petra Cermakova**, and **Lukas Korec**, will present a recital to include Alan Civil's arrangement of Beethoven's *Egmont Overture*, James Lowe's arrangement of Handel's *Entry of the Queen of Sheba*, *Cassation for 8 Horns* by contemporary Czech composer Jindrich Feld, and the Sonata for Eight Horns by UK composer Andrew Downes. The recital begins at 7.30pm in South Shropshire at the Performing Arts Centre, Concord College, Acton Burnell



(near Church Stretton). If you would like further details about the Church Stretton and South Shropshire Arts Festival, please visit www.strettonfestival.org.uk.

The Santa Fe Opera Orchestra boasted an extraordinary section this summer: **Christopher Dwyer**, Jacksonville Symphony, **William Barnewitz**, principal horn Milwaukee



(l-r) Christopher Dwyer, William Barnewitz, Jennifer Montone, and Julie Landsman

Symphony, **Jennifer Montone**, principal horn St. Louis Symphony, and **Julie Landsman**, principal horn Metropolitan Opera. This photo was taken following a performance of Mozart's Serenade, K. 361 (*Gran Partita*). Other chamber music with horn included Ligeti's

Horn Trio (Jennifer Montone), Beethoven's Septet (Julie Landsman), and Mozart's Horn Duets and Beethoven's Sextet, Op. 81 (Julie and Jennifer).

Jennifer Presar, Instructor of Horn and Music Theory at Southern Illinois University, presented a recital on November 6 at West Virginia University, where she is a DMA student of Virginia Thompson. She was assisted by her SIU colleagues Margaret Simmons (piano) and Jeanine Wagner (soprano), who compiled the recently published *New Anthology of Art Songs by African American Composers*. Their program featured a new performance of David N. Baker's *Life Cycles*, a five-movement work originally composed in 1988 for tenor, horn, and string orchestra as a programming companion to the Britten *Serenade*. Baker, a composer, performer, and music-educator, currently holds the position of Distinguished Professor of Music and Chairman of the Jazz Department at the Indiana University School of Music. The original rendition of *Life Cycles* was recorded by Bill Brown, the recently deceased tenor for whom it was written, and the Czech National Symphony Orchestra, featuring hornist **Zdenek Tyllsar**. The rest of the program included another work with soprano, *On the Palmy Beach* by Kathleen Ginther, Saint-Saëns' *Morceau de Concert*, Ewazen's Sonata, and Vinter's *Hunter's Moon*.

Jeff Nelsen and the Canadian Brass finished their November/December crazy touring time on December 23, before a hometown crowd in Toronto's Roy Thompson Hall. Heralding their newest CD, *Magic Horn*, "The Magic Horn" tour began November 4 in Germany and Belgium and immediately segued into their annual U.S. Christmas tour - thirty-five dates! Stories from the tour can be found in Jeff's online tour journal at www.canadianbrass.com. One highlight was their 12th annual double-quintet concert in Avery Fisher Hall, Lincoln Center, NYC, where the principal brass of the New

York Philharmonic again joined forces with the Canadian Brass, and spirits were made bright for all. This year's pleasure was doubled a week later when they teamed up with the Philadelphia Orchestra principal brass for a second round. In January, Jeff performed the Gregson Horn Concerto with the Fodens Richardson Brass Band, Bramwell Tovey conducting. He also presented a master class as part of the 2005 Royal Northern College of Music Brass Festival. Jeff went on to appearances at the Royal College and Guildhall in London and the Wells Academy in Wells, England. The Canadian Brass has graciously opened June 5-10 to allow Jeff to be a headline artist and lecturer at the IHS symposium in Tuscaloosa, Alabama. He is hoping for a long-awaited family collaboration with David Ohanian (his brother-in-law) and Jamie Sommerville (his distant cousin). He looks forward to both performing and releasing his new book, *Fearless Auditioning*.

Gregory Flint, the new assistant professor of horn at the University of Wisconsin-Milwaukee, had a busy and exciting October 2004. On the 15th, Gregory made his solo debut with the UWM Symphony Orchestra performing Gliere's Horn Concerto. Between the 17th and 26th, he was joined by fellow faculty members Bernard Zinck, violin, and Elena Abend, piano, for three performances of the Ligeti and Brahms horn trios; also on the program was a new work for the trio written by composer Keith Carpenter entitled *Funky See, Funky Do* (a tribute to Ray Charles). The trio performed at Northern Illinois University (**John Fairfield**, host) again on the 19th, and on the 26th their performance was the first concert of the new Chamber Music Milwaukee series. To round out the month, Gregory traveled to the University of Illinois (hosted by **Kazimierz Machala**) for a master class and performance of a short recital.

Rick Todd performed Richard Strauss's Horn Concerto No. 1 with the Paducah (KY) Symphony in November and will perform it again with the Silicon Valley Symphony (formerly San Jose Symphony) on April 30 and May 1, 2005. The next weekend he will perform Strauss's Horn Concerto No. 2 with the Los Angeles Chamber Orchestra. Later in the year, Rick is scheduled to be a featured artist at the 2005 Oregon Bach Festival.

Due to a printing error, **Ken Wiley's** new publication, *Ken's Jazz Lounge*, was temporarily unavailable. New books have been reprinted and are now available at www.kenwiley.com. Anyone who purchased a copy at the Las Vegas Western US Horn Symposium and has not received a replacement please contact Ken at jazzlounge@verizon.net.

As part of the 2004 Western US Horn Symposium, Wiley presented "Ken's Jazz Lounge," a jazz master class. With the blues being the seminal influence on jazz, several participants came forward to "jam" to Miles Davis' *Freddie Freeloader*, while Ken gave some suggestions on patterns, turnarounds, and other techniques that made for some interesting solos. The participant's initial fright turned to fun with the realization that they, too, could improvise. Ken, with the help of **Bill Bernatis**, **Eldon Matlick**, and **Jim Patterson**, performed on the final program three arrangements for 4 horns and rhythm: *Now's The Time* by Charlie Parker, *Morning* by Clare Fischer,



and *Little Sunflower* by Freddie Hubbard, and soloing over an arrangement by Bruce Cassidy of Joe Zawinul's *Birdland* for the 16 horns of the Western US Symposium All Stars.



(l-r) Jim Patterson, Eldon Matlick, Bill Bernatis, and Ken Wiley

The St. Hubert's Mass was performed on October 31st at the Munkkivuori church in Helsinki, Finland by the **Finnish Horn Club** Parforce Ensemble. The audience was thrilled to hear this magnificent piece of music played on original instruments. The Finnish Horn Club intends to perform the St. Hubert's Mass every year in the vicinity of St. Hubert's Day (November 3).



Back row (l-r): Mervi Hiilivirta, Tero Toivonen, Ville Hiilivirta.
Middle row: Satu Huuskonen, Virginia Simon (Spain), Miriam Merino (Spain) and Tommi Hyytinen. Front row: Timo Ronkainen, Esa Tapani, and Petri Komulainen

Robin Moffat (Webmaster@hornplayer.net) announces that hornplayer.net was unavailable for several weeks in November, due to problems with the web hosting company. Robin thanks the many people who emailed messages of support and suggestions for new hosts. Entering its eighth year as one of the internet's most popular horn websites, the site is back with a new, more reliable, hosting company and recoded to improve the speed. Hornplayer.net includes: free

classifieds (150+ horns advertised), horn section listings (1100 orchestras in 61 countries), horn teacher database (600 teachers in 27 countries), a 300-page archive of information collected from the horn mailing lists, and two articles by Walter Hecht: *Horn Significa* and a tribute to the Veneklasenhorn.

On December 5, 2004, **Catherine Eisele** performed Strauss's 1st Concerto with the Lansdowne Symphony Orchestra (located in a suburb of Philadelphia, PA) as a prizewinner of the symphony's student solo competition. Catherine is a student of **Kathy Mehrkens** and a senior at Unionville High School, Kennett Square, PA.

This spring will mark **Vincent DeRosa's** retirement from teaching. The USC Horn Ensemble will perform a concert in his honor on Wednesday, April 20, 2005 in Newman Recital Hall at USC. This concert will benefit the **DeRosa Scholarship** fund, which was established by Rick Todd at USC 5 years ago. The annual spring concert by the horn ensemble, who perform works for horns written by Hollywood's finest film composers, funds this scholarship. To date there have been premieres of works by Elmer Bernstein, John Debney (*Passion of the Christ*), Bruce Broughton, Alf Clausen (*Simpsons*), Michael Giacchino (*Incredibles*), Patrick Williams (Mancini Institute Artistic Director), Tim Simonec (*Alias*, *Lost*, *Incredibles*), as well as many others. This year the program will include world premiers by John Williams, Don Davis (*Matrix*), Randy Newman, Lalo Schifrin, Michael Giacchino, and others. These noted composers are helping to pay tribute to a 30-year teaching career, as well as the great career DeRosa has had in Hollywood; he was first call on all these composers' list for many years. It will be a special event. Please contact Rick Todd at Clambak@RickToddMusic.com for information about the program. Rick would also like to remind IHS members that there is also an IHS DeRosa scholarship that they can contribute to.

The Virtuoso Horn Duo of **Kerry Turner** and **Kristina Mascher** accumulated a good deal of frequent flyer miles this summer on their tour. Beginning in Valencia, Spain with the Haydn Double Concerto at the IHS symposium, they moved on to the Melbourne International Festival of Brass where they had the opportunity to play an unaccompanied recital at the South Melbourne Town Hall. Geoff Collinson and Michael Bertoncello were the directors of this convention, which is under the patronage of Barry Tuckwell. The MIFB was exceptionally well organized, with an impressive guest artist roster that included Allen Vizzutti, Hector McDonald, Jim Pugh, Oystein Baadsvik, the Australian Chamber Brass Ensemble and the American Horn Quartet. The artistic quality of the festival, along with the generous hospitality of its hosts and its setting in the vibrant city of Melbourne, make it well worth the journey



Virtuoso Horn Duo, Kristina Mascher and Kerry Turner



down under! After the Melbourne Festival, Kristina and Kerry presented a recital and master class at the Nanyang Academy of Fine Arts, hosted by director Richard Adams, followed by a quartet coaching session with students of Xiao Guang Han at the University of Singapore. A few days later, the VHD performed in the Festival of Nations in Rome with pianist Lauretta Bloomer of Amsterdam. Upcoming events include performances in Arizona, Virginia, Texas, and Hungary. For more information on the Virtuoso Horn Duo, visit our website: www.kerryturner.com/virtuoso_horn_duo.

Kent Leslie presented a recital at Butler University (Indianapolis, Indiana) on October 18, 2004 which featured the premiere of a work by Mark Schultz. The new piece, *With every leaf a miracle* for violin, horn, percussion and piano was commissioned by a consortium of horn players including **Bill Bernatis**, **Bruce Heim**, **Patrick Hughes**, **Brian Kilp**, **Kent Leslie**, **Eldon Matlick**, **William Scharnberg**, and **Jeffrey Snedecker**. *With every leaf a miracle*, which served as the concluding piece on an all-Schultz concert, is comprised of a single energetic movement, inspired by both the events of September 11, 2001 and Walt Whitman's poem "When Lilacs Last in the Door-yard Bloom'd." Performers included Davis Brooks, violin, Kent Leslie, horn, Thomas Harvey, percussion, and Amanda Hopson, piano. **Gail Lewis**, horn, also appeared on the concert in Schultz's *Beast Tales* for two horns and piano.

Lin Foulk's new compact disc *Four Elements: Works for Horn and Piano by Female Composers* is now available at www.linfoulk.org. The disc includes premiere recordings of works by Carol Barnett, Edna Frida Pietsch, Elsa Barraine, Jeanine Rueff, Odette Gartenlaub, Elizabeth Raum, Ann Callaway, and Maria Grenfell, as well as Jane Vignery's Sonata, op. 7. Lin recently accepted the tenure track position as Assistant Professor of Horn at Western Michigan University and she would like to tell Midwestern horn players that there is a new website listing horn news and events taking place in Michigan, www.michiganhornnews.info.

On January 9 and 10, the Zephyros Winds (Jennifer Grim, flute; James Roe, oboe; Marianne Gythfeldt, clarinet; Douglas Quint, bassoon; and **Patrick Pridemore**, horn) performed at the famous Dumbarton Oaks estate in Washington, DC. Guest artists for this concert included Alexandra Knoll, oboe; JoAnn Sternberg, clarinet; Michael Finn, bassoon; and **Angela Cordell**, horn. While in D.C., Zephyros also taped a live concert and interview for National Public Radio's Performance Today. For more information on Zephyros, visit www.zephyroswinds.com.

Karl Pituch was asked by the Cincinnati Symphony Orchestra to replace their principal horn for concerts in Cincinnati and on their European Tour in October and November 2004. When he found out the repertoire included Mahler 5th Symphony in Cologne, he could not turn it down; Mahler 5 was premiered in Cologne in 1904. Mahler 5 was also performed in Vienna, Paris, Madrid, and Frankfurt along with the music of Dvorak and Sibelius. He had a great time playing with the Cincinnati horn section and with Paavo Jarvi; Karl normally works with Paavo's father, Neemi Jarvi. He also thanks his horn section in Detroit for covering for him during the trip.



Seated (l-r): Duane Dugger, Robert Schauer, Karl Pituch.
Standing (l-r): Bruce Henniss, Eric Overholt, Charles Bell,
Gene Berger

It has been a busy autumn for **Bill Vermeulen**. In addition to duties as principal horn of the Houston Symphony and Professor of Horn at Rice University, Bill performed the premier of a new concerto by award-winning composer Pierre Jalbert at Rice University on November 6, 2004. An article by Robert Johnson for *The Horn Call* will detail the premiere and contain comments by the composer, performer, and conductor. In addition, Bill performed the Beethoven Septet with Richard Stolzman and Da Camera in October and Mozart's Horn Quintet and the Brahms Trio with his wife, Sylvia, in November. Other events included master classes at the New World Symphony in early January, a recital in Sun Valley, Idaho in late January, and a performance of the Gliere Concerto with the Toledo Symphony on February 5 and 6. In March, Bill will solo with the Houston Symphony on a program including repertoire by Graziani and Rossini.

LA horn player **Steve Durnin** performed on a premiere performance November 22 to promote a new CD, *Savoir Faire*, by a fellow LA musician, bassoonist Allen Savedoff. Alan commissioned several new works including a wind quintet by studio composer Jeff Beale, *Low Man (on the totem pole)* for flute, clarinet, English horn, horn, and bassoon. The CD is available on Capstone Records or directly from Allen at www.savedoff.com. Steve is also on another CD featuring the brass quintet writing of Raymond Burkhart called *Watercolor Menagerie*. This CD features some great brass quintets and demonstrates good writing for the horn. The CD is available from Premiere Press Music Publishing, www.tromba.us/premierepress.com.

On March 13, 2005 the Waukegan (IL) Symphony, Stephen Blackwelder, conductor, will premiere Concerto No. 1 for Horn and Orchestra, Op. 18 by **John Hancock**, a horn player and composer from Montana living in Chicago who is the resident composer of the Waukegan Symphony. The featured soloist will be **Jennifer Crosby**, a freelance horn player currently living in Chicago and studying with Dale Clevenger and James Smelser. For more information, contact John at horncomposer@yahoo.com.





The Waukegan Symphony in rehearsal. (l-r) Jennifer Crosby, John Hancock, Laura Guili (assistan WSO conductor) and Stephen Blackwelder (WSO conductor)

Obituaries

H.Vincent Eschenmann, a long time-member of IHS passed away suddenly in September of 2003. At 81 years old, he was still playing the horn as a member of the Shippensburg Town Band, an organization he had belonged to since the age of 16.

Ifor James, soloist, teacher, chamber musician, and Honorary IHS member, left us peacefully at his home in the Black Forest after a long illness on December 23, 2004. Two tributes to Ifor are included on pages 27-28.

Reports

Jagd-und Waldhörner Geschichte und musikalische Nutzung (The Horn History and Musical Use)
Stiftung Kloster Michaelstein, October 8-10, 2004
 Jeffrey Snedeker

After 26 hours of traveling, it was both a relief and a calming experience to ride across the German countryside toward Stiftung Kloster Michaelstein, on the eastern edge of the Harz forest preserve, near Blankenburg, south of Wolfenbüttel. This 12th-century monastery was converted to a museum and institute for performing practices about 30 years ago, and each year it hosts many events that highlight its collection of instruments and various areas of organology and historical performance practice. On October 8-10, 2004, the Institute hosted its 25th symposium on musical instrument building, entitled *Jagd-und Waldhörner Geschichte und musikalische Nutzung (The Horn History and Musical Use)*.

Twenty-seven scholars, organologists, museum curators, iconographers, instrument makers, and performers were brought to Michaelstein to give presentations and performances that demonstrated an amazing range of scholarship on the history of the horn. General topics included symbolism and iconography, construction and acoustics, instrument makers and instruments, reports on specific instrument collections, historical perspectives of the horn in Germany, France, Bohemia, Slovakia, Italy, England, and Spain, and playing techniques.

There were also two concerts. The first offered chamber pieces from Germany, France, Bohemia, and England, with **Michel Garcin-Marrou** and **Thomas Hiebert**, horns, and members of the Telemannischen Collegiums Michaelstein featured on horn pieces by Telemann, Graun, Fasch, Corrette, Punto, Vernsberg, and "Mr. Charles." The second concert featured hornists **Jeff Snedeker**, **Gabriel Rocchetti**, and **Richard Seraphinoff**, with pianist Sylvia Bertoletti, playing both familiar and newly-discovered music from France and Italy by Dauprat, Gallay, Bordogni, Rossini, Belloli, Devasini, and Merighi. Both concerts were held in Kloster Michaelstein's historic Refektorium and were very well received by symposium participants and local audience members.

I must admit that it was truly humbling to be in the presence of so many experts on the horn. The official languages of the symposium were German and English, and I was particularly impressed by those presenters for whom neither was their native language — it was a pretty even split between the two language choices. On Friday morning, with a spirited set of Dampierre hunting fanfares played by Marrou, Seraphinoff, and Hiebert, we were off! **Renato Meucci's** opening lecture on social and political perspectives in the early history of the horn set a marvelous tone for the rest of the weekend; he was informative, charming, and provided us with a very interesting backdrop for all that was to follow.

Other presenters included Michel Garcin-Marrou (17th and 18th century France), **Florence Gétreau** (18th century French iconography), **Arnold Myers** (internal evolution of horn and trompe), **Rainer Egger** (measurements of hunting instruments), **Sabine Klaus** (horn or trumpet by Kodisch), **Christian Ahrens** (interchangeability of "Clarini" and "Corno da Caccia"), **Klaus Aringer** (horn parts in music of Telemann), **Reine Dahlqvist** (the horn in central and northern Germany), **Enrico Weller** (Eschenbach family of makers), **Klaus-Peter Koch** (German makers in eastern Europe), **Michaela Freemanova** (18th and 19th century Bohemian and Moravian horn makers), **Eva Szórádová** (history of the horn in Slovakia), **Monika Lustig**, **Christiane Rieche**, **Wolfgang Wenke** (horns and hunting horns in Low Saxon and central German museums), **Eszter Fontana** (music and horns at the University of Leipzig), **Ulrich Hübner** (the horn in the portrait of Duvernoy), **Robert Pyle** (acoustical comparison of French and German handhorns), **Gregor Widholm** (Vienna horn), **Josep Antoni Alberola I Verdu** (horn in 18th century Spain), **Gabriele Rocchetti** (Italian horn writing in 18th century), **Thomas Hiebert** (horn in 18th century England), **Bradley Strauchen** (horn in 19th and early 20th century England), **Jeffrey Snedeker** (constructing a performing practice based on Meifred's Méthode), **Karl Hachenberg** (brass manufacturing materials from 16th to 18th century) and **Richard Seraphinoff** (historical horn making from the player/maker's perspective).

With so many experts in one place, one can be sure that conversations over meals were spirited and fascinating. It was a wonderful opportunity to learn and a peaceful, pastoral place to be. Clearly, our hosts were very experienced at putting on a stimulating yet well-paced event. Congratulations to host **Monika Lustig** and her staff at Michaelstein for an amazing collection of views on the horn and its history. Readers



will be interested to know that Stiftung Kloster Michaelstein publishes proceedings of every event it hosts, and the proceedings for this symposium will appear sometime in 2005, hopefully to be reviewed in this journal. More information about the Institute, Museum, and their collective musical activities and publications can be found at www.kloster-michaelstein.de.

24th Annual British Horn Festival Shirley Hopkins-Civil

AC member **Nancy Jordan Fako** visited me in England at the end of October and we attended the British Horn Society Festival in Southampton during the weekend of the 23rd and 24th. It was a well-planned event with many interesting concerts, master classes, and opportunities for the many enthusiastic participants to book lessons and take part in coached groups.

The featured artists were **Peter Damm** and **Michael Thompson**, who both gave splendid performances. In addition to performing, they both presented interesting lecture-master classes; Peter Damm on Mozart's horn concerti and Richard Strauss's 1st Concerto while Michael Thompson lecture subject was the Britten Serenade. There were also many professional British hornists playing, coaching and giving lessons and talks during the weekend: **Julian Baker**, **Tony Catterick**, **Sue Dent** (hand horn), **Paul Kampen**, **Ed Lockwood**, **Martin Owen**, **Kevin Pritchard**, **Kathryn Saunders**, and BHS Chairman **Hugh Seenan** and vice-chairman **Simon de Souza**. On Saturday there was a ceremony presenting honorary membership to five people: **Ifor James**, one of the UK's most well-known players who was sadly unable to be present due to illness, **Tony Halstead** a distinguished performer on both hand horn and the modern instrument who is also plays the flute and is a fine keyboard player, **Patrick Strevens** who had a long and successful career as a low horn player in a number of the best London orchestras, and **Chris Huning** who is "Paxman's" incarnate and has done so much for British horn playing and, I am honored to say, myself. The final concert on Sunday evening included the participants performing works they had rehearsed and ended with a splendid performance of the *Alpine Symphony* written in 20 horn parts, arranged and conducted by Peter Damm. Nancy and I were fortunate to be asked to play with the other professional players and students; it was a thrilling way to finish the weekend. The festival was a very enjoyable event; seeing so many old friends and hearing so many good things was wonderful. Congratulations to all concerned with the programming and organization.

Next year is the 25th Anniversary of the British Horn Society and a grand event is already being planned at the London at the Guildhall School of Music, October 21-23, 2005.

Hornarama 2004

About 35 horn players from the University of Toronto, Wilfrid Laurier University, the University of Western Ontario and the Glenn Gould School gathered in Toronto the last

weekend of November for the first ever "Hornarama." The three-day event featured concerts in Toronto and Waterloo for massed horn ensembles as well as master classes and mock auditions. **Derek Conrod**, natural horn player with the Tafelmusik Baroque Orchestra, presented a lecture-demonstration on Baroque and Classical horns, and **Ron Partch**, Toronto's best-known brass repair specialist, presented a talk on how to take care of your instrument. The mock audition winners were **Carl Wells** (high horn) and **Janette Struthers** (low horn), both from the University of Toronto. Thanks to all the students and their teachers for making this an educational and fun event!

15th annual International Horntage Telfs Hans-Peter Probst

The 15th annual International Horntage Telfs (Austria) was held July 25 - Aug. 1 in the lovely Tyrollean Mountains. The course is divided into two sections, professionals and students, and the faculty for the 44 participants included **Erich Penzel**, **Wolfgang Gaag**, **Ab Koster**, **Joseph Mayr**, **Wolfgang Wilhelmi**, and **Andreas Kummerländer**. As a special event the Horntag Telfs held a 15th anniversary competition. The winners were 1st prize **Jonut Podgureanu** (Romania), 2nd prize **Bernhard Oberhuber** (Austria), 3rd prize **Christoph Ess** (Germany), plus two honorary prizes to **Christian Pöttiger** (Austria) and **Daniel Ember** (Hungary). The course will continue in 2005. See www.tyrolhorn.com for further information.

Brass Chamber Music Forum Lin Foulk

On October 21-23, 2004 Appalachian State University hosted the Brass Chamber Music Forum, a celebration of brass chamber music in conjunction with the 50th Anniversary of the first performance of the New York Brass Quintet (NYBQ), which gave its last performance in 1984. Featured guests include members of the New York Brass Quintet (**Paul Ingraham**, **Frederick Schmidt**, **Robert Nagel**, **Allan Dear**, **John Swallow**, **Thompson Hanks**, and **Harvey Phillips**), the American Brass Quintet (ABQ), **Martin Hughes** of the Annapolis Brass Quintet, **Frank Battisti**, **Gunther Schuller**, **Eric Ewazen**, and the Bay Street Brassworks.

A highlight of the Forum was the panel discussions presented by the guest artists. Topics included the history of the brass quintet, the use of tuba versus bass trombone, the brass quintet as a chamber or entertainment ensemble, and creating audiences for brass quintet performances. Emotions ran high, and the dedication and passion which these artists have for brass chamber music was easily apparent. The many fine performances of both new and old works for various brass instruments given by both students and professional ensembles was another highlight, especially the live presentation of excerpts by the American Brass Quintet of their repertoire over the past 30 years, and the final concert featuring the ABQ. For the last piece of the final concert, the ABQ joined members of the NYBQ to perform Giovanni Gabrieli's Venetian Canzoni.



Several important resources were created as a result of this Forum. The 116-page program booklet is an invaluable historical document that contains not only the conference schedule and guest artist biographies, but articles such as "The Founding of the NYBQ and ABQ," by Bill Jones; "A Bibliography of Works by Women Composers for Chamber Ensembles that Include Brass Instruments," by Erin Ellenburg, "Fast Days: The Salem Band and the Twenty-Sixth North Carolina Regiment," by Lucas Clawson, as well as a listing of composers who have written for brass quintet and a brass quintet bibliography. In addition to the program booklet, a new NYBQ 2-CD set was released by Harvey Phillips for the Forum and the ABQ's new Brass Quintet Database was unveiled (www.americanbrassquintet.com/bqdata.htm), an ongoing project to publish on the web the most comprehensive listing of music written for brass quintet since 1950.

A big bravo is in order to the Brass Chamber Music Forum's creator and main organizer, Bill Jones, Trumpet Professor at Appalachian State University, as well as the other brass faculty and students at ASU (**Karen Robertson**, Horn Professor) for putting together such an important event.

Fall 2004 Guest Artists at Illinois State University

Joe Neisler and Judy Vasel

The horn studio at Illinois State University hosted two guest artists in October 2004. On October 8th, **Marcia Spence**, horn professor at the University of Missouri-Columbia, Dan Willett, professor of oboe, and Simon Sargon, professor of composition at Southern Methodist University performed a



David Wetherill

guest artist recital. On October 12, **David Wetherill**, co-principal horn of The Philadelphia Orchestra, was a guest artist. Wetherill performed the Franz Strauss *Nocturno* and the Beethoven Sonata (on natural horn) with pianist Gloria Cardoni.

Wetherill's master class included student performances, coaching comments, and frequent playing demonstrations. Following the master class, students joined Mr. Wetherill for dinner and some great stories.

Competition

The **International Horn Competition of America** (formerly the American Horn Competition), will be hosted by Dr. Eldon Matlick at the University of Oklahoma School of Music from August 18-21. There are two divisions, Collegiate and

Professional. For information regarding the competition, registration, and performance requirements, please visit the official competition web site at www.ihcamerica.com or contact Dr. Eldon Matlick at 405-325-4093.

Coming Events

The University of Alabama School of Music in Tuscaloosa, Alabama will host the **37th Annual IHS Symposium**, June 5 - 10, 2005. Each day will be full of lectures, recitals, master classes, exhibits, and conclude with a evening concert followed by a social gathering at the university's beautiful Alumni Hall, next door to the Frank Moody Music Building. The Frank Moody Music Building, home to the University of Alabama School of Music, is a state-of-the-art facility featuring lecture spaces in addition to large and small concert venues. The current guest artist roster includes, **Jamie Sommerville**, **Gail Williams**, **Jim Thatcher**, **Jeff Nelson**, **Julie Landsman**, **Jennifer Montone**, **Michael Thompson**, **Richard Watkins**, **David Ohanian**, with others to be announced soon pending scheduling.

For those flying to the conference, Tuscaloosa is conveniently served by the Birmingham International Airport (50 minutes travel time) or the Atlanta, GA International Airport (2.5 hours travel time). If you are driving, the Moody Music Building is 3 miles off of Interstate 20. Arrangements with a large number of conveniently located area hotels have been made to provide special rates for the 37th International Horn Symposium; information about accommodations is available by going to 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. 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. For more information, please contact **Skip Snead**, Host; 37th International Horn Symposium; Box 870366; University of Alabama; Tuscaloosa, AL 35487-0366; tel: 205-348-4542, e-mail: ssnead@bama.ua.edu or visit the IHS website and follow the links.

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, master classes, 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 Northeast Horn Workshop** will be April 15-17 at the Conservatory of Music, Purchase College, State University of New York at Purchase NY. Guest artists include the **Philadelphia Orchestra** section, the **Metropolitan Opera** section, **Lowell Greer's** Hunting Horns of General Washington, **Julie Landsman**, **Randy Gardner**, **Jeff Kirshen** and **Dave Wetherill**; the **Mitchell-Ruff** duo has also been invited. **Laura Klock** will supervise solo competitions, **Jeff Lang's** collection of horn art will be on display, and performances will include a marathon of Verne Reynolds' etudes.



Other events include lectures, exhibits, guided warm-ups, guided improvisations, jam sessions in both jazz and classical styles, and various horn choirs. Bring your horn. For updates, see www.hmmusic/NortheastWorkshop2005 or contact host **John Clark** at workshop@hmmusic.com or 914-251-6711.

The Western Illinois Horn Institute and The Illinois Arts Council present the **Western Illinois Horn Festival 2005** on the Western Illinois University campus May 1, 2005. This year's festival will feature hornist and composer Lowell Shaw. For more information contact **Dr. Randall Faust**, 126A Browne Music Hall, Western Illinois University, Macomb, Illinois 61455, tel: 309-298-1300, e-mail: RE-Faust@wiu.edu.

A follow-up event to the former Hiller Horntage, **Internationale Hamburger Horntage 2005**, will take place in Hamburg, Germany May 4-8, 2005. Guest lecturers include **Michael Hölzel**, **Marie Luise Neunecker**, **Alessio Allegrini**, **Erich Penzel**, and **Eric Terwilliger**. Only a limited number of participants will be accepted so interested hornists should contact **Michael Hölzel** or **Petra Mendes** at Elbchaussee 464, 22587 Hamburg, tel: 040 86 64 74 50, fax: 040 86 38 30, e-mail: petra.mendes@t-online.de.

The eleventh annual **Kendall Betts Horn Camp** will be held 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 to include (in addition to Betts): **Hermann Baumann**, **Michel Garcin-Marrou**, **Lowell Greer**, **Don Haddad**, **Michael Hatfield**, **Sören Hermansson**, **Douglas Hill**, **Richard Mackey**, **Bernhard Scully**, and others to be announced. 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 15-25. For further details, application, and scholarship information, please visit the KBHC web site, www.horncamp.org, or contact Kendall Betts, PO Box 613, Sugar Hill, NH 03586, tel: 603-823-7482, e-mail: HORNCAMP@aol.com

Richard Seraphinoff will host a **Natural Horn Workshop** at Indiana University in Bloomington, IN beginning June 13 and ending June 18, 2005. The workshop is open to professionals, students, teachers, and advanced amateurs interested in the natural horn. The schedule includes a daily master class, an ensemble session, and lecture. Each student will receive two private lessons, and an informal concert will conclude the event; a limited number of instruments are available to students who do not own their own natural horn. Tuition is \$425, and credit hours are available at extra cost; applications must be received before May 1, 2005. For specific class information, contact Richard Seraphinoff at seraphin@indiana.edu or 812-855-8715; for questions about fees, housing, registration, etc. contact Helena Walsh at musicsp@indiana.edu or 812-856-6064.

The **Art of Sound: Summer Brass Institute 2005** seeks horn players to study with symphony professionals of the Bay Brass and play brass quintets and symphonic works in the San Francisco Bay area from July 9-17 2005. For information/application, visit the website www.brass.menloschool.org or contact director Vicky Greenbaum, vgreenbaum@menloschool.org.

Recognizing their 25th anniversary, **British Horn Society** Chair **Hugh Seenan** says, "In 2005 the British Horn Society celebrates 25 fabulous years of promoting the horn with a super-festival at the Guildhall School of Music and Drama in London. On this exceptional occasion, the festival will be held over three days, Friday, Saturday and Sunday, 21, 22 and 23 October 2005. This will be a very special event and we want you to be there. Look out for details as we finalize them on our website, www.british-horn.org, in our magazine *The Horn Player*, or in *The Horn Call*."

Online registration has begun for the **2005 Southeast Horn Workshop**. The 2005 Southeast Horn Workshop will take place February 25-27, 2005 at the North Carolina School of the Arts in beautiful Winston-Salem, North Carolina. Featured artists will include renowned soloist and chamber musician **David Jolley**, **Stefan Jezierski** of the Berlin Philharmonic, Pittsburgh Symphony principal **William Caballero**, and Buffalo Philharmonic principal **Jacek Muzyk**.

There will be many fine exhibitors attending, competitions for students, lectures, recitals, and lots of plain-ol' horn-playing fun. Registration for the whole weekend is only \$70 if you register by January 22. Early registration may be completed online or by mail. For more information, visit our web site: www.southeasthornworkshop.org. **Greg Campbell**, webmaster.

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 2006 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 grad-



uate program at Western Michigan University is available on the website www.wmich.edu/music.

The **Illinois State University School of Music** announces a Graduate Assistantship in Horn for 2005-2006. Stipend is \$5,400 per year plus a full tuition waiver worth \$4,350 per year for Illinois residents and \$9,090 per year for non-residents; the assistantship is a renewable award worth up to \$14,490 per year for non-residents. In addition to performing in a graduate brass or woodwind quintet, other duties may include large ensemble performance and/or studio or classroom teaching, depending on the candidate's interests and experience and departmental needs. Additional performance opportunities may be available in several regional orchestras. For more information, contact Joe Neisler, Associate Professor of Horn, at jneisle@ilstu.edu. Visit the School of Music web site at www.arts.ilstu.edu.

Graduate Assistantships in Horn are available on a competitive basis for study with Jeffrey Powers at the **Baylor University School of Music** for the 2005 - 2006 school year. Assistantships include a generous tuition waiver and a stipend totalling approximately \$17,000 per year. Duties include a combination of teaching both individual lessons and in a class setting, working with the Horn Studio Class, and some administrative tasks. The Master of Music program offers concentrations in Performance, Music Education, and Church Music. Please contact: Jeffrey S. Powers, Baylor University School of Music, One Bear Place No. 97408, Waco, TX 76798-7408, Phone: (254)710-6527, Fax: (254)710-3574.

Ifor James: World-Famous British Hornplayer of Prodigious Talent and Humour.



Richard Ifor James was born on August 30, 1931 in Carlisle, Cumberland. His father was the Registrar for Carlisle County Council and his mother was the celebrated soprano Ena Mitchell. His father played the cornet in the local Brass Band, and at age three, Ifor began playing the cornet, with help from his father. Ifor made his "debut," sitting alongside his father in the pit at His Majesty's Theatre in Carlisle, at age seven!

Ifor inherited a fine singing voice from his mother and was a chorister at Carlisle Cathedral, where he also loved the sound of the organ, an instrument which he later played, in addition to the piano.

The Carlisle Grammar School followed; he was so keen on soccer that he was offered a trial for Carlisle United Football Club.

From the cornet, Ifor moved to the trumpet and, when he was 17, changed to a piston-valved horn with an F crook. He was sent to London on the train to have private lessons with the distinguished player Aubrey Brain, a friend of his mother, at the Royal Academy of Music in 1948, and became a full-time pupil at the R.A.M. from 1951 to 1953.

After graduation, Ifor joined the Halle Orchestra in Manchester as fifth horn, playing an Alexander model 103 double horn. In 1955 he was appointed principal horn of the Liverpool Philharmonic Orchestra, with whom he was a soloist on many occasions. He married Helen Rimmer, a violinist in the orchestra. In 1961, he resigned that position to return to the Halle Orchestra on a freelance basis as principal horn until 1963, when the urge to develop a solo and teaching career occupied his attention. In 1961 he had given the first performance, in modern times, of Carl Maria von Weber's Concertino with the BBC Orchestra in Belfast.

Ifor and Helen moved south, eventually settling in Essex. At this time, Ifor was appointed principal horn of both the English Chamber Orchestra and The London Mozart Players, and Professor of Music at both the Royal Academy of Music and Colchester Institute for Higher Education. He was the sole hornist in The Philip Jones Brass Ensemble for 15 years and solo hornist in The English Opera Group. He was an international horn soloist /recording artist, a presenter/performer for the education film, "The History of the Horn," conductor of "Besse's O' The Barn" brass band, composer of music for both horn and piano and horn and brass band, and a founding member of the Ifor James Horn Quartet. He was also a member of the Schiller Trio, a lecturer/recitalist partnered, at different times, with Wilfred Parry, Jennifer Partridge, and John McCabe, and horn professor at the University of Aberdeen, an institution that conferred upon him an Honorary Doctorate in 2003. Finally, Ifor James was Horn Professor at the Musik Hochschule in Freiburg, Germany, from 1983 until his retirement in 1996. A list of his pupils over many years who have held major orchestral positions in British and other orchestras is awesome. For many years, he used his gift of healing hands to help others!

Ifor James' extraordinary life was celebrated in a concert at the R.A.M. on October 1, 2004, organised by Michael Thompson and Richard Watkins, present day horn professors and both his pupils.



A man of prodigious musical talent, Ifor combined his renowned wit and mischievousness with superb artistic taste, flair, and beauty of tone, to provide great enjoyment for horn-players and the general public alike. He remarked, "A sense of humour is the only way that can get you through, but I am always a serious person when it comes to interpreting music."

Ifor James died peacefully in his sleep at his home in Freiburg, after a long illness, fought to the end with his typical tenacity, and encouraged by the support of his many friends, on December 23rd. He was 73; an only child, he leaves his widow Helen, to whom we extend our deepest sympathy.

-Tony Catterick, December 27, 2004 for *The London Times*

Sadly, my good friend, the French Horn player Ifor James, passed away at his home in Titisee-Neustadt near Freiburg, Germany, on December 23, 2004. He had been an astounding survivor of cancer for many years.

I first met Ifor about 30 years ago when I was a young horn student in London. My fellow students and I were in awe of this man with "chops of steel" and a seemingly unattainable technique. We would follow him around to concerts where he would play not one, but all four Mozart Horn Concertos in one concert without cracking a note, and throwing in the fragment from the fifth concerto for good measure. One of his most memorable party pieces being the *Csardas* by Monte (yes, it's difficult enough on the violin). His musicianship was astounding with recording of the second Richard Strauss Concerto being one of the best available.

I met up with Ifor again about five years ago in Germany after he had started playing horn again, defiantly intent on not giving in to his illness. We made some recordings with Ifor conducting some of his pupils including Gregory Cass (Solo Horn, Orchestra of the Suisse Romande in Geneva) and Frank Lloyd (international soloist and Professor at the Folkwang-Hochschule in Essen). Ifor expressed a desire to make a "teaching lecture on video" so that "a future generation of students could see how he had managed it with the last lot," so we sat down and taped some six hours of basic teaching of horn playing technique. These will be made available probably via edited short lectures on a website in the not too distant future with a polite request for donations to benefit his wife Helen who survives him.

In the last weeks, even whilst undergoing treatment, Ifor was busy finishing arrangements for new publications and generally getting his act together. After a few weeks in hospital, Ifor returned home last week and seemed quite cheery when I spoke with him last Wednesday, after what he called, with customary joviality, "quite a late night out with friends down at the local restaurant." Typical Ifor, an infectiously happy chap who could entertain a full concert hall as easily as a table of guests energetically for a whole evening. Passionate about football (soccer), he was a professional player of that sport for a short time in his youth.

Ifor's father was the top cornet player in Britain and his mother was Ena Mitchell, the soprano (one of the original soloists in Ralph Vaughan-Williams' *Ode to Music*). Ifor himself started to play the cornet at the age of four, later taking up the piano and organ and becoming assistant organist at Carlisle Cathedral during his teens.

It was in this period that he took up the horn, later entering the Royal Academy of Music as a pupil of Aubrey Brain. His first professional appointment was with the Halle Orchestra and after only two years he became principal horn with the Royal Liverpool Philharmonic Orchestra at the age of 22.

In 1963 he moved to London and played principal horn with eventually all the leading orchestras before becoming a soloist. He subsequently was in great demand, playing all over the world as well as developing a substantial discography, including 30 recordings as the horn player in the renowned Philip Jones Brass Ensemble. He was also for some years the principal conductor of the famous Besses o' th Barn Brass Band: under his baton they won the 1978 BBC Band of the Year Competition.

Ifor had a long and distinguished career as a teacher and was a professor of music at the Royal Academy of Music and the Royal Northern College of Music. In 1980 he was appointed professor of horn and brass chamber music at the Staatliche Hochschule für Musik in Freiburg, Germany. Ifor composed many works for the horn and published books on learning and playing the horn. Many composers have dedicated works to Ifor. Well over 100 of his pupils have become professional musicians, with over 30 of them currently principal horn players with orchestras in England, Germany, Switzerland, Scandinavia, the U.S.A, Canada, Australia, New Zealand, and Japan. Nine are now professors at music colleges around the world, two are the principals of German music colleges, and a further six have a career as a soloist. He was awarded an Honorary Doctorate by the Robert Gordon University, Aberdeen, Scotland in 2003.



An inspiration, he will be very missed.

-Anthony Morris



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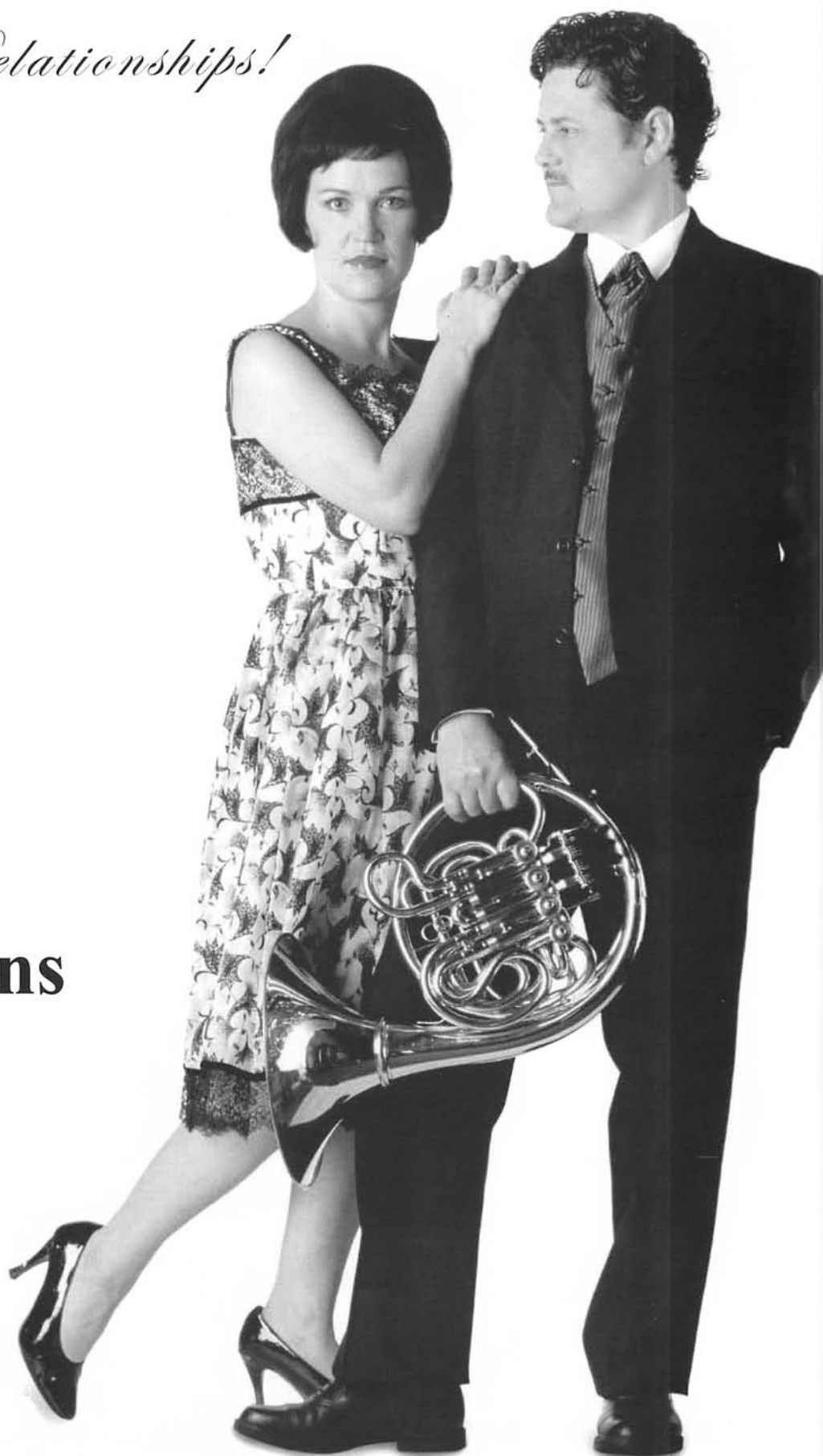
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Horn Playing in the New Millennium: The Triple Horn

by John Cerminaro

As I sit at my desk writing this now, dusk has given way to dawn and an old millennium has yielded to a new. At such a moment, one wonders across the vast expanse of time how a fellow horn player, centuries ago, must have felt with the dawning of the valve horn age upon him. History tells us that many eighteenth century players persisted in clinging to their hand horns even until the turn of the nineteenth century, though keyed horns had already existed for nearly fifty years. Brahms wrote his famous horn trio for the natural horn although Clara Schumann and others tried to convince him it would sound better on one of the new valve horns. It is reminiscent of the end of the Silent Era of movie making: so many great actors, so many great films. Yet all, finally, in the end, succumbed to the inevitability of "talkies."

When I first began to play the horn, as a child of ten, the double horn had just completed its triumph over the long established supremacy of single horn playing. Now, as we carry the noble art of horn playing into the new millennium, I believe that the triple horn will soon establish its supremacy over all the other instruments of the past.

There will, of course, always be scoffers. As with the early double horn, there has already been stiff resistance to the triple. The same arguments against the double horn — weight factor, intonation, unevenness of scale, etc. — are again being thrown up as grounds for opposition to the triple, while the simplicity of lighter instruments is extolled.

I have a great fondness for the 1946 Ford Coupe. It is a classic, with a great look and a superb engine. Even so, I prefer to drive my family around in a modern sedan with the comfort and security of one of today's modern vehicles. Something is lost; something is gained. And we must say the same of double versus triple horn playing. Though there are some remaining difficulties, the biggest hurdles are behind us now, and ahead are the kind of playing refinements and player-comforts that are giving horn players everywhere cause for rejoicing.

The advantages of triple horn playing are many and varied, and not merely confined to security in the high register. I can assure the novice hornist of increased artistic merit on all fronts. Phrasing with triple horns transforms fluid vocal ideas into confident musical realities. One is not "just trying to get the high note safely." That becomes a given, and loftier musical values may be reliably sought.

As with any brass innovation, success does not begin with the introduction of the instrument itself; but, instead, begins with a well-known artist championing it. In the case of the double horn in America, Anton Horner of The Philadelphia Orchestra was its original champion.

With triple horn playing, until I debuted one with the New York Philharmonic in 1975 (designed for me by Dick Merewether of Paxman's in London), few people took them seriously, even though they had been around for nearly a decade. To be sure, I was thoroughly ridiculed by nearly

everyone for trying — especially by the Philharmonic horn section of that era. Another hornist and colleague, Tony Miranda, began importing the new Paxman triples into New York City around the same time, but the horn community did not take them seriously for another dozen years.

After the release of my early solo recordings for Crystal records, whose distribution is worldwide, interest in triple horns finally became profound. In 1989, my manuscript, *The Greater Glory* first appeared, was referenced in *The Horn Call* and, for the first time explained and extolled the advantages of triple horn playing.

Today, coast to coast in America, young hornists are winning auditions using triples. Professionals of no less a magnitude than Philip Myers of the New York Philharmonic and William Lane of the Los Angeles Philharmonic are leading triple horn experts, as are the distinguished members of The American Horn Quartet, and the stigma, even laughability, of using one in public is gone forever. Granted, we are still in the relative infancy of these horns, but nascent results speak for themselves.

New truths are the fruits of new experiences and of old truths combined and mutually transforming one another. You may rinse the bottle out, but you cannot entirely get rid of the taste of the medicine or the wine that once filled it. With horn playing, a certain sound defines us and always has. Again, using the motion picture analogy, great acting underwent various changes as it passed from stage, to silent film, and finally to talking film. Yet, all through these processes, along with the new, something of the old — something of the best — was retained and continues to define what makes great acting and fine film. What was good about Ignaz Leutgeb's playing, Dennis Brain's, or Eric Ruske's, remains the same and has been the musical through-line in horn playing for every generation, regardless of equipment.

As things stand now, there exists no "Stradivarius" of triple horns that we can all go purchase "off-the-rack" and expect sensational results. In fact, most triple horns are still not yet very refined. But every major brand of triple I have tried has had potential, and, with a few modifications, each has become very playable indeed.

I understand that my ideas will not be popular or well received — especially by those horn makers and music store owners with warehouses and shelves full of double horns yet to sell. My own triple horn playing system is a hypermodern approach and contradicts every popular playing and teaching method known to me. I expect this essay to be dismissed by most professionals set in their ways and by the majority of college and conservatory instructors who now teach what I call "the venerated schools."

In order to help these skeptics reject my ideas more quickly, let me now state that in my teaching I do not advocate the use of double horns, etudes of any kind, reasonable mouthpieces, or any "inner games" to calm oneself; that I do advo-



cate triple horn playing, large bore mouthpieces with narrow rims, a problem-solving approach to practicing, and use of anti-anxiety medications for performing. If you have not yet thrown this essay away, let me try a little harder to make you do so.

I do not believe that professional horn playing is a happy occupation. Nor do I think it is a particularly lucrative one. It is a little like being a chess master or prizefighter: very tough on the mind and body, with little to show for it at the end of the day — except glory. If you are good enough, you can have glory. You can also have fleeting mastery over one of the most difficult things to do in this world. And if you become one of the very best, you might even be remembered for it after you have departed this “vale of tears.” But, for the majority of aspirants, I cannot recommend the field at all. Better it should remain a lifelong hobby.

Now, if you are still reading, you are probably wondering why I would bother to write this article at all, considering the way I feel. My only answer is: I love horn playing, I love my horn students, and I feel strongly compelled to bequeath them benefit of my experience lest they stumble, perhaps severely, along their way. Many are the paths that lead to discouragement. I have been down most of them and would like to spare you, dear reader, a few of them if I can.

Times are most definitely different now. We have witnessed a dramatic sea change in the music business over the last couple of decades. Horn players are now expected to be stronger, more accurate, and more versatile than ever before. They must compete with greater numbers of applicants for fewer jobs. The concept of high or low horn players is extinct. Players must do it all. The notion of using a double horn with one mouthpiece is over. No one today working in a busy symphony orchestra, playing in a recording studio, or performing chamber music or concertos, would ever be caught flat footed without at least a descant horn back-up and one or two extra mouthpieces ready to go. In fact, I believe a good customized triple horn is an absolute necessity now and that this horn will be the horn of the future — a future that is already here. Those of us on the cutting edge of playing already know this to be true. In the same sense that the viola-sized tennis racket convincingly replaced the traditional smaller version, the triple horn will surely replace the double. It is inevitable and, most of all, it is needed.

After talent, horn playing is largely a question of problem solving. The problems are set by the music, and one must have an answer for every one of them. If you do not have an answer to a certain music's difficulty, to a certain composer's challenges, you will, sooner or later, be found out.

I will not give anyone false hope. The job market remains rather bleak. There are many worthy players who will never gain an orchestral post and many others who will win a post quite beneath their capabilities, causing them long-term discouragement. Thomas Graves expressed it best for our generation: “Full many a gem of purest ray serene, the dark unfathomed caves of ocean bear; Full many a flower is born to blush unseen, and waste its sweetness on the desert air.”

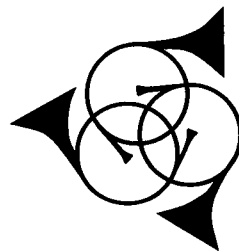
In spite of this, some of you have the unquenchable passion to go forward with the professional horn player's life

and will do so no matter what the odds. There is also a player among you reading this now who wants to be the best there ever was. I write now for all you brave souls and especially for that one among you who will advance horn playing beyond anything yet imagined.

As Thomas Hardy so aptly put it, “If a way to the better be, it lies in taking a full look at the worst.” We must, therefore, look honestly at the music business as it is currently and prepare ourselves the best we can to cope with it. I have found that, from the simplicity of Brahms' Second Symphony to the complexity of Berg's Chamber Concerto, the triple horn reduces the traditional “nightmare” difficulties of these works down to manageable size.

All true adventure begins with running away from home — yet carrying a knapsack with us of the things we truly value. I am by no means advocating wholesale destruction of our former ways of playing the horn; on the contrary, we will carry the best with us over into the new system of playing. My challenge to you, dear reader, especially if you have never given a triple horn a chance, is to find yourself a decent instrument and discover just what it is that has drawn some of today's finest artists to the new system. Do not be afraid of the newness. Do not be afraid to make the leap into the unknown. Remember this instead: that our beloved Dennis Brain went from playing a single F horn, to trying a single C, and lastly to his trusty single Bb. He relearned all the new fingerings each time he changed. And each step of the way, he got better and better. And so will you!

A Texas native, John Cerminaro made his solo debut at age sixteen with the Dallas Symphony Orchestra. He studied at the Juilliard School, where he was a recipient of the Naumberg Award. His teachers included Alfred Resch, Philip Farkas, and James Chambers. He served as principal horn of the New York Philharmonic from 1969 to 1979, when he joined the Los Angeles Philharmonic in the same capacity, serving there seven seasons. In the fall of 1998 he was appointed principal horn of the Seattle Symphony Orchestra. He has recorded four solo albums on the Crystal label: “Screamers,” “The Solo Horn,” “A New-Slain Knight,” and “Evening Voluntaries.” In addition, he recorded the Brahms Trio on Angel/EMI records and his recording of the four Mozart concerti with the Seattle Symphony is scheduled for release. Also soon to be available, produced by Hans Pizka, are his live performances of the Gliere Concerto, Mozart Concerto No. 2, Strauss Concerto No. 2, and Amram's Concerto.



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Jeffrey Agrell, Series Editor

Being Columbus

"We need to explore...if we are to create" – Eric Maisel

It's late in the fifteen century. You are Columbus. You have this notion that there might be... something over the watery western horizon. Perhaps a shortcut to Cathay. Conventional wisdom says that entertaining such a thought is clear evidence that you are out of your cottonpickin' gourd. No one (to your knowledge) has ever done it. All contemporary maps show that dragons and death await the foolhardy explorer. Every educated person in the known world states categorically that the earth is flat. Go outside — does the world look round? What are you thinking??!!

What do you do? Be sensible and forget about it, apply for a job on the Barcelona–Genoa run? Or risk life, limb, and property for a preposterous hunch?

We know what Columbus did: he spent seventeen years and every penny that he had and finally convinced Queen Isabella to give the go-ahead for the exploration. We know how it came out. Columbus didn't fall off the end of the earth, and he ended up discovering a few things, opening the door to hundreds of years of exploration of the planet by Europeans.

Just Don't

I got to thinking the other day about a similar crazy idea: exploring with the horn, making sounds that didn't originate from ink on paper, exploring music, exploring theory, exploring emotion, exploring pure sound. Then I counted how many times I had actually gone "exploring" with my horn for many decades. How many times did I go over the horizon? Or even consider it? Shocking answer: pretty close to zero. The first day I got my shiny new horn in grade school, I was directed straight to a printed note. I started on the page and stayed on the page, forever and ever, amen. No ink = no playing. Traditional schooling does have some creative activities in the earliest grades in a few areas such as art (crayons and finger paints!) but, even there, the system very quickly squelches any personal visions or attempts to explore. We are soon informed that cows cannot be purple or have two heads or fly spaceships. Grass must be green. Water or sky is always blue. Music consists of notes that someone else has written down for you. It is not long before we are unable to see the world in any other way.

Conventional horn wisdom has always been that one simply doesn't explore with the horn. It isn't done. You play the ink. *Basta*. Other instruments — say, instruments with a jazz tradition — are sometimes allowed off the leash, but horn? Uh-uh, no way, no how. It's too difficult. It's dumb. It's dangerous — you might make a mistake! It's scary. It's not the norm. It's embarrassing. You're too young. You're too old. You haven't had the proper training. You don't have time. It's against the rules/tradition/law. There's nothing out that

there that the experts haven't already discovered. What are you going to play, anyway? If you try to make something up, it will sound mistake-ridden and bad. Who do you think you are? A musical Columbus? Just. Don't.

The arguments, brimming propriety and good sense, go on and on. They are, in fact, built into our unconscious fundamental understanding of our definition of horn playing, so that the mere idea of 'exploring' with the horn almost never occurs to us, and any flicker of desire to do so is immediately rejected — if it ever surfaces at all.

Paradox

The paradox for me is that I am and have always been very open and interested in "exploring." Over the years I've done quite a bit of exploring in two other arts — guitar and theatrical improvisation. I began horn at age eleven and guitar four years later. Although I worked intensely on classical guitar for a number of years, I improvised from the beginning in various "folk" styles, and years later also jazz guitar. In college I played guitar in a number of groups, and in some concerts I even performed (along with all the prepared but improvised guitar parts) a classical guitar solo. It seemed perfectly natural to do both — on guitar. I also acted in plays in high school and in college and at the same time took part in dramatic improvisation, even organizing some workshops in it.

Then horn study took over and there was no more "improv" for a while. I came up for air after some years had gone by as a professional orchestral musician and I took up creative outlets in guitar again (jazz, improvising), composing and arranging, and writing. When I moved to Iowa in 2000, I finally began to make up for lost time in using the horn to go exploring. The results of this personal artistic renaissance include this column, several recordings, workshops and recitals, teaching a semester course on (nonjazz) improvisation for "classical" musicians, and a passel of new ideas on integrating creative work into traditional horn studies. I haven't had so much fun since the first time I played a *Frippy*, and my sleep patterns are frequently disturbed from the arrival of too many interesting ideas.

Finding Your Voice

We all know what we are expected to play and to sound like. Listen to recordings of great players playing great music from history — symphonic, chamber music, solo. Now — here's a crazy idea: what do you sound like? No, not the you that is trying to sound like the experts. You. Just you. What would you sound like if you were free of the models and could choose your own notes, your own style? Consider your speaking voice — your speaking voice is unique in timbre, phrasing, word choice; no one would mistake your voice for anyone else. Just suppose you had the same thing on the horn. Not trying to sound like anyone else, not trying to repeat the same "words" of anyone else — what would that



sound like? Are you curious? Terrified? There's only one way to find out. Ignore the conventional wisdom and set sail for that musical horizon and see if you can discover... yourself. There have been some remarkable intrepid horn explorers who have gone to edge and come back and have shown that it can be done. Be inspired by their example and energy, but don't be intimidated by their virtuosity. It takes a long time to sail to the New World, but there are interesting views one foot away from the dock.

Find a place where you can play without an audience. A place with some acoustics is nice, something like a concert hall or a church. Close your eyes and play one note. One, long, beautiful note. Listen to it. Feel it. Steep in it. Exploring means nothing more than making your own decision about what to play next. The sum of your decisions is your voice. It's time to plot your own course for a change. You're not giving up all those packaged tours to familiar places, you're just adding some personal sightseeing to your travel plans where you can make the decision where you're going and perhaps change direction on the way when interesting things come up. Don't fall prey to the pernicious conventional wisdom idea that traditional studies and "exploring" (without ink) are mutually exclusive. They are, in fact, highly complementary and they both need each other (but this is a rant for another day).

Exploration Exercises

Let that first note resound. Listen. Let your instinct tell you what to play next. Don't worry about what Arkady or Dennis Brain or your teacher would have played. They're not here, they're not you. You decide. Your decisions may take you into some rough waters, shoals, and reefs. All the better. Accidents and serendipity are essential to exploring; they are opportunities to get to where you never dreamed of when you left the dock. At some point you might want to make a map as you go (i.e., record yourself) in case you want to return to an interesting area (i.e., turn it into a composition — remember that every composition in history started out as an improvisation, as an exploration).

If it is still hard to make that first decision, to let that first note sound — and likely it is, since we never have training or encouragement in doing so — then here are a few ways to inspire that first exploration:

- Sit down with what creativity expert Eric Maisel calls a "resonant object" — something that means something to you: a photo, a picture, a book, a sculpture, your cat, anything. How do these objects sound in music? Start playing to find out.

- Soundpainting is a system of gestures that structures improvisation in groups, invented two decades ago by Walter Thompson. In the gesture known as Shapeline, players interpret movements of the conductor/composer with improvised sounds. Have a friend wiggle and twitch, and 'perform' this moving score. Or "play" your dog, trees in the wind, a baby in a playpen. The baby will love it. I'm not sure about the dog.

- Without referring to Douglas Hill's *Extended Techniques for the Horn*, see how many noises — the weirder the better — you can come up with. This is a good one to start off with, to get over our ingrained ink-fear of playing a wrong note — they're all "wrong notes." Make up a tune using only noises you have discovered. Perform your piece for a three year old. Have an encore ready.

- Pick a color. Play that color. Play it a good while. See where it goes, what it turns into.

- Have a conversation with yourself. Play a made-up phrase the way you would speak a sentence. Then "become" someone else, and answer the phrase.

- Have a chord played as accompaniment, either electronically (recording, Band-in-a-Box computer program, etc.) or socially (get a friend to play the chord on piano, guitar, autoharp, organ, etc.). Start with just a major or minor triad. Your part: try out all the notes in the scale over it. One at a time, slowly. Make up melodies. Repeat, trying out all 12 notes of the chromatic scale. Observe — and remember — what they 'taste' like. Variation: add one note to the accompaniment triad (any note: try different ones).

- Go exploring with a crew. Find another intrepid adventurer (doesn't have to be a horn player; your uncle Bob with a pot and a spoon will do nicely) and set sail together. Courage and imagination are additive. Repeat the above exercises and make up more.

Bon voyage!

Jeffrey Agrell's home harbor is the School of Music at The University of Iowa. Send him postcards from the edge at jeffrey-agrell@uiowa.edu.

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A Tribute to Curtiss Blake (1940-2004)

Kevin Lindsay and Jeffrey Agrell

When a great artist of the horn world passes, such as a Brain, Farkas, or Civil, the sense of loss to the horn community is immediate and sharp. Who among us cannot remember the enjoyment and sheer wonder at listening to them perform the music that we all love? Names such as these and many more are the touchstones of our art and craft, and the loss of one is painful to us all. I have often thought, though, that for every "household name" artist or composer there are other equal but unsung contributors who, either by choice or circumstance, have not received the acclaim that they deserve and whose loss is just as tragic.

Our community lost one such person. On July 16, hornist, composer, and arranger Curtiss Blake was killed, along with his wife Judy and daughter Christina when the single-engine Cessna that was carrying them home to Anchorage, Alaska from a day trip crashed. The loss was felt keenly by Anchorage's close-knit musical community, in which Curtiss played a prominent part for many years.

Curtiss Blake was born to Chester and Nellie Blake on April 9, 1940, in Amery, WI. He earned the Bachelor of Arts degree in Music Education, a Master's degree in Composition, and completed most of the work toward a Ph.D. in Composition from the University of Minnesota. His compositions and arrangements for horn ensembles, which number in the thousands, have found their way into the libraries of the Los Angeles Horn Club and other horn clubs throughout the world.

As a personal note, Curtiss Blake was my first private horn teacher. I will always remember his effortless, casual, and friendly teaching style, which was just the ticket for a shy, sheltered 9th grader in Alaska. He taught me both how to play the music and how the horn worked acoustically, an approach which I believe is neglected by many teachers today. There are endless anecdotes and stories about Curtiss and, although an obituary is not the place to chronicle his life, as a former student I feel that I must share one: if his skills as a teacher were great, his skills as an arranger of music were without peer, in my experience. As a high school senior, I was going to perform the Telemann Concerto in D with my high school orchestra.

Since this was in Alaska in 1976, acquiring the parts presented a daunting challenge. On the Friday before the week that I was supposed to begin rehearsals, I timidly asked Curtiss if he could help, and offered him my piano score. He declined the score, saying that he had "several good recordings." That Sunday night, he called and asked me to come to his house, where he then presented me with a complete set of manuscript string parts, as well as a full score, all transcribed from a record!

Curtiss Blake was a great musician and a great man, in all respects. He is survived by his remaining daughter, Jennifer.

I miss him greatly, as does the horn world. -Kevin Lindsay

Addendum to Kevin Lindsay's Obituary by Jeffrey Agrell

If there was ever anyone happier dancing to the tune of his own hornpipe than Curtiss Blake, I have yet to meet that person. Curtiss never sought fame or fortune—his idea of heaven was simply to be busy doing music: playing horn, composing, arranging, and working on his "projects" — at that he was more successful than anyone on the planet. The personal and musical contributions and service of this man to the worlds of horn and music are significant and wide-ranging. It was my great fortune to know Curtiss Blake during the two years I lived in Anchorage (1971-73) while in a military band, though we remained friends for life. Curtiss had come within an eyelash of finishing a PhD in Composition at the University of Minnesota, but decided to chuck it all at

the last moment to become an elementary music teacher in Alaska. Typical Curt: decisive, fearless, and imaginative. He arrived in Anchorage not too long before I did, bringing a few clothes, stacks of horn music, two horns, and a dog. Back in the 60s there was not yet much commercially available for horn ensemble, and thus Curt had single-handedly transcribed and arranged a sizeable repertoire for the Minneapolis Horn Club, including (for example) 60 (repeat: 60) horn octets. When he departed for Anchorage, they gave him a horn in gratitude for all his work on their behalf. I was concerned at the time that I would lack for "horn opportunities" in the far North but, thanks largely to Curtiss, it was one



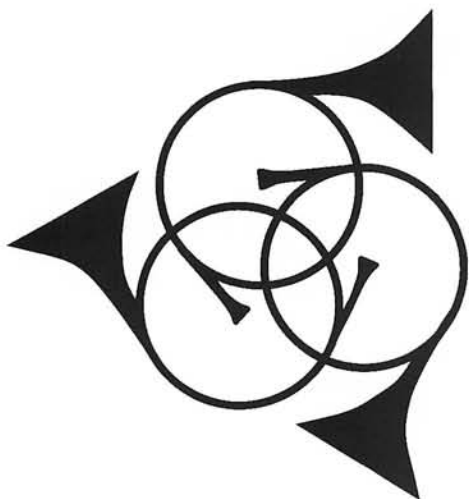
Curtiss Blake in his prime, ca. 1972. Photo taken by Jeffrey Agrell at an outing of the Anchorage Horn Club, where we all put on pseudo-Tyrolia garb and posed for the camera.



of the most rich and varied experiences of my life. Evenings in the Anchorage Symphony I got to sit next to Curtiss (and ace first horn Dan Heynen, who knew him better than anyone, and whose memories I have plundered for some of the information here) in the orchestra, got to play tons of horn ensemble music and, perhaps most of all, acquired from him a lifelong interest in creative "horn projects." Curtiss also never hesitated to invite the hornists of any professional orchestra that happened to be traveling through (Anchorage was an international stop-over) and I got to hear and meet a number of well-known hornists from around the world.

Curt was unmatched in the time and energy he poured into his projects. For example, he redesigned the entire music curriculum for the Anchorage School district and once did 50 elementary school concerts in 3 weeks—mostly his arrangements, of course, including (according to Dan Heynen) the *William Tell Overture* performed by 10 of us on 105 different instruments, including tonettes, kazoos, and Nagoya harp. Curtiss wrote and arranged well over 3,000 works during his career for every kind of group imaginable, many of them in response to requests from colleagues. He would, for example, get a call on Friday from a band director asking for an arrangement of a tune that the director had heard. By Monday morning Curtiss would deliver a complete transcription for band of the piece, no charge.

In what turned out to be his biggest project, Curtiss began early on to collect horn recordings, researching and buying vast amounts. The collection was so large that he decided to focus on jazz horn recordings, eventually donating his entire collection (over 6,000 recordings!) to the University of Wisconsin. Curtiss was not a big name in horn playing—except to anyone who knew him. His delight in his work, his infectious wry sense of humor, his superhuman industriousness, his fearlessness, and his creativity made him a giant in service to music and humanity and a great example of how to live life. His passing leaves a hole in the universe. But his music and the memory of his spirit have left a permanent and unforgettable mark on us all. Thanks for everything, Curtiss. We miss you very much. -Jeffrey Agrell



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A Nickel-Free Horn

Martin Gottschalk interviews his colleague Lars Kristiansen
and horn-maker Engelbert Schmid

Horns contain dozens of parts with nickel. Nickel-silver parts contain between 12% and 18% nickel; the rest is copper and zinc, sometimes with about 3% lead — but no silver! The use of nickel-silver parts is very practical since this alloy is very stable and durable, with 3% lead easy to drill, and its color complements other alloys such as yellow brass, gold brass, and sterling silver.

However, the nickel content can make horn playing difficult to impossible if the player has a nickel allergy, which is not rare. Many players are probably not aware that they have an allergic reaction to the nickel in their instruments.

-Engelbert Schmid



Martin Gottschalk

Gottschalk to Kristiansen: You have an allergy to nickel. How serious was the problem?"

Kristiansen: It was about to get very serious, but I stopped playing my horn in time. I've had nickel allergy since I was about 12: I noticed that I couldn't wear a necklace. When I started to play horn at the age of 15, I didn't have any problems the first couple of years. As far as I remember, I was about 20 before I reacted on my fingers from the bell—the lacquer was worn off...and I played a nickel-silver instrument at that time. The next ten years I used finger gloves and that worked fine but then, at the age of 31, I started to get many allergic reactions. I started to get wounds in my mouth about every third week, a very dry mouth, and sometimes even a burning sensation in my mouth. I also had a lot of other symptoms, like headaches, weak burning sensations in all my body (like the flu) especially in the top of my head and on my right thigh (I thought this could be a reaction to my car keys).

Worst of all, I was very tired. Later I found out that I had also developed grass-allergy and that I was allergic to food with a high content of nickel, like nuts, soy, and chocolate.



Lars Kristiansen and the horn-maker Engelbert Schmid

Gottschalk to Schmid: How did you react on the first inquiry?
Schmid: It came by e-mail, so I had time to think about it. Then I wanted to know how serious the inquiry was and whether there was allergy to other metals as well.

Kristiansen: Engelbert Schmid was very serious and interested in it from the beginning. I was in contact with a couple of other horn makers as well and the only help they could give me was to gold plate the instrument, which wouldn't help much because I reacted from breathing through the instrument, a habit I couldn't get rid of if I were to hold a professional position. I was interested in a completely nickel-free horn.

Schmid: I told Mr. Kristiansen that if I should make a nickel-free horn, I would not compromise in any way; *i.e.*, I would replace all parts containing nickel. When I made a list of the parts to be replaced, I was very surprised to see that there were more than 40 parts on a double horn containing nickel. For instance, the steel springs, the rod passing through the valve levers, and the stainless screws contained nickel. I saw that it would become very costly to replace all these parts consistently with the same precision and durability. It was clear that I could not charge an extra price for only one horn and that I could not get or make the parts only for one horn. We needed, for example, newly-made tubes for the valve casings and slides, which is not possible in a small quantity. The process was extremely time-consuming. For example, a nor-



A Nickel-Free Horn

mal water key consists of four parts containing nickel. During the time we invested on this horn, we could have built two triple horns, costing much less for the material! However, I wanted to help Mr. Kristiansen and had promised to make such a horn, completely without nickel.

Gottschalk to Kristiansen: Do you have any allergic reactions any more?

Kristiansen: As I mentioned earlier, I've developed an allergy to nickel in food as well, but I can control it. As long as I can control my lust for chocolate and nuts, I don't react any longer. Concerning the direct reactions to my instrument, there are none whatsoever, and it is nice to be able to play without the finger gloves. Engelbert Schmid even supplied me with a nickel-free gig bag and flight case!

Gottschalk to Schmid: So, there no trace of nickel in the materials you used?

Schmid: Practically, since Mr. Kristiansen does not have any reactions to the horn, there are no traces of nickel. However, the suppliers of the raw material admit that there might be up to 0.3% nickel in the yellow brass alloy. I told Mr. Kristiansen and that is why he ordered the horn with a sterling silver body; *i.e.*, bell flare, bell tail, first branch, lead pipe, and hand guards made of sterling silver (92.5% silver, 7.5% copper, and no trace of nickel). These are the parts that you touch most often on the horn. We silver-plated the yellow-brass finger plates and levers, and the whole horn was carefully lacquered, in order to guarantee no contact with nickel. I personally think that a brass corpus, carefully lacquered, would serve as well in most cases. [Kristiansen: I think this would not work in my case since most instrument makers don't lacquer their instruments carefully. It also depends on the sweat you produce—I know of people who can easily sweat through metal.]

Gottschalk to Schmid: Then, in many cases of hornists with nickel allergy, would a normal horn (with nickel parts) be no problem if the lacquer is complete and uncorrupted?

Schmid: No, certainly not. For instance, you can touch the oil coming from the nickel contained in the steel rod anchoring the valve levers and, most crucial, if you inhale some air from inside the instrument.

Gottschalk to Kristiansen: How did the instrument finally work? Do you like it?

Kristiansen: Yes, I like it a lot. It's completely different from the one I used to play (Holton Farkas), but, after a period of "getting used to it," I really wouldn't change back; I think that this is indeed a professional horn. The intonation is very reliable and it has a splendid tone quality, with much better slurs. It's easy to play fast, with good positions of the valve levers. I have had some problems with the valve casings, as they are made of brass, but it may just be that I learn have not yet



learned to oil it correctly. I might suggest making the horn with titanium valve casings as the optimal solution. Other than that, it is a very attractive horn, with the yellow brass, gold brass, and silver combinations—I've gotten quite a few comments from my colleagues!

Gottschalk to Schmid: Are these characteristics due to the lack of nickel in the horn?

Schmid: No, not at all. Mr. Kristiansen ordered a wide sterling silver bell; that's why it sounds the way it does. It is possible to buy a nickel-free Schmid horn with many variations in the tone quality (see www.french-horn.com/schmid chapter "bells"). The rest of the characteristics are typical for Engelbert Schmid horns. The challenge was to make a nickel-free horn with the acoustical and playing characteristics of a normal Schmid horn. There are big temptations to make compromises, which are cheaper but damage the quality of the horn.

Gottschalk to Schmid: Can you make all of your models nickel-free now?

Schmid: Yes, it is no problem to make even a triple horn nickel-free now. As we make everything ourselves, from the bell to the valves, we have the flexibility to make every model nickel-free.



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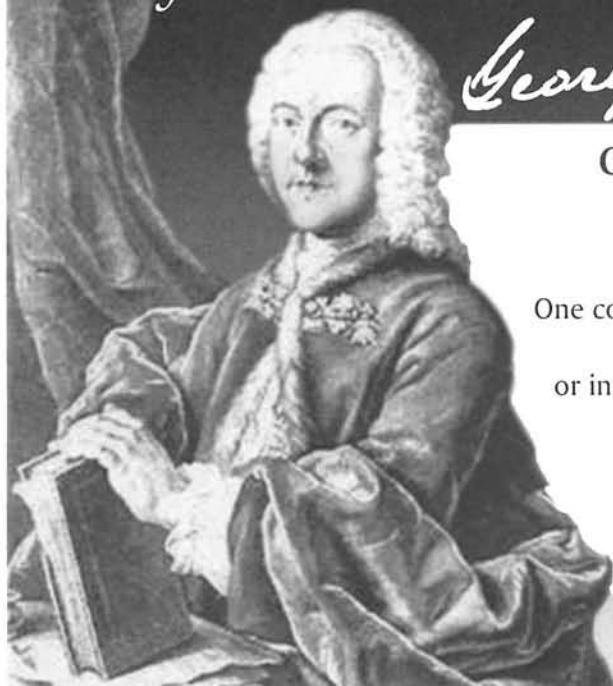
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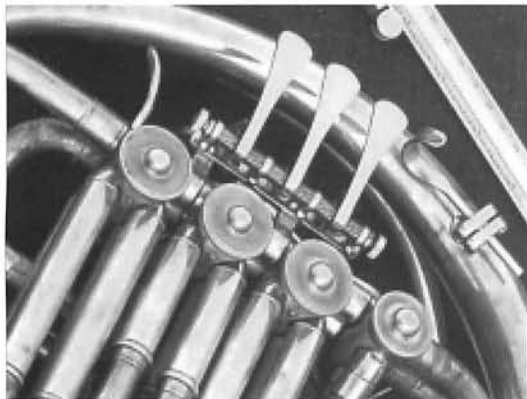
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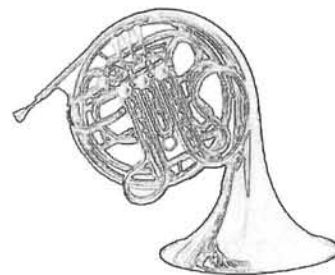
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MICHAEL HATFIELD is Professor of Music and Chair of the Brass Department at the Indiana University School of Music. Former positions include 23 years as Principal Horn of the Cincinnati Symphony Orchestra, adjunct Professor and Chair of the Brass, Woodwind, and Percussion Division at the College-Conservatory of Music at the University of Cincinnati, and member of the Cincinnati Woodwind Quintet (Principal Players of the Cincinnati Symphony). He was co-principal

horn of the Aspen Festival Orchestra, faculty of the Aspen Music Festival for 17 years, and has played Principal Horn of the Santa Fe Opera. As faculty member of the Grand Teton Orchestra Institute, he also played with the Grand Teton Festival Orchestra. Currently a member of the Advisory council, he has been a soloist at the 1983 and 1985 International Horn Society Conventions and has appeared regularly at the national and regional conventions.

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Lorenzo Sansone (1881-1975)

by Nicholas Caluori

Introduction

Few people are fortunate to have the capacity to contribute to the musical world in many artistic elements. Lorenzo Sansone did, and enjoyed a career that spanned nearly seventy years in the fields of conducting, horn performance, teaching, composing, arranging, and innovative instrumental design.

These words were written by Philip Farkas in the foreword to Lorenzo Sansone's 1962 book, *French Horn Music Literature with Composers' Biographical Sketches*:

In every generation of musical instrumentalists there is born one individual who is not content to be merely a player of his instrument. He is a dreamer and his dreams are of better instruments, better music, better teaching methods and therefore better players. Such a one in our age is Lorenzo Sansone. Here is a horn players' horn player who for many years has studied the horn, cogitated the problems of all horn players, lived with his horn until the name Sansone is now synonymous with the word horn.

Although the International Horn Society requested biographical information from Lorenzo Sansone in the early 1970's for his profile as an honorary member, only limited information was documented: the society was in its early stages, Sansone's health was poor, and he died in the summer of 1975. The purpose of this project is to document Lorenzo Sansone's musical life as thoroughly as possible, with particular emphasis on his design of the five-valve single B-flat horn and its effect on the horn community.

This project began with a very limited number of resources other than the close association the author's immediate family had with Mr. Sansone in the 1960's and 1970's. While many leads did not prove fruitful, the continued



Lorenzo Sansone in an undated photo. It was taken after 1914 because it shows a five-valved horn. Provided by Robert Sansone

inquiries for more information on Mr. Sansone have resulted in a more complete project than originally anticipated. The close correspondence with Norman Schweikert, Caesar LaMonaca, Jr., Robert Sansone, Italo Caluori, and Marco Caluori throughout the term of research have provided details that have greatly aided me in this project.

My father, Marco Caluori, current horn section leader of the United States Army Band, Pershing's Own in Washington D.C., was Lorenzo Sansone's last student. He began his horn study with Mr. Sansone at the age of eight, when Mr. Sansone was 84 years old. Despite his old age, he guided my father with the same energy as would a younger man, but with the careful guidance, precision, and wisdom only a man of his age and vast experience could have.

I recall many stories and personal anecdotes about Mr. Sansone that my father and grandfather have shared with me from an early age, and, because of these stories, have always regarded Mr. Sansone highly as a great musician, teacher, and person.

Musical Start and Immigration to America

Lorenzo Sansone has influenced past and present horn players on many levels. With an ambitious goal of "always wanting to play horn in a fine symphony orchestra" from youth, Mr. Sansone followed that path leading to a career spanning nearly seventy years in the music field as a performer, teacher, and innovator.¹ His musical aspirations were realized as a young boy in Monte Santangelo, a small town in southern Italy located in the Gargano Mountains of Puglia where he was born to Nicola and Andreana Mazzamurro Sansone on July 26, 1881.²

Although Sansone began his musical studies early, and his hometown is known as a nucleus rich in historical and artistic culture, his father wanted nothing to do with his son's interest in music.³ Furthermore, his father would not buy Lorenzo an instrument or even pay for music lessons, which only motivated his son to learn how to make his own instruments and teach himself how to play them, a fact of which he was very proud.⁴

Marco Caluori studied horn with Lorenzo Sansone for eight years and recalls Mr. Sansone talking about how disapproving his father was of his interest in music:

Mr. Sansone's father was an old-school tyrant of a parent. He was hard on him during his youth. His mother, Andreana Mazzamurro Sansone, was the understanding and loving parent who encouraged him and ran interference between Sansone and his father. I believe that's why Lorenzo worked so hard and was determined to be successful.⁵

Despite his father's disapproval, Lorenzo began playing flugelhorn in the town band at the age of ten. At thirteen he was hired by a band in San Severo, a small city in the same Italian province north of the city of Foggia, to play French horn instead of flugelhorn. Although Sansone was not too happy about the initial change because of the accompanimental



nature of the horn in town bands, the bandmaster convinced him that one day he would know the true value of the French horn.⁶

The importance of town bands in Italy is noteworthy, especially since it is where Mr. Sansone made his musical start and developed his skills before immigrating to the United States. Giuseppina Colicci, an independent scholar of Italian bands, notes the following:

The band music in Italy has a very strong tradition, which is rooted in the second half of the nineteenth century. Particularly at the turn of the century almost every town in Italy had its own band. The band played an important function in the social life of the town by performing on many social and religious occasions, for instance, during funerals, religious processions, military parades on important political events (Memorial Day, Republic Day, etc.), and in open air or theater concerts.⁷

The musicians in these bands were of professional grade and they toured on a regular basis, performing a vast repertoire at a variety of festivals and events.⁸ The band of San Severo had a national reputation, toured Italy, and took part

in competitions, which provided Lorenzo with a strong musical foundation for a life as a professional musician upon immigration to the United States in 1903.⁹

Professor L. Sansone was in Oxnard Monday. While here he said that he will have time to help organize a band in Oxnard if properly encouraged. His work at Ventura is such that he could give a few days each week to Oxnard people and could in a few months develop just as good a band as the one he has built up at the county seat. When the objection was mentioned that Oxnarders are more of a transient class and many who would join a musical organization of this sort would leave after the sugar campaign, Professor Sansone said that the only thing to do is to take a number of boys and develop them into musicians, as he has done at Ventura. If his pupils work hard he promises to have them ready for band work in a few months. In fact it has been his experience that these youngsters in a short time far outstrip the so-called veteran musicians. We believe that his proposal is logical and possible of consummation and we would certainly like to see him encouraged in the development of such a plan.

Unidentified California newspaper article provided by Robert Sansone

maintained his position in Chiafferelli's Italian Band for three years before assuming the role of conductor with the Ventura City Band of California in 1906.¹² At the turn of the twentieth century, the conductor would often make arrangements of

famous songs for the instrumentation of his band and also would usually teach the members how to play certain instruments.¹³

Lorenzo Sansone had a wide knowledge of wind instruments other than the horn and is recognized for teaching all types of instrumental lessons at a music class he hosted in Oxnard, California, while conductor of the Ventura City Band.¹⁴ It is also likely that he played horn solos with the band during his conducting career.¹⁵

As a conductor for three years of a city band, the arrangement, editing, and composing of music was an obvious responsibility he had to fulfill. This experience had a noticeable impact on Mr. Sansone's arranging, editing, and composing, another facet of his musical passion pursued throughout his career. A prolific composer and arranger, some of his published works are preserved at the archives of the International Horn Society and/or currently under copyright of Southern Music Company.¹⁶ All past and active copyrights of Lorenzo Sansone's published music were transferred to Southern Music Company in 1961 for a purchase price of \$9500.¹⁷

Many pieces of music by Mr. Sansone were written for and performed by the Ventura City Band. These musical numbers were not copyrighted at the time, although copies of his music were sold, such as the "Buena Ventura March," dedicated to the Native Daughters of Ventura.¹⁸

An example of his compositional ambitions can even be seen later in his playing career, when he wrote a march for the New York Symphony Orchestra while in residence as their first horn player in Chautauqua, New York during the summer of 1920. The "Chautauqua March" was dedicated to Willem Willeke and premiered at an evening concert later that summer.¹⁹

Lorenzo Sansone was highly esteemed as the music director and conductor of the Ventura City Band in southern California. The newspapers refer to him as "Professor Sansone" and, with a regular attendance ranging from 800 to 1,000 people per concert, he presented weekly Saturday evening performances for their enjoyment. In a concert review of a local newspaper, Lorenzo Sansone is rendered as follows:

Prof. Sansone is Ventura's Sousa, and our citizens are justly proud of him and his clever aggregation. He is a director who directs, and under his tutorship, in six months, the Ventura City Band will occupy first place among the amateur organizations of California.²⁰

At the same time he was diligently establishing a musical career in the United States, Mr. Sansone's family life also took shape. After three years in the United States, Mr. Sansone married Emma Erndt, a native of Pilzen, Bohemia, and his sons, Lawrence Jr. (1908) and Nicholas (1906), were born, both of whom enjoyed careers in music.²¹ The musical tradition of the Sansone family continues as Robert Sansone, grandson of Lorenzo Sansone, is currently assistant principal cellist of the Indianapolis Symphony.



Playing Career

Lorenzo Sansone enjoyed an illustrious career as a performer with some of the finest orchestras in the United States soon after completing his tenure as conductor of the Ventura City Band. He essentially completed a tour as a principal, section, or solo horn player of almost every major orchestra that existed in the United States during the first half of the twentieth century.

Later, during his tenure as a faculty member at the Juilliard School (1921-1946), he remained active as an orchestral musician on occasion and was commonly engaged in the venue of chamber



Lorenzo Sansone, far right, in an undated photo from early in his playing career. The other horn players are unknown. Photo given to Marco Caluori by Lawrence Sansone, Jr.

music, evident by a number of recitals advertised and reviewed in *The New York Times*.²²

Mr. Sansone also premiered new works, and received press recognition for his involvement in the premiere performance of the Septet for String Quartet, Horn, Piano, and Contralto Voice by Paolo Gallico.²³ He is also acknowledged for a performance of new works by Boris Levenson in *The New York Times* and was also involved in the New York premiere of Aaron Copland's *Cortege Macabre* with the Beethoven Symphony Orchestra on October 12, 1927.²⁴

While personnel lists do confirm Lorenzo Sansone belonging to many prestigious symphony orchestra organizations and horn sections, he is often listed as "Former Solo Hornist With:" of these orchestras at the top of his music publications and promotional brochures.

Norman Schweikert, former hornist with the Chicago Symphony Orchestra and an independent scholar of past and present horn players in major symphony orchestras in the United States, surmises that Mr. Sansone may have felt it was easier to put "a former solo hornist with:" at the top of the list rather than go into specific detail about the various positions held in those orchestras.²⁵

Record-keeping Errors

Careful research and verification was required to determine an accurate account of the actual positions Mr. Sansone held in orchestral and professional associations, and they are listed in appendix A.

It is important to note the margin for error in the record-keeping of orchestra personnel during Mr. Sansone's playing career. Norman Schweikert notes:

Personnel record keeping varies somewhat among the orchestras that were prominent during Mr. Sansone's playing career... As I have said before, the personnel of this orchestra [New York Symphony Orchestra] through its history can never be accurately documented due to lack of evidence. Similarly, the Metropolitan Opera, as well as the old Boston and Chicago companies, rarely included a personnel roster of the orchestra. The Met at least has salary account books and individual contracts in their archive from the 1909-10 season until more recent times—at least until rosters began appearing in the programs in the 1950s or '60s.²⁶

With that in mind, the Wagnerian operas of *Siegfried* and *Götterdämmerung* were performed more than once during the seasons that Mr. Sansone was listed as an extra with the Metropolitan Opera Orchestra (1931-1933). Although his name was never mentioned in a concert review, as the horn soloist seldom was at that time, it is possible that Mr. Sansone was hired to play the off-stage horn calls.²⁷ Marco Caluori recalls stories Mr. Sansone used to tell about the times he was hired at 100 dollars per performance to play the off-stage calls to these operas, particularly the *Siegfried* "Long Call."²⁸ Similarly, we do not know for certain if Mr. Sansone was ever a substitute horn with the Chicago Opera and whether or not he did serve as solo horn with the various orchestras he played in during his orchestral career.

Personal Recollections

Italo Caluori, a close friend of Mr. Sansone late in his life, recalls two specific accounts that Mr. Sansone shared with him about his playing career. There was an instance in which Mr. Sansone arrived in Chicago to play fourth horn with the Chicago Symphony Orchestra (the discrepancy is acknowledged that Lorenzo Sansone is officially listed as third horn with the Chicago Symphony Orchestra for the summer of 1914). The horn section decided to "fix" the new guy and all moved down a chair so that the only chair open was the first chair.

When the conductor came out on stage, he told Mr. Sansone to sit down. Sansone, bewildered as what to do, replied that he was hired to play the fourth part, not principal horn. The conductor told him to sit down and play anyway, which Sansone proceeded to do. After playing, he earned the respect of the orchestra so much that the conductor asked Mr. Sansone to play principal horn for that concert.²⁹ Philip Farkas verified with Marco Caluori at the Aspen Music Festival in the summer of 1973 that Mr. Sansone played principal horn with the Chicago Symphony that summer; the discrepancy between this account and written records is acknowledged.³⁰



Another anecdote was the playing of the famous horn solo in the second movement of Tchaikovsky's Fifth Symphony while Mr. Sansone was playing third horn with the St. Louis Symphony (the discrepancy is acknowledged that Lorenzo Sansone is listed as principal horn with the St. Louis Symphony from 1912-1915). When it came time for the solo, none of the players in the section wanted to attempt it and they pushed it on Mr. Sansone, who proceeded to play it well and received considerable recognition by the conductor and his colleagues.³¹

Instrument Models of Choice

At the time of the innovation of the five-valve B-flat horn in 1914, Sansone was a member of the St. Louis Symphony Orchestra as principal horn and had been playing a Kruspe double horn for eleven years before switching to his five-valve B-flat horn for the remainder of his career.³²

Relationships with Conductors

Although Mr. Sansone had the utmost respect for the conductor, he did have some problems with minor conductors who would question him about the use of the five-valve horn. There was a supposed incident in which Mr. Sansone had enough of a conductor's constant criticism and told him in the middle of rehearsal, "You wave the stick, and I'll play the horn!"³³ Mr. Sansone always respected the conductor and, with the experience of playing under many fine conductors in several major orchestras, at one time or another during his career, he strongly felt that it contributed to his overall refinement as a dynamic musician.³⁴

Recordings and Playing Reviews

While there are no known recordings of Mr. Sansone to date, other than a tape of a radio broadcast Lorenzo Sansone did for the "Voice of America" program in the 1950's, there are a few concert reviews recognizing Mr. Sansone for his performances. A January, 1929 edition of *The Metronome* writes, "Sansone can always be distinguished for the peculiar excellence of the tone which he produces on that most difficult of all wind instruments, the French horn."³⁵ Marco Caluori adds:

Mr. Sansone was known for his sound and musicianship. He told me many times that technique was nice, and that there were many players who possessed technique equal or better than his. But, what set him apart was his sound, musicianship, and evenness of play. He took great pride in that.³⁶

Additionally, in the genre of chamber music that dominated the latter part of his playing career, Mr. Sansone's performances were reviewed in periodicals such as *The New York Times*. After a performance of the Brahms Horn Trio, op. 40, Olin Downes remarked:

...its [the horn] velvety sonority is brought into striking contrast and yet perfect accord with the satiny tone of the violin and the denser background of the piano. The *Adagio* and *Allegro*, the two last movements, were particularly fine in their execution. Messrs. Sansone, Kroll and Giorni were recalled at its conclusion.³⁷

Lorenzo Sansone remained active as a public performer well into his sixties and artists such as Arturo Toscanini, Giacomo Puccini, Bruno Walter, Victor Herbert, and others were known to have given Sansone testimonials of his musicianship.³⁸ These testimonials were inscribed on personalized photographs dedicated to Mr. Sansone by these artists, once littering the walls of his horn shop in New York City. Unfortunately, the current whereabouts or existence of these pictures is unknown.

Teaching Career

"He taught because he loved to teach and shared all of his knowledge of the horn with his students" is how Marco Caluori remembers his eight years of study with Lorenzo Sansone. "You are your own best teacher" is another common saying he also recalls hearing regularly from the beginning of his horn study in the fall of 1961. At the time, Mr. Sansone was 84 years of age and was teaching horn out of his apartment in Queens, New York after moving out of his horn shop at the Roseland Building on Broadway Street.³⁹

Before maintaining a solely private horn studio around 1947, Lorenzo Sansone taught at the Juilliard School, formerly the Institute of Musical Art, from 1921 to 1946, where he taught nearly 300 students during his tenure.⁴⁰ Some of Mr. Sansone's most famous students he recalled late in his life in a letter to Norman Schweikert are listed in appendix ?. The author was only able to locate two former horn students through the Alumni Affairs Office at the Juilliard School who studied with Mr. Sansone in the 1940's: Norman Greenberg and Carol McNamara.

Norman Greenberg began study with Lorenzo Sansone in 1940 as a senior in high school, continuing his study with him at the Juilliard School in 1941-42 before a four-year enlistment with the Marine Corps.⁴¹ He remembers Mr. Sansone being very "professional" and approaching the teacher-student relationship in a "fatherly" manner. He also recalls Sansone's teaching method being primarily geared towards learning method books by repetition and highly stressing the importance of learning transposition in different musical clefs.⁴²

Mr. Greenberg went on to play as original hornist with the New York Brass, a substitute and extra with the New York Philharmonic, Radio Symphony Orchestra, and with many ballet orchestras in the New York area. He switched to a four-valve B-flat Alexander horn after using a Sansone five-valve model B-flat horn in the early part of his playing career.⁴³

"He [Mr. Sansone] was very serious about his teaching... he was very patient, but very insistent that the end result be success," Marco Caluori recalls. A self-taught horn player, Mr. Sansone emphasized to his students that they are their own best teachers and often utilized the application of self-analy-



sis before intervening with verbal instruction. Another common facet of Sansone's teaching was to play a passage in order to musically illustrate a particular idea for the student. This helped show the student musically how to achieve the desired goal instead of solely relying on the theory of explaining it.⁴⁴

Since he never had any private instruction, Mr. Sansone knew the value that musical guidance could provide for an aspiring horn player. His teaching produced dozens of students that went on to play horn professionally, yielding truth to his philosophy that "A good student is the one that makes the name for the teacher."⁴⁵

Like many other teachers, Mr. Sansone felt good study and practice habits were one of the keys to success on the horn. He highly regarded control and sound as two of the most important aspects of horn playing, particularly emphasizing slurs and pianissimo play-

ing as the most important and beautiful qualities of the horn. Marco Caluori recalls Mr. Sansone telling him on several occasions that "Anyone can play loud, but only the best can play softly and securely."⁴⁶

Established as a master pedagogue in publications such as the *International Musician*, Mr. Sansone published a series of articles on everything from the basics of the horn to the issues of advanced players.⁴⁷ He also published two horn method books. The first book, *A Modern Method for the French Horn*, is dedicated to his wife Emma and was published in 1952.⁴⁸ The copyright for his first method book was transferred to Southern Music Company in 1961 and is still in print.

Sansone also published a book in 1962 titled, *French Horn Music Literature with Composers' Biographical Sketches*, with a foreword written by the late Philip Farkas.⁴⁹ The book lists various pieces by major composers as if some of the arrangements were originally written for horn along with very short biographical information on the composer.

Sansone's first method book has many studies by Vechietti, G. Kopprasch, and original etudes written by Sansone himself that he felt would train the student's ear and musicianship.⁵⁰ The second book is a collection of melodic studies, and, by Mr. Sansone's own admission, recommended the first book as opposed to the second.⁵¹ Currently, Book One sells at an estimated rate of about 100 per year and Book Two sells at an estimated rate of about 60 per year. According



Photograph of L. Sansone given to his son Lawrence Jr. Many signed photos were given to professionals and students during his career. (confirmed by Robert Sansone)

to Renee Higgins of Southern Music Company, "this is actually a respectable amount for books which have been available for so many years and still sell at this consistent rate."⁵²

Mr. Sansone also supplemented his own horn method with the following:⁵³

1. Gallay etudes:
2. Gallay Unmeasured Preludes
3. Belloli-etude books 1, 2, and 3
4. H. Kling etudes
5. All Six Maxime-Alphonse Etude Books
6. G. Kopprasch etudes

Mr. Sansone would also often reassign etudes until he felt the student was ready to continue to the next one. He would assign the same etudes in the keys of E, E-flat, D, D-flat, C, and B horn to emphasize transposition. Regarding orchestral literature, Mr. Sansone worked out of all ten Gumpert Orchestral Excerpts books and volume one of the Max Pottag Orchestral Excerpt book series.⁵⁴

Although the solo literature studied with Mr. Sansone varied from student to student, he covered the following solo works with Marco Caluori during his eight years of study:⁵⁵

- All four Mozart Horn Concerti
- R. Strauss Concerti for Horn
- F. Strauss Concerto for Horn, op. 8
- L. Beethoven Horn Sonata in F-Major
- C. Weber Concertino for Horn

While many of the students of Lorenzo Sansone have passed away, the testament of his influential teaching is evident in the number of students that lead careers as professional musicians. Although the only accounts of his teaching, methods, and philosophies can be recalled by a limited number of students, he had an impact on his students and contributed to their style of playing and teaching. It is appropriate to end this chapter in the words of Eduardo Vergara during his interview with Mr. Sansone for "Voice of America," circa 1957:

...I consider that you [Lorenzo Sansone] have a great influence in the life of music in America and there is sometimes a tendency to forget the great teachers. Music is made by great teachers! There would be no good students and musicians in America if there were no teachers, especially Europeans like you...⁵⁶

The Five-Valve B-Flat Horn and Other Innovations

One of the most significant contributions Lorenzo Sansone made to the horn community was his invention of the five-valve B-flat horn. He is recognized for this in two credible sources: the St. Louis Dispatch and Instruments of the Orchestra: The French Horn by R. Morley-Pegge. The St. Louis article, dated December 6, 1914, writes that Sansone added a fifth valve to the single B-flat horn to help "simplify the difficulties" of the instrument and it would "revolutionize" horn playing as much as the incorporation of the valve itself nearly 100 years earlier.⁵⁷



R. Morley-Pegge's book states that the Sansone five-valve "system" was perfected to Mr. Sansone's standards by a horn maker by the name of Wunderlich in Chicago in 1914 and that after 1922, copies of the Sansone model were manufactured by the horn makers Kruspe and Alexander.⁵⁸

Background

The background of use of a variety of horn models throughout the middle of the twentieth century is necessary to illustrate why Lorenzo Sansone had the ambition of designing the five-valve B-flat horn. Until late in Sansone's career, hornists were using a variety of horn designs including the single F, single B-flat, and double horns.

Jack Cave felt that the single F horn produced a richer and more desirable sound, although players were often criticized for having a limited high range and lack of note accuracy in the upper range. On the contrary, Wendell Hoss claimed, "the rich quality of the horn in F is sacrificed" by use of the single B-flat horn.⁵⁹ However, the shorter length of the B-flat horn places the harmonics of the instrument farther apart, thus providing greater note accuracy and ease in the upper range.

The single B-flat horn was, at one time, used extensively in the Hollywood studios, primarily in the late 1920's and early 1930's.⁶⁰ One of the famous horn players who provided the impetus for this was Alfred Brain, uncle of the legendary Dennis Brain. Alfred Brain played exclusively on a Sansone five-valve B-flat horn for his studio career.⁶¹ However, by the end of Alfred Brain's studio career, many players switched to regular use of the double horn as Vincent DeRosa's career began to flourish as the top studio horn player in the Los Angeles area.⁶²

Double Horn Evolves as the Standard

The double horn had become the standard instrument by 1946 and Norman Greenberg recalls that by that time the double horn was "in" and the five-valve B-flat horn "Sansone influence had faded."⁶³ At a time, however, many professionals in the United States were using Sansone horns (see appendix ? for a list professionals that were using Sansone horns, including the five-valve single B-flat horn, in the year 1937).

Popularity of the Five-Valve B-flat Horn

It is difficult to identify a sole reason for the unpopularity of the Sansone five-valve B-flat horn other than the emergence of the double horn as the standard instrument of use. A contributing factor, however, was during World War II, when Sansone horns, listed as the Empire Series, were supplied to the military and were regrettably of poor quality.⁶⁴

Mr. Sansone later told Italo Caluori that he found out that his son Nick, who was operating the Sansone business under his scrutiny at the time, had been bribing the testers of the assembly line "with twenty-dollar bills" to expedite the shipping of horns to the military to increase profit. Mr. Sansone discovered this after the fact.⁶⁵ Unfortunately, many of the horn players in the military bands during World War II that went on to enjoy prosperous careers as professional musicians had noticed the lack of quality of Sansone horns during their

military careers and permanently migrated to horns made by Kruspe and Alexander.⁶⁶

The lack of quality of Sansone horns in World War II, in addition to the horn world's unspoken consensus to utilize the full benefits of having a complete F and B-flat horn by using the double horn instead of the single B-flat horn, was another contributing factor to the fading use of the Sansone horn by 1946.

Modern Times

Currently, the five-valve B-flat horn is labeled as an obsolete instrument. The model is rarely ordered, especially since large bore horns are the established norm in America.⁶⁷ The only horn manufacturers that still make a five-valve B-flat horn are Karl Hill of Grand Rapids, Michigan and Lawson horns based in Boonseboro, Maryland. Today, nearly all horn instruction is given on the double horn, although occasionally on the single F and B-flat horns for young students of small stature before they can make the transition to the full double horn. Contemporary composers, even those during Sansone's era, are writing compositions that make the use of the double horn an essential standard.

The Design

To gain insight into the Sansone five-valve single B-flat horn design, the principles of the horn are explained in a Sansone instruments brochure in a concise manner as follows: By adding two extra keys to the three already in use on the B flat horn and by lengthening the tubing from 16 to 23 feet, Mr. Sansone has removed the necessity of changing to the F horn in order to have a complete four octave range. The fifth valve can be used for muting without transposition and the horn is equipped with an extra crook that can be used for A horn.⁶⁸

The function of the valves operated by the thumb and little finger are described in detail by R. Morley-Pegge:

The thumb-valve can be used to put the horn into A, or can be tuned to three-quarters of a tone to facilitate good intonation for stopped notes. The little-finger valve puts the horn in F, so that with special fingering the downward compass of the instrument can be extended to equal that of the F horn.⁶⁹

Sansone made his horns out of brass and used a nickel silver alloy for the manufacture of slides. An adjustable holding attachment came standard on the horn along with the option of a reinforced bell rim and water key. These options also were used on his other horn models.⁷⁰

Pros and Cons

There were identifiable advantages and disadvantages to the use of a Sansone five-valve B-flat horn. The advantages included more feasibility in achieving technique and a solid upper range; the disadvantages involved intonation problems in the middle-low register, which tended to be sharp on the B-flat horn. Another particular problem was if a horn player



decided to switch to use of a double horn, as Marco Caluori did in the middle of his college career:

I had to struggle with the idea of playing notes on the F Horn that I had played on the B Flat horn for years. I also had to get used to new fingerings and the use of the thumb valve, which I hardly ever used on the Sansone Five-Valve Model. Basically I had to re-learn etudes, concertos, and orchestral excerpts because of the new F horn fingerings.⁷¹

Professionals that played on single F and single B-flat horns also had to assimilate new valve fingerings if they opted to switch to the double horn as well.

Critics

Brian McLaughlin claims the following in his thesis titled, "American Horn Making In The Twentieth Century":

...the way Sansone thought about the horn distinguishes him more decisively than any similarity can include him. He was not trying to make the horn better, he was trying to reinvent it...Sansone was still grappling with which key (or keys) the horn should be in, searching for a major innovation rather than refining an existing concept, and thereby increasing the complexity of the instrument instead of simplifying it to its most efficient form.⁷²

This statement is inaccurate. Sansone was merely trying to improve the design of the single B-flat horn so that it could be used in a more efficient manner for those who chose to play on a B-flat horn for their playing careers. Although Sansone's claim that his innovation would replace the double horn was never realized, the principle of his design was to enhance the use of the B-flat horn so that it could be used chromatically throughout a four-octave range, which was not feasible on the single B-flat horn since it was a noticeable handicap of playing in the key of F when the instrument was pitched in B-flat.

While the addition of another valve does increase the intricacies of the instrument, it serves, in this context and as Sansone's original ambition, to fundamentally "simplify" the dynamic use of the single B-flat horn through the use of an F-extension. The advantages of the single B-flat horn and the contexts of the F horn were utilized to create an instrument as complete as the double horn without the need for it. Single B-flat horn enthusiasts could enjoy the limited benefits of an F extension without the need for the double horn.

Conclusively, Sansone's design was an improvement of the B-flat horn, not a "reinvention" since the B-flat horn served as a template for the model. Furthermore, the addition of another valve is not a radical change. A modern example is the growth in popularity of the triple horn, which is more intricate than the standard double horn because it has a high F extension that is accessed by an additional thumb valve. Although a valve has been added, its increased intricacy

serves to simplify the playing in the high range while utilizing the practicality of the double horn. Its design is looked at by the horn world as an improvement, not a "reinvention."

The author is not claiming that the single B-flat horn is superior to the single F or double horn. Instead, he is emphasizing the advantages that the Sansone five-valve B-flat horn brought to those that chose to play on a B-flat horn for their playing careers during the first half of the twentieth century.

Furthermore, Sansone was not "grappling with which key (or keys) the horn should be in" because his main thrust was the use of the single B-flat horn with an F extension, both keys which are standard on the double horn. Although he did manufacture horns in a variety of keys, "including a B-flat piccolo horn pitched in the same octave as a trumpet" (McLaughlin p. 71), innovations such as this were not the main focus of Sansone's manufacturing. He fully understood the standard keys of B-flat and F for the horn despite the fact that the thumb valve put the five-valve model in A horn. This was an added benefit and whether useful or not, his various models, like the B-flat piccolo horn, were merely the tangible products of a creative mind and not the main push of his instrumental sales.

The Shop

Lorenzo Sansone established Sansone Musical Instruments, Inc. and opened "The World's Largest French Horn House" at 1658 Broadway, New York 19 in 1925. From 1916, the Sansone five-valve model was being imported from the German horn maker, Kruspe, and in 1954, Sansone took over the manufacture of his own instrument at his shop in New York City. For the first 29 years of business, Sansone dealt primarily with the sale of music and repertoire for horn, which generated a majority of their profits. In 1961, Sansone was manufacturing sixteen model instruments while remaining active as a composer, arranger, and editor of various works.⁷³ His product line also included "a complete line of brass instruments, mouthpieces, woodwind reed tools, and mutes."⁷⁴

Lorenzo Sansone's shop can be recalled by four individuals in this thesis: Marco Caluori, Italo Caluori, Caesar LaMonaca, Jr., and Norman Greenberg. Caesar LaMonaca, Jr. began working at the Sansone factory in 1946 trying out horns as they came off the assembly line because many of the workers who made the horns did not play horn.⁷⁵ He recalls that the factory was located in the Roseland Building and Robert Giardinelli manufactured clarinets on a different floor in the same building.⁷⁶ Marco Caluori recalls the following:

Mr. Sansone's studio was the place for a horn player to visit in New York. I remember many a lesson where a visiting orchestra horn section would show up to say "hi" to Mr. Sansone. Some even showed up for coaching sessions. His display cabinets were loaded with Sansone horns, Alexanders, and Kruspes...Also, he had a wall of 'Who's Who' photographs of professional horn players that had studied with him, worked with him, or were



just good friends of his. I do remember a picture of the young Philip Farkas and an autographed copy of his new book, *The Art of Brass Playing* in Mr. Sansone's studio.⁷⁷

Italo Caluori recalls the pictures of these artists also included people Sansone knew like Giacomo Puccini, Arturo Toscanini, Victor Herbert, Fritz Kreisler and Bruno Walter.⁷⁸ The layout of the Sansone shop is considered outdated by today's instrumental shop standards, but "appropriate by 1940 standards." Norman Greenberg recalls:

A cage elevator took you up to the Sansone floor. A wooden floored long room showed new horns, music, and misc. At the end you entered a sizeable shop where work was being done on horns.⁷⁹

Italo Caluori adds that the "long room" was about ten feet wide and ran the length of the building. As you got off the elevator, the display cabinet was in full view with trumpets, horns, and mutes and opposite side the wall of famous photographs he had music and method books. Just before reaching the back shop where horns were being manufactured, there was a little office located on the side for anyone who came and visited him.

At the time, Mr. Sansone's son Nick was running operations in New York and was the principal salesman for the company. Meanwhile, Mr. Sansone's other son, Lawrence Jr., owned and operated a shop in Los Angeles. Italo Caluori adds, "It [Sansone shop in New York City] wasn't a big shop, but it did its purpose."⁸⁰

Other Models

Despite the hit that the Sansone reputation took because of their Empire Series horns, and the growing popularity of the double horn, Sansone responded to the market demands by promoting his own innovation, but also providing custom double horns and single B-flat and F horns. One of the most interesting models he designed has reversed sets of B-flat and F horn slides on the body of the double horn.⁸¹ The B-flat horn slides, which tend to fill up with water before the F-side, are seated on the top set rather than the bottom set like standard double horns. Thus, this innovation expedited the removal of water in the horn.

Although the Sansone five-valve B-flat horn did not earn favor by the horn-playing world as the double horn did, one must wonder why Sansone's adjustment of the slide sets on the double horn did not gain popularity. While an adjustment like this can be instituted by many horn manufacturers today, it is extremely rare and all double horns are still traditionally manufactured with the B-flat slides on the bottom.

Conclusion

From the adversity of a parent's disapproval, and the strong ambition of a young man to realize his dream, Lorenzo Sansone rose to the ranks as an influential figure in horn per-

formance, teaching, innovative instrumental design, composing, editing, and arranging. He is one of the only figures whose life encompassed all of these dynamic elements that conjunctively contributed to the horn community.

Through the close relationship of the author's father and grandfather with Mr. Sansone, generous contributions from scholar Norman Schweikert, and the extended family of Lorenzo Sansone, much information that would have been lost or disregarded has been preserved in this text. Not only does this contribute to the written history of one prominent horn figure, it adds to the knowledge of the horn world as a whole about who this man was and what he did for our field. Although the regular use of Sansone's innovation of adding a valve and F-extension to the single B-flat horn was short-lived and later not used regularly by the horn community, Sansone's effects are still eminent. During Sansone's lifetime, copies of the five-valve B-flat horn were manufactured by Kruspe, Alexander, and Carl Geyer. The continued circulation of Sansone's five-valve horns, although rare, and the current availability to order models of this horn design from makers such as Karl Hill and Walter Lawson, is testimony to Sansone's impact on the field of horn design.

Furthermore, the continued sales by Southern Music Company of Sansone's publications, including his method book, edited etudes, and arrangements, is a further testament to his lasting effects on the horn world. Being aware of what Sansone has done for the horn and its music will add to the completeness of the modern horn player and help him or her appreciate his impact on their history.

As a performer, Lorenzo Sansone played in some of the United States' most esteemed orchestras and musical organizations and under the baton of a variety of conductors. Sansone played horn with the orchestras of Los Angeles, Denver, St. Paul, St. Louis, Chicago, Cincinnati, Detroit, and New York. In the realm of opera, Sansone played with the Chicago and Metropolitan Opera as well as radio broadcasting with the Beethoven Symphony and National Broadcasting Orchestras. Artists such as Giacomo Puccini, Arturo Toscanini, Victor Herbert, Fritz Kreisler, and Bruno Walter were known to have given Sansone testimonials of his musicianship.

As a teacher, Sansone produced nearly 300 horn students in his career, many of whom went on to play horn professionally. A self-taught player, Mr. Sansone valued the importance that proper horn instruction had on a student's motivation and success. As a member of the faculty at the Juilliard School for 26 years, Sansone remained active as a performer in radio broadcasting orchestras and chamber music. In addition to writing two method books for horn and another on horn literature, Sansone's writing on horn instruction was also seen in a series of articles written in *The International Musician* in 1941-42. The lack of living Sansone students allows only limited information on experiences with Sansone as a teacher through the correspondence with three former students in this text: Marco Caluori, Norman Greenberg, and Carol McNamara.



As a composer and arranger, Sansone's compositional interests were exercised early in his career as conductor of the Ventura City Band. Many of his pieces were not copyrighted during his tenure as a conductor and only a few can be accounted for because of press recognition, such as the "Buena Ventura March" in an unidentified California newspaper and the "Chautauqua March" in *The Chautauquan Daily*. Sansone's original melodic etudes are written in both method books he authored and all copyrights for Lorenzo Sansone's music were transferred to Southern Music Company in 1961.

As an innovator, Sansone's horn designs are perceived by some as the product of his desire to "reinvent" the instrument. However, the addition of an extra valve to the horn, specifically the single B-flat horn, was the tangible product of his desire to improve the single B-flat horn and simplify its difficulties, not "reinvent" it. While his prediction that the five-valve B-flat horn would replace the double horn was not realized, and the popularity of his innovative model was very short-lived, Sansone's ambition to improve the instrument contributes to the integrity of the improvement of horn design. All horn designs, whether successful or not, have played a role in the assimilation of the double horn as our standard instrument of use and provide creative insight into the minds of innovative horn makers.

Lorenzo Sansone's life is historically significant and important for the understanding in the development of the horn and the horn community. The appreciation for the contributions Lorenzo Sansone made to the horn community is something that will add to a palette of understanding, essential to our completeness as horn enthusiasts, students, performers, and professionals.

Notes:

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- 2 Lorenzo Sansone, interview by Eduardo Vergara, "Voice of America," trans. Italo Caluori, (ca. 1957); *The International Who is Who In Music*, 5th Ed., 1951, pp. 364-365.
- 3 Internet on-line, http://www.itwg.com/en_msangelo.asp. [1 January 2004]; Lorenzo Sansone, interview by Eduardo Vergara.
- 4 Marco R. Caluori, interview by author, e-mail, Springfield, Va., 20 May 2003; "Profiles: Lorenzo Sansone," by Norman Schweikert, *The Horn Call*, Vol. II no. 1 (1973), p. 40; Philip Farkas and Lawrence Sansone, Jr., "In Memoriam: Lorenzo Sansone, 1881-1975," by Norman Schweikert, *The Horn Call* Vol. VI, no. 1, (1975) pp. 17-18.
- 5 Marco R. Caluori, interview by author, e-mail, Springfield, Va., 20 May 2003.
- 6 Internet on-line: Lorenzo Sansone, interview by Eduardo Vergara.
- 7 Giuseppina Colicci, Internet on-line, "The Italian band tradition," <http://www.santacecilia.it/italiano/archivi/etnomusicologico/ESEM99/musicspace/papers/colicci/pagineporticello/vocalporticello.htm>, [20 November 2003].
- 8 *Ibid*.
- 9 Robert Sansone, e-mail to author, [16 February 2004].
- 10 "Ventura City Band To be Greatly Improved," unidentified California newspaper, 9 October 1906, provided by Robert Sansone.
- 11 Legal Document, Scott County, Iowa, 14 August 1903.
- 12 Internet on-line: Lorenzo Sansone, interview by Eduardo Vergara, op. cit.
- 13 Giuseppina Colicci, Internet on-line, "The Italian band tradition."
- 14 Unidentified California newspaper article.
- 15 Caesar LaMonaca Jr., interview by author, e-mail, Billings, Montana, 15 May 2003.
- 16 IHS Archive, series 9, sub-series 2, box 5.
- 17 Renee Higgins, Southern Music Company, e-mail to author, [30 January 2004].
- 18 Unidentified California newspaper article.
- 19 *The Chautauquan Daily*, [14 July 1921].
- 20 Unidentified California newspaper article.
- 21 Lorenzo Sansone, Jackson Heights, New York, to Norman Schweikert, Rochester, New York, 16 November 1965; *The International Who is Who In Music*, 5th Ed., 1951, pp. 364-365; Robert Sansone, e-mail to author, [2 March 2004].
- 22 Jeni Dahmus, Juilliard Archives Department, e-mail to author, [12 January 2004].
- 23 "Lorenzo Sansone: Played 1st performance of Septet for string quartet, horn, piano, and contralto to voice by Paolo Gallico, Nov. 22, 1925, in N.Y. Presented by the Friends of Music Society." Pierre Key's Musical Yearbook, 1926-1927, p. 234.
- 24 "Boris Levenson Directs Own Works" *The New York Times*: p. 25.; Robert Hudson, Carnegie Hall Archive, e-mail to author, [20 February 2004].

- 25 Norman Schweikert, Washington Island, Wisconsin, to Nicholas Caluori, Tallahassee, Florida, 22 September 2003.
- 26 Norman Schweikert, e-mail to author, [10 February 2004].
- 27 Norman Schweikert to Nicholas Caluori, 22 September 2003.
- 28 Marco R. Caluori, interview by author, e-mail, Springfield, Va., 20 May 2003.
- 29 Italo Caluori, interview by author, mini disc recording, Shelton, CT., 13 June 2003.
- 30 Marco R. Caluori, e-mail to author, [16 February 2004].
- 31 Italo Caluori, interview 13 June 2003.
- 32 *Ibid*. "Novel Things Worth Knowing: Fourth Key on French Horn Added by St. Louis Musician," *St. Louis Dispatch*, [6 December 1914]; Lorenzo Sansone, Jackson Heights, Long Island New York, to Norman Schweikert, Rochester, New York, 28 November 1965.
- 33 Italo Caluori, Shelton, Connecticut, to author, Tallahassee, Florida, 23 February 2004.
- 34 Internet on-line: Lorenzo Sansone, interview by Eduardo Vergara.
- 35 "Lorenzo Sansone, French Horn Authority, Now With National Broadcasting Orchestra," *The Metronome*, 45, no. 1 (January 1929): 66.
- 36 Marco R. Caluori, interview by author 20 May 2003, Unidentified California newspaper article.
- 37 "Music: Play Music of Brahms: Elshuco Trio and Festival Quartet Delight in Cycle Concert," *The New York Times*, 10 January 1925, p. 9.
- 38 Internet on-line: Lorenzo Sansone, interview by Eduardo Vergara.
- 39 Marco Caluori, e-mail to author, [22 January 2004].
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- 41 Norman Greenberg, Durham, North Carolina, to Nicholas Caluori, Tallahassee, Florida, 22 January 2004.
- 42 *Ibid*.
- 43 *Ibid*.
- 44 Italo Caluori, interview by author, mini disc recording, Shelton, CT., 13 June 2003.
- 45 *Ibid*.
- 46 Marco R. Caluori, interview by author, e-mail, Springfield, Va., 20 May 2003.
- 47 Lorenzo Sansone, various articles pertaining to horn instruction, *International Musician*, February 1941 to August 1942.
- 48 Lorenzo Sansone, *A Modern Method for the French Horn*, copyright 1952 (transferred to Southern Music Company, 1961).
- 49 Lorenzo Sansone, *French Horn Music Literature with Composers' Biographical Sketches*, copyright 1962.
- 50 Marco R. Caluori, e-mail to author, [23 February 2004].
- 51 Marco R. Caluori, e-mail to author, [4 March 2004].
- 52 Renee Higgins, Southern Music Company, e-mail to author, [2 April 2004].
- 53 Marco R. Caluori, e-mail to author, [23 February 2004].
- 54 *Ibid*.
- 55 Marco R. Caluori, phone conversation with author, [23 March 2004].
- 56 Internet on-line: Lorenzo Sansone, interview by Eduardo Vergara.
- 57 "Novel Things Worth Knowing: Fourth Key on French Horn Added by St. Louis Musician," *St. Louis Dispatch*, 6 December 1914.
- 58 R. Morley-Pegge, illustrations: plate VIII, "Modern Horns" to *Instruments of the Orchestra: The French Horn*, (London: Ernest Benn Limited, 1960).
- 59 Howard Hilliard, "Horn Playing in Los Angeles from 1920 to 1970." *The Horn Call* 30, no. 1, (1999): 68, 70.
- 60 Caesar LaMonaca Jr., interview 15 May 2003.
- 61 Howard Hilliard, "Horn Playing in Los Angeles from 1920 to 1970." p. 71.
- 62 Caesar LaMonaca Jr., interview, 15 May 2003.
- 63 Norman Greenberg to Nicholas Caluori, 22 January 2004.
- 64 Marco R. Caluori, interview 20 May 2003.
- 65 Italo Caluori, interview by author, mini disc recording, Shelton, CT., 13 June 2003.
- 66 Marco R. Caluori, interview by author, e-mail, Springfield, Va., 20 May 2003.
- 67 Bruce Lawson, e-mail to author, [10 December 2003].
- 68 "Single French Horn in B-flat-Five Valves." Why You Should Select a Sansone French Horn. Sansone Musical Instruments, Inc.
- 69 R. Morley-Pegge, illustrations: plate VIII, "Modern Horns" to *Instruments of the Orchestra: The French Horn*, (London: Ernest Benn Limited, 1960).
- 70 "Single French Horn in B-flat-Five Valves." Sansone Musical Instruments, Inc.
- 71 Marco R. Caluori, e-mail to author, [7 February 2004].
- 72 Brian McLaughlin, *American Horn Making In The Twentieth Century*, (Ph. D. diss., 7
- 73 *Ibid*. p. 72.
- 74 "Famed Horn Player, L. Sansone Passes," *Overture* (September 1975).
- 75 Caesar LaMonaca Jr., e-mail to author, [13 May 2004].
- 76 Caesar LaMonaca Jr., interview 15 May 2003.
- 77 Marco R. Caluori, interview by author, e-mail, Springfield, Va., 20 May 2003.
- 78 Italo Caluori, interview by author, mini disc recording, Shelton, CT., 13 June 2003.
- 79 Norman Greenberg, Durham, North Carolina, to Nicholas Caluori, Tallahassee, Florida, 7 February 2004.
- 80 Italo Caluori, interview 13 June 2003.
- 81 Caesar LaMonaca Jr., interview 15 May 2003.

Appendix A

The issue of actual positions Mr. Sansone held in orchestral and professional associations has required careful research and verification. The author, to determine the accurateness of Mr. Sansone's orchestral and professional affiliations, closely consulted the scholarly work of Norman Schweikert (Washington Island, Wisconsin) and added personal research. The most complete list is as follows:

Chiafferelli's Italian Band, ca. 1903-1906, California, (instrumentalist).



Los Angeles Symphony Orchestra (Defunct: existed 1898-1920), ca. 1906. Note: Lorenzo Sansone's name is not listed on personnel rosters, although it is possible he was a substitute horn. Mr. Sansone, in a letter dated 16 November 1965, claims he was also solo horn of the orchestra

Denver Symphony Orchestra (Defunct: dates of existence unknown), 1909-1910 season. Sansone, second and third horn 1909 horn section: Nicola Novelli, L. Sansone, L.B. Skinner, W.E. Schmidt. 1910 Horn Section: Nicola Novelli, W.E. Schmidt, L. Sansone, Julius Meyer; Raffaello Cavallo, conductor

Saint Paul Symphony Orchestra (Defunct: existed 1906-1914), 1910-1911 season (5th Season), horn section: Morris Van Praag, Ralph Caeta, James Grubner, L. Sansone; Walter H. Rothwell, conductor.

Elected to Local 10 (Musicians Union), August 25, 1911, Chicago, Illinois (Deceased Files, Local 10-208, Chicago)

St. Louis Symphony Orchestra, 1912-1915 seasons: 1912-1913 horn section: Lorenzo Sansone, Pietreangelo Di Lecce, Archie H. Messenger, William R. Burnham; 1913-1914 section: Lorenzo Sansone, Waldemar Helmholz, Adolph Scholz, Albert Zoellner; 1914-1915 section: Lorenzo Sansone, Waldemar Helmholz, C. Gebhardt, Frank Ericson.

Chicago Symphony Orchestra, 1914 summer season horn section: W. Frank, M. Pottag, L. Sansone, C. Albrecht (Louisville, KY Program, June 24-27, 1914).

Cincinnati Symphony Orchestra, 1915-1916 season: (Sansone third and possible alternate first horn) 1915-1916 horn section: Gustav Albrecht, Joseph Ringer, L. Sansone, C. Omers; 1917-1918 Horn Section: Gustav Albrecht, Joseph Ringer, Louis Sansoni (L. Sansone by 30 November 1916), Erwin Bellstedt, Hans Lind.

Chicago Opera, Spring 1916-1917: Sansone, possible substitute. Evidence supported by 5 October 1916 application for citizenship in Chicago and Domenico Palma (trumpet, Chicago Opera) listed as a witness. 1916-1917 horn section: Louis Dufrasne, principal horn -- other section information is unavailable for this season.

Cincinnati Symphony Orchestra, 1917-1918 season: Sansone, third and possible alternate first horn. 1917-1918 Horn Section: Gustav Albrecht, Joseph Ringer, Louis Sansoni (L. Sansone by 30 November 1916), Erwin Bellstedt, Hans Lind.

Detroit Symphony Orchestra, 1918-1919 season horn section: L. Sansone, Benjamin Hudish, George A. Stimm, Harry Hornstein.

New York Symphony Orchestra, European Tour through France, Monaco, Italy, Belgium, England; 6 May 1920-20 June 1920; Summer 1920-1921 Season in Chautauqua, New York; 1920-1922 Regular Seasons: Lorenzo Sansone and Santiago Richart, alternating first horn; Lorenzo Sansone, solo horn 1920-1922 Horn Sections: Lorenzo Sansone, Santiago Richart, Peter Biroscak, Max Srbecky, Fred Dultgen; Walter Damrosch, conductor. Note: Alfred Brain, uncle of Dennis Brain, took over as principal horn of the New York Symphony Orchestra for the 1922-1923 season. He played on a Sansone five-valve B-flat horn for a majority of his professional career in the

United States. Lorenzo Sansone is listed as a soloist with the New York Symphony Orchestra and Schola Cantorum of New York in a performance of Bach's B-minor Mass on February 8, 1922 at Carnegie Hall.

Elected to Local 802 (Musicians Union), New York, New York (Copy of dues cards from 1972 and 1974 provided by Robert Sansone).

Beethoven Symphony Orchestra, founded 1927: L. Sansone, principal horn. Live radio broadcasts and subscription concerts given in Carnegie Hall; Georges Zaslawsky, conductor.

National Broadcasting Orchestra, January 1929: L. Sansone, principal horn. Horn section for April 12, 1929 radio broadcast: Lorenzo Sansone, Arthur Schneiderman, Ralph Brown, Louis Sperandei. Live radio broadcasts on Sundays; Walter Damrosch, conductor. Note: The National Broadcasting Orchestra officially became the NBC Symphony in 1937 under the direction of Arturo Toscanini. The only performance of the National Broadcasting Orchestra in Carnegie Hall was given on April 3, 1932 (Walter Damrosch, conductor) and the program was as follows (reprinted by permission from the Carnegie Hall Archives): Berlioz: *Le Carnaval Romain, ouverture caractéristique*, Op.9. Chopin: Piano Concerto No.1 in E min., Op.11 (Josef Hofmann). D'Indy: *Istar*, Op.42. Rubinstein: Piano Concerto No. 4 in D min., Op.70 (Josef Hofmann).

Metropolitan Opera, 1931-1933 seasons: L. Sansone, extra horn (Orchestra Salary Account Books, Metropolitan Opera Archives).

Honorary Member, International Horn Society, 1971.

Appendix B

Students of Lorenzo Sansone as recalled by him in letters to Norman Schweikert dating from November 16, 1965 and verified by e-mail from Norman Schweikert to author (30 March 2004). These are listed in chronological order.

Rudolph Puletz Jr.: Cleveland Orchestra, New York Philharmonic.

Santiago Richart: Boston Opera, New York Symphony Orchestra, New York Philharmonic.

Morris Secon: New Orleans Philharmonic Symphony Orchestra, Pittsburgh Symphony Orchestra, Rochester Philharmonic Orchestra, faculty, Eastman School of Music.

Santi Misenti: New York Symphony Orchestra, Chicago Opera, Metropolitan Opera.

Paul Hoogstoël: New York Symphony Orchestra

Alan Fuchs: Pittsburgh Symphony Orchestra, Utah Symphony Orchestra, Metropolitan Opera, Chicago Symphony Orchestra

Norman Fuchs: Pittsburgh Symphony Orchestra

Nazzareno Cipriani: National Symphony Orchestra (D.C.)

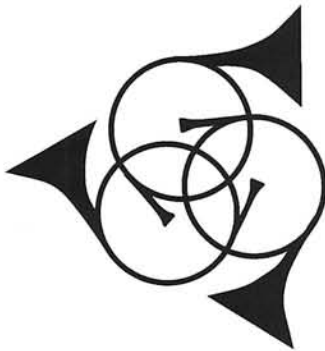
Helen Enser Hall: New Orleans Symphony Orchestra (bio sketch sent to Norman Schweikert mentions only Joseph Franzl as her teacher).

Richard Moore: Metropolitan Opera.



Lester Salomon: Dallas Symphony Orchestra, Metropolitan Opera.
 Albert Stagliano: Detroit Symphony Orchestra, Cleveland Symphony Orchestra, NBC Symphony Orchestra.
 Harry Shapiro: Boston Symphony Orchestra.
 Leon Donfray: Los Angeles Philharmonic Orchestra (bio sketch sent to Norman Schweikert does not mention Sansone)
 Herbert Holtz: Hartford Symphony Orchestra.
 Michael Glass: Dallas Symphony Orchestra.
 David Rattner: Metropolitan Opera.
 Lawrence Sansone, Jr.: Los Angeles Philharmonic Symphony Orchestra, Metropolitan Opera
 Anthony Miranda: Little Orchestra Society, New York
 Gustave Roberti: Metropolitan Opera
 Warren Eason, New York
 Frank Corelli, Kansas City Symphony
 Frank Stuto, South Floral Park, New York
 Hollis Burham, Kingston Symphony
 David Ratter, Metropolitan Opera
 Harold Rutan, Maplewood, New York
 Lorenzo Paul, New York
 Stevenson Chirgin, Brooklyn, New York
 Belden Di Vito, Waterbury, Connecticut
 Garry Carnpoccia, New York
 Bill Siegle, Hempstead, New York
 Marco Caluori, age 10, first horn, Norwalk Symphony
 Ernest Caluori, age 12, second horn, Norwalk Symphony

Nicholas Caluori is a native of Springfield, Virginia and holds a Bachelor of Music degree in Performance (With Honors) from Florida State University where he studied with William Capps. He is currently pursuing a Master of Music degree at Southern Methodist University where he studies with Greg Hustis. His principal teachers have also included Edwin C. Thayer, Kendall Betts, Kevin Reid, and Marco Caluori. Mr. Caluori's horn-playing ambitions have brought him to the National Orchestral Institute, Eastern Music Festival, and Kendall Betts Horn Camp. He won a fellowship with the National Symphony Orchestra at the age of 15 and is the inaugural winner of the International Horn Society Barry Tuckwell Scholarship.



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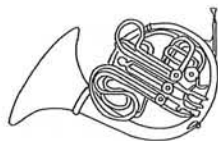
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The Horn Profession In South Africa

by Erik Albertyn

The historic political events that took place in South Africa during the past decades inevitably led to a reappraisal of daily life for many. Over time I have become aware of just how special it is to be teaching and playing the horn in this unique environment. Even so, every time I have contact with the outside world, I am aware that there is no identifiable South African school of horn playing as such. Why was this the case after nearly a century of orchestral activity in South Africa? The answer is not always obvious and, I suspect, is interlinked with the country's colorful history.

In order to find some perspective on the future of the profession, it is necessary to investigate the past. The orchestral tradition forms the basis for evaluating the local horn tradition, as most South African players fall in this category. By examining the professional sphere of horn playing, I do not imply that it comprises the entirety of horn playing tradition — there are many amateur horn players in South Africa who do as much if not more than professional players to sustain the horn-playing tradition. In this instance, the profession is used as an indicator rather than fully representative of horn playing in South Africa.

Orchestras in South Africa

During the last decade of the twentieth century, orchestras throughout the world were obliged to examine their role and relevance for the societies they serve. Nowhere was this more evident than in South Africa — a country emerging from an era of Euro-centric domination to one in which the cultural needs and aspirations of its entire people would have to be catered for (see www.kznpo.co.za/history).

The advent of democracy in South Africa in 1994 had a negative effect on symphonic music and related activities. The four former state-funded Performing Arts Councils were disbanded and the attendant theatres turned into Playhouses that were meant to be self-sustaining entities. Funding to the Arts was reduced, and, with a limited budget, the focus was on funding projects rather than infrastructure. The upgrading and promotion of neglected cultural activities were understandably priorities for the Ministry of Arts and Culture. The so-called "high arts" were considered ill-affordable luxuries.

Each of the four Performing Arts Councils had had its own orchestra since the early 1970's in addition to the two other independent orchestras, the Cape Town Symphony Orchestra and the National Symphony Orchestra. Of the six fully professional orchestras that existed before 1994, only two presently survive in a full-time format.

Professional Orchestras since 1950

Orchestra	City
SABC National Symphony Orchestra	Johannesburg
Cape Town Symphony Orchestra	Cape Town
Kwazulu-Natal Philharmonic Orchestra	Durban
Cape Performing Arts Board Orchestra	Cape Town
Performing Arts Board of the Transvaal	State Theatre Pretoria
Bophutatswana Performing Arts Board Orchestra	Mmbabatho

Professional Orchestras in 2004

Orchestra	City
Kwazulu-Natal Philharmonic Orchestra	Durban
Cape Philharmonic Orchestra	Cape Town
Johannesburg Philharmonic Orchestra (ad hoc)	Johannesburg

The National Symphony Orchestra was funded by the South African Broadcasting Corporation since 1954. Over the years, the orchestra hosted some high profile conductors and soloists such as Sir Thomas Beecham, Eugene Goossens, Albert Coates, Igor Stravinsky, Yehudi Menuhin, Claudio Arrau, Jose Iturbi, and others.

Johannesburg

In 1999 the SABC withdrew its funding of the orchestra. Since then the orchestra has been transformed into the Johannesburg Philharmonic Orchestra, but to date the orchestra is unable to sustain itself as a full-time orchestra even when presenting four symphony seasons in 2004 of eight to ten concerts per season. Most of its current players have to rely on other income to survive. In another guise, most of the members of the JPO also perform as the Johannesburg Festival Orchestra, another ad hoc initiative, performing at selected sponsored events.



The expanded horn section of the Johannesburg PO after a performance of Bruckner Symphony no.7 in 1998. Author is second from right in the back row.

Cape Town

The other main independent orchestra was the Cape Town Symphony Orchestra, financially supported by the Cape Town City Council since 1914. From its introduction, this orchestra would present an amazing five different concerts a week that included anything from dance music to operatic concerts. After a failed merger, the Cape Philharmonic Orchestra was formed in 2001. The outlook for the survival of this entity is becoming more positive.



Durban

The most financially stable orchestra in South Africa is the Kwazulu-Natal Philharmonic Orchestra, created in 1983 after the previous Durban Symphony Orchestra, established in 1922 and funded by the Durban City Council, had been disbanded in 1977. The orchestra served as the resident orchestra for the Natal Performing Arts Board but operated as a separate entity since its inception, offering a steady programme of three symphony seasons a year in addition to its other varied performances. The orchestra prides itself as a leader in the orchestral interaction with choirs and other township music groups, thus exposing many previously disadvantaged people to symphonic music. In 1998 it separated from the Playhouse company, the successor of the Natal Performing Arts Board, and became an independent entity.

An additional chamber orchestra was created during the 1980's in Boputhatswana, a former Bantustan homeland, that had its own Performing Arts Board. This became extinct when the former homeland system was disbanded in 1994. Ironically this was the one orchestra that had a very large black membership and did mainly development work.

Another part-time orchestra was created in 1974 by the Performing Arts Board in Bloemfontein in conjunction with the Free State Education Department's instrumental teaching programme. This orchestra now functions independently under the auspices of the University of the Free State as a part-time orchestra.

Finally, a part-time orchestra initially established in the Eastern Cape (Port Elizabeth) under the auspices of CAPAB became an independent community orchestra in 1997.

On a positive note, in the 2004 budget speech of the Minister of Arts and Culture, orchestras are once again mentioned as a separate item after a decade of being dismissed as a colonial legacy. This can be attributed at least in part to the popularity of large choral events with orchestral accompaniment and opera with the black population. The Ministry intends to assist with funding of a further two orchestras besides the three orchestras that already receive assistance. The downside is that the budget set aside for orchestras is only R9 million per annum — not enough to fund one professional orchestra let alone five.

The Players

In order to construct a picture of professional horn players in South Africa, I examined the players' lists from available concert programmes. The Cape Town Symphony orchestra went back the furthest, and all the horn sections from 1914 were inspected. For practical purposes, the lists since 1962 are more relevant since the early years were dominated almost entirely by British players — a legacy of South Africa's colonial heritage. The second oldest orchestra was the SABC orchestra, with player lists from 1946 when it still existed as the Johannesburg City Orchestra and the SABC regional orchestra. The CAPAB/ Cape Philharmonic Orchestra lists were available from 1972 onwards. The KZNPO programmes since their inaugural concert in 1983 were available.

The results (Appendix) are quite illuminating and explain the lack of any identifiable school of horn playing. It would be interesting to compare this situation with other developing countries. Outstanding features of the truly international representation are:

- Most orchestras had a relatively slow turnover of horn players that resulted in relatively few job opportunities. The exception is the Kwazulu-Natal PO that used 32 players between 1984 and 2004.
- British horn players dominated the years before 1960 of the Cape Town SO and the SABC National SO.
- American horn players dominated the horn sections of the Kwazulu-Natal PO and the Cape Town SO during the last thirty years.
- The SABC National SO employed horn players from the widest range of nationalities with brief periods of British, German, Spanish, and French domination.
- The SABC National SO has employed only one South African (the author) during its entire existence from 1948 to 1999. The Cape Town SO also employed only one South African during its existence from 1914 to 1997.
- Most South African players were employed by theatre orchestras.

The admix of players mostly resemble the nationality of the principal player of the time — probably part of futile attempts to establish a uniform sound and approach. The most successful effort in this regard had been the American dominance of the CTSO between 1975 and 1997 and the KZNPO between 1984 and the early 1990's. After a mere sprinkling of South Africans appearing in the eighties, there was a slight increase during the nineties. It is notable that very few South Africans occupied principal or even co-principal positions. South Africans were also woefully absent from the premium orchestras, the SABC National SO, Cape Town SO, and the Kwazulu-Natal PO.

A total of 16 South Africans were employed from a total of 152 players covered by this survey — about 9,5 % with very few appointments before 1985. This is indicative of a musical society with a misplaced soul! — Or a very weak instrumental tuition environment! Of course there are various factors to be considered, not least the relatively low remuneration packages offered by SA orchestras — a teaching job in a school easily earns as much as a principal job in an orchestra.

Most South African professional players pass through the National Youth Orchestra before turning professional. A comparison with the horn sections of the South African National Youth Orchestra since 1974 yielded the following results:

- Of the 52 horn players used, 14 ended up in a professional orchestra (10 in South African orchestras).
- Only 4 are still holding positions in professional orchestras.
- Four played in professional service bands.
- Eight are involved in teaching or managing music or the arts.

This means that 26 out of 52 are involved in the profession — a relatively good return but sadly only a few of these made it into professional orchestras.

American and German schools traditionally dominated horn tuition, with most students starting their playing in an



American style system with some moving on to studies elsewhere and abroad, mostly in the German style, ending up with a mixture of approaches. However, there are now many South Africans teaching horn and brass throughout the country.

Instrumental music tuition facilities differ widely from province to province:

- the Western Cape have at least three Music Centres and two tertiary positions.
- the Free State has an impressive infrastructure with a Music Centre.
- Kwazulu-Natal has a privately sponsored Music Centre
- the Johannesburg/Pretoria are has two schools for the arts.
- the Eastern Cape has a wealth of school bands and one tertiary position.
- Many schools throughout the country have wind band programmes.

Interestingly, of the 16 professional South African players, only three had no tertiary music education.

Conclusion

South Africa has not yet found the essential balance between the importance of international input and relevance, and growing and nurturing its own culture of horn playing. While there is certainly evidence of protectionism from the side of professional orchestras in what always was a very foreign-friendly environment, equal blame must be accepted by the teaching fraternity, which failed to produce enough quality players who could seriously challenge the status quo. In their defence, there is much to be done to create a healthy instrumental teaching environment. The system is fragmented with no clear aims and with limited manpower — most horn teachers also teach other brass instruments, normally in environments that are unlikely to produce excellence.

One of the biggest current imperatives is to get a greater involvement of black people in the orchestral music industry. The fairly recent introduction of development programmes aimed at addressing the previously disadvantaged sector of the community is not necessarily the answer as many of these have no clear musical aim but, on the well-meaning sponsors' insistence, are more geared to social development as its focus rather than producing orchestral players.

South Africa has huge potential in a society hungry for new opportunities, at present not equalled by available resources.

I am indebted to the following persons for providing access to archival material: Daphne Kramers, SABC Music Librarian; Diana Bell, Kwazulu-Natal PO Music Librarian; Daniel Neal, Cape PO Music Librarian; and Paul Renegass, Artscape archivist.

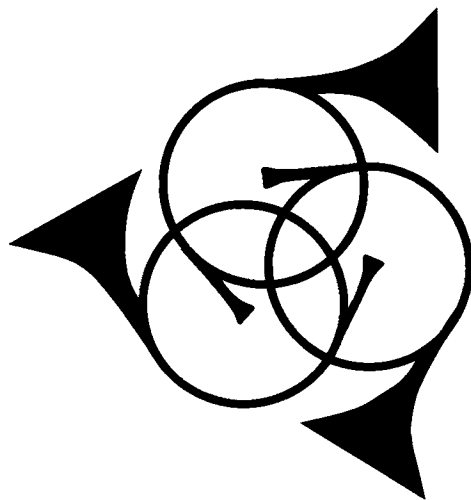
Appendix

Nationalities represented in South African Orchestras

Cape Town SO 1962-1997	Britain-5	USA-15	Germany-1	Italy-1	Australia-1	Israel-1	South Africa-1
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CAPAB/Cape PO 1971-1994	Britain-4	USA-2	Germany-4	South Africa-5			
Cape PO merged 1998-2004	Britain-2	USA-2	Russia-1	South Africa-2			
SABC NSO include JHB City 1948-1999	Britain-12 South Africa-1	USA-4	Germany-9	France-3	Spain-5	Bulgaria-1	Russia-2
NO merged 1987-1990	Britain-3	USA-1	Germany-3	Bulgaria-1	Japan-1	South Africa-2	
JHB PO 1999-2004	Britain-1	USA-1	Germany-1	South Africa-2			
JHBCity/SABC/NO/JHB PO 1946-2004	Britain-13 Japan-1	USA-5 Russia-2	Germany-11 South Africa-5	Italy-1	France-3	Spain-5	Bulgaria-1
Kwazulu-Natal PO 1984-2004	Britain-3 Hungary-1	USA-3 South Africa-4	Germany-5	France-2	Bulgaria-2	Romania-1	

Erik Albertyn, previously Director of the School of Music at the University of Port Elizabeth, is currently an associate professor in the School of Music. He has a national profile in South Africa as an orchestral horn player, brass teacher, and director of the UPE Horn & Brass Ensembles. He held leading positions in the National Symphony Orchestra, the PACOFS Symphony orchestra and the CAPAB orchestra. Over the years he has been extensively involved in youth music and music development in Port Elizabeth, where he initiated several music development projects and co-founded the Eastern Cape Philharmonic Orchestra. He is sought after as an examiner and adjudicator and in addition is a regular instructor at the National Youth Orchestra. He holds a Ph.D from the University of the Witwatersrand dealing with aspects of the early development of orchestras and orchestral music. Erik performs regularly with all the current professional orchestras in South Africa.



Medical Issues and Horn Playing

Glenn V. Dalrymple, M.D., editor

Better Playing Through Chemistry by Blair Tindall

(This article was published in the New York Times on October 17, 2004 and is reprinted below with permission.)

Ruth Ann McClain, a flutist from Memphis, used to suffer from debilitating onstage jitters. "My hands were so cold and wet, I thought I'd drop my flute," Ms. McClain said recently, remembering a performance at the National Flute Convention in the late 1980's. Her heart thumped loudly in her chest, she added; her mind would not focus, and her head felt as if it were on fire. She tried to hide her nervousness, but her quivering lips kept her from performing with sensitivity and nuance.

However much she tried to relax before a concert, the nerves always stayed with her. But in 1995, her doctor provided a cure, a prescription medication called propranolol. "After the first time I tried it," she said, "I never looked back. It's fabulous to feel normal for a performance."

Ms. McClain, a grandmother who was then teaching flute at Rhodes College in Memphis, started recommending beta-blocking drugs like Propranolol to adult students afflicted with performance anxiety. And last year she lost her job for doing so.

College officials, who declined to comment for this article, said at the time that recommending drugs fell outside the student-instructor relationship and charged that Ms. McClain asked a doctor for medication for her students. Ms. McClain, who taught at Rhodes for eleven years, says she merely recommended that they consult a physician about obtaining a prescription.

Ms. McClain is hardly the only musician to rely on beta blockers, which, taken in small dosages, can quell anxiety without apparent side effects. The little secret in the classical music world — dirty or not — is that the drugs have become nearly ubiquitous. So ubiquitous, in fact, that their use is starting to become a source of worry. Are the drugs a godsend or a crutch? Is there something artificial about the music they help produce? Isn't anxiety a natural part of performance? And could classical music someday join the Olympics and other athletic organizations in scandals involving performance-enhancing drugs?

Beta blockers — which are cardiac medications, not tranquilizers or sedatives — were first marketed in 1967 in the United States for disorders like angina and abnormal heart rhythms. One of the commonest is Propranolol, made here by Wyeth Pharmaceuticals and sold under the brand name Inderal. By blocking the action of adrenaline and other substances, these drugs mute the sympathetic nervous system, which produces fear in response to any perceived danger, be it a sabre-toothed tiger or a Lincoln Center audience.

Even the most skillful and experienced musicians can experience this fear. Legendary artists like the pianists Vladimir Horowitz and Glenn Gould curtailed their careers

because of anxiety, and the cellist Pablo Casals endured a thumping heart, shortness of breath and shakiness even as he performed into his 90's. Before the advent of beta blockers, artists found other, often more eccentric means of calming themselves. In 1942, a New York pianist charged his peers 75 cents to attend the Society for Timid Souls, a salon in which participants distracted one another during mock performances. Others resorted to superstitious ritual, drink or tranquilizers. The pianist Samuel Sanders told an interviewer in 1980 that taking Valium before a performance would bring him down from wild panic to mild hysteria.

Musicians quietly began to embrace beta blockers after their application to stage fright was first recognized in *The Lancet*, a British medical journal, in 1976. By 1987, a survey conducted by the International Conference of Symphony Orchestra Musicians, which represents the 51 largest orchestras in the United States, revealed that 27 percent of its musicians had used the drugs. Psychiatrists estimate that the number is now much higher. "Before propranolol, I saw a lot of musicians using alcohol or Valium," said Mitchell Kahn, director of the Miller Health Care Institute for the Performing Arts, describing 25 years of work with the Metropolitan Opera orchestra and other groups. "I believe beta blockers are far more beneficial than deleterious and have no qualms about prescribing them."

But use of drugs is still largely secretive. "Inderal is like Viagra," a woodwind player at a major orchestra said. "No one admits to using it because of the implication of weakness." Robin McKee, the acting principal flutist of the San Francisco Symphony, agrees, saying, "It's too bad we're reluctant to talk about using such a great tool."

Indeed, the effect of the drugs does seem magical. Beta blockers don't merely calm musicians; they actually seem to improve their performances on a technical level. In the late 1970's, Charles Brantigan, a vascular surgeon in Denver, began researching classical musicians' use of Inderal. By replicating performance conditions in studies at the Juilliard School and the Eastman School in Rochester, he showed that the drug not only lowered heart rates and blood pressure but also led to performances that musical judges deemed superior to those fueled with a placebo. In 1980, Dr. Brantigan, who plays tuba with the Denver Brass, sent his findings to Kenneth Mirkin, a frustrated Juilliard student who had written to him for help.

"I was the kid who had always sat last-chair viola," said Mr. Mirkin, whose bow bounced from audition nerves. Two years later, he won a spot in the New York Philharmonic, where he has played for 22 years. "I never would have had a career in music without Inderal," said Mr. Mirkin, who, an hour before his tryout, took 10 milligrams.

For the last two decades, such use of beta blockers has generally met with approval from the medical establishment. "Stage fright is a very specific and time-limited type of problem," said Michael Craig Miller, the editor of *The Harvard Medical Letter*. Dr. Miller, who is also an amateur pianist, noted that beta blockers are inexpensive and relatively safe,



and that they affect only physical, not cognitive, anxiety. "There's very little downside except whatever number you do on yourself about taking the drugs."

But now that the drugs have established themselves as a seemingly permanent part of the classical music world, some musicians and physicians are beginning to question the acceptability, safety, efficacy and ethics of using them. One concern is that many musicians use beta blockers without proper medical supervision. The 1987 survey of orchestra musicians revealed that 70 percent of musicians taking beta blockers got them from friends, not physicians. Mr. Mirkin, the Philharmonic violist, first obtained Inderal from his father, who took it for angina. Others buy it while touring countries where they are sold over the counter.

Stephen J. Gottlieb, a professor of medicine who published a study on the effects of beta blockers in *The New England Journal of Medicine* in 1998, says beta blockers should be obtained only after a medical examination, since people with asthma or heart disease could develop problems like shortness of breath or a slowing of the heart rate. "One-time use of low doses of beta blockers should be safe in healthy people," Dr. Gottlieb said, adding that the fatigue, hallucinations, tingling and vivid dreams listed as side effects in *Physicians' Desk Reference* would be unusual in those using Inderal only occasionally. The risks are far more serious for those who use beta blockers consistently and take up to 700 milligrams of Inderal a day. Musicians typically take 5 to 20 milligrams in isolated doses.

But some performers object to beta blockers on musical rather than medical grounds. "If you have to take a drug to do your job, then go get another job," said Sara Sant'Ambrogio, who plays cello in the Eroica Trio. Chemically assisted performances can be soulless and inauthentic, say detractors like Barry Green, the author of *The Inner Game of Music*, and Don Greene, a former Olympic diving coach who teaches Juilliard students to overcome their stage fright naturally. The sound may be technically correct, but it's somewhat deadened, both men say. Angella Ahn, a violinist and a member of the Ahn Trio, remembers that fellow students at Juilliard who took beta blockers "lost a little bit of the intensity," she said. Ms. Ahn doesn't use the drugs, she said: "I want to be there 100 percent."

Indeed, the high stakes involved in live performance are part of what makes it so thrilling, for both performers and audiences. A little onstage anxiety may be a good thing: one function of adrenaline is to provide extra energy in a threatening or challenging situation, and that energy can be harnessed to produce a particularly exciting musical performance. Performance anxiety tends to push musicians to rehearse more and to confront their anxieties about their work; beta blockers mask these musical and emotional obstacles.

Some musicians are also grappling with the ethics of better performing through chemistry. In auditions, which are even more nerve-racking than regular performances, do those who avail themselves of the drug have a better chance of success than those who do not? Should drug testing apply to per-

formers, as it does to some athletes and to job applicants at some companies?

"If you look at the logic of why we ban drugs in sport, the same should apply to music auditions," said Charles Yesalis, a professor at Pennsylvania State University who studies performance-enhancing drugs. But the issue receives little attention because, unlike athletes, classical musicians are seldom called on to represent big business ventures. "If Nike offered musicians ad contracts," Dr. Yesalis said, "more people would pay attention."

Speaking from the Athens Olympics in August, Steven Ungerleider, a sports psychologist and the author of "Faust's Gold," said that beta-blocking medications are prohibited for some events, like riflery, in which competitors use the drug to slow the pulse so that they can fire between heartbeats to avoid a jolt. The drugs are banned in a number of other sports, including motorcycling, bobsledding and freestyle snowboarding.

But Dr. Miller, the Harvard physician, points out that beta blockers differ significantly from steroids, which use testosterone to increase muscle mass, strength and speed. Inderal enables rather than enhances, by removing debilitating physical symptoms; it cannot improve tone, technique or musicianship, or compensate for inadequate preparation.

As Ms. McClain's firing demonstrates, the use of beta blockers by students is a particularly delicate issue. Those who openly use the drugs believe they have a responsibility to mention them to students suffering from severe stage fright.

"If I'm looking out for the welfare of my students, I cannot in good conscience not tell them about beta blockers," said Ms. McClain, adding that she would be more careful about how she represented the information in the future.

Some teachers believe that coping with performance anxiety is an essential part of a classical music education and that early use of beta blockers deprives students of the chance to confront their stage fright. Robert Barris, a bassoonist and a co-chairman of the music performance studies faculty at Northwestern University, encourages students to address the roots of their anxieties while avoiding psychological dependence on chemicals. Unlike previous generations of musicians, these students can draw on a rich array of nonchemical treatment options. The new field of performing-arts medicine includes some 20 centers across the country, many of which treat stage fright with therapies that range from Inderal to more holistic approaches like hypnosis, yoga and aerobic exercise.

But several musicians interviewed for this article expressed impatience with these treatments, which can seem slow and uncertain compared with the instant gratification and convenience offered by the beta blockers. "Holistic solutions take work and time to be effective, whereas Inderal is a quick fix," Mr. Barris confirmed. As it happens, he takes Inderal by prescription for a heart ailment, and he said that he works to combat any soporific effects the drug might have on his musicianship by putting extra energy into his concerts.



"No one wants to listen to a secure, accurate but disconnected performance," he added.

Jim Walker, a former principal flutist of the Los Angeles Philharmonic who has recorded more than 400 movie soundtracks, says that preparation is the best medicine. Still, he describes himself as an Inderal advocate, with the caveat that the drug be approved by a physician. Some of his best students at the University of Southern California, he said, are too nervous to deliver a representation of how well they really play and might stand to benefit from beta blockers. "It's absolutely legitimate to recommend Inderal to a student who's unable to perform because of nerves," he added. "If I'd never heard the story about Ruth Ann McClain, I'd be far more blatant in recommending it."

Blair Tindall, a professional oboist, is writing "Mozart in the Jungle" for Grove/Atlantic Press. Elaine Aradillas contributed reporting for this article.

Beta Blockers and Stage Fright (Performance Anxiety) by Glenn V. Dalrymple, M.D.

A recent article in the *New York Times* "Better Playing Through Chemistry" by Blair Tindall is reprinted above. It recounts an incident of a flute teacher in Memphis, TN, who recommended that her students consult a physician about the use of a form of medications known as beta adrenergic blockers (Inderal® is the most commonly prescribed). As discussed below, these drugs can greatly reduce some of the adverse symptoms of performance anxiety.

Apparently, the flute teacher mentioned above was fired from her position because of her recommendation. The Tyndall article also discusses famous musicians who had stage fright — for example, Casals, Horowitz, and Glenn Gould. The article quotes individuals who could be classified, concerning the use of beta blockers, as pro or con (those who perceive performers who take beta blockers as weaklings, deficient in moral fiber). Those who oppose the use of beta blockers may also cast the "pro" musicians as persons willing to lead students and other players astray. This column considers the most common drug used and then presents two patients who use beta blockers.

Inderal® is a trademark of the Wyeth-Ayerst Drug Company; the generic name is Propranolol®. I will use the later, as I have found no difference between the trade-name and the generic versions. The generic version costs less than half the cost of the trade-name version. Propranolol has been used for about 40 years and is very familiar to physicians. Other beta blockers (such as Atenolol® and Metoprolol®) are available; they have similar properties. To save space, I will not consider these drugs. Propranolol is primarily used to treat patients with hypertension and cardiac disease. Interestingly, the benefits provided to musicians do not fall under the usual reasons the drug is prescribed. Without going into excessive detail, Propranolol blocks receptors which respond to substances released by the body as a consequence

of the fear-fight-flight (fff) situation. The individuals involved respond by increasing their heart rate, and by having feelings of nervousness, anxiety, fear, etc. For musicians the emotion and uncertainty surrounding performance causes this adverse reaction in some individuals. Fortunately, the symptoms/ signs often respond to drugs such as Propranolol. I suggest that anyone taking the drug should read the package insert which can be provided by your pharmacist, when you get your next prescription. The same information is in the *Physician's Desk Reference* (PDR), published annually by *Medical Economics*. There are some serious contraindications to use of beta blockers — primarily asthma and angina pectoris (chest pain associated with coronary artery disease of the heart). Therefore, one should always be evaluated by a physician before taking the drug.

Now the patients...

Patient I

The patient is a 65-year-old horn player who received the influenza vaccine ('flu shot) in the Fall of 1997. In January 1998 he developed a severe case of the 'flu which was followed in April by an episode of congestive heart failure. This occurred as a consequence of inflammation of the heart muscle caused by the influenza virus(s) (viral myocarditis). His heart enlarged and the pumping action of the heart muscle became depressed. Left untreated, death could have followed. After recovery his current management includes beta blockers (Propranolol 20 mg, three times a day), Digoxin® (improves pumping action of the heart), and Coumadin® (an anticoagulant — a blood thinner). The Propranolol keeps the patient's blood pressure in the normal range and it helps normalize the heart rate. If the blood pressure goes up and the pulse rate goes up, he could fall back into cardiac failure. If he does not take 60 mg of Propranolol per day, his blood pressure goes up as does his pulse rate, and he could fall back into congestive heart failure.

Patient II

The patient is a 45-year-old horn player who performs at the highest international level as a soloist and ensemble player. He has problems of a fast heart rate, feelings of unease and discomfort, and excessive response to stimuli as he awaits performing. Propranolol doses of 10-15 mg 2 hours prior to performance block these feelings to the point that he can play with his usual sense of confidence and ease. He finds that he does not need Propranolol all of the time, but it is very valuable to him for many live performances and recordings.

Is there an ethical problem with either of these patients taking Propranolol? Patient I's life and well being depend upon the effects of Propranolol on his blood pressure and cardiac rate. If he were to stop taking Propranolol he would have an increase in blood pressure and pulse rate and very likely fall back into cardiac failure. Patient II is a professional musician who experiences symptoms which impact his artistic abilities. By removing these, he is able to perform at the peak of his capabilities.



Philip Rosenthal, M.D., Neurosurgeon and horn player, has written two articles about performance anxiety which have been published in *The Horn Call* (May 2000 and February 2004). These are interesting articles which are worthy of review by anyone planning to start beta blockers. He and I agree that small doses of Propranolol (10-20 mg range) should be safe for most individuals. However, we must emphasize again that no one should start Propranolol without the supervision of a physician. If an individual has a lung disease, especially active asthma, or heart disease, Propranolol is contraindicated — the use of the drug could cause death! Another factor concerns some musicians who become over relaxed after taking Propranolol, which can degrade their performance. It is advised that any individual who decides to take Propranolol should start with the lowest dose. Also, he should study the medication by taking a dose prior to a rehearsal. The player should be aware of any changes in perception, concentration, ability to count rests, and so forth.

Finally, I invite the readership of *The Horn Call* to communicate with Bill Scharnberg (editor@hornsociety.org) with suggestions for future columns. The next column will be an interview with Celeste Holler Seraphinoff, Baroque natural hornist, about the problems of small women who want to play the horn. Following that will be a review of focal dystonia as it affects brass players.

Dr. Glenn Dalrymple serves as Adjunct Professor of Radiology and Radiation Oncology at the University of Nebraska Medical Center, Omaha, Nebraska. He is also a horn and trombone player who was a regular player with the Arkansas Symphony from 1965-1989. He has played with orchestras in the Omaha area since 1990, and studies natural horn with Richard Seraphinoff.

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Jeffrey Snedeker, editor

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The following arrangements, created for the *Wiener Waldhornverein* (Vienna Horn Club), were sent in manuscript edition by Friedrich J. Gabler. All are available from Mr. Gabler by writing to him directly at: Elsslergasse 10/8, A-1130 Vienna, Austria.

Allegretto aus dem 7. Symphonie by Ludwig van Beethoven, arranged for four horns by Friedrich J. Gabler. 1999. *Aus dem Neuen Welt* by Antonin Dvorak, arranged for eight horns by Friedrich J. Gabler. 2003. *Teile des 1. Satzes aus dem 7. Symphonie* by Franz Schubert, arranged for eight horns by Friedrich J. Gabler. 2002.

In his retirement, Friedrich Gabler continues to create and make available new works, including these new arrangements of some well-known symphonic works. There are many musical, pedagogical, and social reasons to make arrangements of orchestral works, though two in particular seem most prevalent. First, there is a musical reason: to play some fine music that was not originally intended for the arranged ensemble. Second, there is the challenge of reducing or performing the work "because it is there." My own horn ensemble performs a fair number of arrangements because they provide interesting and fun challenges along these lines. In the cases here, we have arrangements that are also reductions of the works chosen. This can be problematic if the arranger doesn't know what he/she is doing — fortunately, Gabler does.

The Beethoven selection, arranged for four horns, is one that has been arranged before for various groups and, in this version, we are presented with 106 measures of it, the first 100 and the last six. The result is a good arrangement for junior high players that will especially help the second and fourth players with flexibility and low range. The top note in the first part is F# and the bottom note in the fourth part is B. A fourth part in concert pitch is also provided. Beethoven's melody is

both melancholy and tender, which makes it very appealing, and Gabler's arrangement is very effective. Those who know the original movement will miss the omitted variations, but what is provided is enough for this younger level. I am sure it could also be enjoyed in social occasions but, to me, there is not a strong appeal for including this on a serious program.

The Dvorak arrangement for eight horns has much more substance. It consists of portions of the fourth movement cobbled together into a five-minute version of the original ten-minute movement. Gabler uses sections of the first and second themes, some of the development, and the final coda, avoiding most of the softer sections. The overall range of all eight parts is B-b". This arrangement could provide a fun and assertive ending to a concert program, and would certainly be enjoyable to listen to, even in its reduced form. There are some challenging high and low parts, but I believe a college group would have a lot of fun with this, if only for the novelty of playing this version of such a popular work.

The arrangement of the first movement of Schubert's Seventh Symphony (sometimes called the Ninth, or "The Great") offers hornists the opportunity to practice and perform a famous unison "solo": the first eight bars. Gabler preserves Schubert's original opening in the top two parts and then provides most of the *Andante* introduction, the opening section of the *Allegro*, and then the final *Piu mosso*. The result is a five-minute version of the sixteen-minute original. Horn 1 has a pretty high tessitura (e'-b", with optional c''' and d'''), and Horn 8 descends to B. The internal parts demand a lot of flexibility and technical prowess, but this should also be manageable by a college-level group. This arrangement also has a bit more musical ebb and flow than the Dvorak, so it might have more programming possibilities.

In all, these three arrangements offer a lot of fun and interesting challenges. JS

Crescendo: Indianapolis Symphony Orchestra 1930-2005 by Thomas N. Akins. Indianapolis Symphony Orchestra, 32 East Washington Street, Suite 600, Indianapolis, IN 46204-2919; www.IndianapolisSymphony.org; phone orders: 317-262-1100 or 800-366-8457 (outside Indianapolis). 156 pages. \$30.00. 2004.

The Indianapolis Symphony has had a long, distinguished history. In 2005, the orchestra will celebrate its 75th anniversary, and this volume has been published to commemorate the occasion. Thomas N. Akins is the ISO's Director of Archives and was Principal Timpanist for many years. The book is a very attractive glossy, coffee-table publication, containing a range of historical and current photos, biographies, and descriptions of the orchestra's growth. Horn players may be interested in seeing the list of roster players, which includes a surprising number of well-known hornists who stayed for awhile or just passed through on the way to other jobs.

Not surprisingly, the book is organized into "eras," by music directors, plus some chapters on the ISO's educational



missions, boards and volunteer organizations, the current roster of players with bios, and a discography. The text is a very pleasant read, and Akins' sense of humor and eloquence are much appreciated. The combination of fun reading and very attractive design will make this a desirable book for anyone who wants to celebrate with the orchestra in its anniversary season. JS

Warm-ups and Maintenance Sessions for the Horn Player designed and annotated by Douglas Hill. Really Good Music, LLC, 121 East Polk Avenue, Eau Claire, WI 54701; www.reallygoodmusic.com. Spiral bound, 56 pages. 2004. \$20.00.

This review must begin with a disclaimer: since I am a former (and in many ways continuing) student of Doug Hill at the University of Wisconsin-Madison, I have had a long exposure to his teaching and philosophy on warm-ups and maintenance sessions; as a result, I am somewhat biased in their favor. I have used an earlier version of his longest session for about 15 years, and it has served my needs very well. As Doug himself acknowledges, there are many paths to the goal of becoming a better horn player, but I want to assure readers of *The Horn Call* that, while this review is somewhat biased, this bias is based on years of experience with it, not just a few weeks or months of evaluating it for a review. I am glad to see this book, however, because Doug has both refined the various aspects of his sessions and put it into a publishable form (new to me). Further, Doug's reputation as a world-class teacher and performer should give hornists a good reason to consider his purpose and selection of exercises, distilled from years of experience and serious consideration.

This volume has five sections: "Complete Maintenance Session," "Extended Warm-up Session," "Basic Warm-up Session," "Re-Warm-up Exercises," and "Cool-Down Exercises." These are an expansion of concepts expressed in Chapter 2 of Doug's recent book *Collected Thoughts...* (Warner Bros.). He credits his teacher, Philip Farkas, with certain foundational aspects of these exercises, but has greatly revised them over the years to address specific needs, especially for contemporary music as it has evolved since Farkas' *Art of French Horn Playing*. Like Farkas' exercises, this new approach will serve as a useful point of departure for the next generation of horn players.

Using the principle of "Have a logical reason for everything you play," the three "sessions" are structured to address different available timeframes, covering the essentials in 60 (complete), 40 (extended), and 20 (basic) minute versions. These can be expanded or adapted to individual needs or limitations, but the idea is to have a concrete point of departure that addresses fundamental needs. To list and compare the details of all the sessions would take up too much space here, but issues of breathing, buzzing, tone, slurs, articulation, flexibility, range, larger intervals, and accuracy are addressed thoroughly yet efficiently. The re-warm-up and cool-down exercises are very welcome: some of the first, and certainly most coherent and purposeful, I have seen in print. In each session, the exercises have clear purposes, with short written rationales, goals, and means of assessment for each.

Visually, there are lots of rhythms and other aspects that can be intimidating at first, but all are decipherable. Some may object to the range demands, but they are realistic for professionals and can be revised as needed. One must bear in mind that these sessions are designed for professional development, and that personal revisions and/or additions are encouraged. My own university students usually need structure as they begin to understand what level of practice is expected, and these routines offer printed exercises in a sequence that addresses this need very well.

Whether readers see this review as biased or not, I strongly encourage all aspiring professional players (including university and outstanding high school students, and their teachers), as well as any established players looking for a new, refreshing approach, to check out this book. It is a realistic approach to establishing and maintaining a foundation of horn playing. JS

From Vibrato to Trills to Tremolos...for the Horn Player by Douglas Hill. Really Good Music, LLC, 121 East Polk Avenue, Eau Claire, WI 54701; www.reallygoodmusic.com. Spiral bound, 66 pages. 2004. \$20.00.

With a similar disclaimer, I read and tried out this book with some interest since it is new to me in concept and in terms of the exercises. I admit that when I was studying regularly with Doug, we never had to work on this very much because, by the time I got to him, my trills were acceptable. Today, I have my own set of lip trill exercises (including one from Doug's maintenance sessions) which work pretty well, but Doug's approach here, that of working from very basic awareness and muscle training to relatively advanced extended techniques, is very provocative. Vibrato, trills, and tremolos are handled separately, and each receives a thorough treatment from concept to reality: in each case describing the musical uses, mechanics, and process of learning each technique. Those who fear "paralysis by analysis" may approach this book with trepidation (if they approach it at all), but understanding the roles of the various muscle groups or actions, collectively or selectively, can prove useful to players and teachers.

The section on vibrato begins with vocalizing syllables that address the roles of air, throat, tongue, lip, and jaw in creating the effect. Exercises throughout this book are narrowly focussed, carefully laid out to work on each role and action separately, and then combining them. I like this approach very much because it makes the process much more tangible. Finally, there are some etudes to perform and a repertoire list with orchestral excerpts, solos, and chamber pieces where vibrato is indicated or stylistically appropriate.

The focus of interest for many players will be on the second section about trills. Hill uses the same approach as for learning vibrato, building directly on the vibrato techniques. He takes the player through calisthenics involving different ways of learning how to oscillate between pitches, later adding measured exercises and a few more etudes. Two etudes in this section are common to the vibrato section. There is also a trill fingering chart and more repertoire listed,



including texts, etudes, excerpts, and solo and chamber works that emphasize the reality of needing this technique. In the last section on tremolos, Doug continues to build on the same concepts, extending them to similar effects using wider intervals, occasionally also called “smears.” He goes through the same process of explanation, calisthetics, exercises, and finishes with a few etudes. Perhaps a later edition of this book could include a repertoire list for this section, too. I know of several pieces, some composed by Doug, that require this technique.

In general, this is a very illuminating, progressive look at each of these three obviously related techniques. It is no surprise that Doug Hill’s approach is realistic and methodical, putting these concepts into understandable terms and providing useful courses of action to achieve the desired goals. I highly recommend this book to players and teachers, particularly those who have become stymied in their progress toward mastering any or all of these techniques. JS

Cornicen for horn solo by Kurt Sturzenegger. Editions Marc Reift, Case Postale 308, CH-3963 Crans-Montana, Switzerland; www.reift.ch EMR 2184. 2002.

Swiss-born musician Kurt Sturzenegger is a graduate of the Geneva Conservatory and currently bass trombonist in the Suisse Romande Orchestra. He also teaches counterpoint and chamber music at his alma mater. Translated by the composer as “horn player,” *Cornicen* is dedicated to Sturzenegger’s son, Christophe, a horn player and composer himself. The work consists of seven short sections that generally alternate between slow and fast tempos. The opening section is slow and loud, with wider intervals and angular figures that create a sort of fanfare. It softens and then moves to a faster section that begins with stepwise motion and concludes with similar angular figures that elaborate on the opening melody. A second slow, soft section (a melodic inversion of the earlier soft section) is followed by a *misterioso* passage that once again moves to wider intervals. A faster section follows, based loosely on the previous material and using more stepwise flourishes. This section gives way to an “alphorn” call that is first played with valves and the repeated using open harmonics. The “Epilogue” is a reworking of the opening, effectively bringing the piece full circle.

The piece has a tonal/modal quality, but this does not seem to be a primary organizing concept. The piece seems to be more of a narrative collection of short sections based on the intervals and melodic figures presented in the opening section. For this reason, the piece is musically coherent and somewhat intriguing to work on. I plan to keep trying this piece for a while to hear more of what it is trying to say. I don’t mean to imply that it is a deeply expressive piece, just that the composer’s voice is not quite clear to me yet. I think it has some real potential as a recital piece for advanced university level and up. The techniques required are fairly advanced with some extended techniques, low register hand-stopping, and some awkward finger combinations that need time to work out. I look forward to seeing how it comes out! I like it so far! JS

The Oliveros Interval Studies (Written in 1959) by Pauline Oliveros. I Ching Music, www.i-ching-music.com. Burdick’s Editions No. 3, 2002.

These etudes were quite a revelation to me. Pauline Oliveros is a well-known and respected American composer, particularly in a style of music known as “deep listening,” one that combines improvisation, meditation, use of environmental sounds, and a focus on making music a pleasurable experience (see www.deeplistening.org for more information). While the bio used in the preface (taken directly either from her website or another publication without credit) does give us some older information, currently Oliveros is Distinguished Research Professor of Music at Rensselaer Polytechnic Institute and Darius Milhaud Composer in Residence at Mills College.

These *Interval Studies* were composed by Oliveros in 1959 at the encouragement of her horn teacher at San Francisco State College (now SFS University), S. Earl Saxton. According to Saxton’s preface (also included in the edition), the two of them worked together to craft some etudes that would address the hearing of intervals. It started with fourths and fifths, but quickly moved to all types of major and minor seconds and thirds, as well as perfect fourths and fifths. These intervals were then combined in etudes that were to have artistic value in addition to a variety of rhythms, meters, range requirements, and other difficulties. I must say that the result is almost stunning. I *really* like these etudes. There is a real artistic substance to them, and I thoroughly enjoy playing them. The interval challenges are handled in a very engaging manner. There are some problems with the edition itself—the look is clearly that of the stereotypical desktop publisher, with odd inconsistencies, a bad page turn or two, and a somewhat unrefined presentation, but the music itself distracts enough from these small annoyances. I highly recommend these as a viable alternative or supplement to other interval studies. JS

Twenty Etudes for the Advanced Student by Ronald F. Randall. I Ching Music, www.i-ching-music.com. Burdick’s Editions, 1985/2000.

Mr. Randall’s preface tells us that these etudes “were designed to increase range, endurance, accuracy, and technical proficiency.” Overall, they succeed quite well. I admit that it took a little while to get into these etudes — they are not overly surprising harmonically and they are focused on specific playing techniques (described clearly in short statements introducing each one), so I found myself needing to get into an “etude mindset” for the first few. As I moved through them, however, I began to appreciate the care taken to be consistent to the purpose of each, and really enjoyed working more seriously on many of them. Predictably, this tired me out pretty fast — there is a heavy focus on high-range in most of them, as well as some very advanced interval work. They presented the kind of challenge to which I intend to return, and I guess this is as good as it gets for a recommendation of etudes. Very advanced university students will find these



extremely challenging, but probably very helpful in supplementing other work in working toward a professional playing career.

The only drawback is the “desktop” look of the edition itself, with a few awkward page turns, some curious choices in spacing of the notes and staves, different sizes of notes and text, clarity of copying, and other mechanical issues. Further, Randall’s preface promises four duets as a bonus, but the editor apparently chose to leave these out. With no price indicated, it is hard to evaluate whether the edition is worth the cost, but if one is not too disturbed or put off by the visual distractions, the etudes themselves are worth having. JS

More than Sixty-Four Solos Based on Richard Burdick’s I Ching Scales, op. 139, by Richard Burdick. I Ching Music, www.I-ching-music.com. 2004.

It has taken me quite a lot of time with this collection of solos to get to the point of offering a review of them. The reason could be that the solos themselves are quite challenging to the ear and musical sense, because they really are quite different. In his preface, Mr. Burdick tries to explain how he uses the I Ching, perhaps best known to musicians through the works and writings of John Cage, who was attracted to the chance or non-intentional aspects of the principles involved.

For those familiar with the I Ching system, it may make sense, but to the uninformed, I doubt it will make any sense at all. What I gather is that he constructed 64 scales and then uses them with throwing of the I Ching hexagram to assist in composing. In the end, each solo has a prescribed scale with a descriptive term, followed by a solo based on it. It is not surprising to find additional notes beyond the prescribed scale, much as one would find accidentals in a piece written in a major key. Playing the scale several times before launching into the solo does help in “tuning” the ear, but the sound is still pretty different.

Connecting the descriptive terms to the musical substance of the solos is not always easy—I feel like I am missing something, however, there are distinct gestures and musical shapes. My sense is that these challenges could be just the sort that those who are “bored” with the status quo might want to take on, particularly those who might want to feel like they are being “edgy.” There are technical aspects, like intervals, rhythm combinations, register shifts, and other “extremes” that may also have some use, even if the musical meaning or connection to the titles remain unclear. So, I guess this is not my strongest recommendation, but my suspicion is that some may appreciate these solos simply because they are so different. The future may distill these solos differently, but I believe some may find these useful. JS

Ballade for Horn and Piano by Kurt Sturzenegger. Editions Marc Reift, Case Postale 308, CH-3963 Crans-Montana, Switzerland; www.reift.ch. EMR 2099. 1998.

Ballade for Horn and Piano is another piece dedicated to the composer’s son, Christophe (see *Cornicen* above). This piece has two subjects, a slow, pensive melody juxtaposed by a fast, jazzy theme. The piece begins with the slow melody and

gradually the faster theme is interjected, briefly at first, and then it finally receives its own extended section where it has a chance to spread out. Overall, it is tonal but also has a lot of fourths and extended jazz harmonies that create some interesting dissonances. The jazz interpretation is supported by swing rhythms and recurring riffs. The horn range is c to c’ and the angular nature of some of the riffs is a bit tricky—not always predictable. My resident pianist had a similar response to the piano part, but it is all workable, even enjoyable to work out. There is a somewhat gratuitous *Till Eulenspiegel* quote, but it shows a nice bit of humor, and though the piece tends to stop and start a bit at the beginning, I think any pacing or tempo difficulties could be ironed out in rehearsals with the pianist. I think a good college player would enjoy the technical challenges and the different harmonies. JS

The Two Léa’s Songs for horn and piano by Christophe Sturzenegger. Woodbrass Music SA, Rte de Fribourg 30, CH-1724 Le Mouret, Switzerland; www.woodbrass-music.ch. Solo Series WBM-132, 2004.

Christophe Sturzenegger is the son of Kurt (above), currently a free-lance player and teacher in Geneva, Switzerland. He spent a few years in orchestras in Zurich and Basel before returning to Geneva, where he teaches at the Conservatory and the Jacques Dalcroze Institute. These two songs were written for his daughter (Léa), born in 2003, and also composed in homage to Robert Schumann. The connection to Schumann’s music is clear — the music is very tonal and melodies flow very naturally. The tessitura for the horn is on the treble clef staff, but the part does ascend to b’ in the first song and c’ in the second; there are very few notes in the octave below c’.

The first song has a melody with a folk-like character, reminiscent of Eastern Europe, even a tinge of 19th-century Russian influence. It sounds familiar but there is no specific reference indicated. The horn tends to focus on the lyrical side of things, while the piano goes through more technical and musical paces. There are a few contrasting sections, but the range of expression is pretty consistent — no extreme contrasts, just some nice phrasing with interesting ebbing and flowing. There is an *Agitato* section toward the end that does offer some more intensity, but basically it is a pretty straightforward, tuneful movement. There is a short piano interlude between the songs, an interesting touch. The second song begins more urgently. The melodies and harmonies are very similar to the first song, but the character is more high-energy, a nice contrast to the first. Once again, the performers are confronted with some short sections that offer some contrasts, but not markedly so. In our reading, this second song seemed to ramble a bit, but I think that a well-rehearsed performance would be very effective. If you are looking for a Neo-Romantic piece, this pair of songs would fit the bill nicely, separately or performed together with the Interlude. There are enough twists to remind us that these were not written in the 19th-century, but the influence is clear. JS





***Fun Pieces for Two Players* by Giacomo Giovanni [sic] Gastoldi, arranged for horn duet by Richard Burdick.** I Ching Music, www.I-ching-music.com. Burdick's Editions, n.d.

Following up on the somewhat incomplete editor's preface, we discover from *New Grove* that Giovanni Giacomo Gastoldi (a typo on the cover is assumed) was a late Renaissance composer who spent most of his career in Mantua and then later in Milan. Like many composers of this time, he wrote both instrumental and vocal music, much of it in a similar style — diatonic harmonies, some variety in imitative and homophonic textures, and, in the case of vocal music, lots of word-painting.

These duets were "borrowed" by Richard Burdick and deemed "fun" for reasons not stated. In truth, there are a lot of duos from the Renaissance, and these don't work as well as some others that could also have been chosen. While these are "fun" for the first few in their novelty, they lose their charm quickly, particularly in terms of long, irregular phrases. Add to this some awkward page turns and the use of only two key signatures, and there are few remaining reasons to own a copy of these pieces. I suppose that there is some value in practicing the ranges called for (both high and low), but Mr. Burdick could also have chosen to give the players a little more variety in keys and resulting colors. I admit that earlier in my career I played in and even directed a Renaissance band for some time, and as a result learned a fair amount of repertoire, so as I played these with students and friends, I found myself comparing these (unfavorably) with other pieces I know. Perhaps those less experienced with Renaissance music will find these more "fun," but knowing there are better pieces out there doesn't really help. JS

***Sonata a 4 Corni da Caccia* by Anonym (Molter-Schule), edited by Edward H. Tarr.** Spaeth/Schmid Blechbläsernoten, Lise-Meitner-Str. 9, 72202 Nagold, Germany. Brass Collection 50304. 2001.

***Divertimento a 4 Corni da Caccia* by Anonym (Molter-Schule), edited by Edward H. Tarr.** Spaeth/Schmid Blechbläsernoten, Lise-Meitner-Str. 9, 72202 Nagold, Germany. Brass Collection 50305. 2001.

The two pieces above were sent to me for review for the *Historic Brass Society Journal*, and I have received permission to print the review here, too, because of their obvious relevance to readers of *The Horn Call*. According to Edward Tarr's preface, these two pieces have been "slumbering" in the Badische Landesbibliothek in Karlsruhe, Germany for some time. They are not completely unknown, however, since Erich Penzel and a few friends recorded these pieces for EMI-Elctrola in the late 1960s — but the recording was never released. Only the parts are extant, so this edition has made every attempt to present a score and parts in a useful performing edition.

The pieces have been set for horns in D to make them as playable as possible — this is a concern particularly in the *Divertimento* since the printed first part ascends to the 24th

overtone (g^{'''}). To set the parts lower would make sense, except that the fourth part frequently descends to low c, thus C horn or lower would create some additional problems. Thus, the compromise makes sense. Edward Tarr is one of the foremost brass scholars in the world, and the editorial aspects of his work should receive special attention and serious consideration. His inclusion of "Molter-Schule" in the title is based on his suspicion, yet unproven, that the anonymous composer is actually Johann Melchior Molter who was Kapellmeister at the Baden-Durlach court in Karlsruhe for the last 20+ years of his career. Molter composed numerous instrumental works, and the pieces fit his typical style very well, especially the florid top lines. In both cases, the indication for "*corni da caccia*" is a little misleading—these pieces are not hunting music, but multi-movement works that are chamber music, crafted to fit what the natural horn could do, especially during a time when the "primo" and "secundo" training was still popular. Inevitably, there are hunting type figures, but these do not form the preponderance of the musical materials.

The *Divertimento* is the more technically difficult of the two. Its five movements fit the typical scheme of pieces from the mid- to late 18th century: *Larghetto*, *Scherzo*, *Tempo di menuetto*, *Addio*, *Finale*. The top two parts (1 and 2, not 1 and 3) are featured prominently as melody instruments, with the lower two in supportive roles. The fourth part is notated in "old" bass clef, and all four parts require some handstopping, albeit limited to notes within the diatonic scale, and mostly in the upper range where the tone quality does not suffer so much. There are two technically difficult aspects players will face right off the bat: overcoming the intimidating visual aspects of playing so many notes above the treble clef staff, and finding appropriate tempos that will allow all the parts to be heard, but not wear out the first and second horns.

The *Sonata* is composed along similar lines and ranges, but has only three movements (*Andante arioso*, *Allegro*, *Menuetto*) and is quite a bit shorter and simpler in texture and technique. The first part still goes up pretty high (f^{'''}), but the physical demands are much less overall.

In all, these are very nice pieces with simple diatonic harmonies and pleasant melodies that are not too repetitive or over-simplified. My students read these with me and, despite the range extremes, pronounced them "enjoyable." If a group were to play these on natural horns, there would be considerable straw-drawing to see who would tackle the high parts, but players with good high ranges, especially above c^{'''}, will likely revel in the glory. JS

***Sailor's Hornpipe* arranged for woodwind quintet by John Jay Hilfiger.** Wehr's Music House, 3533 Baxter Drive, Winter Park, FL 32792-1704; www.wehrs-music-house.com. WM #302, 2004. \$8.50.

This is a short, cute arrangement of the famous folk tune. It begins as a straight-ahead melody-on-top arrangement, with the melody then travelling in the second verse from flute to bassoon, then into a fugue, and ending with a final statement of the tune. This arrangement would work very well for a high school group or any quintet that does school gigs —



well worth having! My only quibbles are editorial but small: it appears my edition is missing indicators of first and second endings (if not, then there is an odd extra measure in the middle). Also, it would seem that each part could be adjusted to fit on one page, so the last 2-9 measures (depending on the part) would not have to dangle onto a second page. Don't let these things bug you too much, however — this is a nice, straight-forward, useful arrangement! JS

O Magnum Mysterium for brass choir by Morten Lauridsen. Peermusic Classical, 810 Seventh Avenue, 10th Floor, New York, NY 10019; www.peermusicclassical.com. Distributed by Theodore Presser Company, 588 N. Gulph Road, King of Prussia, PA 19406 USA. www.presser.com. 2004. Catalog No. 62106-732. \$29.95.

I have to admit that this beautiful piece always brings tears to my eyes. I've heard the solo voice/piano and choral versions, and the colors and beauty of the work adapt very well to brass. Morten Lauridsen (b. 1943) is known for his vocal music, which has been performed and recorded all over the world. This piece is one of his best and most popular. He was commissioned by the Bay Brass of San Francisco to score the choral version for brass, and he has done a wonderful job of it. The piece is scored for three trumpets, four horns, three trombones, and tuba and lasts about 5:30. Every aspect of the piece, the flowing lines, the gorgeous harmonies, works beau-

tifully. If you direct or are a part of a large brass ensemble, you will want this piece for your library. I am sure it would be manageable by a good high school group and my college group sounded great from the first reading. I intend to perform it at our next brass choir concert! JS

Fanfare for Patriots for brass choir by William Pardus. Creation Station, P.O. Box 301, Marlborough, NH 03455-0301. 2004. Catalog No. 127, \$20.00. 2:30.

Scored for three trumpets, four horns, three trombones, euphonium, tuba, and timpani, *Fanfare for Patriots* was originally composed as an entry for a fanfare competition held by the Dallas Wind Symphony. William Pardus is Professor Emeritus of Keene State College in New Hampshire and runs the Creation Station publishing company. His works and publications have been reviewed in several past issues of *The Horn Call*. In his recent *Suite for Brass Choir*, he demonstrated a penchant for parallel or stacked intervals, and this *Fanfare* is similar in style. Stacked fourths are prominent throughout, and they generally work well in this context. There is enough variety in figures and instrument combinations to sustain the interest of players and audience (2:30 seems short, except when you are playing a fanfare!), and my group generally liked the piece (I did, too). The ranges fit a college-level group very well, generally on or just above the appropriate staff. As to its programability, this piece does the job a fanfare should. JS

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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 in this column are urged to place orders with dealers or record stores in their area. If those dealers are unable to assist you, contact one of several reputable 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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Washington Symphonic Brass — Dances with Brass. Martin Hackleman, Teresa Bosch, Amy Horn, Jim Vaughn, horns. The Washington Symphonic Brass, Milton Stevens, conductor. Summit Records DCD 375. Timing 58:33. Recorded July 28 & 29, 2003 at National Presbyterian Church, Washington, D.C.

Contents: [All arrangements by Phil Snedecor] Ottorino Respighi: "War Dance" from Belkis' *Queen of Sheba*; Manuel de Falla: Dance #1 from *La Vida Breve*; Richard Strauss: Salome's *Dance of the Seven Veils*; Dmitri Shostakovich: Waltz, from Jazz Suite No. 1; Dmitri Shostakovich: *Allegro* from Piano Concerto #3, movement. 3; Alberto Ginastera: Dances from *Estancia*; John Williams: Irish Wedding Dance, from *Far and Away*; Björk: Overture to *Dancer in the Dark*; trad. English: A Little Barley Corne; Leonard Bernstein: Three Dance Episodes, from *On The Town*; Louis Prima: Sing, Sing, Sing.

This is extraordinary brass playing: interesting, varied and substantial music, excellent arrangements, and a realistically "live" recorded sound all combine to make this CD by the Washington Symphonic Brass a hit. The arrangements are by Phil Snedecor, co-founder, manager, and trumpeter with the Washington Symphonic Brass. They maintain a character that is true to the originals while sounding idiomatic for brass. I'm sure it is very challenging writing, but the WSB players are good enough to make the challenging seem not that difficult. The playing is uniformly fine in all sections of the ensemble.

However, let's zero in on the horns. Martin Hackleman is credited twice as soloist and plays with flare, precision, and wonderful musical character. There are many other soloistic passages that I assume are performed by him. The horn playing from the entire section is very strong in all respects.

Since the works on this recording are relatively well known, I won't comment on each piece. It is a well-chosen program with no weak links: not in the music selection, nor in the recorded sound, nor in the ensemble playing, and especially not in the individual performances. CS

Heroic Christmas Carols. Charles Fisher and Karl Hill, horns. Capstone Records CPS-8737. Timing, 73:17. Recorded and produced in 2001.

Contents: Joy to the World, God Rest Ye Merry Gentlemen, Angels We Have Heard on High, Jolly Old St. Nick, Good King Wenceslas, Ave Maria, We Three Kings, Jingle Bells, Tannenbaum, I Saw Three Ships, The First Noël, Amazing Grace.

Although the holidays have just past, get a head start toward your next Christmas season's horn ensemble recordings with this most festive set of arrangements. Here are marvelous new settings of time-tested tunes, covering at least three-and-a-half octaves! These are not just transcriptions of standard vocal arrangements but well-planned and fully artistic challenges for any horn quartet.

At the request of a friend, Fisher originally intended to record simple four-part Christmas carols. Fifteen minutes into Jolly Old St. Nick, he was already altering the music: it had become evident that more was needed to evolve these songs into artistic successes. His goal was to create an orchestral style carol arrangement befitting horn players, with a more romantic, heroic sound. Elaboration of thematic material and complimentary secondary themes were added along with introductions and codas. It is not indicated on the liner notes, but I hope Fisher will make the arrangements available for purchase. Recordings were produced with a Holton 178 and several hand-made Kortessmaki horns. The disc is self-produced, and copies are available from fishc1@kitch.com. JD

The New York Brass Quintet Celebrates its 50th Anniversary Year. Frederick Schmitt, horn with the NYBQ. HPF-GCA CD5. Timing, 63:55. Recordings originally released on two separate Golden Crest Records disc in 1959.

Contents: Pezel: *Four Pieces*; Gabrieli: Canzona No. 1; Haines: Toccata; Harris: *Four Moods* for Brass Quintet; Holborne: Three Pieces; Glasel, arr: *Sixteenth Century Carmina*; Bozza: *Sonatine*; Wilder: Suite for Brass Quintet; Hammond: Quintet for Brass.



While not officially billed as a "best of" compilation, this disc is a special tribute to the magnificent and trend-setting musicianship of the New York Brass Quintet. Pioneering performances of the NYBQ include being the first brass quintet to perform school demonstration concerts for Young Audiences, Inc. Between 1954 and 1958 the group performed over 400 such lecture-demonstration concerts in schools throughout the East Coast of the United States, often five a day, for a week or more at a time. The bulk of their repertoire was transcriptions of music from the Renaissance and Baroque eras. Most of this music was researched and adapted to modern brass instruments by Robert King, who began his own music publishing company in his hometown of North Easton, Massachusetts during World War II. This CD presents some of the NYBQ's most compelling performances of works that brought international attention to the brass quintet medium. Bozza's *Sonatine* (premiered by the group in 1954) and Wilder's *Suite* have become staples of the modern repertoire thanks to this ensemble. Harvey Phillips, tubaist from the original group, has updated these recordings with terrific sonic reproduction. *JD*

Sequitur: Concertos. Daniel Graboys, horn with chamber orchestra. Albany Records TROY-607. Timing of the horn work: 18:18. Recorded in the Recital Hall of the Performing Arts Center, Purchase College, State University of New York, May 2002.

Content includes: David Rakowski: *Locking Horns* (2002).

While I do not usually include discs in this column that do not predominantly feature the horn, here I made an exception: this work caught my ear as a most unique and thought-provoking composition. Here the solo horn is pitted against another horn, a member of the ensemble of seven winds, two percussion, and string quintet. Each of the five short movements begins with the same material but develops differently. In the first movement, the solo horn plays only a single note as the composer jests "as if the soloist had missed his cue to enter." In the second movement the solo horn ascends through a series of phrases to compete against the orchestra in a propulsive *scherzo*. This dissolves into the haunting slow third movement where the solo horn's principle angular melody is periodically echoed by the ensemble's hornist, against a backdrop of sustained chords in the strings and bowed percussion. The fourth movement plays new aural games of "who is the soloist?" in a rather Webernesque *Klangfarbenmelodie*. The last movement launches trills in the solo horn against tremolos in the strings, leading into dialogues with instrumental groups in the ensemble but curiously without any special role for the ensemble horn. Both horn parts are expertly rendered here. Always emotionally motivated and with wonderful craftsmanship, the artists bring across the motives and phrases with an incredible convincing manner. *JD*

Une soirée chez Rossini: Duos pour cor et guitare. Daniel Bourgue, horn with Bertrand Cazé and Isabelle Chomet, guitars. Mandala Records MAN-5083. Timing, 76:23. Recorded in 2003.

Contents: Rossini: *Prelude, Theme and Variations*; Puntó: Duo in D for horn and guitar; Carulli: Duo, Op. 34 for 2 guitars; Carulli: Trio on arias from Mozart's *Marriage of Figaro*; Corret: *Duo concertant* No. 2, Op. 7; Sor: Guitare solo (2 menuets); Sor: *Cinq Seguidillas*; Valero-Castells: *Variations on a Theme of Rodrigo*; Charron: *Brouillards Bleus*.

Amidst a rather modern set of recordings in this column is this fine collection of late-eighteenth/early nineteenth-century original and transcribed music for horn and guitar. It is a delightful presentation of two instruments that are rarely paired in concert halls. These are fascinating pieces of salon music, perfect for both intimate settings and recitals of all types. Often the horn and piano medium becomes tedious, so I encourage everyone to investigate these marvelous miniatures. In similar fashion, a whole disc of horn and guitar becomes a bit tiresome, so listen to two or three of these works at a time for a refreshing change of medium.

While the final two works on this recording are by modern composers, they reflect the style and harmonic language of the previous works. Movements here range from two to six minutes each and could contrast "larger" works on recitals. They portray a variety of moods, tempi, register, and technique. *JD*

Karel Husa: Recollections. Barbara Oldham, horn with Quintet of the Americas. New World Records 80571. Timing, 61:24. Recorded at the American Academy of Arts and Letters, New York City, March 2001-September 2003.

Contents: works of Karel Husa: *Five Poems* (1994); *Recollections* (1982); *Serenade* (1963).

As I recall, in the late 1960s and early 1970s, Karel Husa was a dominant name on the musical scene: his *Music for Prague* (1968) catapulted him to fame. Sadly his works seem rarely heard today. All the better then to have this recording appear. His unique musical voice employs great rhythmic ingenuity and vitality, aleatoric devices, folk idioms, opaque surfaces, and even serialism. However, these devices are used in an approachable manner, making most of his music easy to comprehend on first hearing. Founded in 1976, Quintet of the Americas has long been recognized as a leading ensemble in the interpretation of contemporary and folk-inspired Western wind quintet music. It has toured more than three hundred cities in the USA, and in Canada, Venezuela, Colombia, Caribbean, Ukraine, and the Republic of Georgia. It is currently in residence at the Department of Music and Performing Arts at New York University.

Husa's *Five Poems* are musical characterizations of birds, although the composer avoids imitating bird song directly. The instruments play *smorzando* in some passages, squeezing



the lips together to diminish the sounds and slightly altering the pitch. Quartertones are written in certain measures to present jazz effects. The composer also calls for fluid rhythms in some sections, instructing one or more players to play slightly before or after the others.

Recollections (1982) was composed for piano with the wind quintet. Its six movements explore unusual sonorities and demand virtuosic technique. Some measures are given imprecise rhythmic notation, allowing one or more of the players to undermine its regularity. In some sections the piano is "prepared" with a sheet of paper under the pedal dampers in the low register.

Serenade explores Slavic folk music with its abrupt and irregular rhythms. Its three movements sounds if it was composed as a twelve-tone work, but the composer disavows this presumption. The work is scored for wind quintet, xylophone, harp, and strings, and was premiered by the Baltimore Woodwind Quintet and the Baltimore Symphony Orchestra in 1964. JD

Vox Corno: The Art of the Transcription. Brian Kilp, horn with Martha Krasnican, piano. Self-produced disc. Timing, 44:35. Recorded at Airtime Studios, Bloomington, Indiana in 2004.

Contents: Rachmaninov: *Romance*, Op. 6 No. 1, *Elegy*, Op. 3 No. 1, *Serenade*, Op. 3 No. 5, *Prelude*, Op. 23 No. 10, Cello Sonata in G Minor; Tchaikovsky: *None but the Lonely Heart*; Brahms: *Meine Liebe ist grün*, Op. 63 No. 5, *Die Mainacht*, Op. 43 No. 2, *Von Ewiger Liebe*, Op. 43 No. 1, *Zwie Melodien*, Op. 105 No. 1; Mahler: *Zwei blauen augen from Lieder eines fahrenden Gesellen*.

Brian Kilp and Martha Krasnican, artist-faculty members at Indiana State University's Department of Music in Terre Haute, have constructed a fine disc of late-Romantic transcriptions for horn and piano. These versions have been fashioned by Kilp, Amber Kim, L. Perminov, A. Usov, G. Zaborov, and V. Buyanovsky.

Like most wind instruments, the horn has only a very small body of works written for it by the great master composers. Add to this a paucity of song-like works capturing the magnificent timbre of the horn, and one appreciates the task undertaken by these people in sharing an opportunity for the horn to explore the resonance inherent in the *cantabile* works of these Austrian and Russian composers.

Each of these transcriptions explores the hornist's high and low registers, loud and soft dynamics, and wonderful "turns-of-phrases." It is a great help to have the texts printed in the accompanying liner notes. In this way the listener both understand the inspirational intent of the poet and hears how the composer attempted to portray the poem: what a diverse set of moods presented on this disc! Most of the movements on this CD are between two and five minutes in duration. These are works that might compliment more substantial compositions on a horn recital or perhaps serve as music for worship or festive occasions.



The two artists here match phrasing and tempo in every respect, finding their way through nuance with expert understanding. This is true "horn singing" in the best nineteenth-century tradition. The disc is currently available at these websites: www.cdbaby.com and www.tapmusic.com. JD

Magic Horn, Jeff Nelsen, horn. Canadian Brass. Opening Day Records ODR 9330. Timing: 55:54. Recorded April 26-30, 2004 at St. Mary Magdalene, Toronto, Canada.

Contents: Shire-Connors, arr. Dedrick: *With You I'm Born Again*; Astor Piazzolla, arr. Burgstaller: *Cuatro Tangos*; Paganini, arr. Fawcett: *Caprice* No. 24; Bramwell Tovey: *Santa Barbara Sonata*; Vivaldi-Bach, arr. Mills: *Concerto in G Major*, BMW 973; Frescobaldi, arr. Mills: *Toccata*; Mozart, arr. Mills: *Rondo* from Horn Quintet, K407; Handel, arr. Mills and Rickard: Suite from *Water Music*; Duke Ellington-Luther Henderson: *Echoes of Harlem*; Michael Kamen: Quintet; music video conceived and directed by Barbara Willis Sweete.

Receiving a new Canadian Brass CD for review is always good news: I expect the finest! I know it will be interesting music, beautifully and excitingly performed, and the recording quality will be unsurpassed. That was certainly the case here. The brass playing is exemplary and the recorded sound is beautifully rich and full, but with clarity and sparkle.

If you examine the contents of the CD listed above, you will note that theme here is variety: Ellington to Paganini to Mozart to Kamen. And that's just some of it: Bramwell Tovey's *Santa Barbara Sonata* and Michael Kamen's Quintet are going to be standards in the brass quintet repertoire!

This CD also has a feature that, as far as I am aware, is a first for brass quintets: the audio recording of Michael Kamen's Quintet includes a music video of the Canadian Brass playing the Quintet in an outdoor setting in Elora, Ontario, Canada. The video compliments the music beautifully. It is not likely that you will see it on MTV, so buy this CD!

Jeff Nelsen is a remarkable performer. He has a full, clear tone and shows us his seemingly effortless and stunning technical skill and flexibility throughout this recording. Listening to this was fun. It is probably true that not everything on this CD will be every listener's "cup of tea" but I am sure that the vast majority of you will find this CD 100% to your liking. CS

Gomalan Brass Quintet. Nilo Caracristi, horn. Summit Records DCD 386. Timing 62:02. Recorded August 7-12, 2002 at "Tisti" Hall, Molina di Fiemme, Trento.

Contents: All arrangements are by Marco Pierbon except track 1, which is by JP. Bouchard. Giuseppe Verdi: *La Forza del Destino*, Sinfonia; Giacomo Puccini: *Turandot*, "Nessun Dorma"; Giuseppe Verdi: *Nabucco*, sinfonia; Giacomo Puccini: *La Boheme*, Suite; Francisco Tárrega: *Recuerdos de la Alhambra*; Alan Silvestri: Forrest Gump theme; Ennio Morricone: *Moment for Morricone*; John Williams: *Schindler's List* theme; John Williams: *Olympic Fanfare*; Domenico Modugno: *Nel blu dipinto di blu* (Volare); Astor Piazzolla *Libertango*; Hoyt Curtin: *The Flintstones*.



The first few moments of listening to this CD are going to make a very large impression on you, and, I am willing to guarantee that it will be a very good impression. The group sound, the intonation, the balance, the rhythmic precision, and the extraordinary ensemble-playing make the Gomalan Brass Quintet a truly elite chamber music ensemble. I do not mean an elite brass quintet, although they are that, but they should be considered among the finest chamber music ensemble of any kind.

The members of this quintet use their first rate individual skills to create something that is better than the sum of the parts. Having achieved their remarkable ensemble unity, they use the quintet to draw all the emotion and energy that the music contains and project it with sensitivity and flair to the listener. It's a simple sounding progression: individual virtuosity, group mastery, and superb musical performances. I know that this progression is not guaranteed. Many small ensembles start out with the individual virtuosity and never move to the other positions. The Gomalan Brass Quintet has made that progression!

Nilo Caracristi plays with immense precision, power, sensitivity, and flair. In a brass quintet, it can be difficult for the hornist to match the others, especially the trumpets, in the "flash" department. Mr. Caracristi has lot of "flash": he is a very skilled ensemble player and, when given the opportunity to be a leading voice or soloist, he is sensational. It was a pleasure to hear him play. All but one arrangement on this CD are by GBQ trumpeter Marco Pierbon. The arrangements exhibit an exceptionally fine skill at adapting music from a variety of sources and making them sound as though they belong to the brass quintet literature. I hope to hear much more from the Gomalan Brass Quintet in the future. CS

Concert Brass. Henryk Kalinski, horn. Self-produced. Timing 60:21. Recorded October 10 & 12 2002 at Trompeterschloss Bad Säckingen.

Contents: G. F. Handel, arr. Torreilles: Sinfonia from *Solomon*, HWV 67/27 (Arrival of the Queen of Sheba), J. S. Bach, arr. Romm: The Little Fugue in g minor, BWV 578; Elias Cruse, ed. Tarr/Hall: Sonata No. 3 à 4; Wilhelm Wurm, ed. Tarr; Two Pieces from 40 Quartette; Viktor Ewald, ed. Tarr: *Quintette für Blechblasinstrumente* No. 2; Viktor Nesler, ed. Tarr Jung Werner's *Abschied*, from *Der Trompeter von Säckingen*; Enrique Crespo, *Suite Americana* No.1

Hearing a CD that is "live" from concert performances can be a rare experience. We all have come to expect "perfect" performances when listening to a CD. This is not a bad thing. Hearing a recording with "mistakes" removed can enhance the performance and the listener's enjoyment of it. However, a recording that is edited to eliminate pitch, rhythm, balance, and ensemble problems can still be less than an ideal experience. That intangible: musicality, cannot be edited in if the performers don't provide it. Conversely, I think that most of us are fairly forgiving of a live performance that may include some technical imperfections, and especially so if the overall

performance is musical and emotional. In this CD, Concert Brass has given us the sounds of their live performances. I tried to listen to it as though I were sitting near the quintet as they played. The hall is rather dry acoustically (with very little reverberation). I have heard brass quintet performances in rooms like this and I have performed in them. I have no idea what the members of Concert Brass thought of their acoustical environment but I do know that they made the best of the situation.

They play with excellent ensemble and balance. I may have imagined it, but I sensed a strong connection and emotional interplay between the performers in a way that a live performance should: their musicality was very prominent. Yes, some very minor imperfections exist but they are not a hindrance to enjoying this CD.

Some of the music here is well known to brass players, some more obscure. The Handel, Bach and, to a lesser extent, the Ewald are rather familiar to brass players. They were all very well performed. If I were a member of this quintet I would mention one small detail during rehearsals. In the initial subject of the Bach, I wonder why the trumpet player ornaments twice and then every other subject statement is unornamented. These two snippets of ornamentation seem a bit out of place, since none of others imitates.

The Ewald is performed on cornets, alto horn, tenor horn, and tuba in an authentic and stylistically satisfying way. Cruse, Wurm, and Nessler have all been arranged and/or edited by the eminent trumpeter and scholar, Edward Tarr, who is a Concert Brass member.

Hornist Henryk Kalinski performs beautifully. His technical skill is often evident, and when a rich full tone is the right sound for the music, he plays with one. In passages that call for a brighter sound, he can play with precision and clarity. This CD is a fine example of five excellent players in concert. Listen to it as though you were in the front row at their excellent concert! The disc is available at this internet website: www.concert-brass.ch. CS

Atlantic Brass Quintet, Seth Orgel, horn. Summit Records DCD 396. Timing 46:39. Recorded June 21-23, 2003, Recital Hall, Louisiana State University School of Music, Baton Rouge, Louisiana.

Contents: Anthony Holborne, arr. J. Luke: *The New Year's Gift*; Oskar Böhme: Sextet in E-flat minor, Op. 30; Marti Epstein: *Five Chairs*; Claudio Monteverdi, ed. Louis Hanzlik: *Four Madrigals*; Alvin Etler: Quintet for Brass Instruments; Ray Luke: *Flourish*.

The Atlantic Brass Quintet has created another first-rate CD. I expected the ABQ to play beautifully, with precise ensemble work, unsurpassed intonation, and excitement, and I was not disappointed: this is a chamber music group of the highest caliber! Each player is superb and, when they join forces, the end result is world class. If you enjoy listening to extraordinary brass quintet playing, you will like this CD.



The program opens with a perfectly-polished Anthony Holborne gem. Former ABQ trumpeter Jeffrey Luke joins the ensemble to perform Böhme's lyrically beautiful Sextet. A contemporary of Victor Ewald, they share many stylistic traits.

Marti Epstein's *Five Chairs* is an imaginative display of sonorities and instrumental blending. It sonically washes over the listener in waves. It is vertigo translated into sound (this is not a negative statement). It has a pleasant spinning feel: an amusement park ride that stops but the ride was still fun!

Claudio Monteverdi has been the source of many fine transcriptions for brass: four of his beautiful and spirited madrigals are excellently played.

Flourish by Ray Luke can be described as "a blaze of colors consuming the materials with which it is composed." It is a fine "closer" for this typically excellent Atlantic Brass Quintet recording. CS

Mozart Wind Concertos, Richard Berry, John Thurgood, horns. English Chamber Orchestra, Ralf Gothóni, conducting. Avie Records AV0035. Timing CD 1: 59:39, CD 2: 53:27, Timing: 1:53:06. Recorded May 2000 at St. Paul's Church, London and February 2002 at Gateway Studios, Kingston Upon Thames.

Contents: Mozart: Sinfonia Concertante in E flat, K. 297b; Mozart: Horn Concerto No. 4 in E flat, K. 495. Also Mozart concerti for clarinet, oboe, and bassoon.

I was happy to receive for review a CD containing two of my favorite Mozart works, the *Sinfonia Concertante* and the Concerto No. 4. John Thurgood, co-principal horn of the English Chamber Orchestra plays on the *Sinfonia Concertante*, and he does so with greatly polished finesse. His chamber music skills are superb. I enjoyed his beautifully controlled pianissimos and the effortless flair in the technical passages. His tone is clear and light and blends perfectly with his wind colleagues. This is an excellent performance!

The English Chamber Orchestra's other co-principal horn, Richard Berry, is the soloist for the Mozart concerto. His performance is also beautifully done with elegant phrasing and wonderfully styled nuance. I was especially impressed by his variety of articulations. From precise and immaculate staccato to rapid and perfectly polished scales in his cadenza, he displayed perfect technical control that allowed him to put music making as his primary goal. This is a first-rate performance.

The English Chamber Orchestra is an excellent ensemble and their performance here as partners with the soloists is world-class. The recorded sound is rich and warm with clarity and presence that makes both soloist and orchestra seem close to the listener. The other wind concerti on this CD are also beautifully performed. CS

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Technique Tips

Jeffrey Agrell, Series Editor

Checklist & Tools: Aids to Intelligent Practice

To excel, every player must practice intelligently. Among the most essential skills needed to achieve this are: 1) the ability to hear what needs improvement 2) knowing what to do about it. To this end, we have developed the idea of a Checklist & Tools for quick reference.

Checklist

My brother-in-law is a Cessna pilot. Before every flight he carefully goes through a checklist of items that must be in order to ensure a safe flight. The idea of a checklist is very useful to us as musicians as well, except that we make use of this particular checklist *after* our 'flight' a.k.a. performance. And our checklist is a lot shorter than my brother-in-law's.

The more specifically one can identify and isolate problem areas, the quicker they can be solved. Just having a vague notion after you play through a piece for the first time that there were "some things not quite right" is not much help. We need to know precisely what elements to listen for and the order of their importance. Yes, everything is important, but some things are more important than others.

1. Got Rhythm? Rhythm is *the* most important parameter. This includes correct note values and maintaining a steady beat or pulse. And playing each at the right time — getting the right note is useless if it arrives early or late. Steady as it goes: when you are playing at an audition you can bet that every single one of your listeners is tapping a finger on his/her leg to see if you can keep a steady pulse. If you can't, the next thing you will hear is a loud "Thank you!" meaning *adios*. Everybody misses a note now and then, but rhythmic shortcomings are much more serious. Get rhythm first and foremost!

2. Pitch accuracy. Getting the right note, plain and simple. This also includes achieving the note cleanly, without any sloppiness in approaching or leaving the note. Strive to make clams an endangered species. This area also includes intonation.

3. Expression. This includes dynamics, articulation, and other expressive markings. If you are nailing the note at the right time, add the trimmings to really make music.

Incidentally, this checklist also doubles as a recipe for efficient **sightreading**. If you are in a situation (jury, competition, audition, gig, recording, etc.) where you must sightread something with little or no rehearsal, you can use the list to help solve most of your problems with a 20-second drill. 1. Scan for tricky rhythms and tap them out. Don't worry about the tempo — figure passages out at whatever tempo works. Only spend time with the difficult rhythms — let the rest go. 2. Scan for any unusual key signatures, accidentals, and inter-

vals. Note where they are; mentally sing (or very softly whistle) the intervals of the sticky bits. Identify any scale patterns or parts of scales that will make your fingerings or hearing the passage easier, more automatic. Let the other stuff go. 3. Expressive markings. Scan for basic dynamics and any special or unusual markings. Your twenty seconds are up, but your chances of nailing it will have increased exponentially if you are practiced in this drill.

Tools

The checklist will help us isolate what needs attention. So what can we then do to make improvements?

1. Pulse & Rhythm. Metronome. Metronome. Metronome. Use it — always. And actually *listen* to it. I have witnessed on occasion the feat of some folks turning on the metronome and then playing with an independence of the beat that percussionists work years to achieve. What to do if you are sans metronome in practice or on stage: it is all well and good to assign the rhythm-keeping function to your left foot, but that pedal extremity is not only notoriously unreliable, it is a annoying distraction to others (audience or players) in any ensemble situation. Classical music venues insist that we keep body motions to a minimum when we perform, but there is an alternative: hold the horn free, feel the beat through your whole body, and let the horn sway subtly with the pulse. You don't have to look like you're paddling a canoe with the bell, but you can do some sympathetic movement with the beat and phrasing with the bell held free.

2. Tempo (a corollary of the above). Any less familiar passage in which you hesitate or miss notes profits by immediately slowing the tempo. Use that metronome to regulate a gradual increase in speed as you accumulate successful repetitions. Tempo is the least important element of learning a passage, and achieving the final tempo should be the last element mastered. Ever visit a horn factory and see how the horns are made? Brass instruments look very raw and unfinished right up until the end, when they are shined up and lacquered. Tempo is like the lacquer — apply it last. Get everything else in place and gradually learn it at faster tempos until you reach the final designated tempo. Don't force-you'll know if you are pushing the tempo too fast too far if you either start chipping notes or feel any tension in your fingers (or anywhere else).

3. Looping. Many — repeat: many — accurate repetitions of any passage are necessary to set new material in muscle memory. Pro golfers practice by hitting 500 balls a day, ditto pro tennis players. A wide receiver will catch 200 passes a day (and has to buy a dinner for the guy who operates the pass machine if he drops one). Hand on heart: how many times do you usually repeat a passage and expect that it is learned, okay I'm done, on to the next one? More than three?



4. Memorizing. Memorizing a passage forces you to learn it at a higher level. It of course takes much longer to learn a passage or a piece by heart, but you thereby naturally accumulate more correct repetitions. The resulting mastery of the passage is much deeper than common superficial 'visual' recreation in performance. Rely on your eyes, and the passage may go astray with even a modicum of distraction, mental or otherwise. Grind it into your DNA by learning it by heart, and you will have it there to call on, now or even years from now.

5. Make Changes. Change any element of the music you need to in order to be able to play it perfectly. Besides tempo, you can change one or more of the following:

- **Dynamics.** Sometimes it's easier to play something loudly. Start that way, and gradually work toward the softer indicated dynamic. Or vice-versa.

- **Interval size.** For example, if you have to slur an octave and it's not working at first, start with smaller intervals, and gradually increase the size.

- **Transposition.** If a passage is in the upper register, learn it first an octave lower, and then progressively repeat it a half step or a step higher until you reach the required level. The musical value is the same, and you can also progressively build endurance this way, with gaining extra skill in transposition for lagniappe.

- **Articulation.** Try different degrees of staccato and legato.

6. Recording/coaching. The first task is awareness that you missed something. It's all too easy to play through a piece and not remember much of what you missed. Recording yourself allows you to catch everything. A coach or teacher can do the same thing. Otherwise, be sure to practice shorter passages in order not to miss or forget any scratches that need attention.

Have a nice flight!

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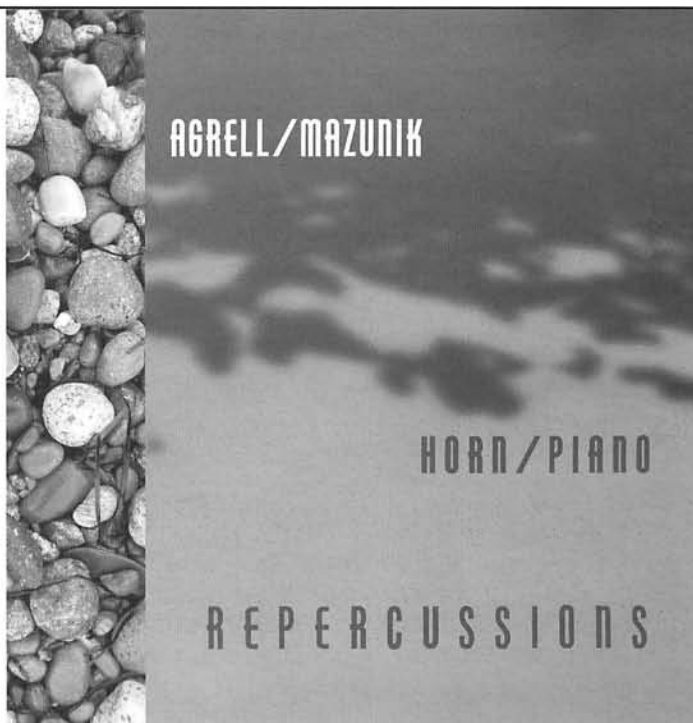
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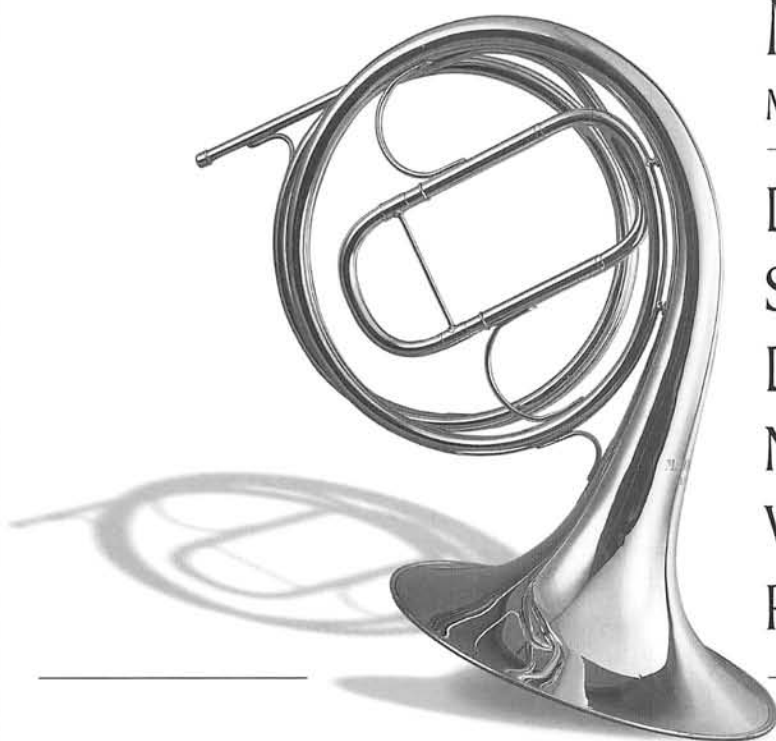


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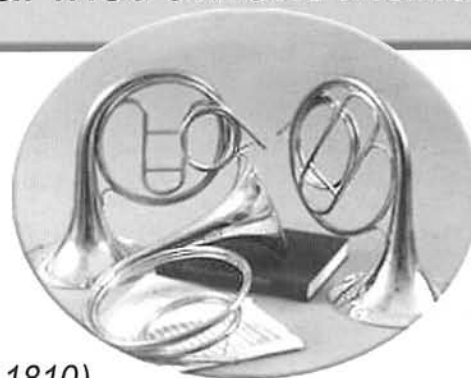
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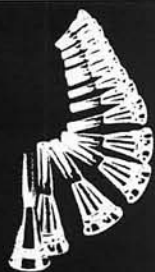
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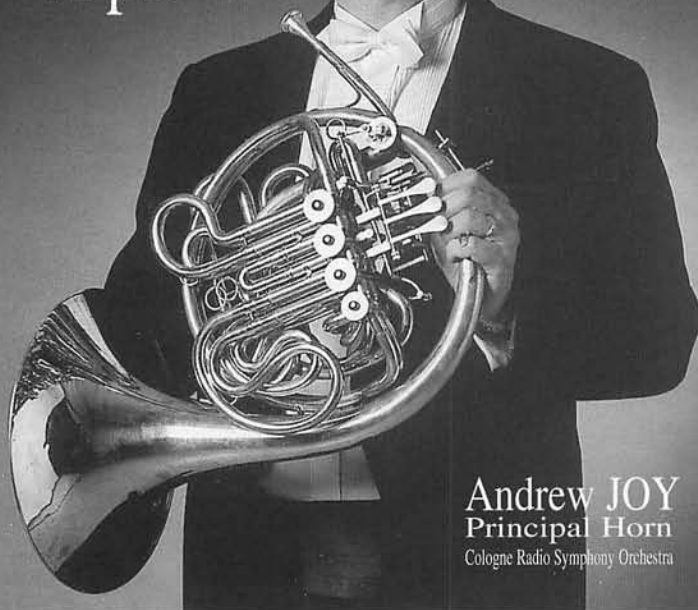


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Le jeune pâtre breton, mélodie avec cor d'Hector Berlioz by Fabrice Chollet

Nous connaissons tous Hector Berlioz, grande figure romantique de la musique française. Qui n'a jamais écouté la *Symphonie fantastique*? Considéré comme le fondateur du style instrumental romantique, Hector Berlioz n'en reste pas moins un compositeur qui se destinait à la musique vocale, au travers de laquelle il voyait la possibilité de se réaliser entièrement. L'état de sa production le montre très orienté vers la voix, et les efforts répétés (qui se révélèrent infructueux) qu'il fit toute sa vie pour s'imposer au théâtre (*Benvenuto Cellini*, *les Troyens...*), viennent étayer cette hypothèse. C'est parmi cette production vocale que nous trouvons une mélodie, que nous autres cornistes apprécierons sans conteste: *Le jeune pâtre breton*.

Genèse de l'œuvre

Cette mélodie, chère au cœur de Berlioz, fit l'objet de nombreux remaniements qui donnèrent vie à quatre versions parues sous différents titres:

Date	Effectif	Titre
1. Déc. 1833	Voix et piano	<i>Le paysan breton</i>
2. Nov. 1834	Soprano/orch.	<i>Le jeune paysan breton</i>
3. Fin 1834	Voix, piano, cor	<i>Le jeune pâtre breton</i>
4. Nov. 1835	Voix/orchestre	<i>Le jeune pâtre breton</i>

Berlioz projeta également de l'intégrer au *Cri de guerre du Brigsaw* (1833), adaptation en un acte de son opéra de jeunesse *les Francs-juges*, qui ne vit jamais le jour.

Nous nous occuperons au cours de cet article, uniquement des troisième (1834) et quatrième (1835) versions de cette mélodie qui, toutes deux, possèdent une partie de cor soliste. Composée sur le poème *Fleurs des Landes* d'Auguste Brizeux, *le jeune pâtre breton*, présente différents aspects compositionnels typiques de Berlioz que nous détaillerons ci-après.

Structure formelle et mélodique

Tout d'abord abordons la "forme." Il s'agit d'une mélodie de construction strophique, où le texte seul se modifie à chaque couplet, la musique demeurant, sur le fond, la même. Berlioz se permet toutefois quelques petites libertés et ne respecte pas à la lettre ce principe structurel d'école. On aperçoit quelques petites modifications de l'accompagnement en fin de couplet, tel que la présence d'un cor soliste dans deux des quatre strophes et un accompagnement fondé sur l'utilisation du trémolo dans le quatrième couplet (liée à la transformation musicale des images littéraires auxquelles Berlioz apportait une attention particulière).

D'un point de vue purement musical, on découpe chaque couplet en deux parties: la première, l'"antécédent," se compose de 11 mesures et se termine sur une demi-cadence. La seconde, le "conséquent," est quant à lui composé de 14

Le jeune pâtre breton, melody with horn by Hector Berlioz by Fabrice Chollet translated by Nancy Jordan Fako

We all know Hector Berlioz, the great French composer of the romantic period. Who among us has never heard the *Symphonie Fantastique*? Considered the founder of the romantic instrumental style, Hector Berlioz is also known as a composer who wrote much vocal music, through which he saw the possibility of fully achieving his musical goals. His compositions show that he was very much oriented toward the voice, and the repeated (and ultimately unfruitful) efforts that he made throughout his entire life to compose for the theater (*Benvenuto Cellini*, *les Troyens...*) support this hypothesis. There is a vocal work which hornists appreciate without reserve: *Le jeune pâtre breton*.

The Origin of the Work

This melody, dear to the heart of Berlioz, was the object of numerous revisions that gave birth to four versions appearing under different titles:

	Date	Instrumentation	Title
1.	Dec. 1833	Voice and piano	<i>Le paysan breton</i>
2.	Nov. 1834	Soprano/orch.	<i>Le jeune paysan breton</i>
3.	Late 1834	Voice, piano, horn	<i>Le jeune pâtre breton</i>
4.	Nov. 1835	Voice/orchestra	<i>Le jeune pâtre breton</i>

Berlioz also planned to integrate it into the *Cri de guerre du Brigsaw* (1833), an adaptation in one act of the opera *Les Francs-juges*, a work written in his youth that was never performed.

In this article we will deal only with the third (1834) and the fourth (1835) versions of this melody, both of which have a horn part. Composed on the poem *Fleurs des Landes* by Auguste Brizeux, *le jeune pâtre breton* presents different compositional aspects that we will discuss in detail below.

Formal and Melodic Structure

First let's take up the "form." It is a melody of strophic construction, with only the text modified at each verse, the music basically remaining the same. Berlioz, however, permitted himself some minor liberties and did not respect to the letter this structural principle. There are some small modifications in the accompaniment at the end of each verse, such as the presence of the solo horn in two of the four strophes and an accompaniment based on the use of tremolo in the fourth verse (linked to the musical transformation of the literary images to which Berlioz paid particular attention).

From the purely musical point of view, each verse can be divided into two parts: the first, the "antecedent," is composed of 11 measures and ends in a half-cadence. The second, the "consequent," consists of 14 measures and ends in a perfect cadence. This bipartite division, based on the notion of tension/relaxation, is the very essence of a musical phrase, which each performer must recognize and respect. It is on this underlying framework that the entire melody is based.



mesures et se termine par une cadence parfaite. Cette découpe bipartite reposant sur la notion de tension / détente est l'essence même d'une phrase musicale, que chaque interprète se doit de prendre en compte et de respecter. C'est sur cette trame sous-jacente que se fonde toute la mélodie.

Traitement des solistes (voix/cor)

Penchons nous sur l'emploi du cor au sein de ces deux versions. On peut tout d'abord noter une grande interaction entre ses interventions aux couplets 2 et 4 et le contenu du texte poétique (publié en annexe).

Comme on peut le constater, le cor est ici associé à l'évocation d'Anna, la compagne du narrateur, qui s'adresse à lui par-delà la vallée. Le cor n'est autre que la matérialisation musicale de sa voix, rebondissant entre les montagnes. De ce fait, il existe une grande similitude entre le traitement de la voix chantée et celui du cor solo. L'écriture de la voix, instrument principal de cette mélodie, est ici subordonnée aux possibilités techniques du cor, instrument naturel à l'époque, qui comme chacun sait, utilisait un nombre de sons restreint,¹ découlant de la résonance harmonique. L'identification du cor en tant que voix d'Anna repose principalement sur cette symbiose scripturale des deux parties (voix / cor).

En s'appuyant sur le *Traité d'instrumentation* (1843), poussons plus loin notre analyse des spécificités cornistiques imposées par Berlioz à la voix. On s'aperçoit que celle-ci utilise la tessiture et l'ambitus recommandés par Berlioz pour les parties de premiers cors, alors que notre partie de cor utilise ceux préconisés pour les parties de seconds cors (ex.1). La voix peut être ici considérée comme la partie de cor aigu et l'instrument soliste comme la partie de cor grave. A eux deux, ils représentent un pupitre équilibré, homogène et complémentaire comme l'étaient à cette époque les pupitres de cor.

Les connaissances cornistiques de Berlioz ne se bornaient pas uniquement à la tessiture de l'instrument. Il possédait également une grande connaissance des particularités sonores de l'instrument. Ce qui nous permet de dire, sans prendre de risque, qu'il utilisait les sons bouchés et les sons ouverts en connaissance de cause et pour leurs spécificités acoustiques intrinsèques. Prenons-en pour preuve cet extrait du *Traité d'instrumentation*:

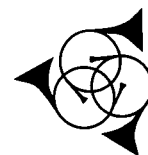
"[...] la méthode, adoptée aujourd'hui par la plupart des compositeurs français et italiens, et qui consiste à écrire les cors absolument comme des bassons ou des clarinettes, sans tenir compte de la différence énorme qui existe entre les tons bouchés et les tons ouverts, comme entre certains sons bouchés et certains autres, sans se soucier de la difficulté qu'il y a pour l'exécutant à prendre telle ou

Treatment of the soloists (voice/horn)

Let's examine the use of the horn in the two versions. First it should be noted that there is a great deal of interaction between the horn and the poetic context in verses 2 and 4.

It can be noticed that the horn is here associated with the evocation of Anna, the companion of the narrator, who calls to him through the valley. The horn is nothing more than the musical materialization of her voice echoing in the mountains. Because of this fact, there is a great similarity between the treatment of the voice and that of the solo horn. The writing for the voice, the main instrument of this melody, is subordinated here to the technical exigencies of the horn, a natural, valveless instrument at the time, which, as everyone knows, used a limited number of notes,¹ conforming to the harmonic series. The identification of the horn as representing the voice of Anna rests primarily on this symbolic symbiosis of the two parts (voice/horn).

Referring to Berlioz' *Treatise on Instrumentation and Orchestration* (1843), let's take a bit further our analysis of the hornistic specifics imposed on the voice by Berlioz. It will be noticed that the voice makes use of the range and technical possibilities of first horns, while our horn part uses those recommended for second horn parts (ex. 1). At this point the voice can be considered as the high horn part and the instrumental soloist as the low horn. The two together represent an equilibrium, homogenous and complementary as were two horn parts during that epoch.



Exemple 1

premier cor

Exemple 1

second cor

Cor en Mib

Effet

Berlioz' knowledge of the horn was not limited merely to the range of the instrument. He also possessed a profound knowledge of the different tonal qualities the instrument could produce.

Therefore one can say, without taking any risk, that he used stopped and open notes with full awareness of their function and for their intrinsic acoustical properties. Let's examine as proof this excerpt from the *Treatise on Instrumentation and Orchestration*:

"[...] method adopted today by most French and Italian composers, and which consists of writing for the horns exactly as for bassoons and clarinets, without taking into account the vast difference that exists between stopped notes and open notes, as well as between different stopped notes, and without taking into consideration the difficulty for the performer to play a certain note after



telle note après une autre qui ne l'amène pas naturellement, de la justesse douteuse, du peu de sonorité ou du caractère rauque, étrange des intonations qu'on prend en bouchant les deux tiers ou les trois quarts du pavillon, sans avoir l'air de se douter enfin qu'une connaissance approfondie de la nature de l'instrument, le goût et le bon sens puissent avoir quelque chose à démêler avec l'emploi des sons que ses maîtres écoliers jettent ainsi à tout hasard dans l'orchestre. La pauvreté même des anciens est évidemment préférable à cet ignorant et odieux gaspillage. Quand on n'écrit pas les sons bouchés pour un effet particulier, il faut au moins éviter ceux dont la sonorité est trop faible et trop dissemblable des autres sons du cor."²

Il ira même plus loin dans sa connaissance de l'instrument et de son emploi lorsqu'il écrira quelques pages après: "[...] le timbre du cor à pistons diffère de celui du cor ordinaire; il ne saurait donc le remplacer dans tous les cas. Je crois qu'il faut le traiter à peu près comme un instrument spécial [...]"³ Faut-il alors considérer que lorsque nous interprétons la musique de Berlioz sur des instruments modernes nous la dénaturons? ... Je laisse à chacun la liberté d'y répondre en son âme et conscience.

Procédés compositionnels

Comme il a été précisé précédemment, cette mélodie a fait l'objet de deux versions avec cor solo, l'une en 1834 et l'autre en 1835. La première est écrite pour voix, cor et piano, la deuxième pour voix et orchestre. Au regard de la production mélodique berliozienne et après étude des différentes versions existantes pour un certain nombre d'entre elles (*Les nuits d'été, la mort d'Ophélie...*), il semble que l'on puisse en déduire que l'orchestration constitue la phase terminale du processus créatif. La version orchestrale semble représenter le point d'évolution maximale d'une mélodie ou d'un concept.

L'observation des deux partitions laisse clairement apparaître que la version de 1835 n'est autre qu'une orchestration de la version de 1834. Berlioz a redistribué à l'orchestre l'accompagnement pianistique tel qu'il nous apparaît sur la partition, sans aucun changement, mis à part quelques doublures usuelles (ex.2a et 2a2). Pour preuve, l'absence de contrebasse dans l'orchestre, qui aurait apporté un changement de tessiture à la partie de basse.

Exemple 2a: Version de 1834, mes. 1-2



another that does not lead to it naturally, or the doubtful intonation, poor tone quality or harsh and strange sound produced when stopping the bell two-thirds or three-quarters, without seeming to have a profound knowledge of the instrument's nature, and lacking the taste and good sense not to use these sounds that these inexperienced composers throw around with abandon in the orchestra. The insufficiency of the writing of older composers is obviously preferable to this ignorant and odious misuse. When stopped notes are not written for a specific effect, it is at least necessary to avoid those with a poor sonority that are too different from the other sounds of the horn."²

He expresses even further his knowledge of the instrument and its use when he writes a few pages further on: "[...] the timbre of the valve horn differs from that of the ordinary horn; it cannot replace it in all situations. I think it is necessary to treat it a little like a special instrument [...]"³

Should we then ponder the possibility that when we interpret the works of Berlioz on modern instruments, we change the nature of the music?... I leave to each the freedom to examine his own soul and conscience.

Compositional processes

As has been stated previously, there are two versions of this melody with solo horn, one in 1834 and the other in 1835. The first was written for voice, horn and piano, the second for voice and orchestra. Taking into consideration Berlioz' other melodies and after studying different existing versions of a certain number of them (*Les nuits d'été, la mort d'Ophélie...*), it seems that one can deduce that the orchestration constitutes the last phase of the creative process. The orchestral version seems to represent the point of maximum evolution of a melody or a concept.

An examination of the two parts clearly shows that the 1835 version is nothing more than an orchestration of the 1834 version. Berlioz has rewritten the piano accompaniment for orchestra as it appears on the part, without any changes, except for some customary doubling (ex. 2a and 2a2). The proof can be seen in the absence of the contrabass in the orchestra, which would have resulted in a change in tessitura in the bass line.

Exemple 2a2: Version de 1835, mes. 1-2

In the 1835 version, the solo horn is integrated into the orchestra and divided into two solo parts (one in the orchestra and one in the wings). In fact, in the two versions of this melody, Berlioz uses a compositional process that is found in



Exemple 2b: Version de 1834, mes. 46-51

Dans la version de 1835, le cor solo est intégré à l'orchestre et divisé en deux parties solistes (l'une dans l'orchestre, et l'autre en coulisse). En effet, dans les deux versions de cette mélodie, Berlioz a recours à un procédé compositionnel que l'on retrouvera dans plusieurs de ses œuvres (*les Francs-juges*, la *Symphonie fantastique*, *Harold en Italie*, le *Requiem*...). Il s'agit de la spatialisation scénique de l'effectif instrumental, qui lui permet de suggérer à son auditoire le relief et la profondeur de l'action. Dans le cas présent, il demande que l'intervention du cor dans le quatrième couplet soit faite, pour la version de 1834 "dans un appartement un peu éloigné du piano," et pour la version de 1835 "dans la coulisse, assez loin de l'orchestre." Cette disposition permet un dialogue entre les solistes (cor/voix) laissant imaginer un phénomène d'éloignement et d'écho entre deux montagnes (lieu du déroulement de l'action). Il est tout à fait légitime de voir ici l'assimilation par Berlioz d'une des idées esthétiques de Jean-François Lesueur,⁴ où l'espace devient un élément musical au même titre que l'harmonie et la mélodie. Il suffit pour s'en persuader de consulter des pièces composées par Lesueur sous la république, telle que le *Chant du 1er Vendémiaire an IX* (ex.3).

Le jeune pâtre breton, mélodie avec cor d'Hector Berlioz, nous révèle un certain nombre de concepts novateurs: lien étroit entre la musique et le texte, écriture similaire des deux

Exemple 2b2: Version de 1835, mes. 46-51

many of his works (*Les Francs-juges*, the *Symphonie fantastique*, *Harold in Italy*, the *Requiem*...). What is involved is a spatial separation of the instruments which suggests to the listener the form and the depth of the action. In the present case, he requires that the intervention of the horn in the fourth verse be performed, in the 1834 version, "in a room a slight distance from the piano," and in the 1835 version "in the wings, rather far from the orchestra." This placement permits a dialog between the soloists (horn/voice) that evokes a phenomenon of distance and of echoing between two mountains (where the action takes place). It is perfectly valid to recognize here the assimilation by Berlioz of one of the esthetic ideas of Jean-François Lesueur,⁴ where space becomes a musical element as important as harmony and melody. Sufficient corroboration is provided by observing the pieces composed by Lesueur under the Republic, such as the *Chant du 1er Vendémiaire an IX* (ex. 3).

Exemple 3

Chant du 1er Vendémiaire an IX pour soli, 4 chœurs et orchestres (1800), mes. 1-6

- I. Chœur de l'orgue
- II. Chœur du dôme
- III. Chœur de la galerie de droite
- IV. Chœur de la galerie de gauche

a. Quadruple Choeur

Le jeune pâtre Breton, a melody with horn by Hector Berlioz, reveals to us a certain number of innovative concepts: a direct link between the music and the text, similar writing for two soloists without any distinction between instrument



solistes sans aucune distinction entre l'instrument et la voix, spatialisation de l'effectif instrumental. Ces procédés deviendront au fur et à mesure des éléments musicaux inhérents au style du grand compositeur romantique.

Profitons de notre qualité de corniste pour se réapproprier cette œuvre de musique de chambre et la faire partager.

Fabrice Chollet débute ses études musicales à l'âge de 5 ans. Diplômé de Musicologie à la Sorbonne, mais également de direction d'orchestre et d'orchestration. Il parfait actuellement sa formation de corniste auprès de Daniel Catalanotti (cor solo de l'Ensemble Orchestral de Paris). Attiré par la musique d'ensemble ; il réalise de nombreux arrangements pour diverses formations qui sont disponibles aux Editions Fertile Plaine. Fabrice Chollet est actuellement bibliothécaire de l'Orchestre Philharmonique de Radio France et anime des séquences consacrées aux enregistrements d'archives sur l'antenne de France Musiques.

Une fin retrouvée

La consultation du manuscrit de la partie de cor, de la version de 1834 avec piano, met en lumière une fin que nous ne voyons, à ma connaissance, jamais figurer dans les divers éditions du *Jeune pâtre breton*. Elle n'est actuellement mentionnée que dans les annexes du volume 13 de la *Hector Berlioz, The New Edition of the Complete Works*, éditée par Bärenreiter.

Ici Berlioz allège quelque peu les dernières mesures jouées par le cor lors du quatrième couplet, et remplace les derniers arpèges par une tenue privilégiant l'emploi d'un son demi bouché, s'enchaînant sur un *decrescendo*. Ce qui accentue très nettement l'effet d'éloignement de la voix d'Anna emportée par la brise.

Exemple 4

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Auguste Brizeux (1803-1858): *Fleurs des Landes*

Couplet 1: Dès que la grive est éveillée,
Sur cette lande encor mouillée

and voice, spatial separation of the solo parts. These techniques will eventually become musical elements inherent in the style of the great romantic composer.

Let's take advantage of our role as horn players to reintroduce this work and share it with our audiences.

Fabrice Chollet began his musical studies at the age of 5. He earned a Diploma in Musicology at The Sorbonne, and also studied orchestral conducting and orchestration. He currently studies horn with Daniel Catalanotti (solo horn of the Ensemble Orchestral de Paris). Drawn to ensemble music, he has created a number of arrangements for diverse combinations available from Editions Fertile Plaine. Fabrice Chollet is currently librarian of the Orchestre Philharmonique of Radio France and is the host of a program which broadcasts archived recordings for the radio station France Musiques.

A Rediscovered Ending

An examination of the manuscript of the horn part from the 1834 version with piano brings to light an ending that, as far as I know, was never a part of the various editions of *Le jeune pâtre breton*. At the present time it is mentioned only in the appendices of Volume 13 of *Hector Berlioz, The New Edition of the Complete Works*, published by Bärenreiter.

Here Berlioz restructures a bit the last measures played by the horn in the third verse and replaces the last arpeggios with a held note, a half-stopped note, followed by a *decrescendo*. This accentuates very clearly the effect of the distance of Anna's voice carried by the breeze.

Exemple 4

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Auguste Brizeux (1803-1858): *Fleurs des Landes*

Verse 1: As soon as the song-thrush is awake,
while the ground's still wet with dew,



Le jeune pâtre breton

Je viens m'asseoir
Jusques au soir;
Grand'mère de qui je me cache,
Dit: "Loïc aime trop sa vache."
Oh! oh! nennida!
Mais j'aime la petite Anna.

I go and sit down
and stay till evening.
My grandmother, whom I'm hiding from,
says: "Loïc's too fond of his cow."
Oh, oh, not at all!
It's little Anna I'm fond of.

Couplet : A son tour Anna, ma compagne,
Conduit derrière la montagne,
Près des sureaux,
Ses noirs chevreaux.
Si la montagne où je m'égare,
Ainsi qu'un grand mur, nous sépare,
Sa douce voix,
Sa voix m'appelle au fond du bois

Verse 2: My friend Anna, she too
leads, on the far side of the mountain
by the elder woods,
her young Black goats.
Through the mountain where I wander
separates us like a high wall
her voice, her sweet voice
calls to me in the depth of the wood.

Couplet 3: Oh! sur un air plaintif et tendre,
Qu'il est doux au loin de s'entendre,
Sans même avoir
L'heur de se voir!
De la montagne à la vallée
La voix par la voix appelée
Semble un soupir
Mêlé d'ennuis et de plaisir.

Verse 3: Oh how sweet it is to listen to each other
from afar, through a tender mournful air,
though we haven't the luck
to see one another.
From mountain to valley
one voice calling to the other
carries like a sigh
mingled of pleasure and pain.

Couplet 4: Ah ! retenez bien votre haleine,
Brise étourdie, et, dans la plaine,
Parmi les blés
Courez, volez!
Dieu! la méchante à sur son aile
Emporté la voix douce et frêle,
La douce voix
Qui m'appelait au fond du bois

Verse 4: You hold your breath,
you silly wind, go off to the plain
and run about
among the cornfields.
Heavens! The wicked wind
has snatched away the faint, soft voice,
the sweet voice
that called to me in the depth of the wood.

Notes:

¹ Les sons "ouverts," harmoniques naturelles issues de la fondamentale de l'instrument (ici mi bémol), et les sons "bouchés" qui sont obtenus en bouchant aux deux tiers ou aux trois quarts le pavillon de l'instrument avec la main.

²Berlioz, *Traité d'instrumentation*, p.180.

³Berlioz, *op.cit.* p.185

⁴Jean-François Lesueur (1760-1837): successeur de Paisiello à la tête de la Chapelle Impériale. Il partagea avec Cherubini, sous la Restauration, la direction de la Chapelle Royale. Il fut également le professeur de composition de Berlioz au Conservatoire.

Notes:

¹The "open" notes, natural harmonics of the instrument (here in E-flat) and "stopped" notes, which are produced by closing the bell of the horn two-thirds or three-quarters.

²Berlioz, *Traité d'instrumentation*, (Treatise on Instrumentation and Orchestration) p.180.

³Berlioz, *op.cit.* p.185

⁴Jean-François Lesueur (1760-1837): successor to Paisiello as director of the Chapelle Impériale. Under the Restoration, he shared with Cherubini the directorship of the Chapelle Royale. He was also Berlioz' composition professor at the conservatory.

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2005 IHS Scholarship Programs

Michael Hatfield, Scholarship Program Coordinator

Nancy Joy, Assistant

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

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

IHS Symposium Scholarships

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

The Jon Hawkins Memorial Scholarship

participate in the same scholarship competition.

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 up-coming symposium, and (3) personal motivation. In addition to the cash prize (awarded as a reimbursement at the symposium), the scholarship winners will receive instruction from at least one Symposium artist in the form of a private lesson and/or masterclass, give a solo performance at the Symposium, and receive an autographed copy of Werner Pelinka's Concerto for Jon. The International Horn Society reserves the right to cancel the competition or withhold one or more awards if, in the opinion of the judges, conditions warrant such action.

Each applicant will be asked to prepare three short essays and supply three copies of a tape recording including at least



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

Dr. Kimberly A. Reese
The Hartt School
University of Hartford
200 Bloomfield Ave
Hartford, CT 06117-1545 USA

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.

The International Horn Society is pleased to offer five Symposium Participant Awards of \$250 (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.

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
 Shostakovitch 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.

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
24 Elm Street
Lake Placid, NY 12946 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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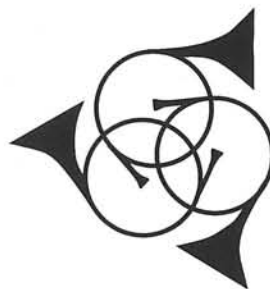
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Index of Advertisers

AAIIRR Power Acousticoils	45	Kalison SAS	11
Gebr Alexander Mainz	back cover	Ricco Kühn	89
American Brass Quintet	30	Lamont School of Music	11
Atkinson Brass & Company	46	Last Resort Music Publishing, Inc.	81
Baltimore Brass Company	46	Lawrence University	44
The Banff Centre	36	Lawson Brass Instruments Inc.	63
Beck Brass Works	60	S.W. Lewis Orchestral Horns	inside front cover
BERP	62	Liekxa Brass Week	12
Kendall Betts Horn Camp	60	I'Olifant	59
Birdalone Music	45	Mamco Musical Accessory	38/100
Brass Journals	104	Mannes College of Music	90
Care for Music	88	McCoy's Horn Library	94
Chop-Stick™	29	New York University	29
Classified Advertising	8	Northwestern University School of Music	60
Clebsch Strap	11	Dieter Otto Metallblasinstrumentenbau	94
Conn-Selmer, Inc.	10	Patterson Hornworks	58
Crystal Records, Inc.	40	Paxman Musical Instruments	61
The Dalley Horn Catalogue	70	Quadre	43
DEG Music	62	Reunion Blues	81
DePaul University	35	Riverview Records	103
Domaine Forget Music and Dance Academy	63	Rocky Mountain Alphorns	88
Duquesne University	30	San Francisco Conservatory of Music	59
Dürk Horns	76	Engelbert Schmid GmbH	36
Editions BIM	89	Select-a-Press	83
Emerson Horn Editions	12	Richard Seraphinoff	91
ErgoBrass	83	Solid Brass Music Company	87
faustmusic.com	92	Stork Custom Mouthpieces	92
Ferree's Tools	89	Summer Brass Institute	94
Finke Horns	32	TAP Music Sales	29
Glenn Gould School	57	TransAtlantic Horn Quartet	88
Hochschule Musik und Theater	84	TrumCor	inside backcover
hornsAplenty.com	82	University of Minnesota School of Music	85
Houser Mouthpiece Works	84	University of Oregon	31
Hans Hoyer	93	US Army	9
IHS Manuscript Press	105	Chuck Ward Brass Instrument Repair	84
IHS Tuckwell Book	104	Wichita Band Instrument Co. Inc.	90
Indiana University	46	Wildwind Records	87
International Horn Competition of America	12	Wiltshire Music Company	62
37th International Horn Symposium	14-15	Wind Music, Inc.	70, 83
M. Jiracek & Sons	91	WindSong Press Ltd.	45
Join the International Horn Society	104	The Woodwind and Brasswind	92
Jupiter Band Instruments, Inc.	31	Yamaha Corporation of America	16

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Horns 'n Clubs by Jonathan Stoneman

Great minds think alike," say some. "Fools seldom differ," say others. Either way, I read Travis Bennett (*Horn Call* XXXV, no.1) with interest, because he and I have both realised that there's a lot horn players can learn from playing golf (and maybe golfers could learn from playing the horn too.)

I used to have the world's simplest pre-nuptial agreement. For 20 years my wife's one condition for our happy marriage was "if you take up golf, it's over." All that changed on 20 August 2003, when she gave me a golf lesson as her gift for my birthday.

So at the age of 45 I found myself in the frustrating position of being a total beginner — all over again. It reminded me of taking up the horn, which I did more than 30 years ago: the noble simplicity of playing the horn, or hitting a little ball, which both turn out to be much harder than they first appear. The more I thought about it, the more I found parallels between golf and horn playing, and the more parallels I found, the more reassuringly each skill reinforced the other. Both activities require:

Dedication and practice. Whenever I fume at my total incompetence, I remind myself that it's only been two months of trying. Did I start playing Mozart concertos perfectly within eight weeks of first picking up the horn? I don't think so. Every skill on the golf course has an equivalent in horn playing, but the most important parallel is the skill of knowing one's limitations, and setting expectations accordingly. The problem is that although you can practice the horn in total privacy if you want, you cannot avoid other people witnessing your efforts on the golf course or practice range. It may help to remember that the people waiting on the teeing ground behind you are also in the same game. On the other hand, that may not help — just as you might not worry that the person listening to your early efforts to play is also a horn player and is therefore able to share your pain, or is laughing at your every mistake!

Muscle memory. Both pursuits require you to find ways of repeating the same muscular movement reliably, time after time, with and without pressure. To achieve that muscle memory, both pursuits require us to go through some pretty repetitive **practice drills** in order to hone specific skills (double tonguing, chipping, legato tonguing, putting). There is no alternative to these — the point is to find ways of making them seem more enjoyable than they actually are.

As you get past a certain point (moving from conscious and total incompetence to a minimal level of conscious competence) you should have evolved a **routine** — for getting out your first beautiful note of the day, for maintaining all the skills you have painstakingly worked on, for getting the right note/shot out under match/concert conditions, reliably, time after time. I had a sudden flash of insight one morning, when

my first tee shot of the day flew a mere 50 yards: I asked myself — would you pick up the horn, and blast into Strauss 1 or Siegfried's Call without at least a few warm-up puffs? From that day I have been trying to work out exactly what I need to do before I play, if I am to give myself a better than even chance of getting through the opening bars/holes. Both activities may cause:

Muscle ache. One of the first things that helped me spot the similarities between golf and horn-playing was the not-unpleasant muscle ache in the stomach which reminded me of after horn-playing aches, when the fact that the diaphragm hurts more than the lips is a sign that I've been doing something right. Worryingly though, my lips are often sore after a round of golf, which tricks my body into thinking I've practiced both disciplines at one time!

Frustration. I get the same feeling when I see a lovely drive swerve off into the bushes on the right as I do when I flub a simple entry for the umpteenth time in a row. The answer, in both games, is to concentrate — the late great Alan Civil used to say that cracked notes were always the result of inattention. So it is for pulls, slices, and general flubs — it sounds obvious, but for everything to work, you have to make everything work! Find a winning routine, and stick to it.

This is another way of reminding ourselves that both disciplines will see us make simple mistakes under **pressure** through sudden loss of confidence (the "yips" in golf, the "pearlies" in music-making). We need to practice until we cannot get it wrong — what was it Gary Player said when someone said he had had a lucky break? "it's funny, the more I practice, the luckier I get!" At the same time, it's worth remembering what the late pianist, Sir Clifford Curzon, said about the fear of making mistakes — "sometimes the fear of playing a wrong note reduces the impact of the notes we do get right."

Just like specialist horn shops, golf has **gadgets**, new technology, brilliant technical solutions to solve every problem; anyone can buy them, but ultimately there is no substitute for hard work and practice. On the course/in rehearsal we meet fellow players with cheap equipment, old equipment, state of the art equipment, but the good player will always shine, and the poor one fail. It's a reassuring thought, that the game of golf, or the horn, is a great leveller — you are never more than a millisecond from disaster, whoever you are, whatever your equipment. Once I spotted this important parallel, I was able to wander into a golf shop without being tempted to fill my basket with every gadget that promised to fix my game.

There are some other "parallel thoughts" which I am still working on. **Sight-reading** — getting round a course/piece for the first time is a great challenge, which we only really benefit from when we reach a certain level of competence. But we shouldn't let ourselves get stuck in a rut of always playing the same etudes/holes — we also need to get out and try something new.



Crazy ideas

Handicaps. In theory, a total amateur like me could play against Tiger Woods in a fair match by using the handicap system. Or we can play against the course as well as each other. We don't need to print 'par' scores at the top of our parts, but we know what they are. We should use 'personal pars' to tell ourselves how we measure up against a familiar piece. We may set ourselves the target of "nil errors" in a performance, and we should, but we should also ask ourselves — are we really capable of playing without a handicap? If we set our expectations too high, we will frustrate ourselves when we fail to achieve them; sometimes we need to remind ourselves of our real level and be pleased when we surpass it!

These parallels between the horn and golfing are, I hope, a bit more than a mild diversion. For me they have been useful in reminding me of some key learning points — I do need to be patient in both disciplines, remember my limitations, enjoy making progress when I do. Recalling *how* I learned to play the horn reasonably well (over 30 years) is beginning to help me learn how to learn to play better golf, with warm-up routines and practice drills. If you have read this far, you may be a fellow golfing-hornist; if you are not, then perhaps you will be spurred into drawing lessons from a non-musical pastime into your horn playing, or vice versa. Using one discipline to help another is always instructive. And, as the cricket writer CLR James said: "what do they know of cricket, who only cricket know?"

And if the parallel does take you — what about this final thought: why not go mad, extend the metaphor to the limit and have a Ryder Cup of horn playing at IHS conventions?

Coda — confession

And now a confession: not long after I wrote this piece, I found myself on the golf course, playing badly as usual, and hating it — not being frustrated — hating it. Unlike horn playing, I was finding that the more I practised, the worse I seemed to play. To prove it, I just gave up (what a release that was!) and then played just once more, after a gap of four months I played nine holes with a total beginner. No pressure on me — and no practice either — so I beat him by 15 strokes. Not only that, I beat my own course record by about 10 strokes.

(That's where part of the theory of learning golf being like learning the horn breaks down — would you risk taking four months off the horn and then risk even a "friendly" Mozart concerto without a warm up?)

Actually, the most important lesson I took from golf to music has lasted — and it echoes some of Travis Bennett's thoughts on perfection in golf and music. I read a book "Golf is not a game of perfect" by Bob Rotella, who explains about letting the mind interfere when the body is lining up a shot. He says the human brain can make very accurate calculations without being told to, so you should just look at the hole, look at the ball, look back at the hole once and shoot. I've taken that thought with me to the mouthpiece many times since —

no need to think "ah, that's a high note, quite loud, so I need plenty of breath, not too much tongue, remember the pitch — oh no, missed it." Just look at the note, take a breath, and let the training take over to hit the note. Works every time!

Jonathan Stoneman plays for the Maidstone Symphony Orchestra in Kent, UK, and in various chamber ensembles. Apart from horn playing, he is a journalist with the BBC World Service and since giving up golf, has quietly returned to endurance cycling where there's no ball to worry about. He can be contacted via stonepeople@btinternet.com.

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