

The Horn Call

Journal of the
International Horn Society
Internationalen Horngesellschaft

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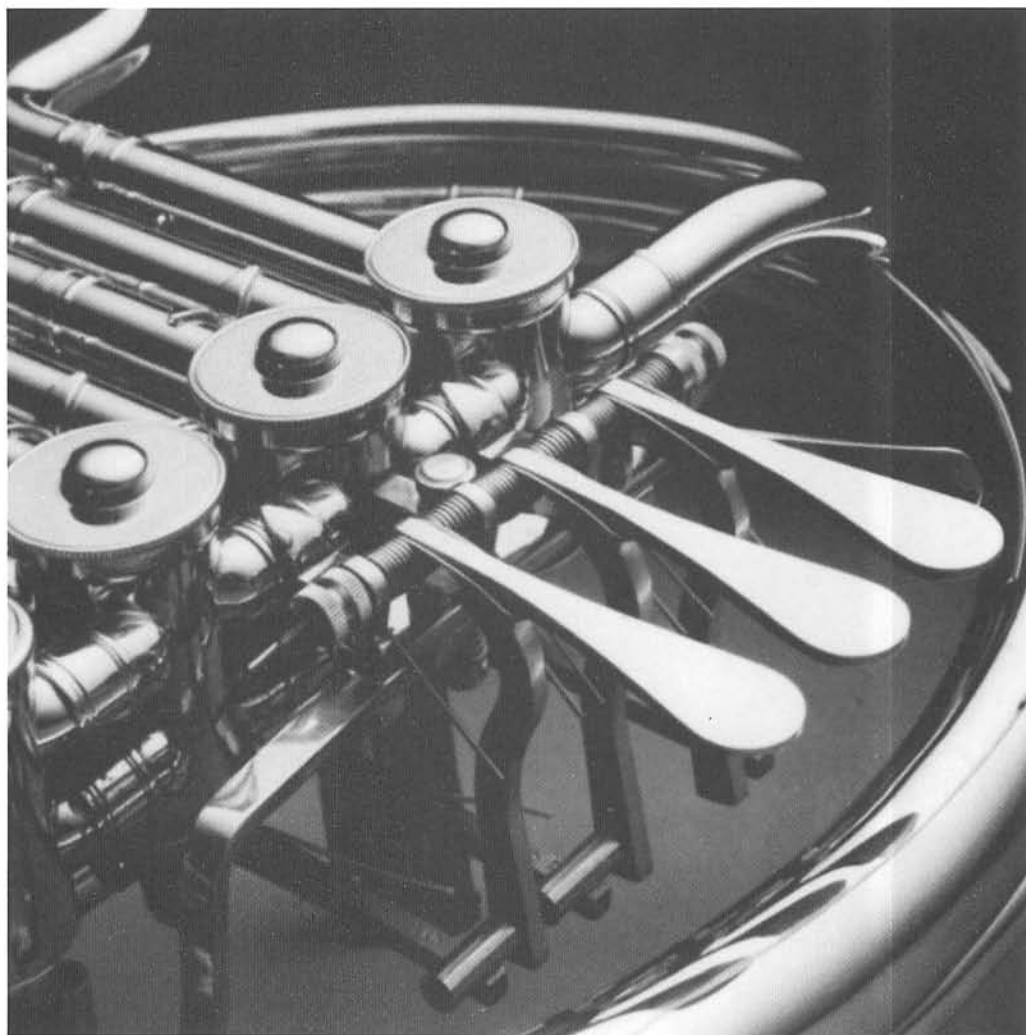
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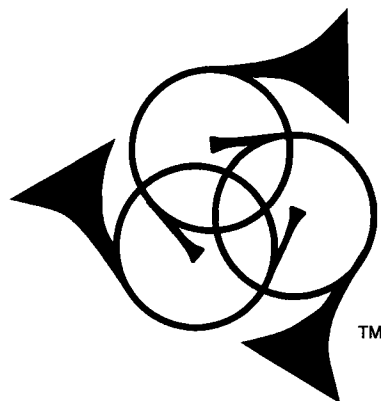
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The Horn Call

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William Scharnberg, Editor

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*On the cover: "Greetings from a Retired Horn Player" a 4"x 6" quilt by Suzanne Riggio.
Digital photograph courtesy of her son, Paul Jennings.*

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



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October 2005

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From the Editor

Bill Scharnberg

This *Horn Call* comes at a difficult time for musicians in the southern US affected by Hurricane Katrina. We hope and assume their lives will be reassembled in the months to come, and I am certain that each of us will offer help in any way we can. We will withhold delivery of *The Horn Call* to that area until full postal service has been reestablished.

Congratulations to AC member Heather Pettit who married David Johnson (American Horn Quartet) in August and who will continue to be our "News Editor" as Heather Pettit-Johnson.

The October *Horn Call* traditionally includes several reports, scholarship information, a call for scores to the 2005 IHS Composition Competition, and an index to Volume 35 of *The Horn Call*. This material is generated by volunteers who, in addition to our tireless column editors and reviewers, deserve a big "thanks" for donating their time and energy. For this journal, I would like to recognize Harriet Fierman for amassing the directory to Volume 35 of *The Horn Call*!

The elation that the May journal was relatively error-free was broken on May 22 when I received an e-mail from IHS Executive-Secretary Heidi Vogel stating that our mailing company had used the February membership list for the May mailing: 125 former members received a *Horn Call* while 315 new members did not! After the initial panic settled, only 128 US members had not received a journal and all the current non-US members were included in the first mailing! Apologies to those 128 new US members who did not receive a May *Horn Call* on time.

During the 2004 IHS Advisory Council meetings, it was recommended that a "youth" or "student" area of our IHS website be established. This area will be "up-and-running" soon with Brittany Cooper acting as the first editor. Brittany is high school graduate from Arkansas, who has lived in England and attended the Interlochen Arts Academy this past summer; her first contribution is an interview with Lowell Greer. Also to be included on this area of our website is a fine article by IHS member Katie Johnson about her first year as a college hornist. We plan to make this area of our website "interactive" in the near future: students can ask questions and appropriately selected professionals will respond. A new editor for this column will likely be needed every one to two years (youth become adults). If you are interested, please e-mail me at the address to the left of this column.

Corrections to the May *Horn Call*: on page 11, the arranger of *The Bats with Banana* is Nipatdh Kanchanahuta (a conducting student/hornist at The University of North Texas). IHS member Tim Allport pointed out that, on page 66, his and Celeste Seraphinoff's teacher was Charles Blabolil (not Blaboli). The Haydn excerpt on page 72 should be listed for Horn in D (not F).

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, email 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 email. 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. emailed 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



It seems not long ago that we were enjoying (?) the hot, humid weather in Tuscaloosa, AL, at the IHS Symposium there in June. To hear and witness now what is happening in that part of the world, particularly in New Orleans, is absolutely appalling. I am sure many of our readers will have family, friends, or colleagues there, and it is with a feeling of total helplessness that we look on from afar. We are thinking of you all now and in the long months ahead as all those directly affected by this disaster try to get back some of their self dignity and start to rebuild shattered lives and homesteads.

Going through some sort of playing crisis can also lead us to suffer great anguish, stress, and despair. Very often small problems can become seemingly insurmountable, leading to periods of self-doubt, insecurity, worry, and depression. At times like this we need to be able to take a step back from the actual problem and view it from a different perspective. I often experience times when things are not going well, for instance suddenly no high register! The first thing to do is not to panic! Struggling, straining, and forcing to get some high notes will only make things worse and, in my case, I know it won't work! Being a typically analytically-minded sort of chap, I first think what I might have been doing (or not doing) to make me feel so out of shape. Reasons like: trying to get too far too quickly in a preparation phase; not warming up properly; neglecting the middle-low register, in fact all of the things I know I have to do regularly (you might call it regular "maintenance" work) to keep myself in shape. Knowing the cause will help in the future, but does not help the situation now! Like I said, don't panic, just take a breather and then get down to some basics! In my case, I have several notes in the middle-low register that I use as a sort of "check up" to see how flexible and "blown in" I am. Invariably, when things are tight and inflexible in the this register, it is the high register that suffers first — these middle notes need to have the "cobwebs blown out of them!" Loosening up this area, I know will improve the upper register — without having to play one high note! It is quite often the case that the key to one problem lies somewhere else entirely. You could call it "lateral thinking" — the solution to the problem lying not where you necessary would expect to find it! Experience helps us learn about ourselves, with special consideration to how we cope with problems, and the way we change as we get older.

I had an e-mail recently from a student who was circulating a questionnaire which contained several poignant questions. Two in particular caught my attention: "How do you learn to love your instrument and what do you do to maintain (or even attain-FL) the motivation to work on it?"

Perhaps the "love in what you are doing" is more important than the love for the instrument alone, and maybe "love" is too strong a word in this context. I think passion is probably more appropriate, but one can interchange them as one

wishes! You can, of course, love your horn, but that does not itself bring out the all-important musical expression through the music we perform. Is then "musicality" an expression of love? Is the passion we try to put into our performances that what moves people? My former teacher, Ifor James, used to say "wear your heart on your sleeve as you play," play from the heart — open your heart so the listener can feel the passion and sincerity that gives so much to a musical performance.

Call it a "loving relationship" if you like, but like a loving relationship between people, both need to be worked at! Like working at a human relationship, we are in a working relationship with our horns, which require hard work and commitment in order to get the best out of them. We all know that the moment we "take it for granted" or get over-confident, something will go wrong! This "passionate" commitment reaps the benefits of stability and musical fulfillment, which in turn motivates us to continue putting in the hard work required to maintain an equilibrium! Unfortunately, like in any relationship, the passion can wane in time and lose its lustre. This is also a danger on the horn, of course: when players lose the passion to play and end up just "going through the motions." The "flare" and "excitement" in playing are important factors to maintain throughout your playing career, keeping things fresh and alive.

Having both a horn and a loving partner can sometimes cause a "clash of interests," when both vie for your attention! Maintaining that balance can be difficult, but that's another story!

One footnote to this diatribe: even though many players, professionals, and amateurs find little time to put into their instrument, it still holds true that by playing in a committed way, at any level, with feeling and expression, will always bring the best out.

Plans are going well for the 2006 International Horn Symposium in Cape Town, South Africa. It will take place there from 21-29 July. Now is the time to think about booking the trip of a lifetime to this most spectacular part of the world! For many of us it is a long way to go, but to make it worth your while there are many packages being organised at much reduced rates for visitors to the symposium. Perhaps extend your visit to the event by including a safari to one of the national parks, a tour of the wine growing region, or a trip to the amazing Cape, or up the Table Mountain — the list is extensive! Get your tickets booked soon — find out more on their website: www.sahornsoc.com.

Have a wonderful Fall, or Autumn, or Herbst, or whatever!

Frank Lloyd, IHS President

Classified Ads and Correspondence

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Letters to the Editor

Dear Editor,

This concerns Mr. Snedecker's review of my "More than Sixty-four solos." op. 139, on page 74 of the February 2005 *Horn Call*, I appreciate the review; however, I feel I should respond to this sentence: "It is not surprising to find additional notes beyond the prescribed scale.." I worked very hard on these solos, as you can imagine, and at least three editorial passes at getting the tempo markings, dynamics, slurs, and other expressions just as I heard and play them. There is one solo of the 65 that does have non-scale tones; the other 64 solos are purely within the scale that is given at the top of each solo. Each solo is a study in the scale; although non-traditional, I find them very expressive and full of contrast.

Also, I would like to add that my work is completely different than John Cages's use of the *I Ching*. There is nothing left up to chance in writing these solos. Sometimes I start a piece with a random throw of the *I Ching* coins, but then I work within the structure and relationship of the scales I am given.

Sincerely,
Richard Burdick, Regina, Saskatchewan, Canada

Editor's note: if you have played in a brass quintet for any length of time, you have probably performed Dance by Wilke Rentwick. Mr. Rentwick was second horn in the Denver Symphony for years and now lives in Oregon. He e-mailed me asking about Wilhelm Lanzky-Otto's horn on the May Horn Call cover and I responded that I believe it is an Alexander compensating double horn with an A valve. I asked Mr. Rentwick (at age 83) to write something about his Dance; this is his response:

Thank you for your quick reply; Glenn [Dalrymple] had e-mailed Frøydis Ree Wekre and she said the same as you did. I was not sure about the manufacturer as all Alexanders that I have seen had beautifully embossed valve covers. I am a confirmed Alexander player myself and own both the traditional model 103 and a four-valve single B^b with the F extension. I use them each for its special beauty. I.e., we did Ravel's Pavanne two weeks ago and the B^b was ideal having a lighter,

but more intense sound. About six weeks ago I did a transcription for small orchestra of Glazounov's *Reverie* on which I used the double horn for its darker and more romantic sound. The group I am playing with is the Oregon Coast Chamber Orchestra (try www.occo.ws). I also play with a brass quintet that has a large repertoire of music arranged from the popular music from W. C. Handy up through a few of the Beatles' tunes and we play once a week in the Gazebo on the waterfront to entertain all the locals and tourists that flock to our lovely little town.

[After leaving Denver] I started out in California and in the course of the last 63 years traveled all over and am now living in what The *USA Today* said is the best place in the USA to retire and I heartily agree. The town is Florence, Oregon. Right smack on the Pacific Ocean. The temperature here averages from the low 40s to the low 70s.

Here is the story how the *Dance* came into being. In the late 60s I had my own brass quintet and we played many concerts for Young Audiences. One week the Symphony played the Barber Piano Concerto with Robert Browning and I will not tell you who the conductor was. In the last movement the 5/8 time became 6/8 by the third measure and never recovered. I was quite miffed that so many of my colleagues as well as the conductor could not handle odd time signatures. A week or so later I was at a Greek party and much of the music was Greek folk music in these wonderful odd times. I thought to myself, if those untrained peasants could sing and dance to odd meters, they really aren't that hard. I settled down to write something in really unusual meters to prove that it is easy to play. You know the result. It has paid back in quite good royalties but the biggest reward was one day we were playing at a notoriously difficult school. CLASSICAL MUSIC for these almost out-of-control junior high kids! Well, we dove in and halfway through the program we played the *Dance*. At the end with the final THUMP from tuba, horn, and trombone, one little guy jumped out of his seat, punched the sky, and shouted "YEAH." That was the biggest reward I could ask for.

Dear Editor,

This is a reply to "Horn Playing and the Small Woman" in the May 2005 *Horn Call*. I am an amateur hornist in a *Posaunenchor* (brass choir) and I teach horn playing to children. Most of my pupils are age nine or ten when they start with the horn. The body size of the player of this age is the biggest problem of all: a "regular" horn is too large! Like Mrs. Seraphinoff said, small horns for children are available and (in my mind) it's the best way to reach the goal. I never accept a double horn for such young kids! The weight is not compatible and [operating] both sides of the horn overstrain the student.

So think of this: take a *parforcehorn* with tuba valves, a two-foot bell, and fourteen lbs. of weight. Now try to play it stopped! Do you see what I mean? How did you start?



A man visited me with his son (age eight) and asked for lessons. "I just bought a horn," he said. He opened the case and I had a shock! It was a full double with an E/A stop-valve. Very expensive and heavy! So, I said to him the problems his son will have with this "thing" but he didn't understand. So I said to him, "Take a seat and please hold the horn a little bit in front of your body, for only five minutes." After two minutes he put it down. "Well, your son shall hold it for an hour!"

A small horn like a Hans Hoyer 3700 is always best. No child begins a trombone playing with a B \flat /F/E \flat with a Thayer valve! A lot of teachers use an E \flat alto trombone for the student's first steps (like a 3/4 violin). Most "professional" horns are wrong for young beginners. What they need is a light, "close-by" instrument (cornet or Kuhlo-Fluegelhorn instead of a long trumpet).

An alternative to a horn designed for children is the "saxonian" horn. It was well-known during the nineteenth century. The valve section is removable and it has terminal "crooks" instead of a fixed mouthpipe. It is usable as a valved horn in B \flat /A and F/E/E \flat and also as a hand horn from c-alto to B \flat basso. All parts can be ordered step by step, so the price is a bargain for the basic model. The bell is 27 cm instead of 31 cm and it has a tighter wrap than a regular horn, but not as tight as a children's horn. So it can be used for many years, not just for basic training. The instrument maker Friedbert Syhre in Leipzig, Germany (well-known for his *Corni da Caccia*) offers these horns (please note that this is not a commercial!). So the beginner has three horns in one without the weight of a double! Ambition on the part of the parents (or sometimes teacher, too) will lead to a training disaster!

Regards,
Martin Kuenkler, Schutzbach, Germany

Dear Editor,

I am writing a limited response to the lengthy letter of Dr. Dalrymple concerning myself and Inderal use. He continues to warn that small doses (10-20 mg.) of Inderal can produce incapacitating sedative side effects, "changes in perception, concentration, and ability to count rests..." (*The Horn Call*, February 2005, p. 70). He first correctly cited me as a reference, "[Dr. Rosenthal] and I agree," despite my publications of the opposite "[Inderal use is] without any sedative side effects." (*THC*, May 2000, p. 72).

When I objected to this in my letter to the editor (*THC*, May 2005, p. 6), the doctor cited a new reference consisting of

an internet web page. This "Anxieties Site" lacks any medical documentation.

Dr. Dalrymple objects to my oversimplifying a reference concerning possible sedative effects, "Inderal has the ability to enter...the brain." (*THC*, May 2005, p. 7) This is a significant point. Fifty-five medical tests of this subject were reviewed by Dr. Dimsdale (J.E. Dimsdale et. al, "Neuropsychological side effects of Beta Blockers," *Arch, Intern Medicine* V 149, March 1989, p. 514). The tests used many doses of Inderal including 160 mg in comparison to beta blockers which can not enter the brain. He found "no consistent evidence" for any sedative effects (*Ibid*). The number of individuals who reported sedative effects when taking Inderal was similar to those who received a dummy "placebo" pill. The author concludes "given the high rate of side effects from a placebo...one wonders if it is accurate to attribute cognitive effects to beta-blockers." (*Ibid.*, p. 524)

In 2000 I became aware that fine musicians were jeopardizing their careers and losing orchestra positions because of inappropriate concerns about imagined side effects of Inderal. This was my motive for the feature article in the May 2000 *Horn Call*. Despite my best efforts, inappropriate fears, myths, and ruined careers persist.

Dr. Dalrymple consistently uses inappropriate terror-provoking language when discussing Inderal "...the drug could cause death!" (*THC*, Feb. 2005, p. 70). "Possibility of death," "...this individual is 100 percent dead." (*Ibid.*). His centerpiece of evidence is an oddball event titled "An Unusual Death" where a severely sick asthmatic woman, who was never intended to get any Inderal, accidentally takes 60 mg (triple the dose useful to musicians). So where is the relevance to healthy musicians using prescribed small doses?

Dr. Dalrymple seems not to notice that my publications and lectures all advise prescriptions for Inderal. He burdens musicians with doubtful sedative side effects. Still more important than any medical detail, his inappropriate inflammatory words associating Inderal and "death" will take the cause of sensible Inderal use on a giant step backward to the dark ages of musicians abusing alcohol and worse.

By this time I consider the subject of Inderal to be a "lost cause" for readers of this publication. I described Dr. Dalrymple's inappropriate words as "unfortunate." He responded "Honestly I don't see how these lines are 'unfortunate.'" Obviously so.

Philip Rosenthal, M.D.

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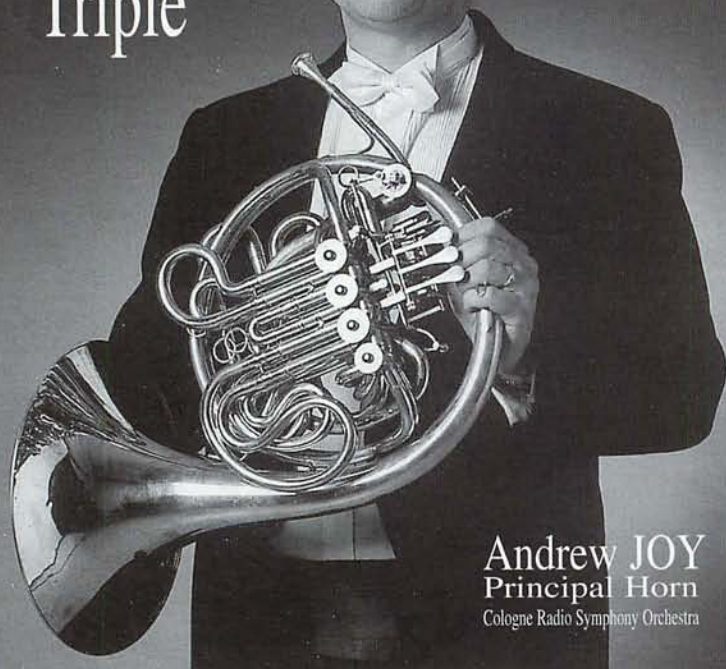
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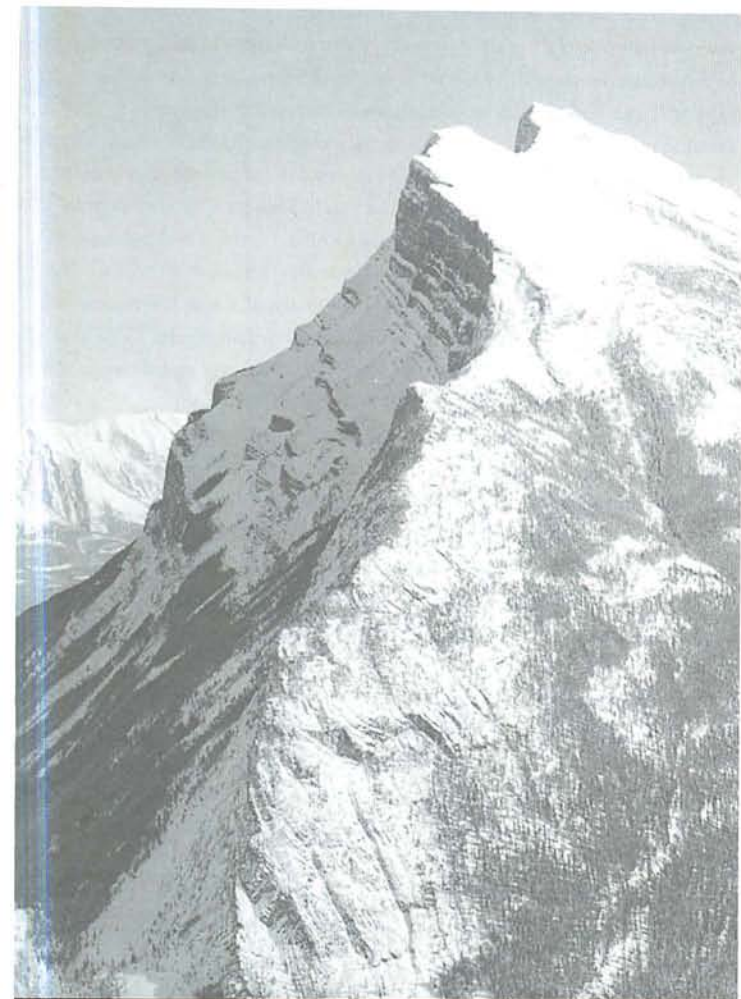
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38th International Horn Symposium

Cape Town, South Africa
21 - 29 July 2006



South Africa will be hosting the 38th International Horn Symposium from the 21st to the 29th of July 2006. The symposium will be held in Cape Town, the mother city, and one of the most beautiful and scenic areas in the country.

We intend to offer delegates a well balanced programme comprising some premiers, horn with an African flavour, modern horn and many of the "old faithful." Local culture and scenery, combined with sufficient recreation time, organised peripheral activities, and the occasional "party" will keep all delegates enthralled and relaxed. The official language of the Symposium will be English. Translation services can be arranged if requested.

We will offer separate accompanying persons tours for the entire week. Family and friends can therefore join you in your visit without feeling obliged to attend the entire program and without the anxiety of finding for themselves in an unknown place.

Pre- and post-symposium tours, of varied duration, to popular tourist destinations in and around South Africa, will be available to delegates on a first come first served basis.

In addition to being a popular and safe international tourist destination, South Africa has a strong musical heritage with three professional philharmonic orchestras, three Military bands and numerous, non-professional, amateur and student orchestras and bands. A successful thrust towards bridging the divide between traditionally Western composition and African themes has resulted in music with a variety of unique rhythms and interesting and pleasant melodies. Local musicians from all walks of life provide thrilling exposés on a variety of instruments from Marimba to animal horns, and styles ranging from jazz to African dance as well as from "classical" to contemporary.

The South African Horn Society is extremely excited by the opportunities that hosting the symposium will bring to horn playing and music in general in South Africa. South African music has recently emerged from ten years of support reductions resulting from necessary reprioritisations during political transformation. A well supported symposium would contribute enormously to promoting classical music, and most particularly the horn, in

Southern Africa and will help us to sustain essential horn development programmes among the youth. Anybody wishing to contribute time or expertise to this initiative should please write to steveh@iafrica.com, or the secretariat. Of particular use would be, donations of unused instruments to feed into existing projects. Delegates attending the symposium will have the option to visit and participate in the community development projects as an alternative to the regular program throughout the week. This proved very popular and enjoyable during recent visits by various touring groups and professionals.

Venues: The symposium will be hosted at the South African College of Music, located on the campus of the University of Cape Town, against the scenic slopes of Table Mountain. Immediately adjoining the College is the Baxter Theatre with a 700 seat auditorium, cafeteria and restaurant facilities, and where all daytime concerts will be held. All exhibitors and instrument demonstration rooms are in the College along with abundant meeting and practice rooms. The majority of these rooms are sound-proofed, which will allow for undisturbed evaluations and practise. Evening concerts will be held at a variety of venues and transport will be provided to and from these venues. Some of these include the acoustically fabulous and historical Cape Town City Hall (1000 seats), the Artscape Theatre (1300 seats), the Endler Hall (550 seats) and the Spier/Moyo Wine Estate near Stellenbosch, on the world famous Wine Route.

Refreshments: Morning and afternoon tea will be offered at the venue and a midday meal will be available at the nearby residence halls (less than 5 minutes walk). A cafeteria is available during the day at the main venue for delegates wish to arrange their own eating times. Evening dinners will be provided wherever possible otherwise delegates will be guided to selected restaurants.

Accommodation will be available at hotels and at the University of Cape Town Residence Halls. Delegates will be recommended a choice of 4 star hotels all within 3.2kms (35 to 45 minutes walk) from the main venue and a reliable bus and shuttle service will be provided. In addition, budget accommodation will be available at the University residences. Delegates attending previous events have been highly complimentary of the University residential accommodation. All residences are within easy walking distance (ten minutes) of the main venues.

South Africa is known as "a world in one country." It combines the wilderness of Africa with the infrastructure and technology of the developed world. It has a huge natural and cultural diversity and caters for many different religions and people from all walks of life. With a 3000km coastline, famous well-managed game reserves and wilderness areas, South Africa offers a wealth of scenery from tropical forests to mountains ranges to desert wilderness. Cape Town is a modern city of three million people and an internationally popular tourist destination. The surrounding Cape Peninsula comprises over 100km of scenic mountains, more than 20 sun drenched beaches, and the highest concentration of flowering plant species in the world. Cape Town is a truly beautiful city with a variety of activities to offer visitors including sports, arts, theatre, history, restaurants, wine farms, wildlife, scenery and a variety of music for all occasions.

Climate: July in Cape Town in recent years has exhibited sunny, wind-free days. July however is in the heart of winter which is the so-called 'rainy season.' Delegates should be prepared for the possibility of a couple of days of intermittent rain. Average daytime temperatures are approximately 22° C and night temperatures are 13° C, humidity is low. July is a beautiful time of the year in Cape Town with a palette of natural colours and the flowering of many indigenous plant species.

Programme: Time will be allocated during the day for competitions, lectures, exhibitions, master classes, lessons, performances and displays of African music. In the middle of the Symposium, a day will be reserved for optional excursions to popular tourist destinations with an evening concert in Stellenbosch. Poster boards will be available for delegates wishing to present research material or new compositions.

Contributions are invited for:

- Performances
- New Compositions
- Lectures
- Posters, either research related or other.
- Exhibitions and demonstrations

A demo CD may be requested from prospective performers and a one page abstract will be required for lectures and poster presentations. Compositions should be accompanied, where possible, by a sample CD and preference will be given to original works with an "African flavour." The organizing committee reserves the right to assign these submissions depending on the programme needs. Recordings of most concerts will be made available to participants at the symposium or shortly after.

Deadlines:

Early Registration: 15 March 2006

Late Registration: 1 July 2006

Call for performances: 31 January 2006

Call for lectures and compositions: 31 January 2006

Deadline for abstracts: 15 February 2006

Tours: The mid-symposium tours include tours of the scenic Cape Peninsula with relevant stops en route. Boat trips to Robben Island or Seal Island, a guided walk in Kirstenbosch National Botanical Gardens, a walk on Table Mountain, winelands tours are just some of the trips on offer. Please visit the web site for more info. Pre and post symposium tours will be offered on a first come first served basis. Destinations will include game reserves, the Garden Route, Karoo semi desert and the West Coast among others.

Travel: 18 international and national carriers service Cape Town International Airport on a daily basis. A help desk will be available to assist delegates on arrival for 2 days prior to the symposium. The organisers can co-ordinate flight details supplied by delegates in order to assist delegates with safe and reliable transport between the airport and Symposium accommodation venues. South African time is set at GMT +2. There are no time zone differences within South Africa.

Passport and visa requirements: Visitors from all nations are welcome in South Africa but must have a valid passport and will usually need a visa. Visas are issued by the South African missions abroad and must be affixed in the applicant's passport before departing to South Africa. Visas cannot be arranged by the organisers. Visas are not issued on arrival at South African ports of entry. Please consult the web site, your travel agent or a South African Embassy well in advance regarding visa requirements.

Currency: The currency is the South African Rand. At present the exchange rate is about US\$1 = R6.50, 1 = R7.90, £1 = R11.80 all which is very favourable for international visitors. ATM and bank facilities are available nearby, and major credit cards are widely accepted.

General: Cell phones (mobile phones) can be rented (consult the web site). An international driver's licence is required in SA and the licence must include a photograph as well as the signature of the holder. Driving is on the left and speed limits are in kilometres. Cash is required to pay for fuel.

Health Issues: No vaccinations are required for cholera or smallpox. If arriving from a yellow fever zone, you must have a valid international yellow fever inoculation certificate. Malaria preventative medication is not necessary for Cape Town and the Western Cape however should delegates wish to visit more northerly regions in South Africa, prophylactics are recommended. South Africa's medical facilities are equal to the best in the world and are available across most of the country. Delegates should carry their own medical insurance for emergencies. Cape Town water is safe and pleasant to drink.

Website: Please consult the website for greater detail and updates. Registration forms, submissions forms and hotel booking details will be available soon.

Contact Details

Chairperson (steveh@iafrica.com)
Symposium Office: The Secretariat

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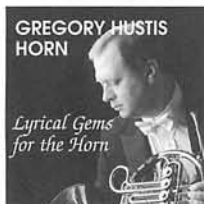
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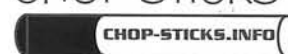


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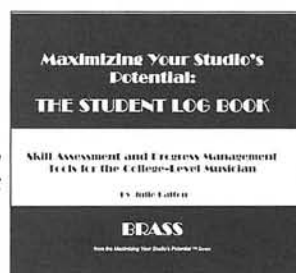
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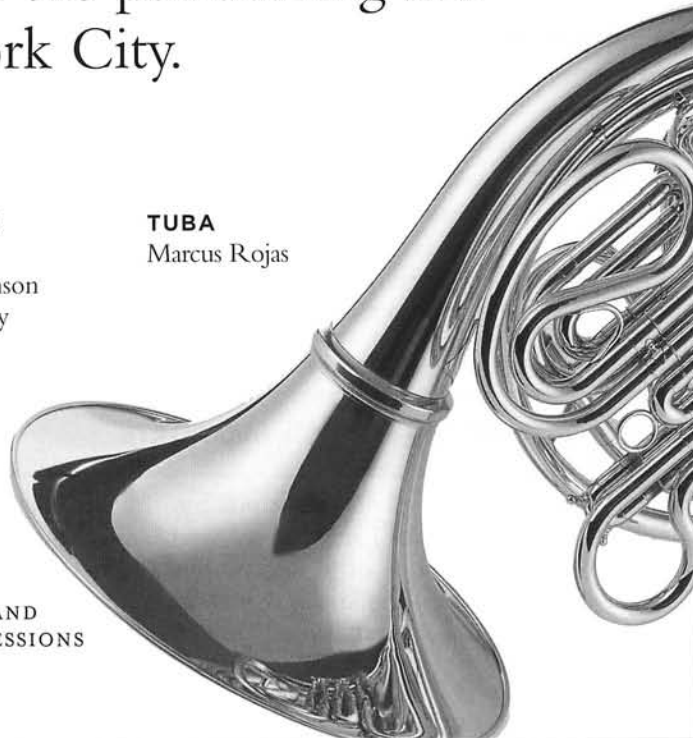
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Heather Pettit-Johnson, Editor

Call for Nominations to the IHS Advisory Council

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

Nominations for election to the Advisory Council three-year term of office, beginning after the 2006 International Symposium and ending after the 2009 Symposium, should be sent to Executive Secretary Heidi Vogel by December 1, 2005. Nominees must be members of the IHS and willing to accept the responsibilities of the position. Nominations must include the nominee's name, address, telephone number/email address, written consent, and a biographical sketch of not more than 150 words. Nominations by fax and email are acceptable; consent must originate from the nominee.

Terms of the following AC members expire in June 2006: Frank Lloyd is completing his second term and is therefore ineligible for reelection this year. Jeffrey Agrell, Nancy Joy, Jeffrey Snedeker, and Peter Hoefs are completing their first term in office and are eligible for nomination.

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

New Advisory Council Members

Following the general election for Advisory Council members, the membership elected Shirley Hopkins-Civil to a second term and Jonathan Stoneman and David Thompson to first terms. The Advisory Council elected Pasi Pihlaja and Peter Steidle to three-year terms.

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

New Honorary IHS Members

New Honorary members, elected by the Advisory Council are Ib Lanzky-Otto, Erich Penzel, and Louis Stout. Ib Lanzky-Otto, principal horn of the Stockholm Philharmonic, is recognized as an international soloist and has appeared as a guest artist at several International Horn Symposia. Erich Penzel, horn professor in Köln, is one of the most recorded horn soloists of the twentieth century. Louis Stout, a former member of the Chicago Symphony, continued a long, illustri-

ous career as the horn professor at the University of Michigan.

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, David Baumgartner, Harry E. Bell, Beth H. McDonald, Cathy J. Miller, Didac Monjo, Hyun-seok Shin, Alexander Steinitz, Metod Tomac, and Sachiko Ueda.

News Deadline

The next deadline for news submissions is December 10, 2005. If using email, please send the text of your message in the body of the email (not as an attachment) and, if desired, only one photo (with a caption) as a downloadable jpg.attachment. Send news items directly to Heather Pettit-Johnson at hephorn@yahoo.com.

The IHS Friendship Project

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

IHS Composition Commissioning Funds

The IHS Advisory Council has approved \$3500 for the purpose of encouraging new compositions for the horn. In memory of our esteemed colleague who had such a positive effect on so many performers, composers, and audiences around the world, the Meir Rimon Commissioning Fund was founded in 1990 and has assisted in the composition of twenty-two new works for the horn. All IHS members are invited to submit the name of a specific composer with whom they are collaborating on the creation of new works featuring horn. Awards are granted by the Advisory Council of the IHS, which has sole discretion in the administration of this fund. The fund has designated \$3500 annually, but the AC reserves the right to offer less or more than this amount depending upon the nature and merit of the projects.

You can request application forms and information from Randy Gardner, Chair, IHS Commissioning Assistance



Program, 1952 Wilaray Terrace, Cincinnati, Ohio 45230, USA or e-mail Randy.Gardner@uc.edu.

New Job Information Site

Hornists with information about jobs or auditions (performing and/or teaching) should send the information to Jeffrey Agrell at agrell@uiowa.edu. Professor Agrell will collect the information and post it on the IHS web site.

The International Horn Society announces its 2005 Composition Contest for original works featuring the horn as an unaccompanied instrument, as a solo instrument with accompaniment or as a member of a chamber ensemble. First prize is \$1500 and second prize is \$1000. Please see page 101 of this *Horn Call* for complete information.

2005 Composition Contest

The winners of the 2005 Humboldt Brass Chamber Music Composition Competition were **Raymond David Burkhart**, first place prize of \$1000, with his sextet titled *Bouquet de Brass*; **David Wilborn** second place, winning \$500 for *Three Movements for Brass Sextet*; **Mauro Braunstein** third place and \$25 for *Tower*; **Stanley Friedman** received honorable mention recognition for *Three Dances for Six Brass*. Focusing on original works for brass sextet with a difficulty level of grade 3-4, compositions were requested to have three movements of less than five minutes duration each. The Humboldt Brass Chamber Music Workshop is held each summer in two one-week sessions. For further information regarding the Humboldt Brass Chamber Music Workshop or the competition visit www.humboldt.edu/~extended/special/brass.

Member News

Brian Hill performed as soloist in Lars-Erik Larsson's *Concertino* for Horn and String Orchestra with the Dubuque Community String Orchestra on March 21, 2005. While in Dubuque, he also held a master class and led the horn choir, under the auspices of the Northeast Iowa School of Music. Hill is principal horn of the New York Repertory Orchestra and, by day, Manager of Music Copyrights & Licensing for Oxford University Press in New York.

Doug Myers and **Greg Whitaker** will perform as soloists with the Boston Classical Orchestra, Steven Lipsitt Conductor, on Friday, October 21 at 8:00PM and Sunday, October 23 at 3:00 PM at Faneuil Hall in Boston. The program includes Handel's Concerto for Two Horns, Leopold Mozart's Concerto for Two Horns, Telemann's Suite. More information is available at BostonClassicalOrchestra.org.

Andrew Pelletier kept a very busy schedule throughout the spring and summer. In March, he performed the Haydn *Divertimento a tre* and Strausses *Till Eulenspiegel*, arranged for five players, in a chamber music concert at Bowling Green State University, where he serves as the Assistant Professor of Horn. In April he performed at the Toledo Museum of Art

with the BGSU Faculty Brass Quintet; as guest principal horn for the Flint (Michigan) Symphony performance of Mahler's Second Symphony and the Vaughan Williams *Serenade to Music*; as principal horn with the Michigan Symphonietta for a performance of Bach's *Mass in F Major* at the Grand Rapids Bach Festival; and was the featured artist at the 2005 Columbus (Ohio) Horn Day, where he presented a master class, recital, and played with the Columbus Horn Group. In May he was again principal horn with the Michigan Symphonietta for their performance of *The Voice of the Spirit* by Dave Brubeck. He presented a warm-up class and recital (including the world premiere of Ryan Nowlin's, *Elegy for Horn and Piano*, at the International Horn Symposium at the University of Alabama, and spent July performing as principal horn for the Santa Barbara Symphony Independence Pops, and on modern and natural horn with the San Luis Obispo Mozart Festival.

American Horn Quartet member **David Johnson** participated in the first annual Swiss/Chinese Woodwind Quintet Festival as the horn instructor. The event, held in Aarau,



David Johnson and Chinese students at the 1st Annual Swiss/Chinese Woodwind Quintet Festival

Switzerland, brought twenty young musicians together from China and various locales in Switzerland for ten days of chamber music at the beautiful Herzberg Education Center in the mountains of Aarau.

For someone who is "retired," **Barry Tuckwell** manages to keep active: he is now a Professorial Fellow at the University of Melbourne and was recently appointed to the Board of Directors of the Melbourne Symphony Orchestra. During the summer, he was on the faculty of the Tanglewood Music Center and participated in the third Melbourne International Festival of Brass, where he is the Honorary Patron. During August/September he will serve on the jury for the ARD competition in Munich and, as President of the British Horn Society, will attend the 25th anniversary celebration in London this October.

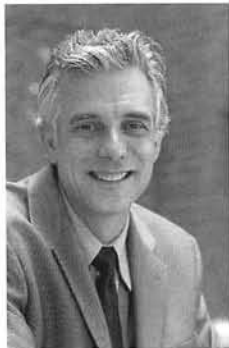
Florida State University professor and Advisory Council Member **Michelle Stebleton** was awarded an FSU Undergraduate Teaching Award in April, 2005. This spring, she performed *Shindig* (Godfrey) with the FSU Symphonic Band, served as a clinician at the UCF Horn Day and, with *MirrorImage* (her horn duo with Lisa Bontrager, Penn State), served as clinician at the Missouri Horn Days, and performed at the 2005 International Horn Society Symposium. In July/August, she performed as a faculty/artist at the



Ameropa Chamber Music Festival in Prague. **Steve Gross** was also a member faculty/artist staff for the festival.

Ken Wiley's jazz play-a-long book, *Ken's Jazz Lounge*, was used by the Pasadena Jazz Institute's annual "Jazz Camp for Kids." Ken was a member of the staff for the August 8-12 session.

Peter Landgren, a Peabody Conservatory faculty member since 1981 and a member of the Baltimore Symphony horn section for twenty-seven years was appointed interim director of the Peabody Institute of The Johns Hopkins University. Landgren will take office October 1. Landgren has been co-chair of the Institute's Undergraduate Committee and a member of its Academic Council. He teaches both graduate and undergraduate horn players, coaches chamber music, and conducts sectional rehearsals for both of Peabody's orchestras. In 2003, he won the Johns Hopkins University Alumni Association Excellence in Teaching Award. A graduate of the University of Cincinnati, Landgren joined the Baltimore Symphony in 1978 at 21, before completing his undergraduate training. Three years later, he became associate principal horn, a position he still holds. He is often a featured soloist with the orchestra and appears on more than twenty recordings. He released his first solo recording in 1995 and his latest release, *Mozart Distilled*, is a recording with the Atlantic String Quartet of Mozart's four concerti and *Concert Rondo* arranged for horn and string quartet. Landgren will take a one-year leave of absence from the Baltimore Symphony to serve as interim director but will maintain his teaching commitments at the Peabody.



The horn students of **Phil Hooks** honored their mothers by presenting a recital on Mother's Day:



L-R (bottom row) Malena Cahall, Peggy Brengle (accompanist), Garrett Stair, Scott Joachim, Celia Croft, Derek Jackson, (top row) Rebecca Lantz, David Greenberg, Jeremy Norris, Malora Cahall, Jon Romelfanger, Phil Hooks, Erinn Sheridan, Kristen knight-Griffin, and Rachel Greenberg.

Marcinkiewicz Co., Inc. introduces the CHF5 Cerminaro mouthpiece. Developed for Marcinkiewicz by horn artist **John Cerminaro**, the mouthpiece and additional information are available at www.marcinkiewicz.com.

Bill VerMeulen spent three weeks in June teaching at The Festival Institute at Round Top then moved on to Colorado for master classes with the National Repertory Orchestra in

Breckenridge. From Breckenridge, it was off to Steamboat Springs and Aspen for chamber music. Among the works he performed were the Brahms Trio and Beethoven Septet with Joshua Bell, which also went on tour, and the Brandenburg First Concerto. From Aspen, Bill went to the Music@Menlo festival in California, where he performed and recorded the Mozart Horn Quintet and Beethoven Septet, with Joseph Silverstein on violin; the recording will be available by December. Wrapping up the summer was a stop in Sun Valley, Idaho for the Strauss Concerto No. 1 and Rossini *Una voce poco fa* with the Sun Valley Summer Symphony. At the end of August he was in Norman, Oklahoma to help adjudicate the International Horn Competition.

The horn section of the Metropolitan Youth Symphony (Portland, OR) performed Schumann's *Konzertstücke* on June 12, 2005 and on tour to Italy, Hungary, and Austria in July. The hornists were **Amanda Barkley-Levenson**, **Jacob Schloss**,



Back L-R: Paul Munger, Jacob Schloss, Jeff Rew, Nathan Laws. Front L-R: Severn Ringland, Andy Pollack, Amanda Barkley-Levenson, Justin Ellis.

Paul Munger, **Andy Pollack**, **Justin Ellis**, **Jeff Rew**, **Severn Ringland**, and **Nathan Laws**. They were coached by **William Stalnaker**.

Dr. Paul Stevens, horn professor at the University of Kansas joined forces with two of his students, **Conja Summerlin** and **Sara Keene**, for

a recital at Lawrence Presbyterian Manor June 23, 2005. The program included original works for horn by Conja Summerlin (*Dulce et Decorum Est*) and Janet Winckler (*Morning Sunshine* and *Spring* for horn and piano, and *Lullabye* for horn trio). In addition, Sara performed *Prelude, Lied et Rondo* by Jean Clergue, Conja played the first movement of Haydn's Concerto No.1, and Dr. Stevens performed *Légend* by Robert Paniel.



L to R: Pianist Holly Beneventi, Conja Summerlin, Dr. Paul Stevens, Sara Keene.

The internet continues to bring new possibilities to all areas of

life and recent advancements in technology now allow a broader public to have access to DVD quality audio and video transmissions. Taking advantage of this technology, the horn studios of the Cleveland Institute of Music (CIM) and the University of Cincinnati College-Conservatory of Music (CCM) connected this spring for a distance learning master class exchange. In the first broadcast, **Randy Gardner** taught six CIM students from his location in a CCM recital hall: two each from the studios of **Eli Epstein**, **Richard King**, and **Richard Solis**. In the second class, Eli Epstein taught six CCM



students of Randy Gardner and **Duane Dugger** from his facility in Cleveland. In each case, split screens allowed the performer and teacher to be seen at each location. This distance learning exchange received an enthusiastic response from everyone involved. A great round of applause must be given to the technical staffs at both institutions for their expertise, patience, and perseverance. Although a few minor technical problems were encountered, the overall experience was extremely positive and encouraging for further educational use of advancing internet technologies.

On April 13, University of North Texas graduate hornists, **Kate Pritchett, Mike Harcrow, Carl Brower, and Nancy Jarrett** performed the first movement of Heinrich Hübler's Concerto for Four Horns and Orchestra with the UNT Orchestra as winners in its annual concerto competition.



L-R: Nancy Jarrett, Carl Brower, Mike Harcrow, Kate Pritchett, and conductor Jack Unziker

European coordinator **Peter Hoefs** reported that the annual summer Bayreuth Richard Wagner Festival, which includes singers, stage directors, and conductors of worldwide reputation, and an orchestra that preserves the "traditional Wagner style" did not perform the *Ring*, so a "call-horn player" can not be named. The horn section of the 2005 festival included solohornists: **Max Hilpert** (Sinfonieorchester des MDR Leipzig), **Hans-Jürgen Krumstroh** (Staatskapelle Berlin), **Michael Lösch** (Philharmonischen Orchesters Nürnberg), **Norbert Pfortsch** (Orchesters der Deutsche Oper Berlin), **Markus Wittgens** (Gürzenichorchester Köln), **Bodo Werner** (Orchesters der Komische Oper Berlin), and **Thomas Ruh** (Wechselhornist Sinfonieorchesters des BR München). low horn where **Norbert Dausacker** (Sinfonieorchesters des BR München), **Stefan Fink** (Philharmonischen Orchesters Bremen), **Hubert Pilstl** (Münchner Philharmoniker), **Johannes Winkler** (Sinfonieorchester des MDR Leipzig), **Horst Ziegler** (Sinfonieorchesters SWR Baden-Baden und Freiburg), **Frank Stephan** (Radio-Sinfonie-Orchester Berlin), and **Robert Teutsch** (Tonhalle-Orchesters Zürich).

Slovenian hornist **Bostjan Lipovcek**'s two new CDs (*In voce cornu*, SAZAS 108464. - Bostjan Lipovcek, 108457) contain Slovenian contemporary music and the two Strauss concerti.

Steve Durnin reports that the horn section for the Oregon Coast Music Festival in Coos Bay/North Bend, Oregon was Steve Durnin, **Laura Griffiths** (assistant), **Kristin Morrison**, **Chris Mudd**, and **Linda DeRoche-Duffin**. Steve was also principal horn in the Sierra Summer Festival at Mammoth Lakes, California, where his section included **Lisa Cherry**, **Jennifer Adrian**, **Peggy Copp**, and **Maureen McGuire**. The Sierra Festival is particularly interesting as performances are held in the Old Tramhouse at the high altitude Mammoth Resort Lodge. Steve, along with **Steve Becknell**, **John Reynolds**, and **Daniel Kelley**, also recently recorded the music for two shows at the Tokyo Disneyland Theme Park.

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Call. Send the photo of your special plates to **Carolyn Blice**, Rollins College, 1000 Holt Avenue, Winter Park, FL 32789, e-mail: Cblice@aol.com.

After performing with the Santa Fe Opera for thirty-two consecutive years, **Richard Chenoweth** took the summer off. Following a safari in South Africa, he taught for two weeks at the Kendall Betts Horn Camp, where he presented recitals and a master class in operatic repertoire and styles. He also taught lessons and coached ensembles. The remainder of the summer, he performed concerts with the Carillon Brass and the Dayton Philharmonic Orchestra. He will return to Santa Fe next year for the fiftieth season of the SFO. This year, he will present a recital and master class at the University of Evansville (date to be announced) and master classes in operatic repertoire at the University of Michigan (Feb. 6, 2006), Western Michigan University and Eastman School of Music (date to be announced). In April, he has accepted an invitation for a one week residency at the Sichuan Conservatory, Chengdu, China, where he will present master classes on opera repertoire, solo repertoire and brass fundamentals and perform a recital and participate in chamber music performances. Chenoweth will celebrate his 29th season with the Dayton Philharmonic Orchestra, where he performs as Principal Horn. He is also Professor of Horn at the University of Dayton and a Yamaha Performing Artist. Contact him at richard.chenoweth@notes.udayton.edu.

Catherine Roche-Wallace, horn, and Jeffrey Prosperie, percussion, presented the world premiere of G. Brad Bodine's *Rhapsody for Horn and Percussion* on June 8, 2005 at the International Horn Symposium. *Rhapsody* was commissioned for Dr. Roche-Wallace and Mr. Prosperie, faculty members at the School of Music at University of Louisiana, Lafayette, with assistance from the Meir Rimon Commissioning Assistance fund of the International Horn Society. The grant was awarded to Dr. Roche-Wallace, one of only three awarded for the year.



L-R Catherine Roche-Wallace, G. Brad Bodine and Jeffery Prosperie

The Interlochen Arts Camp was a hot-bed of horn playing in 2005! Horn faculty members included **Ellen** and **Doug Campbell**, **Thomas Bacon**, **Randall Faust**, and **Karen McGale**. More than thirty horn players from the US and Canada participated in orchestras and wind ensembles as well as the new intensive chamber music program over the course of the six week summer session. Students were thrilled to hear the brass faculty perform two brass ensemble concerts along with smaller chamber and solo works on recitals throughout the summer. They were also treated to master classes by guest artists **Lowell Shaw**, **Julie Schleif** (Interlochen Arts Academy), **David Griffin** (Chicago Symphony), and **Alex Shuhan** (Rhythm & Brass). For information on Interlochen Arts Camp 2006, visit www.interlochen.org/camp/index.html.



Virtuoso Horn Duo, **Kerry Turner** and **Kristina Mascher**, started off theirspring in Chemnitz, Germany, as guests of Franz Streuber and the Sächsische Hornengesellschaft. They presented a concert at the Kreuzkirche in Chemnitz, then embarked on a tour of Virginia, organized by Thomas Jöstlein, that included a concert and master class sponsored by United States Air Force Heritage of America Band, a coaching session for the Richmond Youth Symphony, a master class at Virginia Commonwealth University, and a performance in the historic St. Paul's Episcopal Church of the

Telemann Concerto for Three Horns with Thomas Jöstlein and the Richmond Symphony. During this week, the Richmond Festival of Music (Thomas Jöstlein, horn) presented the world premiere of Kerry Turner's new work for horn, cello, and piano, entitled

"The Scorpion in the Sand." Kerry and Kristina were also the guests of honor at the 2nd Hungarian Horn Festival in Mor. organized by Zoltan Varga. There were also performances by Miklos Nagy, the Hungarian Horn Quartet, Tibor Marusza, Zsolt Nagy, Gabor Toth, Gabor Acsai, and Attila Szucs. Finally, The Flexible Brass of The Netherlands recorded a CD



Kristina Mascher, Susanna Klein, Kerry Turner, and Thomas Jöstlein, soloists for the Telemann Concerto.



In a wine cellar with participants and artists of the Hungarian Horn Festival.

of Mr. Turner's works for brass. Kerry rehearsed and conducted this CD project which should be available after Christmas. The Virtuoso Horn Duo has also scheduled its premiere recording featuring works for two horns and orchestra. Contact:

www.kerryturner.com/virtuoso_horn_duo.

Competitions

The **Orchestre symphonique de Montreal Standard Life Competition** is one of the few Canadian competitions to offer three prize categories: scholarships, tuition and board in Canada's best summer academies, plus the privilege of playing with the Orchestre symphonique de Montreal. This, the 66th edition, is aimed at young Canadian musicians and landed immigrants between the ages of (for horn players) 16-25.

Final registration is due by October 1, 2005 and the competition dates are November 15-18. Please contact osm.ca or concursosm@osm.ca electronically or OSM Competition 2005, 260 de Maisonneuve Blvd. West, 2nd floor, Montreal (Quebec) H2X 1Y9 Canada by mail.

Information and regulations concerning **The International Music Contest for Young Performers in Chieri**, Italy can be found at www.ccpimontese.it. The competition will be held from 17-23 October, 2005. There are two age-groups for the solo competition: a) born 1985 or later b) born 1975-1984. There are also several chamber ensemble categories. In addition to their website, information can be obtained from the Receptionist, Mrs. Paola Colombo, 10 am-12 pm and 3-5 pm: (+39 349/243.80.91) or (+39 011/941.56.53).

Coming Events

On October 18th, in the Dvorak Hall, Rudolfinum, Prague, the horns of the Czech Philharmonic Orchestra are giving the world premiere of *5 Dramatic Pieces for 8 Wagner Tuba* by Andrew Downes. The twenty-five-minute work is the first of its kind. For details of the concert, please visit: www.wagner-tuba.com/downes.

The British Horn Society 25th Anniversary Celebration Festival will be October 21-23, 2005 at the Guildhall School of Music and Drama in London. British Horn Society Chair **Hugh Seenan** says, "The British Horn Society is delighted to team up with the prestigious music conservatoire, the Guildhall School of Music and Drama in London, for this year's exceptional event, our 25th Horn Festival. We're delighted to welcome International Horn Society President **Frank Lloyd** to lead this year's event, and a special guest, our own President, **Barry Tuckwell** OBE. From the continent come **Martin van de Merwe**, solo horn of the Rotterdam Philharmonic Orchestra, and Brit abroad **Sara Willis** from the Berlin Philharmonic Orchestra. Renowned international performers and pedagogues **Michael Thompson** and **Frøydis Ree Wekre** will join us, with London Principals **David Pyatt** from the London Symphony Orchestra and **Richard Bissill** from the London Philharmonic Orchestra. Our purpose is, as always, to show horn playing of the highest quality, confident that inspiration leads to more enjoyment and more fulfilling music-making. Come along for encouragement and inspiration." There are extra plans, yet to be finalized, so make sure you visit the Society website: www.british-horn.org, for updated information and booking details.

The 2006 Midwest Workshop will take place at the University of Wisconsin-Stevens Point new Noel Fine Arts Center on February 24-26, 2006. Guest artists include the **American Horn Quartet**, **Kendall Betts**, **Lowell Greer**, and **Tom Varner**. The AHQ present two performances of Schumann's *Konzertstücke* with the Central Wisconsin Symphony Orchestra on Saturday and Sunday the 25th and 26th. Kendall Betts and Lowell Greer will share a recital on opening night, Friday the 24th to be followed by a performance by Tom Varner and the UWSP Faculty Jazz at the Encore Room in the UWSP University Center. The workshop will also



feature competitions for solo horn, high and low orchestra auditions and horn quartet. For more information, contact **Patrick Miles** at 715-346-2027 or pmiles@uwsp.edu.

A.I.R. Horns 2006 is pleased to feature the incredible **Gail Williams!**



AIR Horns 2005 in action with the American Horn Quartet! Back row: Charles Putnam, Karen McGale, Dan Phillips, Kristina Mascher. Front Row: Thomas Bacon, David Johnson, Geof Winter

The annual Arizona Interstate Retreat for Horns will take place over the Martin Luther King holiday weekend, January

13-16, in the mountains of northern Arizona. The low price includes tuition, room, and board — and a whole lot of fun! Please visit www.miss-karen.com for more information, or contact Dr. **Karen McGale** via e-mail at corenfa@msn.com.

The Pittsburgh Chamber Music Society (PCMS) presents The Horn Effect, a unique, day-long event that brings together the renowned horn section of the Pittsburgh Symphony Orchestra, **William Caballero, Joseph Rounds, Ronald Schneider, and Robert Lauver**, with an ensemble of student, amateur and professional horn players, Sunday, March 19, 2006, 10:30am-5:00pm, Mary Pappert School of Music, Duquesne University, Pittsburgh, PA. The day's activities will be centered around the rehearsal and world premiere performance by the participants of *Soundings V*, a new work by Pittsburgh composer David Keberle, commissioned specifically for this event. Participation is open to horn players of all ages with a minimum of 4 years experience or an equivalent performance standard. Registration is \$15 and includes lunch. Participants are required to register by January 30, 2006. To register, or for more information, call 412.624.4129 or visit www.pittsburghchambermusic.org. Copies of the parts will be available for download on the website or ordered by calling 412-624-4129.

The twelfth annual Kendall Betts Horn Camp will be June 10-25, 2006 at Camp Ogontz in Lyman, NH under the auspices of Cormont Music, a New Hampshire non profit corporation. Kendall will again host his unique seminar and retreat for hornists of all ages (minimum age 15), abilities and accomplishments to study, perform and have fun in the beautiful White Mountains under the guidance of a world class faculty. Enrollment is limited to provide for a 4:1 participant to faculty ratio to ensure personalized curricula and individual attention. Participants may attend either or both weeks at very reasonable cost. A number of scholarships to the camp will again be awarded on a competitive basis for students age 15-27. 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.

Summer Horns in the Pines will be held in Flagstaff, Arizona, Sunday, July 30, 2006 through Friday, August 4, 2006. Summer Horns in the Pines is a week long retreat for serious adult players looking for a unique opportunity to learn from professionals and create music. Participants will have two lessons and four master classes during the week from artists in residence who will include **David Cripps, Peter Kurau, Bill Bernatis, and John Ericson** and will have the opportunity to create music as ensembles with people who share the same love of music and its possibilities. The website for this event, www.2scompany.org, provides full details. The retreat will be held at the beautiful Little America resort nestled in the Ponderosa Pines of Flagstaff, Arizona; the resort website is: www.littleamerica.com/flagstaff. For more information about the event contact Melissa Collins by mail at 2's Company, 2631 N. Elk Run St, Flagstaff, AZ 86004, tel: 800-467-5095 (ask for Melissa Collins), or e-mail at macfrgi@yahoo.com.

The 2nd Swiss/China Woodwind Quintet Festival will be held August 16-23, 2006 in Aaura, Switzerland. The horn instructor for the course will again be Professor **David Johnson** of the American Horn Quartet. The event, developed to bring western and Chinese players together, is held at the Herzberg Education Center just outside of Aarau in the beautiful Swiss countryside and is easily accessible from Zurich by train. For additional information, please contact Renato Bizzoto at oboes@bluewin.ch.

Bill Bernatis, University of Nevada, Las Vegas (UNLV) horn professor and Interim Chair of the Music Department announced that the third, bi-annual Western US Horn Symposium will take place in Las Vegas, October 25-28, 2006. Professor Bernatis assures that all of the activities of the first two symposia will be in place again — outstanding featured artists both in concert and presenting sessions; a notable composer-in-residence who will discuss his works featuring the horn, many of which will be performed by our featured artists; an exhibit area with the top suppliers of horn instruments, accessories, and music; and plenty of opportunities for symposium participants to play, including mass choirs and competitions. In addition, several new events will be offered along with some twists. Confirmation of participating artists is well underway and many names will be released in the next *Horn Call*. For the latest information, visit www.UNLV.edu/faculty/unlvhorns or sign up to receive our e-mail newsletter by sending a message to horn.symposium@ccmail.nevada.edu. Individuals or groups with a performance or session proposals should contact Bill Bernatis, host and artist coordinator, at the above e-mail address or by phone, 702-895-3713. Potential exhibitors, along with general questions, should be directed to Allan Ginsberg, Symposium Business Manager, at the above e-mail address or by phone, 702-895-5431.

Obituaries

Jack Saunders passed away Tuesday, April 26, 2005 after a short battle with cancer. Jack was professor of horn, director of the marching band and director of jazz studies at Central Michigan University for more than 30 years, retiring in 2000.



He was an active clinician, director and editor of band music as well as being an active performer with the Powers Woodwind Quintet throughout his career at CMU. He was a great fan of horn activities in Michigan and a supportive and enthusiastic colleague.

Laura D. Gehrke passed away in her home May 5, 2005 at the age of 50, two years after being diagnosed with ovarian cancer. Laura, an insurance fraud and abuse claims examiner, was a member of the International Horn Society since 1970. Laura volunteered her horn playing talent in many community bands, orchestras, theater pit orchestras, and other ensembles.

Reports

2005 Northeast Horn Workshop reported by Marilyn Bone Kloss

Three IHS Honorary Members were featured at the 2005 Northeast Horn Workshop in April, hosted by John Clark at the Purchase College Conservatory of Music. First, **Willie Ruff**, playing both horn and bass, with his partner, pianist Dwiki Mitchell, performed a concert that had the audience on its feet. Willie's former teacher, **Abe Kniaz**, was in the audience. Second, hornist, conductor, and composer **Gunther Schuller** discussed his interpretation of the opening solo in *Till Eulenspiegel*. And third, although **Verne Reynolds** was unable to attend, his "48 Etudes" were performed and recorded by many artists. In addition, the workshop included a display of horn art collected by **Jeff Lang**, jazz and classical jam sessions, a mass horn choir, panel discussions, and memorable concerts by **Sharon Moe**, **Lowell Greer's** hunting horn ensemble, members of the Philadelphia Orchestra, and a MET section led by **Julie Landsman**.



Gunther Schuller, Abe Kniaz, and Willie Ruff at a panel discussion during the 2005 Northeast Horn Workshop

The Western Illinois Horn Festival 2005 reported by Randall Faust

On May 1, 2005, The Western Illinois Horn Institute of Western Illinois University, with cosponsor The Illinois Arts Council and The Western Illinois Visiting Lecture Committee and the Council on Student Activities Funds, presented the Western Illinois Horn Festival. The 2005 festival was a celebration of horn ensemble music and featured hornist, composer, and publisher **Lowell Shaw** and ensembles from The University of Iowa. **Jeffrey Agrell**, director, The University of Missouri, Columbia, **Marcia Spence**, Professor, Western

Illinois University, **Randall Faust**, Professor, and The University of Illinois: **The Four Hornsmen of the Apocalypse**, **Kazmierz Machala**, Professor.

The horn festival included ensemble rehearsals and lecture demonstrations including those by **Lowell Shaw** who discussed the history of his work, from transcriptions to original compositions, including *Just Desserts* and the *Fripperies*. Highlights of the two recitals included two of Mr. Shaw's earliest transcriptions, "Blessing and Honor" from *The Messiah* by G.F. Händel and *Pizzicato Ostinato* from Symphony No. 4 by Tchaikovsky, performed by the Western Illinois University Horn Quartet; new arrangements for horn ensemble by **Marcia Spence** and a performance of *The Concerto for Two Horns and Orchestra in E-flat* by **Franz Joseph Haydn**.



The University of Missouri Horn Ensemble with Professor Spence and Lowell Shaw.

arranged by **James Emerson** by the University of Missouri Horn Ensemble, **Marcia Spence** and **Katie Andres**, solo horns; a panorama of works by **Kazmierz Machala**, **Nicholas Tcherepnine**, and **Eugene Bozza** from the *The Four Hornsmen of the Apocalypse*: **Audrey Good**, **Anthony Licata**, **Gerald Wood**, and **Molly Wood**; and new and unique techniques in *Sound Painting*, demonstrated and performed by the University of Iowa Horn Choir conducted by **Jeffrey Agrell**. The festival closed with a progression of works by **Lowell Shaw**, including *Just Desserts*, *Bipperies*, *Tripperries*, *Fripperries*, and the *Andante and Allegro*. The Western Illinois Horn Festival is an annual event and hornists are encouraged to contact **Randall Faust** at RE-Faust@wiu.edu about the 2006 meeting.



The Festival Horn Choir. Lowell Shaw, conductor, center, with members of horn ensembles from the University of Iowa, University of Missouri, Columbia, Western Illinois University and The Four Hornsmen of the Apocalypse from the University of Illinois.



Master class at Northwestern University reported by Blake Yarbrough

During the week of June 20-24, 2005 Northwestern University had the privilege of hosting a master class conducted by distinguished performers and teachers **Gail Williams** and **David Krehbiel**. Sixteen students from around the country participated. The event was launched on Sunday, June 19 with a recital by Professor Williams and each day consisted of two three hour sessions where students received tips on warm-ups, practice techniques, solo performing, orchestral performing, auditioning and Alexander Technique; students also had the opportunity to hear horn maker **Karl Hill's** presentation about different types of horns. The week concluded Friday night with a short recital presented by two horn choirs and the four soloists who won the solo competition.

14th Hornclass in the Czech Republic reported by Zdenek Divoky

The 2005 Hornclass was held August 6-14 in Nove Straseci near Prague and was hosted by Horn Trio Prague members **Jindrich Petras**, **Jiri Havlik**, and **Zdenek Divoky**. Guest artists and teachers included **Hermann Baumann**, **Adam Friedrich** and **Francis Orval** who began every day with solo lessons. Afternoon workshops, chamber music training /groups from horn trio through octet and concerts each evening were part of the course as well as exhibitions of instruments by Yamaha, Ricco Kühn, and Milan Jiracek. The Czech Philharmonic Horn Octet opened the event with music by Handel, Beethoven, F. D. Weber, Smetana, Feld, and Downes. They were followed by Hermann Baumann performing Telemann and Glière, Francis Orval with Dukas and J. J. Ryba, Zdenek Divoky playing Rosetti, the Horn Trio Prague with Stich-Punto and Duvernoy, the chamber orchestra Camerata filarmonica and young soloists, winners from competitions in Markneukirchen 2004 and Brno 2005. Hornclass in this friendly Czech small town atmosphere was enjoyed by 52 students from 12 countries. Next year Hornclass will be August, 5-13 and information is available at www.hornclass.cz.

There were no applicants for either the Barry Tuckwell or Jon Hawkins Memorial Scholarships. We encourage anyone that meets the qualifications of these various scholarships to apply for these monetary awards.



Punto Award Winner William Capps congratulated by IHS President Frank Lloyd.



Farkas Performance Award Finalists (L-R): William Farmer (Hattiesburg, MS), Erin Futterer (Dover, AR), Zachary Cooper (Tallahassee, FL), Carl Wilde (Las Cruce, NM). Zachary Cooper was the second place winner.



Rachel Seay from Cincinnati, OH (first place winner, Farkas Performance Award)

37th International Horn Symposium

Editors Note: Unless noted, the following photographs were taken by Heather Pettit-Johnson.

This year's scholarship recipients included students from a variety of locations throughout the United States. We had two applicants for the Symposium Participant award: Filipe Miranda and Andrew Emmons, both from Alabama. They received a \$200 scholarship to be used towards their registration fee plus private lessons from members of the Advisory Council.

The Dorothy Frizelle Memorial Orchestral Audition Award had many auditionees for high and low horn. The Orchestral Audition committee awarded Todor Popstoyanov from Philadelphia, PA both the high and low horn prizes.



Louis Stout, his wife Glennis, and hornists Michelle Stebelton and Lisa Bontrager, who organized the Symposium tribute to Professor Stout



An informal scene at the 2005 International Horn Symposium.



International Guest and IHS Honorary Member Frøydis Wekre with Executive-Secretary Heidi Vogel.



Rachel Robins, soprano, Frank Lloyd, horn, and Manley Blackwell, piano performed on Sunday, June 5 at 2 pm



AC member Peter Hoefs testing a Wienerpumpenhorn.



A horn exhibit area at the Symposium during a quiet period.



Above: IHS Advisory Council in action during the 2005 Symposium. Beginning left then around the table: Peter Steidle, Shirley Hopkins-Civil, Jeffrey Snedeker, Heather Pettit, Jeffrey Agrell, Frank Lloyd, Michael Hatfield, Peter Hoefs, Bruno Schneider, Nancy Joy, Michelle Stebleton, Nancy Jordan Fako. Below in the background add Yao Fu Ming behind Peter Steidle.



A word from your University of Alabama host, Skip Snead, before a massed horn choir performance.



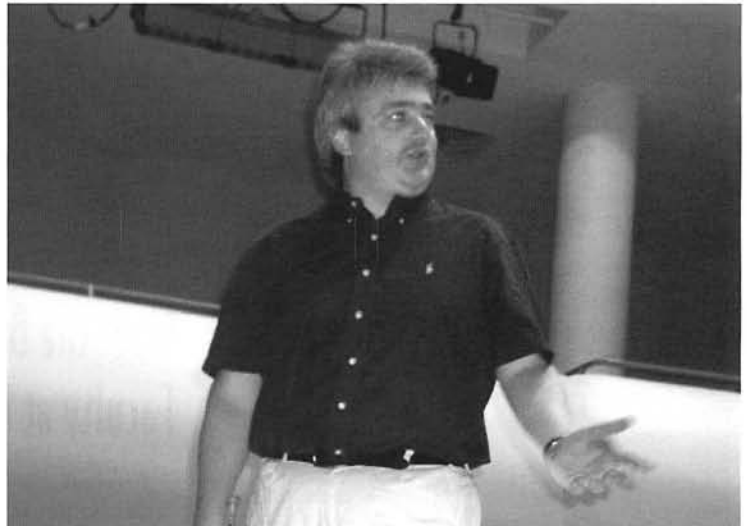
L-R: Jeff Nelsen, Vincent DeRosa, Louis Stout, Sr., Kaz Machala, Louis Stout Jr. (standing). Photo by Jonathan Yoder.



Alphornists in action! Photo by Jonathan Yoder



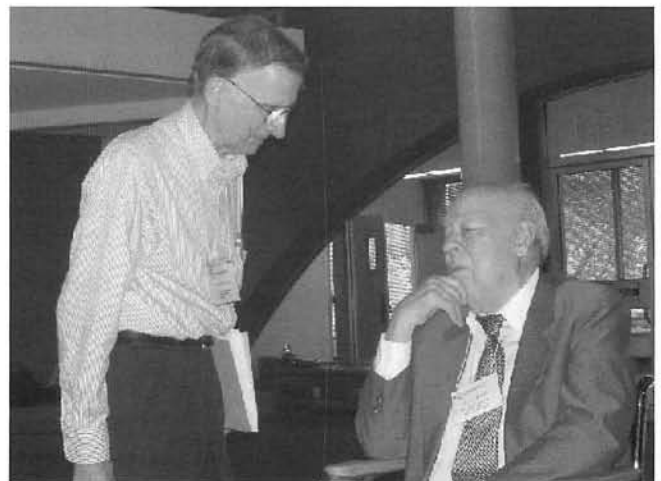
Gail Williams' Master Class. Photo by Jonathan Yoder



Richard Watkins in a Master Class. Photo by Jonathan Yoder



Two participants converse outside the School of Music in Tuscaloosa: "So, what do you think of the humidity?" "What humidity?" "Is your mouthpiece a Stork B52 or a Yamaha C3PO?" "Neither, it is a Ghiardelli rich, deep, dark cup!" "Where can I try one?" "Google www.virtualhorn-mouthpiece.com."



AC member Michael Hatfield conversing with new IHS Honorary Member Louis Stout.

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A Hornist in Borneo: A Cultural Exchange with the Wild Orangutans of Indonesia

by Ken MacDonald

I recently undertook a cultural exchange visit which was the first ever of its kind. Travelling deep into the jungles of Borneo, Indonesia, I visited Camp Leakey, the heart of the rainforest and one of the only places on earth where orangutans are still free in the wild.

A recent study published by a collective of the world's leading primatologists drew on over thirty years of observations to conclude that orangutans' communications were culturally based.¹ They make use of a variety of behaviours and communication techniques which are taught, learned, and which incorporate materials in their environment. Moreover, there is a correlation between geographic distance between orangutan populations and these cultural differences, which is interpreted as further evidence for culture.

Intrigued, I contacted the researchers to see if any effort had been made to make a cultural exchange or connection to orangutans through music. I had previously given concerts to the orangutans at the Toronto Zoo, which was of great interest to the keepers. They had never before seen their orangutans react in such a strong and varied way to a visitor, even a noisy one like me. The females were attentive and flirtatious, while the younger males were clearly offended and challenging. The elder male would seem to ignore me, but would cast me direct sideways glances, which the zoo staff told me was a very intense gesture for an orangutan. They seemed to prefer Bach *Sarabandes*, calming down when I played pieces with a more easygoing phrasing.

I received responses from researchers worldwide, but no study like this had been made. Dr. Shawn Thompson, a professor at Cariboo University in Northern British Columbia, extended the most wonderful invitation to me: to go with him and his son Pearce on a research trip to Camp Leakey. After outfitting in the frontier town of Pangkalan Bun, soon we were ready to travel into the heart of Borneo by *kelotok* on the Sekonyer River.

Kelotoks are the river craft that ply the rivers of Indonesia. The boats are lithe and lean (like most Indonesians), and the rather clumsy name given them may be onomatopoeic of the putt-putt sound of the dirty and cheap Chinese two-stroke diesel engines that power them. We would be living aboard the *kelotok*, crewed by Captain Nanang and his cook and crewman.

There are many primate sightings along our river route. The most dynamic and exciting of these sightings was a pack of twenty proboscis monkeys that crosses the Sekonyer. They climb one-by-one to the top branches of a tree on one side, rather delicately and deliberately. After a moment of contemplation, they fling themselves across the river, chest out and arms wide outstretched, towards a tree on the other side. Not towards anything in particular, it seems, but just general-

ly toward the tree with the assumption that there would be something to grab onto.

It took five hours to travel the winding Sekonyer River tributaries to Camp Leakey. Partly to pass time, and also because I considered the issues surrounding cultural exchange. I asked our *kelotok* captain, Nanang, if he would teach me *Indonesia Raya*, which my guidebook told me is their national song of independence. Indonesians are fiercely proud of having won independence from the Dutch and the anthems that emblemize their freedom.

As we slipped into the tiny dock at Camp Leakey, I took out my horn and played *Indonesia Raya* heartily on the prow of our *kelotok*, to the amusement and amazement of the crews of the other two *kelotoks* which were also present, and Camp Leakey personnel who were *mandi* (bathing) on the dock. They were delighted to hear their beloved national song. I may be a foreigner with a never-before-seen instrument, but I am instantly welcomed. Cultural exchange between human groups depends on building a bridge, not just making an assertion about your own culture.

As is well known, both lowland mountain gorillas and orangutans have been taught sign language. This shows that these primates have a common capacity with us to symbolize reality. Teaching and learning like this are the modes by which culture is transmitted. But teaching primates sign language is not an example of cultural exchange. A lengthy learning process that teaches an individual our own terms of reference is a colonial device. It is not native to their own culture. Furthermore, there is no evidence that one great ape has taught another how to sign. They can use what we have taught them but they never use it between themselves.

Alternatively, would it not be possible for a human to acquire knowledge of orangutan ways, so that they can interact meaningfully with them? There are examples of this but it is not a bridge which is immediately open to all.

So where might we look for a cultural bridge with our primate kin? From my experiences with zoo orangutans, I believed the horn could function as this bridge.

As we know, one of the horn's most famous pieces is known familiarly as "The Long Call": the theme Wagner wrote to identify the hero, Siegfried, whenever he appears or is alluded to in the *Ring Cycle*. This cycle is intended to be performed over four nights and is the lengthiest, most intricate, and most demanding piece in Western culture.

Orangutan males make use of their built-in resonance to issue forth an astonishing and complex vocalization. These calls are loud and booming, heard over long distances, and vary in length and tone depending on the mood of the caller. They are recognizable from individual to individual, even by human listeners. A male may do this once a day, or not at all, or many times, depending on his situation. Researchers have



termed these vocalizations "Long Calls." The researchers who termed the orangutan assertion "The Long Call" evidently didn't do so because they were aware of the horn's *Siegfried* "Long Call."² They just made up a term that suited its momentous and declamatory nature.³

This is not where the similarity ends. The horn, with its round, conical shape, is entirely designed for resonance of the harmonic series that it produces: it is only an extension of the musician who performs upon it. The male orangutan may not have the external device of the musical instrument but has complementary internal structures: their cheekpads are wide and round, and are perfectly suited to the production of resonant sound. They look the way we would look if our horns were built into our faces!

My cultural exchange with orangutans started with this hypothesis: orangutan "Long Calls" are functionally similar to the hornist's "Long Call." They differ from the impassioned sounds made by other animals in that it has, for them, cultural significance. Therefore, the artistic assertions of individuality made by an analogous member of another culture (the human hornist and his call) may be immediately readable and meaningful to orangutans within their own terms of reference.

Orangutans' vocalizations are usually described in terms of their utility — a means to communicate an individual's identity, its range, its place in the society's hierarchy, and so on.⁴ In other words, when it comes to orangutans, we don't take their subjective experience into account, and carve the expressive heart out of the equation. Scientists would rather ignore the possibility that these considerations are there, subjectively, for the beings involved in the act. This is too "unknowable," too ... unscientific.

That doesn't mean that artistic or empathetic approaches can't be useful in the study of primates. Whatever the social function may be, primates are largely motivated by their emotional and expressive natures, so we need to find a way to understand them based on subjective approaches. In so doing, we must recognize that these beings, though our kin, communicate in ways that are very different from us.

Humans, like the chimpanzee species with whom we are closely related, like to connect with others with an ongoing, information-laden and easygoing social chatter. This is very unlike orangutans. When they are together, they often seem to be ignoring each other, at least from our perspective of constant interaction. This is not to say that orangutans are antisocial, as they are still commonly misunderstood to be.⁵ Orangutans live in entwined intimacy with their mothers for many formative years, and then part abruptly (especially the sons). As they must forage for their food over a vast range, they lead semisolitary lives, coming together in small groups to travel together occasionally. When they do vocalize, it is an intensely emotional utterance. So we could say that, on the spectrum of communication, orangutans' vocalizations are expressive rather than discursive.

Orangutan calls have not been thought of as music because their calls do not sound like human music. But if we consider that music begins where words leave off, and directly express the movement of the soul and emotion, perhaps we can begin to see the similarity.

Someone involved with cultural exchange must start with some small foreknowledge of the culture he or she is entering, or must make an intuitive leap, or both. With local Indonesians I had the knowledge that they are proud of their independence and that they have a song, "*Indonesia Raya*," that emblemized that pride. Learning this song on an instrument from my home culture became the common denominator. With orangutans, I have knowledge that they utter "Long Calls," but I have come to Borneo from North America having never heard one, either recorded or live. I have done this intentionally, to prevent mimicry.

On the first night at Camp Leakey, I walked down the dock and imagined what it must feel like to be a young adult orangutan who has been rather forcefully shoved from his mother's side and must make it for himself in the world. In human societies, we know this sense of alienation: the need to establish a sense of identity and the urge to carve out a niche for one's self in the world. Yet orangutans, by nature of their lifestyles, do not have access to the kind of lengthy and intricate social exchanges that humans have, as we work through these issues.

As I walked away from the *kelotoks* and the camaraderie of my traveling companions, their voices faded and I felt lonely and disconnected. I sought out human contact by listening for them, and in the distance in front of me, the sounds of the people in Camp Leakey having dinner and talking. The night was quiet and warm. As I sat down, I had a feeling akin to stage fright, knowing that many beings will hear me for the first time. An empathetic feeling of anxiety came up from my "inner orangutan," who knows that much of my success in life will depend on my ability to claim my territory. I had a sense of the surrounding sounds of the Borneo jungle and here I did not feel drawn to make a call at all like the *Siegfried* call. I spontaneously made a call of my very own.

Playing a couple of notes, low and slow, I was immediately aware of the resonant response of the Borneo jungle, as my sound echoed back beautifully from all around. This, in itself, gave me confidence to proceed. I played a few more notes, more dramatic in nature, and again I listened. Then I played a rich, loud phrase which I felt conveyed my sense of the beauty of this place, and of my place here. I ended with a slow and solemn note.

Afterwards, I sat back and assessed the result. I was aware that all human sound had stopped and that there was a general quieting of the surrounding jungle fauna. Slowly these sounds returned.

I had a sense of satisfaction and a sense of identity with all of this, and I empathized with the young orangutan male who has moved into a new territory and announced his presence to all. This may be exactly how the young male orangutan feels when he makes his Long Call. And yet, in terms of Western art music, I had simply played a beautiful and simple piece of music which was approximately 20 seconds in length.

Dr. Biruté Galdikas had arrived at Camp Leakey late the night before. She is the remarkable woman who started this camp. She and her first husband Rod carved it out of the jungle more than thirty years ago. She had not been in camp for



quite some time and there was much anticipation of her visit, with visitors and projects vying for her attention.

Dr. Galdikas invited Shawn and me for dinner in the camp, where I must say the Spartan fare did not rival our delicious feasts on the *kelotok*. A camp volunteer held a baby orangutan (or more accurately, it was contentedly clutching on to her) that was scheduled to be moved the next day to the Orangutan Care Centre in the village of Kumai. Its mother was probably the victim of loggers or poachers because, for as long as she lives, a mother orangutan would never let a baby leave her side.

The orangutans at Camp Leakey were amazing to see. They silently ambled the trails, they got into everything including orangutan-proofed locked rooms, and had the run of the place. Camp assistants were always nearby and knew the individual orangutans' personalities. Intelligent newcomers soon learned to be near assistants before being near an orangutan. The first time, I stood near Siswe (a mature female) on a camp trail, with about eight other people around. She was lying on her back looking completely casual and lazily looking about. She opened her mouth, and Sepon, an assistant, drizzled her the dregs of his tea. As I talked with other people in the group, Siswe edged closer to me and suddenly she reached out her astonishingly long arm and wrapped her hand around my calf. I jumped in surprise, and I could not believe her astonishing strength and the speed with which the assistants responded to scold her into letting go of me. It turned out to be Siswe's favorite trick: to pull a "Who, me? I'm so innocent..." act as she got to know newcomers — and tried find out if there is anything good to eat in their packs and bags.

Everyone was completely concerned with which orangutan is where, doing what, and their current dominance situation. Kusasi is king; Yayat is an elder male subordinate to him; Uranus is a younger male, subordinate to Kusasi but afraid of Yayat. Perhaps because Gil Domb, famed naturalist-documentarist, had been intensively filming Kusasi for a WNET biography, everyone was tracking the males' power-structure. Nobody said anything about the hierarchy of females, but it was noted that Siswe (the female) followed Kusasi frequently.

The next morning, I made my call in the morning at 9.30. Gil and his crew were with Uranus at the time, and said that, when I played my call, Uranus looked very interested throughout ("he was looking around as if he was wondering what it was") and that there was a long call soon afterwards, far off in the jungle.

In the afternoon, *kelotok* captain Nanang I went *jalan-jalan* (walking in the jungle). There is so much to learn from the Borneo jungle: every ant seems like it's from a different species; don't sit on that root or you'll get a rash that will spread to your whole body; this tree is good for treating malaria, and so on. Nanang stopped to get a leech off his leg.

We returned via the staff house path and stopped to sit with four assistants who are singing quietly. One had a guitar; another had the baby orangutan, who has evidently not yet gone to the care center after all. I joined in with the music making, also quietly. I savoured the unusual cultural experi-

ence of taking a solo in the middle of John Denver's "Country Roads" in Borneo with a band made up of Malay and Dayak Indonesians, including one with a green guitar with a sticker of Kurt Cobain on it, and one with a serene and doe-eyed baby orangutan clutching on to him.

Other assistants came and sat with us. Yatyat suddenly emerged from the underbrush and sat facing us only seven meters away. Yatyat is the most benign of all the adult orangutan males and so I asked the assistants if it would be all right if I play for him. They thought yes, and so I went over, with several assistants and Nanang.

I played for about five minutes continuing with very gentle and slow country music. But I was cautious. He has heard the sound of the horn for several days, and if there is any chance he believes it to be the assertions of an incoming orangutan male, he could be reactive to me. After five minutes of playing I got closer (within two meters) and played some notes I felt are more assertive and emphatic. Yatyat sat still and seemed nonreactive. However, he bared his teeth and made a sudden gesture towards Shawn's son Pearce. Startled, Pearce instantly jumped away. The other assistants moved in closer. But Yatyat took it no further. Gil, from the WNET crew, later remarked that for Yatyat to display any sort of dominance is extraordinary. I imagined that Yatyat was disturbed by my display. Although he remained submissive to me, he took it out on someone else instead — a situation that anyone familiar with office politics will understand.

Almost at the same time, Siswe, the female orangutan, came around the corner on the kitchen path at a very high speed towards us. I could hear assistants on walkie-talkies shouting that Kusasih (the king) was moving quickly behind her. The remaining assistants who were still sitting on the bench jumped off immediately and out of the way of the charging orangutans. Shawn, Pearce, and I moved away, back down the boardwalk towards the *kelotoks*.

Kusasih rounded the corner, and when he saw us he charged us full-bore baring his teeth. It was an alarming and intimidating sight. When Yayat saw him, he jumped up and and ran away at high speed. Kusasih altered course and takes off after him in pursuit. Siswe followed, with assistants racing after them, walkie-talkies chattering. The tranquility of Camp Leakey could shift in a moment into "crisis mode."

For days, everyone talked about how Kusasih had charged Yayat. However, I spoke to people who witnessed Kusasih's prior movements, and the following larger picture emerged: Uranus had been seated on a pathway on the other side of the camp, and again "looked around" but remained still when I started playing. However, when I started to play assertively, he got up and began to walk in my direction. After only several meters, he spotted Kusasih, who had been dozing underneath a building with Siswe. Afraid of Kusasih, he immediately ran back in the other direction, from where he had come.

Kusasih emerged onto the trail, but rather than chase Uranus, he turned his head around as though he were looking for something. He started to walk quickly and directly through the camp, quickening his pace all the while. Gil said, "His usual practice is to walk in one direction and then another, never going in a straight line, and stopping often. It's a sign



of the supreme confidence he has, as the king. He only walks quickly when there is something he really wants."⁶

When he rounded the corner and had a line of sight towards Yayat, he charged full-speed. This accounts for approximately the last six meters of his journey, perhaps, and it was about ten seconds before that time I had stopped playing, due to Yayat's aggressive display.

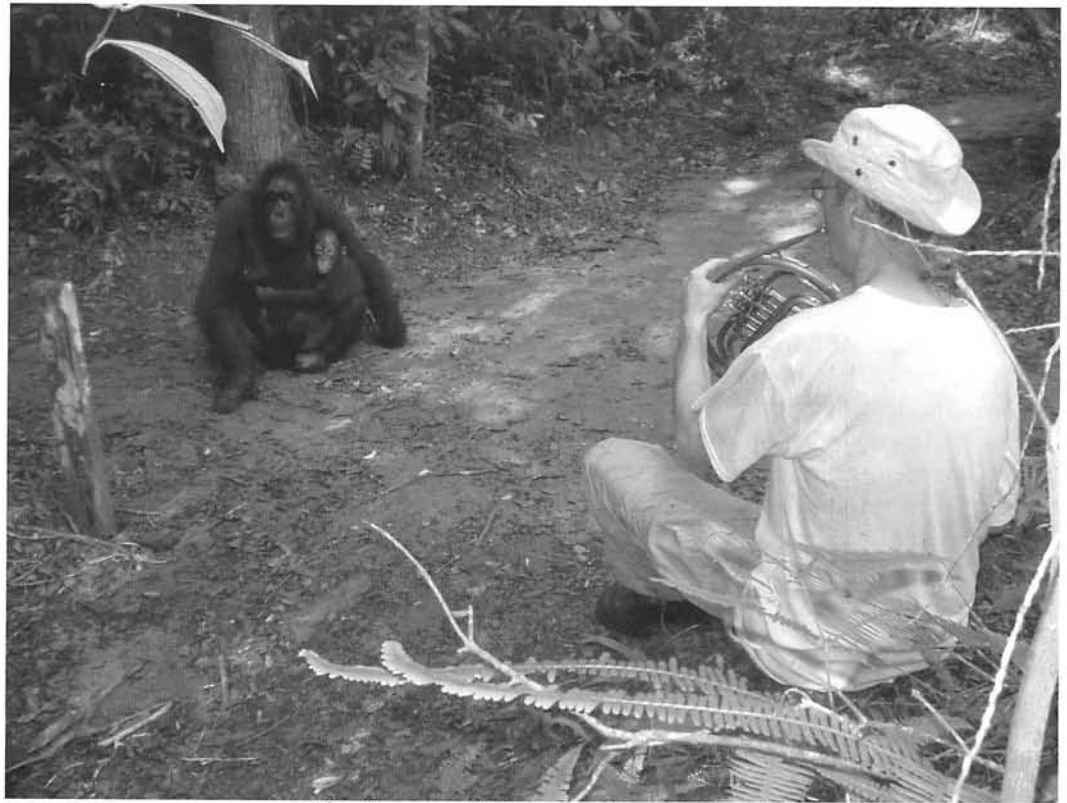
It seems to me that Uranus, Kusasi, and Siswe were heading to confront the new male in town. When Kusasih saw Yayat, he either thought this older male had already chased off the newcomer, or transferred his anger. He chased Yayat. The many humans around didn't figure into his behaviour. None of these orangutans had seen me play my horn and so had no association with horn as a human device, or me as the perpetrator of these sounds.

When I start to play the next morning, at 8 am, I made my usual call at my usual place on the jetty. Within fifteen minutes Uranus appeared at the top of the jetty and walked the length of the jetty before walking back halfway and spending forty minutes at the precise location from which I had called, but down on the ground, eating grass. Uranus had nested the night before at the top of a tree near the first turn on the new jetty, and assuming that he had not been going in this direction to begin with, this meant that he had traveled approximately 350 meters in 15 minutes to arrive at the location of my call. This is quite speedy and direct for an orangutan. Tuttut, a female orangutan, arrived on the jetty nine minutes after Uranus.

It is possible that Uranus's movement the day before, towards me, had been random movement. The jetty is in his usual range, but his arrival at that exact spot seems more than coincidental. Witnesses reported that each time I played in an extroverted and confident way, the male orangutans either "looked around," moved towards the sound, or moved directly towards the spot I had played.

I suspect that this "looking around," which is a human interpretation of orangutan behavior based on our own visually-oriented nature, was in fact "hearing around" which allowed them to pinpoint my location with great accuracy. It is of course possible that simple curiosity could lead him to do so, not just because he was interpreting this sound as belonging to a potential rival. Even so, the nature of simple curiosity shouldn't be discounted.

But the people in camp who knew these beings best assured me that they were seeing behaviour that wasn't usual for orangutans when it came to humans, but was usual for them around a new orangutan. Like their zoo cousins, these orangutans are used to all variety of human sounds ranging



A "family concert" featuring Ken MacDonald

from construction noises to parties and music, and they don't respond to humans like this.

After dinner on the *kelotoks* that night, Gil politely noted to me that what I was doing didn't at all sound like an orangutan. If I really wanted to convey my presence to them in a way that was familiar to them, he said, I should play my horn, and then throw down a giant snag of an old tree. These demonstrations of strength often precede a wild orangutan's long call.

I briefly considered throwing trees around, but that would defeat the purpose of trying to find a common cultural denominator. That display would make sense to them, perhaps, but wouldn't make any sense within my own cultural system (although we are occasionally called upon to make ghastly and odd sounds as part of a new music piece).

According to Gil, other males, including Kusasi, had not been seen at camp that day. But at 5 am, Kusasi made his long call. It was the first I had heard. I was sleeping only lightly and woke up right away. It began with a low moan, then some silence. Then a longer, louder sound. Silence but for the resonant echo from the forest. Then a couple of great booming sounds. Silence, echo. And a couple of low moans rounded it off. I was lying on the open deck of the *kelotok*, under the cool air and bright stars of the equatorial forest night, hearing his voice booming and resonating perfectly, clearly, although he was more than half a kilometer away. His call lacked discrete pitches, utterly different from my call. But if it was considered instead as a musical phrase, it was identical to the call I had been playing all week — a perennial structure of introduction, assertion, conclusion, call-and-response.

I played my call on the dock at 1 pm. At 5 pm I appeared with my horn and the *kelotok* crew started humming songs I



had learned from them over the last four days. I took a few minutes with them re-performing the popular songs they had taught me, and improvising, and then announced, "OK, Call!" They all smiled broadly, and yelled back, "Long Call!" I went off to play from the front of the boat. Dr. Galdikas was sitting on the dock with Shawn at the time and this time I played the opening call from Benjamin Britten's *Serenade*. At the end, Dr. Galdikas applauded and says, "Very nice! Thank you, Mr. Ken," and there was general approval and appreciation from the other people around us. I took a bow, then I went back to playing Indonesian songs with the crew.

In terms of the human population of Camp Leakey, I achieved quite a degree of assertive freedom, without really having had a conversation with Dr. Galdikas about the nature of my weird little independent study of cultural exchange. Here I am playing a horn at full-out volume in the jungle camp she has sought her whole life to protect from human incursion. And she called me Mr. Ken, moreover, which is a term of high esteem among the local Indonesians: what an honour! And among the male orangutans, I felt I had also found a niche, below Kusasi and above Yayat, with Uranus chomping at the bit for a showdown.

Orangutans are gentle beings, who move with leisure and grace, with a remarkable eye for detail and nuance; who, like the land itself, seem to feel every resonance of meaning and intention that passes. But the jungle is a place of both serenity and abrupt survive-or-perish viciousness for all who live here. And amongst the orangutans themselves, as with the explosion which occurred with Kusasih, Yayat, and myself, violent confrontation can erupt suddenly. We humans differ from our primate siblings: we have unique capacities to inflict tremendous death and suffering upon each other, or to engage in dialogic resolution. The choice is ours.

I left this amazing place with a deep longing to learn more about these beings and the land in which they live and to hear the calls that emerge, mine and theirs alike. It is my hope that we will continue to look for ways to bridge the cross-cultural gap. There is much still to learn. With the many encroaching dangers to their home forests, we may have precious little time for this sharing to occur.

Notes:

1. Carel van Schalk et al., "Orangutan Cultures and the Evolution of Material Culture," *Science*, vol. 299, issue 5603 (3 January 2003): 102-105.
2. Galdikas, Biruté. 2004. Personal conversation, September.
3. Galdikas, Biruté. 2005. Personal conversation, February.
4. Cawthon, K.A. 2005 July 22. Primate Factsheets: Orangutan (Pongo) Behavior. pin.primatologist.org/factsheets/entry/orangutan/behav. Accessed 2005 July 24.
5. A search on www.google.com for "antisocial orangutan" will show that many current sources continue to perpetrate this misunderstanding.
6. Gil Domb, 2004. Personal conversation.

Ken MacDonald has performed with many of Canada's orchestras and has been heard on the Canadian Broadcasting Corporation's "In Performance" and "Two New Hours" as a soloist and chamber musician. As a member of Octagon he was recently invited to perform for the Governor-General of Canada. His teachers include Joel Katz, Martin Hackleman, Mike Wall, and Philip Myers. He has trained as a psychotherapist and is certified through the Focusing Institute of New York. He is a board member of the Canadian chapter of Orangutan Foundation International. He is currently associate principal horn of the Winnipeg Symphony and principal horn of the Hamilton Philharmonic.

Monceaux 2004

by Nigel Munisamy

Christian Durieux is a horn teacher in Monceaux, a village absorbed by the industrial sprawl of the old steel and coal mining city of Charleroi in the French speaking region called Wallonia which comprises the southern half of Belgium. Marie-Paule Verlinde is a horn teacher working in Overpelt, a newly prosperous town up by the Dutch border in Flanders which is the Flemish speaking region and the northern half of Belgium. Both have flourishing classes of keen students of all ages from beginners to conservatoire entry candidates and adults. They have both organised horn class ensembles, Christian especially giving concerts at events in his local area.

By chance, they met and, as the subject of horn ensembles cropped up in conversation, they had the idea of combining forces some day just to see what would happen. Marie-Paule is a member of the Cyprium Belgian horn quartet and spoke enthusiastically of the idea during a rehearsal break. Needless to say the idea immediately grew into a firm project including the students of Claudine Novikow, 3rd horn of the Liège Royal Opera and horn teacher in Embourg near Liège, and Patrick Warson, professional wind band conductor and horn teacher in Maas-Mechelen in Flemish Limbourg, both members of Cyprium.

There was another reason for organising a North/South, Flemish/Walloon musical event: Belgium, a particularly small European country, has been more and more politically divided along language lines. Although the majority of people from both language groups get along fine, certain political voices have succeeded in driving organisational wedges to split even cultural life. The project was in no way intended as a political statement but, when you have a horn to your lips, the only available language is music!

The word was put out that something was going to be organised, a location was found at a school in Monceaux, due to the involvement of Armand Brique, the Director of the local music school, himself an ex-hornist, and a date set. Claudine busied herself with the elaboration of an internet site (www.french-horn.be) while Christian, Armand, and Marie-Paule sought official and private sponsorship.

It should be noted that events of this nature and at this level are

unheard of in Belgium. There is no supporting infrastructure and thus no budgetary resources. The organizers had no secretarial help and only their creative efforts. Fortunately, the



Cyprium. L-R Seated: Marie-Paule Verlinde and Claudine Novikow; Standing: Patrick Warson and Nigel Munisamy



Directors of the various music schools involved and the City of Charleroi's Education Department recognised a good idea and facilitated insurance coverage and provided the Monceaux town hall free of charge, plus a reception.

Music education in Belgium is not strong: there is little or no music education in primary or secondary schools. Instrumental education and music theory are provided in "Music Academies" after school hours or on Saturdays, involving trips across town, often during rush hour. Some towns and villages have local wind bands but there are no school orchestras or marching bands. However, since the Academies are state subsidized, the cost is very reasonable and instruments are usually loaned to the students. Adult students are welcomed with free tuition for the unemployed.

Since many of the student's parents were less affluent, the costs were kept to a minimum, and the organisers and teachers participated without pay, for the love of the instrument!

Musically the organisation of the event was kept simple: there was only an ensemble concert given by the teachers and a massed horn choir concert for the students. Preparation for the weekend (it had grown from a single day) became a project in itself: the students, many of whom had had no or limited experience playing more than a melody, had to be taught to play accompanying lines which, on their own, made no musical sense.

Reservations were closed a two weeks before the weekend — in spite of the comparatively limited scope of the advertising, 80 students were expected on the Saturday and 92 on the Sunday! The teacher numbers were augmented by two conservatoire level students, Johnathan Devière and Pauline Michalakakis, plus two full time players: freelance player Geoffrey Guerin, and another member of Cyprium, Nigel Munisamy who is fourth horn of the Liège Philharmonic Orchestra.

On arrival, name tags and time-tables were issued and students groups were allocated a staff member and a rehearsal room. Participants who were unknown to the staff members had been asked on their enrollment form if they considered themselves to be high, medium, or low players which meant in practise that a small group of good or optimistic players found themselves on first horn, the mass of students prudently entering 'medium' with a tiny but dedicated group on low 4th or 8th parts. But, somehow this worked.

The group rehearsals on the first day were dedicated to letting everybody get to know one another and just to finding themselves as players within a group. It was gratifying and impressive to notice that practically everybody could already play his or her part so that coaching could concentrate on real ensemble musicality concerns like tempo, dynamics, and *tuning*. It was also nice to notice that language and background proved to be no barriers — just an opportunity for spontaneous hilarity as unfamiliar names and musical explanations were groped for by staff members.

Come the first tutti rehearsal in the town hall, the sight and sound of 80 horns on stage was fantastic. Anyone in the body of the hall was pushed into the back of their seats by a wall of sound. It was powerful but not brash. The tuning was smoothed by sheer numbers and the sensation was not that

one was witnessing an artificially forced ensemble but of something completely organic and natural.

The Sunday morning saw the staff 'aperitif' concert. This was based around the *Cyprium* Horn Quartet who performed a selection from their repertoire of arrangements and original pieces for quartet, among which were *Starsign* by Nigel Munisamy who also wrote *The Other 8* which was premiered when Cyprium was joined by the other members of staff to play octets arranged and composed for the occasion.

The main event was conducted by Christian Durieux. He was the only one with the experience of conducting specifically a large horn group and his were the arrangements. Not everybody could be present for both days but on the Sunday the sound level went up from 80 to 92. The two solo horns of the Liège Philharmonic, Nico De Marchi, also professor of horn at the IMEP, and Bruce Richards, willingly volunteered their professional experience as they played alongside the students. Freelance horn player and horn repairman Bill Coffindaffer, who together with the Liège music shop 'Maison Tasset' provided sponsorship and a range of horn related products on site for participating students to try out or purchase, also lent his playing skills to the common goal.

Everyone present was impressed with the whole show. Individuals finally understood what it was all about and after the cries of "encore" died along with the last notes of the repeated last number, the inevitable question was asked, over drinks as top lips were immersed in various cooling liquids, "When shall we do it again?"

The Flemish participants immediately invited everybody up north for the next year but talking about it with the all the original organisers

over dinner, it was wondered whether this would be a good idea. Experience has taught that if negotiations are not initiated immediately the practical side becomes



Monceaux Participants with Music School director Armand Brique applauding.

very difficult with yearly budgets and venues already allocated etc. Also, how do you follow that? No-one wants the next event to be less than the first yet rivalry is not an option. Should the format stay as it was or should something else be tried? If so, then what? Should the whole thing be opened up and spread to involve other schools from further afield or will this become unwieldy, implying a secretariat and a cost increase thereby negating the initial concept? Time will provide an answer as the teams from Monceaux and *Cyprium* catch up on some well earned sleep.

Nigel Munisamy is fourth horn in the Liège Philharmonic, Belgium.

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Classical Garage Bands

Take a look at some of the grand catalogs of brass music – King, Köbl, and others. On the face of it, there seems to be such a vast array of literature available for our instrument that one would think that our every conceivable musical need would be covered. Ah, but beware! It is not so long ago that budding physicists were advised to go into another field since everything of importance in physics had already been discovered.

The plethora of pieces notwithstanding, what happens if you want to play in a group that has a nonstandard instrumentation? Or: what if you use a standard instrumentation, but want to play in a nonstandard (i.e. no pieces exist for it) style? The way music has been carved up into mutually exclusive spheres – performers and composers – conventional wisdom has it that there are only two answers to the question of literature for anything nonstandard: 1. You commission a composer to write the kind of piece you want and hope that a) you like it and b) you can play it; and 2. You wait – maybe some day a composer will come up with something. Right. Or maybe you will win the lottery in the meantime and will be able to commission a fleet of composers.

Why play a nonstandard piece? The first reason that comes to mind is social. Wherever we are there are all kinds of people, all kinds of musicians, and an individual personality is attracted to certain kinds of personalities and not to others. If you're lucky, you have 'standard' friends. But what if you have two good buddies who play guitar and marimba and you want to play together. Then what?

What's a horn player to do?

The answer is to start a garage band. A classical (as opposed to 'classic') garage band. Remember the '60s (as the saying goes, if you can remember the 60s, you weren't really there)? The 1960s were a time when across America hundreds of amateur rock and rollers formed bands — a Stratocaster, a Fender bass, a couple vocal mikes, drums, and some amps, and the group was in business. Most were local and raw of sound, but some, like *The Kingsmen*, *The Trashmen*, *The Sonics*, *The Regents* and others, had big national hits. What they lacked in finesse they made up for in energy and visceral appeal. The equipment was crude, the musical training may have been minimal, but the groups wrote (and/or appropriated by ear) and performed their own music.

Here's what I think: if these guys can do it, so can we. Or can we? How many conservatory graduates can compose a simple convincing piece for their own instrument or for a small chamber music group? As a matter of fact, when do we ever get encouragement or training in making our own music from elementary school on?

The answer is: no, we don't, but it doesn't matter. Those guys didn't learn the chords to "Louie, Louie" at school either. Go forward and start a classical garage band anyway. It's just too terrific an experience to miss.

I've done and still do plenty of "standard" chamber music "in school" over the years. Loved it, wouldn't trade it for anything. But let me tell you about some of my experiences making music outside the box. I was there during the 60s; I wasn't in a real rock n roll band, but I did have a guitar/singing duo as well as a jug band (I played banjo) in high school. In college, again all my horn playing was 'official' – band, orchestra, chamber music — but guitar gave me access to various kinds of groups on the side. Guitar surfaced again in the 80s when I learned jazz guitar and performed in several duos. But what about horn? What can you do with that outside of school (i.e. standard formations)? Below are some recent personal approaches to this question.

Repercussions

My first personal answer to that was when I began working with improvising pianist and composer Evan Mazunik in 2000. Standard formation, nonstandard style: nonjazz horn and piano improv. No composers had thought to supply us with compositions with opportunities for improvisation. All the better: we had to create our own repertoire in our own genre (haven't decided on a name for it: contemporary classical improvisation? Alternative classical? Denim classical? Back Street Classical? Maybe Garage Band Classical...). Some of our repertoire from 2000-04 can be heard on our CD *Repercussions* (see www.amazon.com or iTunes store). We've had very rewarding experiences giving workshops and concerts in this kind of nonjazz improvisation around the country.

Duende

What about improvised chamber music with more than two? Evan and I brought in Gil Selinger, an improvising cellist from New York, and formed a trio, *Duende*, and again created a new genre and new repertoire. And again, we had to, since there is virtually no repertoire for the combination of horn, piano, and cello. This time we didn't compose pieces, per se. We took medieval and Renaissance music and used it as a source for contemporary improvisations and arrangements. We made something fresh and new from something old, taking the marvelous and varied sounds of early music and playing them as contemporary musicians. We were not "authentic" in instruments or style, but I think the spirit of how we did it was probably much truer to the original creative spirit of the music than many modern 'authentic' groups that adhere perhaps too closely to the written notes. *Duende* recorded this new approach in a soon-to-be-released CD, *Gregorian Chance* (stayed tuned).

Cerberus

My other classical garage band is *Cerberus*: trumpet, horn, and tuba, another group with no written repertoire.



Rehearsals were interesting: they consisted in part of improvisation exercises and games, and partly of trying out snippets of compositions that each of us brought in. For the recording sessions and concert we added another member: Walter Thompson, New York jazz sax player, conductor, and composer, and the inventor of Soundpainting. Walter has developed Soundpainting for over twenty years. It is a system of gestures that structure improvisation in groups, and can be used with musicians, actors, dancers, singers, and visual artists — even all together. There are over 750 gestures in the language; a regular performing Soundpainting ensemble will know 100-200. The beauty part of Soundpainting is although it can be used to create — on the spot — pieces of great complexity and sophistication, any level of player on any instrument can begin in a minute with just a few signs.

I had trained in Soundpainting with Walter Thompson several years earlier; Brent Sandy (jazz trumpet) had learned it the previous autumn when Walter was on campus to stage his Soundpainting opera; John Manning (tuba), an amazing musician with a great sense humor (you need it in a group like this) picked up the language in record time. During the recording sessions and in the concert, Walter conducted/composed (Soundpainting is real-time composition) the pieces. Soundpainting can also use pre-composed music, and we used it in this way in several pieces, including a 'circus' piece whose written-out sections were composed by a jazz player. One very successful piece was a poem ("Cerberus") read aloud by poet David Hulm as Walter Thompson soundpainted a background. The last piece on the concert, by John Manning, was indeed a 'garage band' piece — he used the Apple Macintosh computer program Garageband to construct a sonic backdrop to his piece "Dark." Garageband is storehouse of myriad pre-recorded sounds of all types that can be quickly sequenced together. A great feature is that you can record your own sounds and add them to the mix very quickly and easily. John showed some real genius in mixing the recorded sounds with natural sounds (including the trio itself). In this piece in concert, the three of us played spread out in the sides and back of the hall — in the dark, no lights. At the end the lights went on and Walter soundpainted us — at a distance. The audience was well aware that they were seeing a concert that was being created before their very eyes and ears — and they went were extremely enthusiastic. The feeling at a concert where there is live creation is a very different one from the usual — you're all in this together — waiting to see what happens. I have to tell you: it was the most fun musical experience I've ever had as a performer. Read John Manning's account (including an audio clip) of the venture at www.tubanews.com/articles/contentid-190.html.

Rhythm and Bluesman

My neighbor told me that his brother was Iowa's best rhythm and blues singer and that I ought to go see him perform, maybe jam with him. It sounded irresistible, so I e-mailed Pat Hazell (see www.patrickhazell.com) and asked if he would be interested in getting together. I got a nice note back saying that he was performing nearby and we could jam after the gig. I had no idea what a horn and a blues singer

would do together, but there was only one way to find out. I watched him perform. Pat was a phenomenal musician and performer. For two hours without a break, he and his band did all kinds of rhythm and blues tunes. Pat sang; his backup band consisted of the rest of him: he thumped a bass drum with one foot while playing two different keyboards with left and right hands, and played harmonica every time he stopped singing. It was exciting to listen to, but looked exhausting to do; I figured I would probably last about eight minutes doing something like that before I collapsed. Pat looked refreshed after one hundred and twenty minutes of this. His singing was extraordinary — highly expressive in that raw, gritty, tradition of blues singers. After the gig we headed towards a local café that he knew that had a piano and a tolerant owner. He sat down at the old upright. I took a breath. We played. It wasn't blues. It was... music of the moment. It was all kinds of things. It was in all kinds of keys. It was magic. We listened and reacted, shifted like quicksilver to fore- or background, moved between or fused or invented styles. The late-night café patrons seemed pleased by it as well. I could have played all night...

I was deeply exhilarated and inspired by that session. Besides the fun of the session itself, it removed a little more of the veil from my eyes about the possibility of having a classical garage band experience any time, anywhere, with anyone.

We are very fortunate in having tons of terrific chamber music written by famous composers for the horn. But there are some great and unforgettable experiences "out of school" awaiting you if you can just summon up the gumption to literally and metaphorically open the doors, walk outside, and try something that the composers haven't thought of yet. You don't have to wait — you can do it with what you know now. The experience may inform you what technical tools you want to acquire next. In any case, don't hesitate. Just do it. These experiences are just too fascinating and fun to leave out of your life. Trust me on this one.

Question: How do you improvise? Answer: What's stopping you? —Stephen Nachmanovitch

Postscript: I Have a Dream

Take four jazz players from the four corners of the globe, players who have never met and don't speak the same language. All they need is for one to say, "How High the Moon. 1-2, 1-2-3-4" and they are off. Classical players all possess instruments that remain mute until they are in the presence of ink. My dream is that these instruments and players discover the ability to play together without ink and without rehearsal. Scene: four 'classical' players meet, perhaps completely by chance, with a bit of space and a bit of time. They take out their instruments. Without a word, one of them takes a breath to show the downbeat, and everyone comes in. Magic at short notice. (Put it on a T-shirt so we know who you are.)

As the bard said, it would be 'a consummation devoutly to be wish'd'.

Jeffrey Agrell teaches (classical) horn and Improvisation for Classical Musicians at the University of Iowa. Contact: jeffrey-agrell@uiowa.edu.

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Medical Issues: An Accidental Injury

by Jennifer Montone

Glenn V. Dalrymple, MD, editor

Focal embouchure dystonia and overuse injuries have captured most of the attention in recent years, but trauma to the head and face can also threaten brass players' careers. Here is a report of such a trauma and the player's recovery. —Glenn V. Dalrymple, MD.

Not all facial injuries affecting horn players are the result of overuse. My injury was the result of a seemingly minor car accident. Unfortunately, it affected my job as principal horn in the St. Louis Symphony for most of a season; fortunately, I am expected to recover completely.



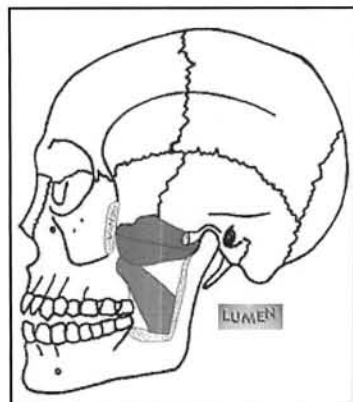
I was in the front passenger seat, with my seat belt buckled. My head was turned to the left as I talked to my sister, who was driving. We were in stop-and-go traffic on a highway, and suddenly the car was hit hard from the rear. My head was snapped to the right, with (as I learned later) the right side of my jaw compressed and the left side strained. In addition, my back was thrown out, but that recovered within a month. My sister

and the man who rear-ended us fortunately were both uninjured, although the car that hit us was totaled.

X-rays immediately after the accident showed no broken bones. I knew of a colleague who had had what seemed like a similar accident and had been fine after a week, so I took a week's medical leave from the orchestra. When I returned, I immediately had shooting pains in my face and up the left side of my head, so I took another three weeks off, tried to play a little, but the pains continued. I especially felt extreme pain when playing low notes and sustained passages. My colleagues in the orchestra, and especially the horn section, were supportive and understanding. Then I took another four and a half months off, and in that time investigated the causes of the problem and tried various remedies.

An MRI showed small tears in the lateral pterygoid, a wing-shaped muscle related to the sphenoid bone, in left side of the face, which are slowly healing. The masseter and temporalis (other muscles in the jaw, involved in clenching, chew-

ing, and horn playing) also were strained and suffered small muscle fiber tears. Some ligament damage occurred in the capsule surrounding the left temporomandibular joint (TMJ, the small joint in front of the ear involved in opening and closing the mouth, etc.), but luckily, injuries such as these usually take only six months to a year to heal. If one of the discs in my jaw had shifted, a good outcome would have been less certain.



The lateral pterygoid
(Loyola University Medical
Education Network)

I have been working with an oral facial specialist, who deals with sports injuries, three times a week for about eight months. An oral surgeon created a mouth guard for night wear. I worked with an osteopath, an acupuncturist, and a masseuse, and the combination of treatments has both reduced the pain significantly and assured me of a full and timely recovery. I have been taking Celebrex to reduce inflammation and applying heat and ice before and after playing. I visited the Cleveland Performing Arts Clinic, which is famous for helping musicians with physical problems like dystonia. I learned that my injury is related to TMJ, but deals with the muscles and ligaments rather than with the bone.

My recovery regimen includes isometrics 15 to 20 times a day to strengthen the muscles, extend range of motion, and retrain the jaw towards symmetrical movement. I started playing six months after the accident for five minutes a day in a four-note range and expanded slowly from there.

Every week or so my doctor checks my jaw and head as I play to see which muscles are active or possibly strained by the activity. Then I try to add more notes to my register and more minutes to my daily practice. Getting back in shape has been a very slow and sometimes frustrating process. However, I decided to take this opportunity to break some bad habits by embracing the basics, including Kopprasch, buzzing, etudes, breathing exercises, and long tones, focusing on playing in the healthiest, most effortless way possible.

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My doctor recently started me on more extensive physical therapy, exercises that I perform several times a day. I hope to be fully recovered within a few months.

At the IHS International Symposium at Tuscaloosa, AL in June 2005, I was advised to limit my performance to one work and to avoid the low register. Moving the jaw to reach low note strains the muscles that are still healing, so pedal tones may be out of my reach for a while. Thankfully, pedal tones are not absolutely necessary for my position in the orchestra.

I have returned to the orchestra in a limited fashion, relying heavily on our assistant principal, and have scaled back my schedule during the summer in order to give my jaw time to heal fully. I feel very fortunate to be healing as quickly as I am, that this injury has turned out to be as minor as it is.

It seems that an alarming number of brass players have faced physical difficulties at some point, but as a consequence a strong support system is available, with many colleagues to whom one can turn for guidance and with much research in the past ten years on performance and accidental injuries. At this point, I am enjoying playing again; this injury really has given me a renewed sense of gratitude and joy at being able to do what we do.

Jennifer Montone was a student of Julie Landsman at Juilliard, has held positions in the New Jersey and Dallas Symphonies, and is currently principal horn in the St. Louis Symphony. She won the Paxman Solo Contest in 1996 and has been a featured artist at the 1999 and 2005 IHS Symposiums.

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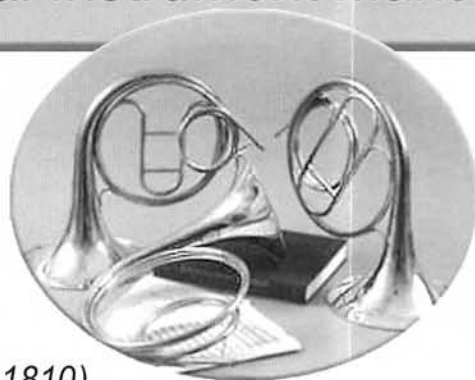


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Beethoven's Sonata in F: A Work Based on the Characteristics of the Natural Horn

Tom Schnauber

Among horn players, the Sonata in F major for Horn and Piano, Op. 17 by Ludwig van Beethoven is a well-known staple. Among musicians and listeners who are not horn players, however, the piece is generally considered rather obscure. Moreover, most musicologists seem to regard it as somewhat trivial. Their attitudes toward the sonata generally run the gamut between that of Wallace Brockway, who wrote that "it is not profound music, nor is there any reason that it should be: it was written to entertain"¹ to Wilhelm von Lenz, who called it a "meaningless occasional piece."² Or, as is the case in H.C. Robbins Landon's well-known *Beethoven: A Documentary Study*, no mention is made of it at all.

The work was written in 1800 for Jan Václav Stich (1764–1803), a Czech horn virtuoso who performed under the name Giovanni Punto. According to Beethoven's friend Ferdinand Ries, the composer waited until the day before the concert on which the sonata was to be premiered (with himself at the piano) to start composing.³ He completed it on time and performed it twice with Punto, once in Vienna and once in Pest. After that, it seems to have disappeared from the composer's own program repertoire, despite a published arrangement for cello (for which players might have more readily been found) and piano. It is perhaps this fleeting performance history that has contributed to the sometimes flip-pant attitude toward the piece.

However, although the sonata is certainly one of Beethoven's "light" works — a short piece with none of the envelope-bursting structural or harmonic manipulations that are associated with this composer — it does contain many of the typical compositional features found in his other *oeuvre*, features that are cherished by those same musicologists who might consider this work a "toss-off."

The most salient of those features is motivic manipulation. The expansion and development of a basic and concise musical motif in a work by Beethoven is hardly surprising; one need only think of the opening two measures of the Symphony No. 5 and how that gesture is manipulated across an entire four-movement work. What is remarkable about the sonata, however, is that its motifs are derived from the idiomatic characteristics of the instrument for which it was written. In other words, the basic melodic and, to some extent, harmonic material reflects technical and historical characteristics specific to the natural horn.

What follows is an analysis of the first movement of the horn sonata emphasizing those characteristics. I will start by introducing certain basic motifs, and will then demonstrate how they are manipulated throughout the movement.⁴ While looking at this piece from the standpoint of the

instrument is of particular interest to horn players, it is my hope that the comprehensive analysis offered here will also bring to light the overall integrity of the work for listeners who might feel the same as did Lenz ("meaningless occasional piece").

The modern valve horn is essentially a chromatic instrument; that is, all the pitches of the chromatic scale can be produced on the instrument across its entire range. On the natural horn, however, the pitches available are limited to those of the natural harmonic sequence.⁵ However, nearly all those pitches can be lowered a half step (and sometimes a whole step) by partially covering the bell with the right hand, expanding the number of pitches available. This has the added effect, however, of changing the tone, sometimes giving it more edge, especially in louder passages.

In this work, that difference in tone color results in one of the main melodic motifs that I will call the *Fallmotif*. In its most basic form, it consists of the first three degrees of the F major scale in descending order.⁶ This gesture is at the core of most of the melodic material in the work, including the opening melody (Example 1).⁷ These scale degree, especially 1 and 3, which represent the root and the third respectively, strongly define the home key. They are also open pitches on the horn (partials 10–9–8), allowing their harmonic importance to be underscored by tone color.

On either side of this gesture are pitches that can be obtained by covering the bell and that represent scale degrees that lead in by half step to the home-key pitches: 4 and 7. Throughout the sonata, Beethoven exploits both the melodic/harmonic significance and the corresponding change in tone color of these neighboring pitches by expanding the *Fallmotif* to include them, as in the main theme of the third movement (Example 2). Here, tonic-oriented harmonies support the open pitches while brief movement away from the tonic supports the covered pitches. In other words, the change in tonal quality of the covered pitches parallels the change in harmonic direction.

Ex. 1: Allegro moderato, mm. 12–13 (horn)



Ex. 2: Rondo, mm. 4–8



Covered pitches in the form of non-harmonic tones also play an important melodic role, especially in the first movement.⁸ The basic 1–5 ascent outlined in the opening melody is augmented by accented chromatic passing tones, creating a melodic arc that rises by half step (Example 3). Only the #4 is left out, saved for eight measures later when it helps establish the dominant as the main tonal area. The “punch” of the non-harmonic tones in the melody is augmented by the change in tone color on the horn.

Ex. 3: Allegro moderato, mm. 12–18 (horn)



The fact that horn players put their hands in the bell at all is possible because of the instrument's shape. The curved body with the bell pointing behind the player evolved during the time the horn was used solely as a signaling device for the hunt. Even after it became a standard symphonic and chamber instrument, the horn's association with the hunt was never completely forgotten. In this sonata, that association leads to another main melodic motif, namely the one that opens each movement. The basic elements of this gesture, which I will call the *Schallmotif* (“call motif”),

are two repeated pitches with short durations on a weak beat (an anacrusis, or “pick-up”) followed by a third pitch with a longer duration on a strong beat. This gesture is common to the opening of many hunting signals (Example 4a, 4b, 4c).⁹ In

Ex. 4a: Laut freiben



Ex. 4b: Blattschlagen, mm. 1–2



Ex. 4c: Treiber in den Kessel, mm. 1–2



the sonata, the first three notes of each movement represent versions of this motif (Example 5). The version that opens the work will most likely be heard as the “original” motif, and the other two, as well as any other variations.

The opening call of the sonata also contains another important motif: the

Ex. 6: Allegro moderato, mm. 1–2 (horn)



to hunting calls (Example 7a, 7b; see also Example 4b).¹⁰ While this may seem too simple a gesture to be called a motif, one need only once again think of other well-known works of Beethoven in which it plays an important role, such as the first movement of the Sonata for Violin and Piano, No. 9

Ex. 7a: Aufhören zu schießen



Ex. 7b: Sammeln der Treiber, mm. 1–3



(“Kreutzer”) or the last movement of the Symphony No. 8. In the latter work, as in the sonata, the leap is introduced as part of a larger melodic gesture, then often isolated and used as a propelling device toward a climactic arrival on tonic or dominant, as in mm. 121–130 of the Rondo.¹¹

To summarize: the main motifs upon which the sonata is based are the *Fallmotif* (3–2–1 descent, often bookended by 4 and 7), the *Schallmotif* (opening gesture of each movement), stepwise chromatic movement (especially between 1 and 5), and the octave leap. All these elements are related to either the mechanics of playing the natural horn or to its historical function.

The first movement of the Sonata for Horn proceeds along the lines of what is most commonly called “first-movement sonata form” or “sonata-allegro form.”¹² The exposition opens in the home key (tonic)

of F major with what is essentially a horn call (the *Schallmotif*, an outline of the F major triad, then the octave leap; see Example 6) followed by a four-measure melody in the piano that outlines a rising 1–2–3 arc (the reverse, or retrograde, of the *Fallmotif*), interrupted by accented chromatic passing tones and bordered by 4 and 7 (Example 8). The call and the

Ex. 8: Allegro moderato, m. 2–6 (piano, right hand)



melody together represent what can be called the “first theme group” — that is, the first occurrence of stable, symmetrical melodic material in the tonic.¹³ The melody is then followed by two measures (mm. 7–8) in which the piano descends by step in parallel thirds. This texture of parallel vertical thirds appears throughout the first and last movements and is closely related to the *Fallmotif*, which itself outlines the interval of a third.

After the parallel-thirds descent, the call and the melody are repeated, this time entirely by the horn. This version of the melody however, extends past the 1–2–3 arc to encompass 4 and 5, as discussed earlier (see Example 3). It is followed by more fragmented melodies that involve all the basic motifs, including a three-measure passage with an F–F (octave) chromatic ascent in the piano, the longest extension of the chromatic passing tone motif in the movement. The goal of this passage is to accomplish an overall harmonic move from tonic to dominant (C major). By m. 30, the dominant is established as the new key area, mainly through an applied leading tone (sounding B)¹⁴ in the melody at m. 26 — the climax of the rising F–F passage just mentioned — followed by four measures in which C is prominently sounded on the downbeat.

Until now, the harmonies have been exclusively tonic and dominant (including a few pre-dominant chords). Although the first theme group contains numerous chromatic notes, these are purely melodic, heard against primary harmonies.¹⁵ However, after the establishment of the dominant as the new key, the harmonies themselves become a bit more chromatic. The second theme group, the next set of symmetrical melodic material — this time in a key other than tonic — starts in the



dominant but moves immediately to the mediant (E minor) through a progression that involves a number of chromatically altered notes (Example 9). In this section, the melody involves largely covered pitches on the horn, an overall darkening of tone color that Beethoven supports with low-register block chords in the piano. The more muted color that is specific to the nonharmonic melodic tones in the first theme group is now the main color of the second theme group. This different color both helps the section in the dominant key to stand apart from the one in tonic and reinforces the correlation between it and chromatic or non-tonic harmonies.

Ex. 9: Allegro moderato, mm. 30-36

Following a repeat of the progression discussed above (in which the piano plays the melody) are three measures that re-

establish C major, this time through a strong dominant-tonic cadence ending in m. 46. Often such a strongly established secondary key after the second theme group would signal the appearance of a closing theme group. A closing theme group, the function of which is to lengthen the exposition, is usually either an extension of the second theme group, or a third set of melodic material that remains solidly in the second key. From measure 63 to the end, a closing theme group, with melodies based on the first theme group, can, in fact, be heard (Example 10).¹⁶

Ex. 10: Allegro moderato, mm. 63-67

However, instead of moving directly to the closing theme group from the cadence in m. 46, Beethoven's sense of balance and proportion demands an extension. Indeed, from a harmonic standpoint, the twelve measures of non-tonic/dominant material discussed above would seem somewhat out of

place in an exposition that was otherwise solidly in tonic or dominant. So Beethoven opts for a more harmonically active section between the two theme groups (mm. 46-63).¹⁷ While the overall harmonic impulse of this section is a large-scale movement from tonic to dominant and back to tonic (in the new key area of C Major), the small-scale motion is more involved. It starts with the horn playing long tones that outline a 1-5 ascent, this time without the chromatic passing tones that characterized the same ascent in the first theme group. Yet, in this key, the passage still involves a number of covered pitches so that, although the melodic material (including the *Schallmotif* variations in the piano's bass) closely resembles that in the first theme group, the sonority maintains the passage's relationship to the second theme group out of which it evolved.

Following a quick descent back to 1 and a repeat of the passage with the piano and horn parts reversed, are four remarkable measures that move from dominant to tonic (in C major) (Example 11). The first two measures contain a thick-textured version of the opening parallel thirds gesture, in this

Ex. 11: Allegro moderato, mm. 55-59 (piano)

case descending over two octaves. The next two measures contain a progression of block chords that are the most chromatically complex of the entire movement and that support a 5-1 descent in the piano: a reversal of the opening melody's arc, including the chromatic passing tones. This passage both reinforces the C major tonic and balances the broad, rising melodic arc of the previous nine measures. This sense of balance is also revealed by the register: the "dangling" high g" at the end of the second theme group in m. 44, before the rising melodic arc, is picked up again in m. 54 at the climax of arc, just before the descent.

The C major tonality that ends the exposition is immediately followed by its parallel minor at the opening of the development. Typical of a development section, however, the harmony changes quickly: it is part of a longer section that moves through various chords related to F minor. During this section, the horn introduces b_6 and b_7 (sounding D^b and E^b), pitches that have not been heard until now, as well as a prominently recurring b_3 (the normal third of F minor). These are also covered pitches that, at the dynamic level indicated in mm. 82-94, result in more edge to the tone than anywhere in the exposition. Once again, Beethoven uses the instrument's sonic characteristics to highlight elements of compositional



Beethoven's Sonata

form, in this case to underscore the more dynamic, non-tonic nature of the development section.

Related to the change in tone color is the passage mm. 90–94. Here, the bass outlines a 3–2–1 descent in F minor with a chromatic passing tone ($\flat 2$) (In this key, 3 (A^b) is enharmonically the same pitch as #2 ($G\sharp$) in F major). What in the first theme group of the exposition had been melodic passing tones in the horn are now, in the more chromatically involved development section, bass notes that support full harmonies (Example 12).

Ex. 12: Allegro moderato, mm. 90–94

Beginning in m. 94 is a nine-measure passage in which a new melody, albeit one based on previous motifs, is introduced: a common occurrence in development sections (see Example 14a). Despite the F major triad that starts the passage, it is clearly in F minor. The continued use of this key area and of primarily covered pitches in the horn signals to the listener that it is still part of the development section. Beginning in m. 102, however, are ten-measures of sixteenth-note passagework in the piano and (open) fifth and octave leaps in the horn, all supported by C major. This chord is the dominant of both the preceding F minor and the F major in m. 112, facilitating a smooth transition back to the opening material that starts the recapitulation in that measure.¹⁸

In a sonata-allegro movement, the recapitulation repeats most of the material from the exposition, as is the case here. It is also the section of the movement in which the dramatic tension created in the move from the tonic to another key area in the exposition is resolved by keeping the all material in the tonic. This requires a slightly different approach, however, to the second theme group and what comes after it. In the exposition, after the horn's playing of the first theme group, Beethoven moves briefly to subdominant as part of a cadence in F major ending the horn's first passage (Example 13). At this same point in the Recapitulation, Beethoven establishes

Ex. 13: Allegro moderato, mm. 16–20

the subdominant (B^b major) as a new key area in and of itself, using a reworked version of the melody from the development section (Example 14a) to get there (Example 14b).¹⁹ Even in this key, however, the melody involves many covered pitches, reminding the listeners of its origin.

At m. 130, the subdominant moves to the dominant, supporting the same melodic material that it supported in the exposition (m. 27). However, whereas this point in the exposition represents a modulation to dominant, here it is part of a large-scale subdominant–dominant–tonic progression ending in m. 134. The long section in subdominant ensures that this time the dominant will not be heard as its own key area but as a lead-in to tonic.²⁰ Furthermore, this version of the second theme group, now in tonic, contains far fewer covered pitches than it did in the dominant, resolving the dramatic tension created by tone color differences as well.

Ex. 14a: Allegro moderato, mm. 96–98 (dev. section, horn)

Ex. 14b: Allegro moderato, mm. 121–124

The cadence on tonic in m. 134 corresponds to the beginning of the second theme group. The entire theme and the material that follows it, including the closing theme group, are transposed almost verbatim from dominant to tonic. Only in the final measures does Beethoven make changes to propel the music toward a strong ending. While the exposition ends with five measures of the horn playing mostly sounding Gs (the dominant pitch of the C major tonic) in a syncopated pattern over fast passagework in the piano, the recapitulation ends with seven measures of the horn playing acrobatic arpeggios that cover nearly the entire range used by the instrument throughout the movement. This is supported by an accompaniment that also covers nearly the entire range used by the piano, and that includes a final passage of rising chromatic passing tones from 5–1 (m. 177), as well as final soundings of the *Schallmotif* that opened the piece.

The other two movements of this work can be analyzed along the same lines.



For instance, the second movement is based almost entirely on the *Schallmotif*, and its F minor tonality requires many covered pitches that results in a movement with a different overall sonority. The third movement is also based on the same motivic material: the main theme of the Rondo is basically a combination of the *Schallmotif*, the octave leap, and the *Fallmotif* (see Example 3). The brief move away from tonic to the submediant (D minor) in m. 6 that supports the covered pitches on the horn foreshadows a longer section in D minor (mm. 62–85) that involves many more covered pitches. Such motivic correlation and interaction among various sections of any given movement or among the movements themselves is a constant in this work, and demonstrates the high degree of musical integrity expected from this composer.

The approach to this piece demonstrated in the above analysis relies on a basic concept: that both the difference in tone color between covered and open pitches, as well as the horn's history as a hunting instrument were salient enough characteristics to Beethoven that he would use them in generating the basic motivic material of an entire work. The latter part of the argument can hardly be contested: nearly every piece written for the horn, from its first appearance as an ensemble instrument to well into the Romantic Period, involves motifs related to hunting calls. Beethoven would certainly have been aware of that tradition through many such works, including the last movements of the concertos by Mozart and certain Haydn symphonies (e.g., No. 31).

The first point, however, raises a very big question: how much difference in tone quality between the covered and open pitches is there on the natural horn? There is an amusing story, told by Willy Hess, about an old horn player in a Leipzig orchestra who, after having played his entire life on an E^b natural horn, was asked by conductor Arthur Nikisch to switch over to a valved F horn for the performance of a new work. He did so reluctantly and played the rehearsal with only one mistake. The performance went without a hitch. Afterwards, Nikisch congratulated the hornist on his quick mastery of the new instrument, whereupon the old musician timidly replied, "Yes, Herr Generalmusikdirektor, but I went back to my old E^b horn." He was able to match the sonorities of both covered and open pitches so well that even a great conductor was unable to hear the difference.²¹

On the other hand, master orchestrators, such as Wagner and Berlioz, who were working during the time that valve horns began replacing natural horns, insisted that there was a difference.²² Indeed, when listening to works played on the natural horn by modern-day specialists, a clear difference in tone color between the two types of pitches is usually apparent, especially at loud dynamic levels.

In any case, neither Mozart nor Haydn were shy about using covered pitches in their solo works for horn. Indeed, passages similar to mm. 96–102 (see Example 15a) can be heard in Mozart concertos, such as mm. 97–112 in the first movement of the K.V. 495 concerto. In fact, it would have been quite difficult to write solo passages of any melodic interest without using covered pitches, unless the composer concentrated on the very high partials, as Mozart often does in his K.V. 496 duets. Yet, for Haydn and Mozart, as well as for

other composers of concertos for natural horn (e.g., Telemann, Förster, Stamitz), the covered pitches were simply a part of the performance technique needed to accommodate the melodic aspirations of the piece. None of these composers, as far as I know, ever used the difference between open and covered pitches as part of a *compositional* technique, since none of them created melodic material based on motifs simple enough to accommodate that difference on an organic level.

Beethoven, on the other hand, did create such melodic material for this sonata, as I believe I have demonstrated. Furthermore, the fact that the difference in tone color was compositionally important to him can also be demonstrated by what he did *not* do. For instance, he could have written a second theme group that contained far fewer covered pitches; even on the F horn, C major contains many open pitches, as demonstrated in the closing theme group. However, the second theme group is a very important part of the sonata-allegro structure. Had Beethoven written one here with more open pitches, it would not have had the advantage of having the "darker" tone color to help it stand apart. Similarly, Beethoven could have written the second movement in the dominant or the relative minor, keys that would have offered many more open pitches. Instead, he chose the more distantly related parallel minor with its dominance of covered pitches, making the entrance of the Rondo, with its opening *Schallmotif* on open pitches, sound fresher and brighter than it might have otherwise.

Finally, I believe that Beethoven's use of the horn in this work is consistent with that in his other works, especially those in which the horn plays a prominent role. For instance — to use an example well known among horn players — the Trio of the third movement of the Symphony No. 3 uses melodic material that is based on gestures playable on open pitches of the horn. When the horns themselves are playing the main theme, they are using almost exclusively open pitches, and the music is solidly in the home key. However, at the end of the Trio, the harmony moves toward the dominant, essentially by way of chromatic ascent. Yet, instead of switching over to truly chromatic instruments, such as the bassoons, Beethoven keeps the horns in the texture, requiring them to play a number of covered pitches. He underscores the change in harmony with a change in tone color.

On certain modern recordings of period-instrument orchestras, this change in color is barely noticeable. It seems that, in the spirit of the old Leipzig horn blower, the players try to minimize the effect. That choice is, of course, up to the players and conductors, who no doubt base their decisions on good taste and sound historical research. However, when approaching a piece such as the sonata, an analysis of the music itself, such as the one I have offered, might also be helpful. I believe it suggests quite strongly that, if playing the work on a natural horn, the sonic aspects of the instrument should not only be taken into consideration but should, in fact, be exploited. Such exploitation helps communicate the musical designs and impulses of the work to the listener, and was most likely intended by the composer. Furthermore, this type of analysis might even help performers who play the piece on the modern horn to make interpretive decisions;



Beethoven's Sonata

appropriate changes in tone color are possible even without extensive use of the hand. In any case, it is always my hope when looking carefully at a piece that such examination will be useful to both listeners and performers.

Tom Schnauber is an Assistant Professor of Performing Arts at Emmanuel College in Boston. He holds a Ph.D. in composition and theory from the University of Michigan and is also an amateur horn player.

Notes:

¹The *Beethoven Companion*, edited by Thomas K. Schermann and Louis Biancolli (Garden City, NY: Doubleday & Co., Inc., 1972), 197.

²Wilhelm von Lenz, *Kritischer Katalog sämtlicher Werke Ludwig van Beethovens mit Analysen derselben* (Hamburg: Hoffmann und Campe, 1860), 167.

³The *Beethoven Companion*, *Ibid.*

⁴Although numerous examples will be supplied, readers might find it helpful to have a complete score on hand. In some examples, I will offer analyses for the theoretically minded. However, since many readers may not necessarily be well versed in the area of music theory, I will also be offering notes that explain many of the terms used in this article.

⁵On the modern horn, these would be all the notes that can be played without any valves pressed. In acoustics, these pitches are referred to as "partials" and are numbered from the bottom up so that, on the F horn, the pedal F (written CC two octaves below middle C) represents partial 1, the F an octave higher partial 2, the C (written G below middle C) above that partial 3, and so on.

⁶The degrees of any given scale are represented by numbers (in many texts with carets over them) in ascending order. For instance, in the key of F major, 1, 2, 3, 4, and 5 represent F, G, A, B \flat , and C respectively. A sharp or a flat sign before any scale degree number means that that degree has been raised or lowered; for instance, in F major, #4 represents B and \flat 6 represents D \flat .

⁷In the examples, I will be showing the horn part as written. This will especially facilitate the discussions about covered and open pitches. Also, any bass-clef notes will be given in old notation; i.e., an octave lower than in modern notation. This is how they appear in most editions of the sonata and how Beethoven wrote them.

⁸The term "non-harmonic tones" (NHTs) refers to melodic pitches that do not belong to the harmony (usually a triad or seventh chord) supporting them. There is a whole battery of specific names for these tones, depending on where they lie rhythmically and melodically. For instance, "passing tones" are NHTs that fall between two HTs ("harmonic tones") in a rising or falling stepwise pattern. The definition can be refined by adding, where necessary, the terms "chromatic," meaning a tone that does not belong to the seven pitches of whatever scale is applicable (F major, C major, D minor, etc.); and "accented," meaning a tone that falls on a strong beat.

⁹Deutscher Jagdschutz-Verband e. V., Die Jagdssignale: Vollständige Sammlung aller offiziellen Jagdssignale, 4th edition (Hamburg: Verlag Paul Parey, 1980), 19, 22.

¹⁰*Ibid.*, 19, 22, 25.

¹¹For Symphony No. 8, see the octave leaps in the opening theme of that last movement (mm. 5 and 9–11) and the passage between mm. 450 and 470 that lead into the closing measures.

¹²Although such a work represents a compositional process rather than a pre-planned form, there are enough consistencies in the way composers in the Classical period approached it to outline a basic structure. The three main sections of a movement in sonata-allegro form are usually referred to as the "exposition," the first section that establishes the various melodic and harmonic material for the movement; the "development section" in which that material (and often some new but still related material) is manipulated (fragmented, mixed together, etc.); and the "recapitulation." In the exposition, the harmony usually moves from the home key to a closely related one, ending in that new key. The development is characterized by more active, distantly related, and fast-moving harmonies that, however, eventually lead back to tonic. The recapitulation repeats much of the exposition but stays in the tonic. This is, of course, a somewhat simplistic reduction. For a detailed and thoroughly brilliant discussion of sonata forms, see: Charles Rosen, *The Classical Style* (New York: W.W. Norton & Co., 1972), 30–42.

¹³There are various names for this melodic material in a sonata used by various theorists and musicologists, none of which is, to my mind, particularly satisfactory. In this article, for better or for worse, I have combined the term "A-theme," typically found in theory texts, with Sir Donald Tovey's term "first group."

¹⁴In any given key, the "leading tone" is the note that is a halfstep below the tonic (e.g., in F major, the leading tone is E). It is called that because it wants to go to the tonic, to lead into it. An "applied" leading tone is any note that is altered from the home key by an accidental to create a tone that wants to move to what will become the new key area (a new but temporary tonic). In this case, the B \flat (written F) is raised by and accidental to B (written F#), a tone that leads into C, helping establish C major as the new key area.

¹⁵In some systems of analysis, tonic, dominant, and subdominant are considered the "primary" triads; i.e., the basic chords that define the respective key.

¹⁶In fact, all three theme groups are based on the same material. For instance, the second theme group is a combination of the *Schallmotif* and the *Fallmotif*; the latter first in retrograde, then in its "normative" form (3 – 2 – 1 in E minor). This type of motivic relationship among themes is a hallmark of Beethoven's approach to the sonata-allegro form, one which reached its epitome in works such as the Sonata for Piano in F minor, Op 57 ("Appassionata").

¹⁷In his (unpublished) lecture "Sonata Form in the 18th Century," Steven Whiting calls such a section between the secondary and closing theme group a "transition to close." The term "transition" is usually used to describe a rhythmically active, melodically asymmetrical or undefined section, the function of which is basically to move (transition) from one theme group to the next. In this case, the motion is one of harmonic reinforcement, since the new key area has already been established. The issue of transitions versus theme groups is particularly problematic in the music of Beethoven since he often blurs the distinction or gives more proportional significance to the transitional material.

¹⁸Such a section involving passagework (as opposed to symmetrical melodic material) and emphasizing the dominant just before the recapitulation is often called a "retransition."

¹⁹Once again, Beethoven's sense of balance is revealed: the melody in the development section, although derived from the same basic motifs as all the others, seems to be an unanswered question in that it appears out of nowhere and leads nowhere. In the recapitulation, however, that melody is retroactively given a "home" in the opening material by making it part of the first theme group.

²⁰The subdominant-dominant-tonic motion — represented by IV–V–I in Roman numeral analysis — is considered the clearest type of tonic-establishing cadence. In this context, the dominant will not be heard as its own key area, even with the introduction of the applied leading tone (B) in m. 129. The overall motion toward F major is simply too strong and too familiar as a common gesture to be interpreted otherwise.

²¹Willy Hess, *Beethoven: Studien zu seinen Werken* (Winterthur: Amadeus, 1981), 43.

²²"The closed sounds present, not only as compared with the open sounds, but even with themselves, marked differences of tone and sonorousness." Hector Berlioz, *A Treatise on Modern Instrumentation and Orchestration*, translated by Mary Cowden Clarke, new edition revised and edited by Joseph Bennett (London: Novello and Company, Ltd, year not given), 130. Berlioz, in fact, details the differences not only between covered and open pitches, but also among the various covered pitches themselves, based on the degree to which the hand actually closes over the bell.

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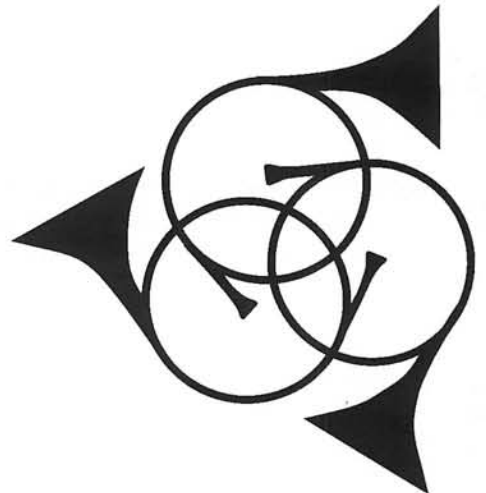
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Flutter-Tonguing for Those Who Can't

Sion M. Honea

I cannot flutter-tongue. This inability is not the result of obtuseness or want of application, it is genetic. If English, like Italian, required the trilled "r" (formally the *apico-alveolar* trill), which is the linguistic equivalent of the musical flutter, then I would suffer a bona fide speech impediment. As it is, my impediment impedes only musical execution and not lingual elocution.

I can no more rectify this deficiency than I can change the color of my eyes or add an inch to my stature. The unhappy fact is that I am one of those poor souls born with this incapacity. Over the years I have discovered that those who can flutter tongue seldom have any idea that there are those of us who cannot. This extends to composers, many of whom I have informed of this situation, and all of whom have been astonished to learn that a musical effect that they find so delightful is unreproducible by a significant number of professional musicians.

The "haves" tend to be somewhat unconcerned for the plight of the "have-nots." Many times I have sought to bolster the confidence of struggling young students by showing them how to flutter-tongue, an effect immediately producible when at all possible, providing them with that commodity so valuable in today's society, immediate gratification. I then tell them that I, however, cannot perform this same technique. "What?" the twelve-year-old retorts, "you can't do this? But it's so easy, ha, ha ha!" This youthful condescension I can endure, but I have often felt unfairly excluded by composers who deny me their music.

The climactic point of my struggle came when I was completing the study of Barboteu's *Vingt Etudes Concertantes*. As I neared the fateful Etude 20, the one with all the flutter-tonguing, my anxiety grew. But how could I come so far as to work through all previous nineteen etudes and then give up on the twentieth? Ultimately, I decided simply to experiment and see what best could be made of a bad situation. The result is that I discovered a substitute technique that I have never heard or read of before and which is more satisfactory than any previous substitute that I have tried.

This was not my first attack on the problem, for I have often made a feint at it in the past. In discussing this successful attempt and my previous less than successful ones, I will utilize regular linguistic terminology. The reader may be unfamiliar with this terminology, but it has the great advantages of precision and near universality. Anyone unfamiliar with it can readily consult a basic text on descriptive phonology and learn exactly what I describe in each case.¹

Many years ago I read somewhere of a substitute for the apico-alveolar trill in the uvular trill. Whatever the success others may have achieved, the result for me was a sharp irritation of the throat and the instant stimulus of my gag reflex. Even when I could sustain the effect briefly, it was of very poor quality and unlike a true flutter tongue.

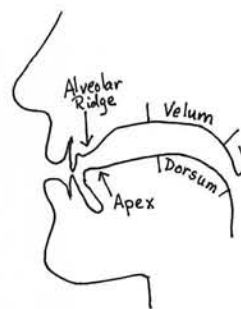
My next attempt was with a different approach. I rapidly alternated the unvoiced dental plosive "t" with the apico-

alveolar lateral "l" after the fashion of "tltltltltl," similar to "doodle-tonguing." The result was a novel effect that was easy to initiate and control, but which had little similarity to a real flutter tongue.

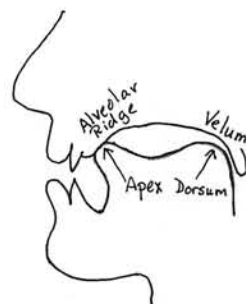
In my third attempt I returned to the uvular idea but in not so extreme a form. I brought the *dorsum* (back) of my tongue firmly against the *velum* (back of the roof of the mouth) and expelled air forcefully through the constricted passage. This is similar to the pronunciation of the German unvoiced *velar fricative*, as the "ch" in "Bach," but much harsher. The result was a mild uvular trill accompanied by a harsh rasping sound as air passed between the *velum* and *dorsum*. I found that, for whatever reason, this sound was not so irritating to my throat to produce as was the ordinary uvular trill. Aurally, it approached closer, though not close, to the true flutter tongue and was fairly easy to initiate and sustain.

The fourth and most successful attempt was an accidental variant on the third. While executing the third approach I tried placing my tongue as nearly as I could in the apico-alveolar position of a true flutter (apex or tip of the tongue against the alveolar ridge behind the upper teeth). What resulted was a weak but true flutter accompanied by the other phonological phenomena described above. In playing, however, the true flutter sound predominated. I hypothesize that this position of the tongue along with the dorso-velar constriction of the air channel enabled me to produce sufficient air speed and tongue tension to generate a true though somewhat weak apico-alveolar trill.

So far as I can elicit from those who can produce a true flutter, the dorsum is always slightly raised as the apex of the tongue moves up to the alveolar ridge. The difference here, I believe, lies in the extreme raising of the dorsum and its continued tension against the velum. For me, the production of the air pulse from the uvular trill appears to support the simultaneous pulse of the apico-alveolar trill.



Oral Cavity in a Relaxed Position



Tongue in Position for Pseudo-Fluttertongue: Apex raised to Alveolar Ridge, Dorsum against Velum

The advantage of this approach is that it achieves a flutter that is in quality about 75-90% that of a regular flutter. Some have even told me that they cannot distinguish the difference. But, the attendant sounds of the air constriction and slight uvular trill reduce the overall quality to about 60-75%



of true effect. Further, the technique is not entirely reliable to initiate and sustain and becomes increasingly difficult in the high range above the staff as a result of the natural raising and fronting of the tongue in the high register. As the pitch rises, the uvular trill becomes increasingly dominant and the apico-alveolar trill diminishes in effect. Again, players who can flutter-tongue tell me that this diminished effectiveness in the high range is normal.

With practice, I have improved upon all these disadvantageous attendant circumstances, including initiating and sustaining the effect as well as some greater effectiveness in the high range. I find that it has enabled me to achieve a sufficiently successful flutter-tongue to complete the study of Barboteu's etude twenty and even to perform it successfully in public. None of my other approaches is adequate for public solo use.

This begs the all-important question: is the technique reproducible by others? I have had mixed results. I was able successfully to instruct a band director, a trumpet player who also could not flutter-tongue, who was amazed and delighted to succeed within seconds of my instruction. On the other hand, I was unsuccessful on one attempt with a high school student. This latter failure I attribute more to the student's lack of interest and difficulty in grasping the physical method of production than to ultimate inability. I suspect that most will be able to acquire the technique and that the greater the previous musical training, the more easily it will be acquired.

There is also an object lesson to be learned in all this. The personal satisfaction of finding an even partially successful solution to a decades-old problem has been very great, especially now at the portentous age of 50! My experience points the way to others that they also, with perseverance, may still make progress and conquer long-standing problems. It is also a pleasing corroboration at my time of life that, in fact, an old dog can learn new tricks!

¹I rely on W. Nelson Francis, *The Structure of American English* (New York: Ronald Press, 1958). My previous knowledge of phonology did aid me considerably in my efforts, for it enabled me to select from and experiment with various known sounds and combinations of sounds in amore purposeful manner.

Sion (Ted) Honea is presently head of the division of Music Theory and Music History at the University of Central Oklahoma, where he teaches music history and horn. He received the Bachelor of Music in Performance from that same institution, a Master of Arts from The Eastman School of Music, and a PhD in Classics from SUNY Buffalo. He studied horn with Verne Reynolds, Paul Ingraham, and Melvin Lee. Over a twenty-year career with The Eastman School of Music he held a variety of positions, concluding with assistant professor of humanities and head of rare books at the School's Sibley Music Library. He has published a variety of articles in scholarly and professional journals in the fields of music, classics, and library science. He is currently engaged in editing two early nineteenth-century suites for military band by Christian Rummel and in improving the curriculum for undergraduate education in music.

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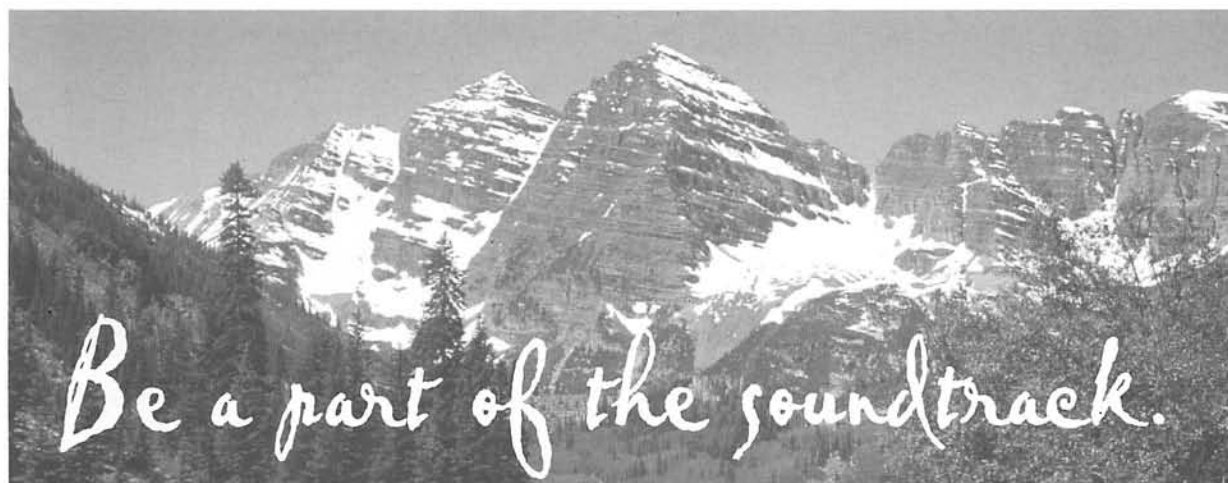
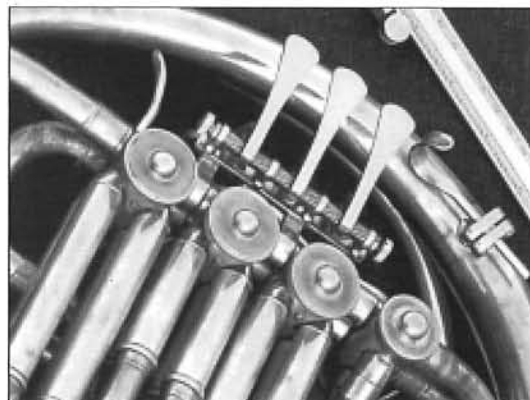
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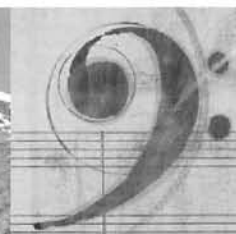
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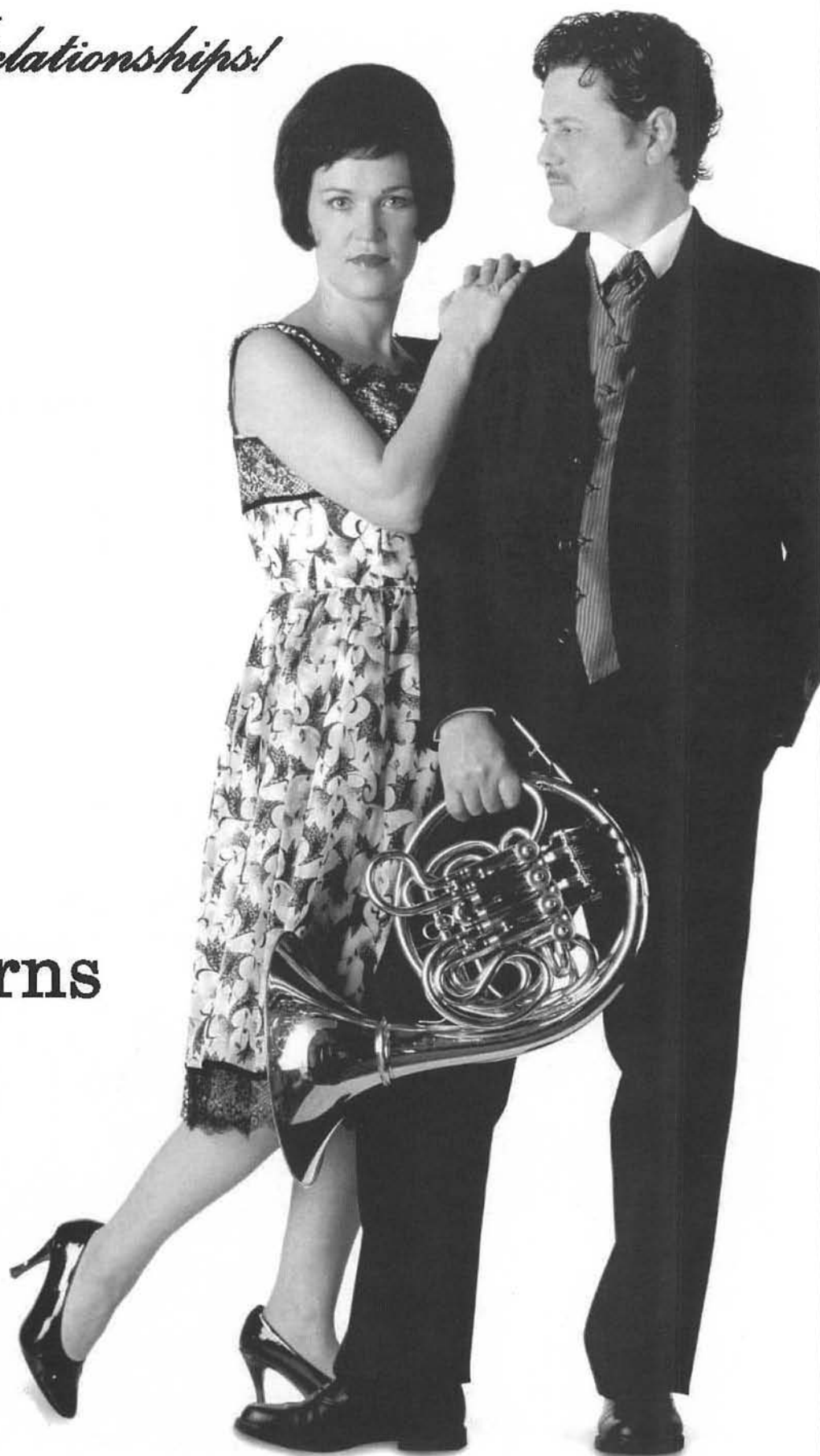
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by Barbara MacLaren

Ifor continued talking about music

The trios by Brahms and Ligeti are fabulous, Saint-Saen's early *Romance* is gorgeous, Ifor prefers Mozart's first concerto of the four, *Villanelle* is great. He makes the point that we train to do what we do, and not anything else, our energy use is precise.

The first question dealt with stage fright

Ifor said be stubborn, get used to performing, keep doing it. Take a look at yourself and your ways of handling the effects of adrenaline, which is there to give you the energy to perform. Aubrey said - let it give you that energy, and remember that nerves can be a form of conceit, maybe you want to be compared with and found better than your fellows, when this doesn't matter, we are all different, it doesn't matter what others think. Also, others are not really interested, just do your best, *concentrate* on that, not on what is going on around you. Aubrey again said, train your brain, play concentration games. Ifor said, concentration helps nerves.

Ifor talked next about his warm-up patterns

Warming up is very important, using lip and mind. Long warm-up, 40 minutes, short warm-up, 10 minutes.

- start with any scale or arpeggio.
- long notes - Ifor demonstrated, starting on fourth line D, then spread around the whole range using semi-tones, octaves etc.
- lip trills, warming up the muscles.
- '6 attacks' - three long Gs below the stave, two middle Gs, 6 high Gs short and spaced, if you knock one do 6 more; then up in semi tones to top C.
- tonguing exercises - not about speed but correct muscles, playing piano to forte.
- all scales, all arpeggios, melodic minors one day, majors the next etc.
- triple and double tonguing.
- slurring exercises.
- end warm-up with Arban no 48, octave fast exercise.

Then on with practice proper, using Arban, picking any exercises. Have lots of rests, letting the lips recover and also building up stamina. For Ifor, as for Aubrey, Arban is the bible.

Ifor ended this part of the workshop with some advice and concluding thoughts

Know yourself, know your own character and what you are good at. Ifor feels he is good at lyrical playing, not modern music. He stopped playing principal horn eventually, wanting more freedom. He observed that there are many excellent players these days, and that things are different now than when he started.

Ifor James Workshop, 2 February, 2001

by Barbara MacLaren

This is a transcription of notes made during Ifor's lecture and masterclass to horn students and teachers from the North-west of England.

It is important that the wisdom of hornists such as Ifor is not lost, and in this lecture Ifor demonstrated the central issues from which we all can benefit as we play.

The transcription uses Ifor's words, and the points he made were:

- think - have a vision, an idea of what you are intending, before you play.
- think - have a sound in your head that you desire.
- think - use your understanding of yourself to direct your study of the horn, the technical aspects of the instrument.
- know yourself - understand what you are good at, what you enjoy, why you want to do this at all, what makes it important for you.
- listen to music, read scores — so you have an awareness of what's going on around you musically, particularly in performance.
- study in your own time-scale - playing the horn is a physical and mental challenge, it will not happen overnight. You are in charge of your learning and the speed you learn at is individual to you, so take whatever time you need.
- put in the hours! - play, play, play!

Ifor began with his history

He began his musical life as a cornet player, then had horn lessons with Aubrey Brain. Important things from Aubrey were -

- play for three months hand-stopped.
- practice, practice, practice.
- always play your first note beautifully, then the next note — an interval — and carry on, so you have to learn how to attack, how to play every interval securely.
- listen to *any* music, be critical of it, your ideas are important.
- whatever exercises you do, do in reverse also, for the different pressure levels, diaphragm use.
- all players are different, find what you are good at and develop it.
- play scales and arpeggios, like on the piano. Move the embouchure around.
- computing the movements — C# scale is really no more difficult than C scale — no need to know how many sharps, just play it, who cares if it takes years, it doesn't matter. (Ifor commented — it has to be done without thought. Process — start on C every day, then add sharps not flats, psychologically more difficult yes but physically no. Fool around on three notes from C#, four notes etc, take weeks if necessary).



He advised us to:

- work hard
- get good
- have a fun life
- have a good life

Masterclass Section

Hindemith, Sonata for horn and piano, movement two. Edition Schott and Co.

Ifor told us that Wilfrid Parry, the pianist, and Dennis Brain, for whom Hindemith wrote the Sonata, went to Hindemith to study both the Sonata and the Concerto for Horn. Parry's piano part has all Hindemith's markings in it. Ifor says that Hindemith was a man with a sense of humour.

To the horn student he said

- stand straight — think, and play to the back row - its not about playing loud but about projecting.
- look as though you mean it - no need to look at the audience - then let it sing.
- not too slow — use a singing style — blow - give it plenty of air.
- finish the ends of phrases nicely and consciously.
- hear the notes in your head — think and hear forward, not up and down but forward.
- breathe and attack in rhythm.
- memorise - learn the piano part so that you don't need to count — all these pieces are duos and you are in trouble if you don't know the other part.

About the piece he said

- Dennis Brain took the breath in the first phrase after the second beat in the bar before 18.
- play the second phrase bigger.
- after 21 start to speed up — Hindemith is a very lyrical composer.
- make an impact by slowing up before the double forte at 26.
- make a break and place the last note.

Saint-Saëns Romance for horn and piano, opus 36. Edition Durand.

To the student Ifor said

- think about what you want this music to sound like, not your technique.
- it's just like singing.
- hold notes right to the end.
- 'think' flatter notes higher.

About the piece he said

- don't double dot the dotted quaver-semi quaver rhythm.
- keep the breaths every four bars in the first two phrases.
- slur the quaver bars with the dot and slur markings in the faster middle section.
- really slow down after the ad lib.
- for safety, change the tone quality in the four bar phrase before the a tempo.

Franz Strauss Nocturne for horn and piano, opus 7. Universal Edition.

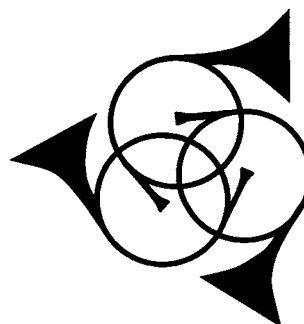
To the student Ifor said

- be sure to be warmed up.
- interpret the speed of the piece, look at it and guess, get the feel of it.
- what does the composer want? What's happening in the piano part?

About the piece he said

- the phrase containing the eight semi quavers at the end of line three, finish this phrase off past the quaver rest on the next line.
- accelerate the scale, end of line four.
- *tenuto* the top A flat, line five.
- *piu animato* section, to the back wall.
- suggest slurring the tenth in line seven?
- really spread the decorated bar at the end of line four (second page).
- final three lines, tail each phrase off.
- suggest last line, one long crescendo and diminuendo to last note, replacing the swell markings in the edition?

Barbara MacLaren holds the Associate Diploma of the Royal Manchester College of Music where she was a student of Sydney Coulston. She created the Lancashire Hornjolly 2002, helped to organise the British Horn Society Festivals in 2003 and 2004, and is currently on the organising team for the 25th British Horn Society Festival, to be held in London later in 2005. Barbara works as a horn teacher and player and is horn tutor at Lancaster University. Her pupils work in orchestras throughout the United Kingdom and Europe.



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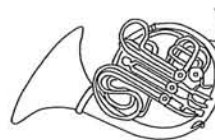
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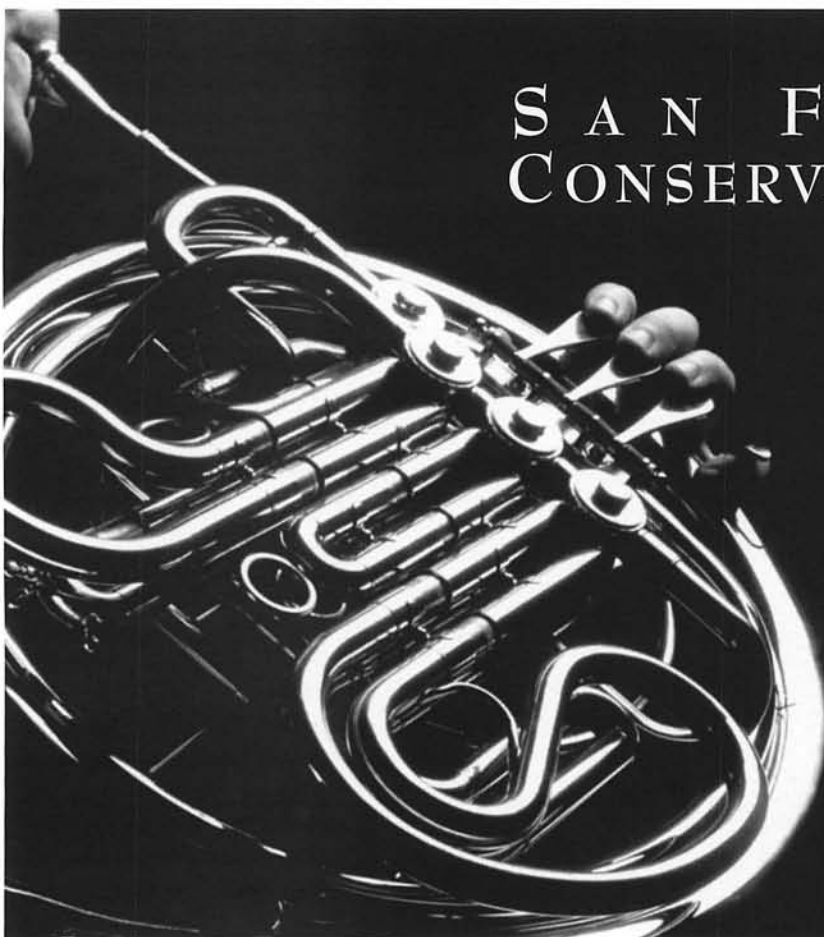
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Recording Reviews

John Dressler and Calvin Smith

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Distributors:

Richard Burdick at: www.i-ching-music.com

Charles Fisher discs are available free by contacting him at:

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Patchworks: Music that's in charge. Deborah Thurlow, hornist with the chamber music ensemble Turn on the Music. Capstone Records CPS-8737. Timing: 73:17. Recorded live at the Puffin Cultural Forum Comprovisational Series, NY, 2004.

Contents: Bruce McKinney: *Scramble* [flute, horn, electric guitar, electric bass, and computer generated recording]; Bruce McKinney: *X* [horn, violin, electric guitar, theremin and computer generated recording]; Eric Ross: *Overture*, Op. 47 [horn, violin, electric guitar, theremin, piano, bird whistles]; Deborah Thurlow: *Woods* [horn, violin, electric guitar, theremin]; Eric Ross: *Quartet*, Op. 51 [horn, violin, electric guitar, theremin, piano]; Clive Smith: *Emerging* [horn, electric bass, sampler]; Kali Fasteau: *Mellow Evening* [soprano sax, horn, electric guitar, electric bass].

I recently received a number of discs featuring experimental music. By its nature an entire evening (or disc) of such music can wear quickly. But experienced as a contrast to the more traditional horn repertoire, performers may find great value in the literature on this particular disc. Eerie and atmospheric are adjectives describing McKinney's *Scramble*. It is an effective mood-setting piece of nearly ten minutes in length. The horn does not appear for several minutes, thus offering contrast to the opening scene. To my ear the horn is not the center of attraction here; instead it blends and is often absent.

McKinney's *X*, clocking in at seven minutes in length, is similar to *Scramble*, using the horn as one of many interesting timbers. Ross's *Overture* is striking because of its use of the standard acoustic piano amidst the electronically altered horn and violin tones. The horn tends to have a steadying effect in a texture, where the main theme is a twelve-tone row. The entire disc explores a great variety of effects, including improvisation, serial gestures, and sonic playfulness of all sorts. Particularly clever was Ms. Thurlow's inclusion of the

Siegfried motive in her piece, *Woods*. She is a resident of Teaneck, NJ and is a freelance musician in both the New York City area and Europe.

Dauprat Duos for Natural Horns, Op.13, vol. 1. Richard Burdick and Beverly Wilcox, hornists. Self-produced disc. Timing: 49:59. Recorded summers of 2003 and 2004.

Contents: Louis Dauprat: *Duo No. 1*, C Major; *Duo No. 2*, C Minor; *Duo No. 4*, A Minor.

If you've encountered any of the solo works or the complete method book of Dauprat, you will understand the impression he made upon the early-to-mid-19th century "French" hornist. It is one thing to play his pieces on the modern valved horn, but to perform them on the natural horn is another situation altogether. Here three of his duos are performed on valveless instruments. Burdick's is an Austro-Bohemian horn made in the 1840s by an unknown maker; Wilcox plays a Finke copy of an 1830s Belgian horn. Both instruments were modified by Lowell Greer and the duo performs at A=430, in mean-tone temperament.

Educationally speaking, this disc reveals what the French players were probably dealing with shortly after Beethoven's death. The two artists here have a terrific feeling of unity of intonation, articulation, phrasing, and color, especially on the closed notes. While the spectrum of dynamics is not particularly wide, the rapid changes between open and closed horn and the many sets of trills is indicative of their command of these instruments. Their understanding of the original-instrument phenomenon is immediately realized by the listener. They've provided us with an intimate and fresh presentation of these works.

Mr. Burdick is currently principal horn of the Regina (Saskatchewan) Symphony; Ms. Wilcox is a former member of the Syracuse (New York) Symphony and is currently a graduate student at the University of California, Davis. *J.D.*



Entry/Exit. Charles Fisher, hornist. Self-produced disc. Timing: 25:24. Recorded in 2005.

Contents: Charles Fisher: *Entries 1-4*; *Exits 1-4*.

Dennis Brain found one and used it often — an encore piece, short, and to the point: *Le Basque*. This "little ditty" began its life as a simple French country dance and was made more popular in its version for viola by Marin Marais. Likewise, here is a marvelously clever set of 4 "entries" and 4 "exits": pieces composed to open or close a recital of standard-length works. Countless times I have looked to Frøydis' books of *Prunes* to find a two-to-three-minute work to round out a program. But sometimes a transcription of a vocal or instrumental melody just does not compliment the other



works on a recital. Charles Fisher has composed some splashy and ear-catching vignettes, some with lyric lines, some without. Each of the eight pieces on this disc lasts about two-and-a-half minutes and is intended to be essentially a concert etude for horn and piano. The *Entry* works are quite challenging; the *Exit* pieces are less challenging.

Mr. Fisher's playing is sparkling, agile, articulate, and commanding. He adds a spice and twist to many phrases, lending some humor and carefree spirit at the right moments. The piano parts are of equal difficulty to the horn parts, maintaining the true "sonata" effect of the 19th century. While I tend to think of an "entry" piece on a recital as a "warm up," Mr. Fisher's works call for technique and flexibility. Tonal in a neo-romantic mold, these are gems which need to be performed: they make for very accessible first-hearing works for audiences of all types. Mr. Fisher is offering both the disc and copies of the music available at no cost! Please investigate these pieces by sending him an e-mail message at the address at the head of this column. You will not be disappointed! J.D.

Camerata Woodwind Quintet. Randall Faust, hornist. Crystal Records CD-756. Timing: 58:12. Recorded in 2005.

Contents: Jacques Hetu: *Quintette*, Op. 13; Anthony Iannaccone: *Woodwind Quintet No. 2*; John Steinmetz: *Quintet*.

Special thanks go to this woodwind quintet in residence at Western Illinois University. Here are three published contemporary quintets of which I knew absolutely nothing before listening to this disc. Composed in 1967, 2003, and 1984, respectively, this recording introduces fine new works to those steeped in the more standard quintet repertoire. Hetu's piece is not tonally aggressive; it is written idiomatically for the instruments in an atmosphere of modern chords and effects. Shortly before he composed this work, the composer was a pupil of Henri Dutilleux, and one can hear typical French idioms at play. This is a four-movement work of about eleven minutes in length, featuring a neo-classical tempo structure: fast, fast, slow, slow/fast. Most appealing is Hetu's of counterpoint and lyricism, juxtaposed with brighter gestures. While there are serial and modal elements, the overall tonal idiom shines through.

For the past thirty years, Iannaccone has been on the faculty at Eastern Michigan University; he was a pupil of Giannini, Copland, and Diamond. This work is a landscape piece of three movements, each of which evoke imagery from Hart Crane's poem, "The Bridge." The movements, titled *The Bridge*, *The Harbor Dawn*, and *Atlantis*, collectively provide ample opportunity for each instrument to lend its own timbre and character to the overall scenery. As one might expect, symbolism, multi-level meanings, and personifications abound. It is a delightful piece, quite easy to follow on first hearing by any audience.

John Steinmetz is a freelance bassoonist in Los Angeles, principal bassoon of the Los Angeles Opera and Los Angeles Master Chorale, a studio musician, and member of Camerata Pacifica. His *Quintet* consists of seven movements each lasting from one to six minutes. The movements are written in

different styles and some sound rather modern. One movement begins in unison, then the instruments gradually move outward in either direction, while one instrument sustains the initial pitch. Other movements sound much more traditional. In one instance, an oscillating background supports a lyric melody. Then, after a very natural transition, this section is followed by a more rhythmically active one.

Steinmetz's *Quintet* is all about timbre: blend versus dominance. There are several heartfelt motives especially in the horn part, wonderfully executed here by Dr. Faust. Warmth combines with mystery throughout the piece: it is very difficult to "pigeon-hole" this quintet, and that is part of its intrigue. It is definitely an ethereal work that needs regular performances. I was particularly drawn to the intervallic passage in the third movement that sounds like the *sesquialtern* stop on an organ. Followed by a modal folk melody with long drone in the horn, it captured a medieval quality — for me it was a *Cheminee du Roi Rene* moment. J.D.

The Romantic Horn Concerti. Eric Ruske, hornist with the IRIS Chamber Orchestra. Albany Records Troy-782. Timing: 75:01. Recorded January 20-23, 2005 in the Germantown Performing Arts Centre, Germantown, Tennessee.

Contents: Franz Strauss: *Concerto*, Op. 8; Richard Strauss: *Concerti Nos. 1 and 2*; Gliere *Concerto*, Op. 91.

It has been some time since I have had the pleasure to hear a set of Eric Ruske performances. This, his latest disc, arrived just as the October *Horn Call* is going to press. Ruske has chosen to assemble "chestnuts" all horn players need in their library. In addition to his mature musical interpretations, burnished timbre, and introspective phrasing, is the striking way Ruske blends with the IRIS Chamber Orchestra. It is a totally new sound: a more intimate and deliberately collaboration. Gone is the all-encompassing and almost overwhelmingly gargantuan orchestral background-come-foreground, often preferred by conductors. Michael Stern has done a fine job of allowing his musicians to sculpt their own phrasing, complimentary to the soloist at every turn.

IRIS provides a new venue for these works, mainstays of the horn repertoire. While I hope the listener/reader already owns at least three other recordings of these pieces, the hornist must add this one! Here is a fresh approach — a truly inspired reading of these valved horn classics. Ruske's delicacy, exhibited in both the second movement of the Op. 11 and the Gliere concerto, is balanced with demonstrative arpeggios, chromatic passages, and the like, particularly in the finale of Strauss's first concerto (especially in the coda section) and the first movement of Strauss's second concerto. My ear was drawn by the much more cadenza-like treatment Ruske's interpretation lends to the opening of the Second Concerto. Indeed, this passage demands a sensibility and nobility more than just technique and statement of theme. Most of the tempi heard on this disc follow the tradition of previous recordings over the past 50 years. But here is a disc showing character, purpose of thought, and total musicality, which will age well by comparison. J.D.



Benjamin Britten. Scottish Ensemble. Clio Gould, Director/Violin. Martin Owen, horn. Linn Records CKD 226. Timing 72:45. Recorded July 28-30, 2003 at the Caird Hall, Dundee, United Kingdom.

Contents: All compositions by Benjamin Britten: *Les Illuminations*, Op. 18; *Variations on a Theme of Frank Bridge*, Op.10; *Serenade for Tenor, Horn and Strings*, Op. 31.

It is always a pleasure to hear music that is this good and played so expertly. I am familiar *Les Illuminations* and *Variations on a Theme of Frank Bridge* but the *Serenade for Tenor, Horn and Strings* is the work that I know best. I am certain that all three are going to be a treat for anyone hearing this CD. The Scottish Ensemble plays with strength and passion, which is enhanced by exceptionally good ensemble and intonation. This is my first opportunity to hear Martin Owen. He is principal horn of the Royal Philharmonic Orchestra and has also been guest principal with many of London and Europe's finest ensembles. I eagerly anticipate hearing him many more times. The *Serenade*, besides being an awesome showpiece for the hornist, is a first-rate masterpiece. It is the sort of piece that can lay bare any weakness a hornist may have. Martin Owen doesn't have any weaknesses, at least none that were evident in this recording. His tone is clear and rich. His technical flair in the *Sonnet* was brilliant. His entrance in the *Dirge* was exciting. His cadenza moments of the *Nocturne* were wonderful. I could give equally high praise to all of the other movements. It is a stellar performance! C.S.



The Feast Awaits. Douglas Hill, horn. Wisconsin Brass Quintet. Crystal Records CD567. Timing 77:29.

Contents: Enrique Crespo: *Suite Americana No.1 for Brass Quintet*; Douglas Hill: *Tribal Images for Brass Quintet and Percussion*; John Stevens: *Footprints for Baritone Voice and Brass Quintet*; Douglas Hill: *Timepieces for Brass Quintet*.

Here is a CD that should be in your library of recordings and, if you are active in brass quintet playing, it contains works that should be in your music library. When the CD arrived, I expected to hear some exceptional brass playing; I did. There is no doubt about the performers: they delivered. To me, the recorded sound of this CD is perfect. Douglas Hill has contributed immeasurably in many ways to the horn/brass/educational world. He has distinguished himself as a performer, teacher, composer, and author. In each of these areas his accomplishments are more than impressive: they are stellar. His playing on the CD is strong, expressive, facile, and as vibrant as ever. His two compositions will enter the brass quintet repertoire and become standards in the near future. The CD begins with Enrique Crespo's *Suite Americana No.1 for Brass Quintet*. Is there a Crespo revival going on here? This is the second recording of this work that I have heard for review within the last year (I don't mind that at all). It is an excellent work: a colorful, flamboyant, and lively journey through

North and South America. Its movements include *Ragtime*, *Bossa Nova*, *Vals Peruano*, *Zamba Gaucha*, and *Son de Mexico*. Each of them is a delight and brilliantly played, of course. Hill's *Tribal Images for Brass Quintet and Percussion* relies on the work done from 1893 to 1905 by ethnographers Alice Fletcher and Francis LaFlesche, who documented and transcribed music of the Helushka (warrior) Society of the Omaha tribe of northeastern Nebraska. Its performance requires three percussionists, who add greatly to the color and energy of this highly evocative work. The movements are *Where the Thunder Leads*, *Let the Prayers Rise Upward*, *The Feast Awaits*, and *Arise Friend and Walk We Away*. This piece would be well worth the time and effort necessary to learn it. Listening to it was very enjoyable.

Hill's other work here is *Timepieces for Brass Quintet*. The composer writes, "*Timepieces* was composed during the summer of 1997 to celebrate the 25th Anniversary of the Wisconsin Brass Quintet. Having thoroughly enjoyed my first 10 years with the WBQ, I decided it was about time that I write a 'feel good' musical tribute to the members and the memories we have shared over time." And this is exactly what he did! It is a "feel good" piece with depth, emotion, fun, and memories. The movements are *Good Times*, *Upon a Time*, *Another Time*, *Simpler Times*, and *Party Time!* When you hear or perform this work let each title allow you to build the mood or memory around its suggestive character. Both of the Hill works are for accomplished players that are willing to put considerable time, effort, and soul into learning and performing them. It will be time and effort well spent. Go for it!

Footprints for Baritone Voice and Brass Quintet by John Stevens completes the program of this CD. Stevens has been professor of Tuba and Euphonium at the University of Wisconsin-Madison since 1985. His list of compositions is lengthy and those that I have heard or performed are excellent and well-crafted. Paul Rowe, also of the University of Wisconsin-Madison, sings these challenging movements with apparent ease and expression. C.S.

Jazztet. Barry Toombs, horn. Westwind Brass. Linahon Music Productions LMP-3905. Timing 55:13. Recorded in Smith Recital Hall at San Diego State University, San Diego, California on November 1, 2004.

Contents: Dizzy Gillespie, arr. Yeager, *A Night in Tunisia*; Oliver Nelson, arr. Toombs, *Stolen Moments*; Jimmy Guiffre, arr. Yeager, *Four Brothers*; Billy Strayhorn, arr. Steinwehe, *Lush Life*; Chick Corea, arr. Toombs, *Spain*; Thelonius Monk, arr. Yeager, *'Round Midnight'*; The Original Dixieland Jazz Band, arr. Gale, *Sensation Rag*; Leon Russell, arr. Yeager, *This Masquerade*; Bix Biederbecke, arr. Soukup, *In a Mist*; Paquito D'Rivera, *Four Pieces for Brass Quintet*.

Westwind Brass has produced a CD of one of America's original art forms: jazz. Their arrangements showcase several styles of jazz: Dixieland, Big Band Swing, Cool Jazz, Bebop, Latin, and an original work in four movements by Paquito D'Rivera. The arrangements are, for the most part, very good. Some have clichéd moments, but that's all right. All of the



arrangements would be excellent additions to most brass quintet performances when used to offer variety or a change of pace.

This CD was too much of a fairly good thing. I also missed hearing a rhythm section. I think I know why Westwind Brass chose not to use one, but it would have been a valuable addition and a welcomed sound. This CD is easy listening, it's not profound, and that's fine with me. Listen to it when you're cleaning your horn or just hanging out with friends. The performing is excellent by each member and the rhythmic precision and intonation are superb. I enjoyed hearing this CD and so will you. C.S.

The Alec Wilder Project. Suite Music by Alec Wilder. Sandra Clark, horn; The Alec Wilder Project Orchestra, conducted by Chelsea Tipton. Shannon Ford, tenor saxophone; Amy Heritage, flute; Jocelyn Langworthy, clarinet; Valrie Kantorski, piano. Riverview Records RR001. Timing 65:02. Recorded in The University of Toledo Center for the Performing Arts Recital Hall, Toledo, Ohio, in May and July, 2004 (tracks 1-20) and in Grace Lutheran Church, Fremont, Ohio, March 8, 2004 (tracks 21-25).

Contents: All works by Alec Wilder: *Suite No.1 for Tenor Sax and Strings*; *Three Ballads for Stan Getz*; *Suite for Flute and Strings*; *Suite No.2 for Tenor Sax and Strings*; *For Zoot Sims*; *Suite for Horn and Strings*; *Suite for Clarinet and Orchestra*; *Suite for Horn and Piano*.

Alec Wilder holds a special place in American music. His unique style and the novel combinations of instruments that he often uses make his music stand apart from his contemporaries. This CD is a valuable contribution to the discography of Wilder. All of the performances are excellent and it was a pleasure to hear the "non-horn" works. Sandra Clark plays with exceptional control, agility, and flexibility. She captures the style and character of Alec Wilder very well — she made the difficult sound easy! I was impressed some of the time by her crisp articulations and her intonation was generally excellent. Maybe time and budget limitations prevented some small intonation discrepancies from being fixed. Her tone is pleasant and clear in the mid-range at medium dynamics; however, for my taste, I would like the top and bottom registers to maintain this fullness and clarity. The recorded sound quality is very present, almost too much so. I would like to hear a fuller, warmer sound for most of the CD. To me Wilder's lyric, expressive style sounds best that way. This CD will be a valuable addition to my collection and yours.

If sales warrant a second pressing of this CD, I hope that some corrections are made in the liner notes. The end of the notes for the *Suite for Flute and Strings* are abruptly cut off, or I couldn't find them. Some of the photographs are of excellent quality, some are not. Other printing alignment problems on the back of the CD case need correcting. Fortunately, none of this will decrease your enjoyment of the music. I'm glad that Sandra Clark produced *The Alec Wilder Project*. Alec Wilder contributed much to American music; he deserves to have his music performed and well-documented in projects like this. C.S.

Future Horn Call Articles

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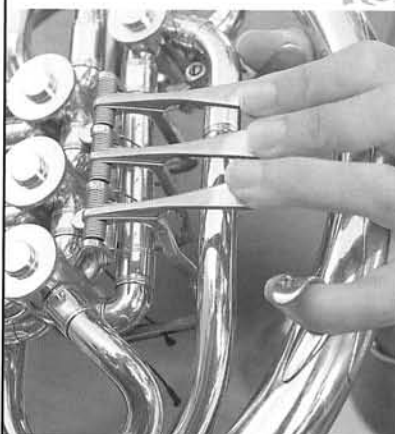
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Corrections

In the last issue, there were some typos that need correcting: Julie Patton wrote to make sure individuals interested in her *Student Log Book* had the correct ISBN: 0-9762902-0-0, as well as more accurate contact information for Purple Lizard Press: www.purplelizardpress.com (no hyphens) and (520) 991-1771 for telephone inquiries.

Also, Ken Wiley wrote to confirm my suspicion that *Willow Weep for Me* in his jazz play-along book, *Ken's Jazz Lounge*, was transposed for practical range reasons — real jazzers do this all the time, and I can say from personal experience that this is a much better key for horn. Ken also pointed out that his version of *Morning* by Clare Fischer, which I described as "in a different key from my Real Books," was officially approved by the composer, so perhaps the three books I consulted have it wrong. Either way, Ken has enhanced the use of both tunes by horn players, and I appreciate the clarification. J.S.



Heart's Desire—Louis Stout—Horn Of Plenty (an autobiography). Good Unlimited, Inc., 3412 Wrightsboro Road, Suite 902, #358, Augusta, GA 30909; ISBN 0-9746755-1-2, 2005. \$30 (paperback), including CD. www.HeartsDesireNetwork.com.

First, a disclaimer: Louis Stout was one of my teachers and an important one for me at the time I studied with him. As a result, this book has some stories in it that are familiar (to me) as well as some new ones, highlighting a remarkable career as a performer and teacher of the horn. It should also be noted that the IHS recently recognized Mr. Stout's contributions to the horn world by awarding him its highest honor, Honorary Membership, acknowledging his lasting influence on music and the horn worldwide. This book is a loving tribute, compiled and published by one of his former students, Suzanne Hale Butler. It is described as an autobiography, with the curious disclaimer of some names having been changed

and some individuals and events having been fictionalized. Further, the book is written in third-person, also curious for an autobiography.

These distractions, however, are minimal, and novelized memoirs are not new. Structurally, we are presented with two important periods in Mr. Stout's life, his achieving a position in the Chicago Symphony in 1955, and then assuming a professorship at the University of Michigan in 1960. In general, the book reads more like a novel than a chronology of his life, which makes for a much more entertaining read. Admittedly, it jumps around a bit sometimes which creates a few flow problems, but generally, events and conversations are easy to follow. As the two primary events are described, there are numerous reflections of previous times, including early family life and other career and personal events as he worked his way up through the ranks in North Carolina, New Orleans, and Kansas City, among other places. These reflections include recollections of dialogue that are very specific. I know Mr. Stout's prodigious, photographic memory, so I am not willing to question his recall, but it is clear that some of the conversations are presented partly to express broader ideas and philosophies of teaching and playing, so they are a little more pedagogical and a little less conversational. Still, they are genuine words from the master, and very worthy of serious consideration. There are some marvelous insights into the challenges he faced and the relationships he had, especially with his wonderful wife, Glennis, who has been and still is extremely important to him. We learn quite a bit about his early life on the family farm, which explains his incredible determination and stamina throughout his life. We learn about his relationships with certain colleagues and conductors, and some of the realities of orchestral life in the 1950s. We learn of his intense devotion to and pride in his students, at UM, the New England Music Camp, or anywhere, and how his deep love for his family was integral to the decisions he made regarding his career. We learn about his interests in the history of the horn and the Stout Collection, now housed at Schloss Kremsegg in Austria. And, finally, we hear from some of his students who represent his legacy all over the world; included are 40 testimonials from past and current students, from his earliest charges to their horn-playing children. There are numerous photos from all parts of his life that lend visual reality to his reflections, and an accompanying CD of some of his performances reinforces his legacy as a player.

My only real quibble with this book is a result of my five years of worrying about all of the editorial elements of this journal: there are surprising numbers of typographical errors, formatting inconsistencies, oddly placed pictures, incomplete captions, and other small things that a good proofreader would have been able to correct. These include mislabeling of pieces on the CD. In fairness, I know that this publication was put together in a hurry so that it would be available for the IHS workshop in Alabama last June, but it is my sincere hope that, if a second edition is produced, corrections can be made. If one can see past these small distractions, horn players and



teachers will enjoy reading about the remarkable career of this important figure in the history of our instrument. I am proud to be one of Louis Stout's students and this book provides insight for life and music through the life of one of the world's most influential teachers of our instrument. *J. S.*



***All Together! Teaching Music in Groups.* The Associated Board of the Royal Schools of Music.** Distributed by Edition Peters, 70-30 80th Street, Glendale, NY 11385; www.cfpetersny.com. ISBN 1-86096-398-6, 2004. Catalog No. D3986.

This book is a collection of essays by British music educators associated in some way, as members, friends, or colleagues, with the Associated Board of the Royal Schools of Music. From the title, one can see that the focus is on teaching music in group settings, and the range of topics moves progressively from philosophical and foundational aspects to very practical subjects. Additional teacher-contributors offer useful perspectives, anecdotes, and primary evidence that support the ideas presented. In the Foreword, Evelyn Glennie states that the book "is without a doubt a major statement of how we can reinvent, improve, and inspire through the art of groups music teaching." I agree that the essays are quite provocative for all levels of teaching, despite the fact that the general orientation seems to be directed toward the primary school levels. It is designed to encourage and show teachers how to find ways to reach students more efficiently and effectively.

More specifically, the topics include: the dynamics, psychology, and the art of group teaching and learning; developing technical, musical, and ensemble skills; encouraging progress; using technology; improvising and composing in groups; guiding practice, lesson planning, assessment, and a few other relevant topics. This book is also connected to the Music Medals books, reviewed below, which put actual music to the concepts and recommendations.

For me, the most provocative essays were the perspectives on how teachers can get more from students in a group teaching setting (dynamics, art, and psychology of group teaching and learning) — there are few worse feelings than being in front of a class or working with an ensemble, and knowing that you are losing their attention. Also, despite the orientation to younger learners, I see similar behaviors and needs in my older students, so the foundational concepts are still very relevant to teachers' needs at any level. I was quite impressed with many of the points made, which have encouraged me to reevaluate how I would like small group experiences, like quartets and quintets, to encourage technical and musical growth in my university students. The individual essays run no more than about 12 pages, and each has a nice balance between premise, research, and practical application; though this is not really scholarly in intent or tone, there is a substantive depth to the opinions expressed. This book will be a very good resource for music educators in general, but more critical for studio teachers and small ensemble coaches since they often do not get the same exposure to broader pedagogical views as educators do. While teachers and coaches who

read this book may be selective about what they feel is relevant, they will benefit from the succinct points and discussions. I highly recommend this book for any teacher who plans to work with groups of any size. *J. S.*

***Music Medals Series: Copper Brass 1.* The Associated Board of the Royal Schools of Music.** Distributed by Edition Peters, 70-30 80th Street, Glendale, NY 11385; www.cfpetersny.com. ISBN 1-86096-503-2. Catalog No. D5032.

***Music Medals Series: Gold Brass 1.* The Associated Board of the Royal Schools of Music.** Distributed by Edition Peters, 70-30 80th Street, Glendale, NY 11385; www.cfpetersny.com. ISBN 1-86096-506-7. Catalog No. D5067.

The Music Medals series is a means of musical assessment compiled and organized by the Associated Board of the Royal Schools of Music in the United Kingdom. Interested players and teachers can find a lot of information about this program at musicmedals.org. The program is active throughout much of the British Commonwealth, but has only recently begun to establish itself elsewhere. The emphasis here is on group teaching, and students achieve music medals by playing a solo, playing with others, and demonstration of specific musicianship abilities, all three activities assessed by a certified teacher before medals can actually be awarded. The medals are copper, bronze, silver, gold, and platinum. These books sent for review are associated with only two of these levels, but each line of these duos, trios, and quartets is assigned a medal value, so students know exactly what parts they need to play to qualify for their desired medal. The parts are mixed as well, so some pieces may have all copper, while others mix gold and platinum. What specific musical characteristics separate these different levels? I was unable to find a clear explanation or breakdown on their website, but it is clear from the music that all technical aspects are considered, from the obvious, like range and rhythms, to more subtle things, like the nature of entrances after rests. "Copper" parts have a range of about a fifth, with half-, quarter-, and whole-note rhythms. As one moves through the levels, things get more complicated, until one reaches the "platinum" parts, which range from a to f' and have a full range of rhythms that a second or third year player would need. Again, let me emphasize that parts can be mixed. The "Copper" volume that was sent has several "Bronze" parts, and the "Gold" volume has "Silver," "Gold," and "Platinum" lines in the pieces.

I find these two books to be absolutely terrific for the age they address, and I am eager to see more volumes in the series, for all the medals as well as the different skill levels. One of the best aspects of these books is that there are many new, original pieces and some new, progressive arrangements of familiar tunes. Most are by British composers of some note — Philip Sparke, Paul Archibald, Derek Bourgeois, and more have addressed one of the primary complaints of beginning ensemble music: this stuff is of very good quality. All pieces are short but fun to play and well-crafted for two to four horns. And, if that wasn't enough, it gets better: the Music Medals program skills are cross-referenced with comparable pieces in many of the elementary band methods currently in



use around the world, including such “heavyweights” as *Essential Elements 2000*, *Accent on Achievement*, *Standard of Excellence*, and many others. If you are looking for small ensemble music for beginners, this is probably the best progressive collection I’ve seen so far, and I haven’t even seen all of it yet. J. S.



***Complete Method fur der Waldhorn oder der Ventilhorn* by Proffessor Eric Von Schmutzig.** Originally published by Cor Publishing, distributed by Wiltshire Music Company, 204 Toronto Avenue, Massapequa, NY 11758, www.wiltshiremusic.com. Catalog No. S1. \$5

***Der Illustrated Compendium of Rare Observations and Reflections concerning Musical Instruments, Performers und Conductors, Derived from Sources Hitherto Hidden in der Archives of Ancient Museums, Abbeys, Palaces, und Mausoleums.* Schmutzig Series No. 4.** Originally published by Cor Publishing, distributed by Wiltshire Music Company, 204 Toronto Avenue, Massapequa, NY 11758, www.wiltshiremusic.com. Catalog No. S4. \$5.

These two important monographs were sent for review by Wiltshire Music Company, who recently bought the rights to these and many other publications from Arthur Goldstein and Cor Publishing House, the original publisher. The Wiltshire Company intends to make reprints of many of these publications available, and the catalog they sent is quite impressive.

The original method from Proffessor [sic] Schmutzig appeared in 1949 and the principles offered at that time are timeless, perhaps even more relevant now than before. This book should be required reading of all aspiring performers and teachers, if for no other reason than the perspectives it gives on the music world. For those who are unaware, Schmutzig was the professor of Ventilhorn at der Borscht Conservatory of Lower Hamburg (mit onions), and it is clear from this method that he deserves every word in that title. The inspirations for the principles expressed, we are told in the Forward/Backward, extend back to Vienna in the mid-1800s. Insightful pedagogic techniques, including the fascinating Einschmutzen embouchure, and the exercises for interval training, flexibility, long tones, and transposition, as well as real-world advice on mutes, orchestral playing, solo playing, and ensemble decorum, give players exactly what they need to know. Admittedly, there are a few shameless plugs for mutes (the Schmutzig brand, we are told, comes in 30 sizes, one for each note), sheet music (e.g., the Schmutzig Horn Passage Book, featuring the horn works of Palestrina and Di Lasso), and even horns (the New Schmutzig 19-valve horn with electric spit-valve) and valve oil.

Still, these promotions only enhance the reputation of Prof. Schmutzig and make this volume even more of a must for all players. It should also be noted that there are additional volumes in the Schmutzig series for woodwinds and strings, which would be gratefully received by players and teachers of these instruments, I am sure.

The second book sent for review, *Der Illustrated Compendium*, consists of more than 40 drawings by Dom Pietro, who, according to the Preface, restored these works collected from museums, abbeys, etc. This book includes caricatures of instruments, singers and instrumentalists, and conductors. The entertainment value and historical perspective are quite notable (for example, the differences between Wagnerian sopranos in 1900 vs. 1961). I also appreciated the visual representation of playing techniques for several instruments (for example, how does a tympanist create a fortissimo? I’ve never looked back to see, and now I know!).

In all, I must say again that these books are essential for aspiring musicians of all ages. The perspectives and insights one gains will ensure better health and enjoyment of the horn and music. J. S.



***Natural Horn/Valve Horn Technical Etudes: Strengthening Valve Horn Playing Through Natural Horn Study* by Bruce Atwell.** RMWilliams Publishing, 2519 Prest Court, Tallahassee, FL 32301; www.rmwpublishing.com. 2001. \$26.

Bruce Atwell teaches horn at the University of Wisconsin-Oshkosh and is a noted player on both the modern and natural horn. The purpose of this method book is evident from the title. After examining this book carefully, I believe additional emphasis should be on the word “strengthening,” because it is clear that players will become stronger in many areas, especially in their high ranges, as a result of using it. In the preface, we receive several reasonable rationales for this sort of combined study, leading to benefits such as improved articulation, intonation, flexibility, and accuracy. This book is not designed for beginners; Atwell assumes a reasonable base of knowledge and technique, including proper right hand position and understanding of the harmonic series. The etudes in the book are divided into two sections. The first section has natural horn etudes on the left pages and valved horn etudes on the right. The valved horn etudes are comparable in technique and range to the natural horn counterparts, but are expanded to put the valves to use. The first etudes emphasize smooth motion between open harmonics for the natural horn, which is applied on the opposite page to smooth chromatic motion between fingered notes on the valved instrument. Gradually, more notes are added and different registers are emphasized for flexibility and fluidity. These etudes work very well to this end.

The second section consists of etudes designed to be played on both horns. The recommendation is that these etudes be played on the natural horn first, then with valves. Atwell begins with smaller intervals and gradually adds wider intervals, varying the melodic types and increasing rhythmic complexity, covering a full chromatic range from c to g. He finishes with a Mozart styled etude, borrowing from the second and fourth concertos, and then a couple of etudes with orchestral-type challenges, mostly without hand technique. While the music is not the most musically satisfying ever written, the intentions are clear and accomplished well — none are bad or too long. My only criticism is that while



Atwell's encouragement to move the hand around in the bell to improve pitch is good advice, a hand position chart with recommendations for specific notes, much like all the historical tutors provide, would help clarify and refine the relationship between pitch and hand position more efficiently. The edition is laid out pretty well, though there are some questionable parts and possible typos. In all, however, I believe that any encouragement to learn the natural horn has numerous benefits, and Bruce Atwell has addressed them all very favorably. *J. S.*



***Night Song for horn and piano* by Andrew Boysen, Jr.** Emerson Horn Editions, P. O. Box 101466, Denver CO 80250, www.emersonhorneditions.com. \$10.

This piece was commissioned by former IHS President Virginia Thompson, and won first prize in the 1999 IHS Composition Contest. Mr. Boysen is on the faculty of the University of New Hampshire and has won several awards for his wind compositions. The piece opens with a free section, entering on low G (!), leading to a plaintive section in 3/4 time. With increasing speed and intensity, the piece moves to a very percussive section, sounding a little like a chase scene, that culminates in five written-out rips to high c". The opening section returns, though somewhat ornamented, and then the piece ends with a return of the free material, completing a large, seven-and-a-half-minute arch.

This piece is extremely expressive, and as such, it is easy to see why it was deemed worthy of the IHS contest award. It is a dissonant work, with lots of clusters, seconds, and sevenths. Both horn and piano are subjected to a full range of technical and musical demands, particularly in rhythm and large, angular intervals. It is tempting to envision the piece as programmatic, representing a spooky night — it is dark and disoriented at first, with a careful walk through a dark woods, a chase, a fearful climax, and then slowing to darkness and disorientation again. The piece is a bit edgy, so it would be fun to work on, but it is definitely not a pleasant walk at twilight — more of a quickly passing but furious storm at midnight. Whether my imagery is accurate or not, the piece is a substantive work that would make a very nice contrast to standard literature on a recital program. The technical challenges seem to be worth the work for the musical result. *J. S.*

***Rondo for Horn and Piano* by Randall E. Faust.** Randall E. Faust Music, P. O. Box 174, Macomb, IL 61455; www.faustmusic.com. 1997.

I was given a complimentary copy of this piece at the IHS symposium in Alabama in June (thanks to a redeemable postcard I had received in advance), and was very pleasantly surprised by it. Randall Faust is on the faculty of Western Illinois University, and has long been an active and important presence in the IHS and beyond. Clearly inspired by third movements of Mozart concertos (it even starts and ends in concert E-flat!), this delightful stand-alone movement needs more exposure, especially with a length about three and a half minutes. I can see it as an effective opener or closer to a recital,

especially one that has a Mozart concerto on it. The melodic figures are so familiar, full of bounce and wit, and yet it is not Mozart's harmonic vocabulary, so it is not cliché, just inspired. A quote from a Reicha wind quintet is surprising yet a natural lyrical contrast, only adding to the humor. Faust's music often has an interesting modal flavor to it, and this one has the right balance of seasonings and spices for an enjoyable piece for players and audience. The range is b'-b-flat", so good high school player could manage this (though the pianist must be a little more advanced), but any person who has played enough Mozart third movements will enjoy Faust's twists on the old formula. I highly recommend this piece. *J. S.*

***Majestic Sweetness Sits Enthroned arranged for horn and piano* by Tom Brown.** David E. Smith Publications, LLC, Deckerville, MI 48427. 2004. \$5.75

This is a charming set of variations on a hymn, very useful for a church performance. Meter changes, added ornamentation, rhythmic variation, and other techniques are used over seven verses, all handled tastefully. The overall range is g-g" (optional c" at the end) but the tessitura is basically on the treble staff, so the piece is playable by a good high school player on up. The piano part is at a similar level. I expect to use this piece myself at church sometime, and hope others will too — easy to put together quickly and, again, very charming. *J. S.*

***Standard of Excellence Festival Solos, Book 2, for horn and piano* by Bruce Pearson and Mary Elledge.** Neil A. Kjos Music Company, 4380 Jutland Drive, San Diego, CA 92117; www.kjos.com. ISBN 0-8497-5794-0, 2004. Catalog Nos. W37HF (horn), W37PA (piano).

This volume has 15 pleasant and enjoyable tunes for beginning to intermediate players, including "hits" by J. S. Bach, Leopold and W. A. Mozart, Beethoven, Couperin, Handel, Gluck, Marpur, Schumann, Susato, Grieg, and others. The tunes are presented progressively in terms of rhythms and intervals with key signatures up to only one sharp or flat, all playable by this younger age group (ranges begin with c'-d" and wind up c'-f"). There is a nice mix of styles, keys, and meters, ranging in repertoire from the Renaissance to the late 19th-century. Most of these tunes will be familiar to anyone who has had a few years of formal piano study — most are adaptations of piano pieces. There are brief program notes for each composer and piece (nice touch!) and most mention the original versions. At the end of the book, there are also some scale studies for practice or review. There is also an accompanying CD with a verbal introduction and closing, and the ubiquitous concert B^b tuning note. Each tune is presented on the CD in two versions, first with accompaniment and a play-along hornist (not credited), modeling good tone and phrasing. Then the same piece is played again with only the piano (also not credited). Either version, especially the latter, is good for matching a fixed pitch and steady rhythm, though there will be a few awkward moments until players become familiar with how the notated ritards, etc. are handled.



The piano sound is quite good, either a closely miked acoustic instrument or a digital one. It has a little reverb, but those who do not like it at first should consider: if the "space" desired to make the piano sound more attractive were used, the clarity of articulation would suffer, making it all more difficult for the hornist to play along. I especially appreciated the obvious dynamics to assist and encourage young players to follow the notation. The printed editions for piano and horn are clear and laid out well. I really enjoyed all of these pieces and find this collection a great set of choices for beginning musical development — tunes easy enough to master, and pretty enough to want to practice them. I hope Book 1 is the same for the absolute beginners. *J. S.*

***Meditation for Horn and Organ* by Randall E. Faust.** Randall E. Faust Music, P. O. Box 174, Macomb, IL 61455; www.faust-music.com. 2003.

I was pleased to receive this piece for review as well. I've played Mr. Faust's *Celebration* for horn and organ many times, so I was eager to see what *Meditation* was about. From its title, it should not be surprising that the piece starts pensively, gradually building in intensity with expanding intervals, moving from low range to high, and increasing rhythmic activity. This building intensity continues with occasional interruptions, first an outburst by the organ, and then later a short aggressive, almost march-like section for both players, until we reach a major climax. This gradually subsides and the piece slowly returns to the opening pensive quality and a soft ending. The harmony is tonal with a fair amount of dissonance and passages with parallel fourths, fifths, and triads. I got a waft of *Victimae Paschali Laudes* (the Easter chant) in the last section, which, recognized or not, has a settling effect. The piece lasts about 6:00, which might be a little long during a church service, and its mood is a little dark for a postlude, so its practical use may be a bit limited. Still, it would be great on a recital because of the darker colors, not to mention the variety in organ registration indicated in the part, and especially as a contrast to one of Faust's other, more peppy horn and organ pieces. *J. S.*

***12 Easy Duets for You and You, op. 141, for two horns* by C. D. Wiggins.** Emerson Horn Editions, P. O. Box 101466, Denver, CO 80250; www.emersonhorneditions.com. EHE 222, 2003. \$10.

This review is going to sound somewhat overstated, but I REALLY want to highlight these duets as well as the trios that follow. Not only are these clever and substantive, but these are probably the most interesting duets for very young horn players I have ever seen. I played these duets and trios with several different students and colleagues to make sure I wasn't deceiving myself, and the response was unanimous — these are terrific!!! The pieces are short and tonal, the players get to take equal turns playing melodies and accompaniments, the titles (e.g., *Ragtime, March, Lazy Days, Lullaby, Applause Please, Into Battle, Waltz, Berceuse, Jig*) indicate a full range of fun styles, and the ranges suit beginning players, covering basically c'-c" (and an occasional g). There is a healthy mix of meters and keys, but rather than key signa-

tures, the accidentals are simply written in the parts. There are no rhythms faster than eighth notes, and yet there seems to be plenty of variety, and, above all, the melodies are really enjoyable. Mr. Wiggins has also added other useful notations that young players have to learn, like some repeat signs, one D. C., some ritards and fermatas, accents, slurs, staccatos, but not too many and all appropriate for young players. If you are a teacher with beginning students, I cannot offer a higher recommendation — this set of duets is a MUST! *J. S.*



***12 Easy Trios for You, You and You, op. 141a, for three horns* by C. D. Wiggins.** Emerson Horn Editions, P. O. Box 101466, Denver, CO 80250; www.emersonhorneditions.com. EHE 327, 2003.

Like the duets above, these trios offer the same opportunities for younger players — a great range of styles (with more fun titles, like *Stomp!, Rocking Horse, Bells, Moto Perpetuo, Troubadour Dance, Patapan, A Day Out, Lament, and Calypso*), a reasonable range of notes and rhythms, expanded a bit from the duets above, in succinct forms and reasonable durations. As mentioned, the pitch ranges are expanded a bit to encompass g-g" in all parts, but mostly the notes remain on the treble staff, and all parts take turns with melody and accompaniment so there is a good balance of workload. Of the three, the third horn tends to gravitate to the lower part of the range, so unequal capabilities are somewhat considered. Mr. Wiggins again chose not to use key signatures, but does expand the number of keys and rhythms a little. In terms of tonality and style, these pieces are tonal but with a little more harmonic wandering than the duets. All of this amounts to a wonderful set of trios for junior high school players. Once again, I recommend these very highly, both musically and technically. *J. S.*

***Quartet in A-flat Major, op. 92, for horn quartet* by Richard Goldfaden.** RMWilliams Publishing, 2519 Prest Court, Tallahassee, FL 32301; www.rmwpublishing.com. 2000. \$28.

Richard Goldfaden, a member of the Charlotte (West Virginia) Symphony Orchestra, is a well-known player, arranger, and composer, especially of music with a humorous twist. In his accompanying bio, his music is described as "light-hearted and usually traditional in its harmonies. His goal is to make every part interesting and fun to play." This quartet fits that description exactly. This four-movement work is a substantial quartet, entirely tonal with appealing melodies, well-distributed workloads, and distinct characters in each movement. There is a musical thread throughout; he borrowed the famous seven-note motive from Franz Liszt's First Piano Concerto, which appears in all movements. Some occurrences are more obscured than others, and occasionally are even somewhat humorous (whether intended or not) because they are so blatant. Still, the variety between the movements is what makes this piece fun to play.

The first movement is a 6/8 romp with a nice mix of heroic and lyrical characters. It is interesting to start a larger work with a lighter feel, but it gets the piece off to an energetic start.



The second movement is a Theme with five variations. Some players dread this form, but in this case, the theme is only 16 measures plus a four-measure tag, and he holds to that structure throughout. Each variation seems to up the ante in terms of adding more complicated embellishments, but each part gets a turn to lead, and then after a brief, calming variation, the last is quite fanfarey, with parts trading around, and a nice coda to wrap things up. The third movement is a very pleasant, lyrical Minuet, with fun rhythmic interplay between all parts. The last movement begins *Andante*, with an altered version of the Liszt motive, which becomes more obvious as the tempo quickens to *Allegro assai*. This part really takes off and will be very fun for players and audience alike.

While the workload is well-distributed, the fourth horn gets the lion's share of the low stuff, with a range from B-flat to f", and lots of bass/treble clef changes. The upper three parts have similar ranges, but the tessituras follow traditional expectations: the third part generally falls between the first and second, and the highest note for the first is "only" a b-flat" at the end. An average college group would be able to perform this well as long as they could keep the rhythms accurate and tempos steady. Some stamina is required — this is a relatively long work when all movements are played. I highly recommend this piece for this age group; it is comparable to the Mitushin *Concertino* in technical demands, though longer in duration. I also think more experienced or advanced groups will like this piece, too, and audiences will find it immediately accessible. J. S.



Kleine angenehme Tafel-Music Bestehend in VI. Parthien, op. VII; Volume I: Parthien I, II, IV for flute, violin, horn (or viola da gamba), and basso continuo by Johann Jacob Schnell. Edition Walhall, Verlag Franz Biersack, Richard-Wagner-Str. 3, D-39106, Magdeburg, Germany; Email: infoeditionwalhall@freenet.de. EW 323, 2003. 19 Euros.

The editor of this edition, Konrad Ruhland, tells us that J. J. Schnell (1687-1754) was an oboist and violinist in Bamberg at the Royal and Episcopal Court from 1714, and Director there from 1727. His primary interest was sacred music. There is some confusion regarding some of his published works, many of which are currently lost, but this collection of partitas was found in the archive of the abbey Nonnberg ob Salzburg. Research led Ruhland to conclude that this collection was copied and published between 1731 and 1736. Among the six partitas, three are scored as trios for flute, violin, and continuo, and the other three, numbers 1, 2, and 4, also call for horn, though, as the title page by Schnell himself tells us, gamba (1, 4) or viola (2) may be substituted. This edition was prepared with horn players in mind — only the partitas with horn are included. Each partita follows a typical Baroque sonata/suite format: 3-4 movements, each a rounded binary form.

Number 1 includes a horn crooked in D, with three movements: *Allegro*, *Cantabile*, *Menuet-Trio*. The horn is an equal participant, spending all of its time in the clarino range, ascending to b" and c" occasionally, but having only f"s and

a"s that require handstopping. Number 2, using horn in G, has the same demands (just up a fourth!) with four movements: *Allegro*, *Adagio* (D.C. *Allegro*), *Menuet-Trio*, and *Capriccio*. The horn's role in this partita is a little more supportive than equal, but it adds significant color to the texture. Number 4, using horn in D again, and in four movements (*Allegro*, *Tournée*, *Aria*, *Menuet-Trio*), is the most active and demanding for the horn player, though the range is still about the same. Of the three, this last is my favorite, and I plan to perform it as soon as possible.

The edition is clean and easy to read. Keyboard continuo players will need to play off of the score, where figured bass is provided along with an empty right hand score. My assumption is that space has been provided for players who want or need to write in notes. It is nice to see more chamber pieces from the Baroque appearing that include horn. This edition appears to have three winners. J. S.



Brass Quake Press, P. O. 86879, San Diego, CA 92138; www.BrassQuakePress.com.

Arranged by Andrew Boysen:

Joy to the World. B1155. 1996. \$15.

Silent Night. B1158. 1996.

Angel Medley. B1151. 1996. \$20.

English Medley. B1154. 1996. \$20.

O Holy Night. B1157. 1996. \$20.

Classical Medley. B1152. 1995. \$20.

O Come, O Come Emmanuel. B1156. 1996. \$20.

Coventry Carol. B1153. 1996. \$15.

Arranged by Brent Sutton:

Jesus Loves a Manger. D1216. 2003. \$10.

It's October and most active brass quintets are beginning to think about their Christmas holiday schedule. Sent by the Westwind Brass (Barry Toombs, horn), these arrangements range from good to really cool! Most of them appear on a CD this group produced in 1998 (*Westwind Christmas* R-Kal Recordings 1002), which they graciously sent so I could hear how they wanted these arrangements to sound — an impressive group and terrific arrangements, mostly by Andrew Boysen, Jr., the same composer of *Night Song* reviewed above! Most, if not all, of these pieces are for listening rather than for sing-along situations. The editions come with trumpet parts only in C, which is only a potential problem in that there are frequent switches to piccolo trumpet, but the parts remain in C. Despite this, accomplished groups should enjoy these very much. The division of labor is excellent and the ranges are very reasonable. *Joy to the World* (timing on the CD is 2:24) makes a terrific opener, beginning with rousing trumpet fanfares and continuing in a very joyous manner throughout. The melody is intact one time through and then it is broken up among the different instruments along with added ornamentation that keep it very peppy to the end. *Silent Night* begins with solo trombone, followed by an interlude, and then gives way to a lovely flowing verse and a graceful end. *Angels Medley* (4:46) presents us with versions of three carols,



Angels from the Realms of Glory, Angels We Have Heard on High, and Hark, the Herald Angels Sing. The arrangement starts in a mellow mood (Realms), and then moves to a very interesting mixed-meter version of *On High*, and then all three are combined very creatively. There is a nice descant part for piccolo trumpet at the end, and a great variety of tempi and overlaps and combinations of the three tunes. Similarly, *English Medley* (3:54) presents us with *Deck the Halls*, *The Wassail Song*, and *We Wish You a Merry Christmas*. After a fanfare intro, *Deck* is presented in 7/8 time — very cool! — then in mixed meter, then in 9/8. *Wassail's* melody is broken up among all the instruments, also a nice change. *We Wish* starts slowly yet full of jollity, and gradually accelerates to a rousing end.

O Holy Night (3:13) starts by featuring the horn with an interesting continuous rhythmic counterpoint in the trombone and tuba. Though consisting of only one verse of this famous tune, it builds to a very dramatic climax. It is a very striking arrangement. *Classical Medley* (3:45) also presents three songs, *Patapan*, *Fum, Fum, Fum*, and *Farandole*. *Patapan* begins with a terrific picc trumpet flourish. Eventually, it is nicely blended with *Fum* and then the opening section of *Farandole*. Later, the major part of *Farandole* is allowed to start slowly and gradually builds to a wild finish that combines all three tunes simultaneously, ending in a final glorious finish. *Coventry Carol* (1:38) has a very cool groove to it, with a 6/8 against 3/4 throughout — short, but very sweet! *O Come, O Come Emmanuel* is the most substantive arrangement (6:59). After a long, solemn fanfare, there is a chorale that sets up the arrival of the melody very nicely. The simple quarter-note melody is accompanied by a flowing eighth-note subdivision. Later, the melody is used as a fugue subject, combining a head motive with wandering counterpoint, finally building to a return of the fanfare figures. A broad closing statement, led first by the horn, then by the piccolo trumpet, leads the arrangement to one final climax and then a graceful fade. Finally, *Jesus Loves A Manger* (2:34) is less an arrangement and more a composition, combining the melodies of *Jesus Loves Me* and *Away in a Manger*, much like the title suggests — occasionally starting with the phrase of one melody and finishing with a phrase from the other. The result is some interesting mixed meters but overall a touching, simple piece.

High school-level players should be able to handle most of these arrangements, but college and more advanced groups have a number of interesting and creative possibilities for concert or other listening holiday venues. Congratulations to Andrew Boysen, in particular, for his inventive takes on these pieces, and to BrassQuake Press for making them available. I highly recommend all of these, whether programmed individually or all together. *J. S.*

***Gallery Music for brass quintet* by Randall E. Faust.** Randall E. Faust Music, P. O. Box 174, Macomb, IL 61455; www.faust-music.com. 1991.

This piece was originally composed in 1976 for a performance by the Washington Brass Quintet at the 23rd American Music Festival. Mr. Faust's handwritten edition was first published in 1991, and, to my knowledge, has not been reviewed in this journal. I admit it has been interesting to listen to several pieces by Mr. Faust for this set of reviews, especially this

one because it was composed several years before any of the others reviewed in this issue. The style is definitely consistent with his later works, but there is a little more edge to this piece, with some sounds that are reminiscent (to me) of other works for brass quintet. Which came first is irrelevant because Faust's voice is definitely his own, but I will use some of these reminiscent sounds in order to give some frame of reference to what I hear.

Gallery Music is four movements. The first is slow and imitative with some interesting peaks and valleys that build to a strong final climax at the end of the movement. There is some counterpoint that is reminiscent (to me) of Paul Hindemith, and the ascending fourths and seventh in the melodies remind me of the quintet by Edward Gregson. The second movement, *Allegro scherzando*, is similar to John Cheetham's *Scherzo* in its rhythmic interest, including mixed meters and fun syncopations, and in the way the horn and trombone start, as well as how first trumpet has the melody first and then hands it to the bass trombone. This third movement has lots of sevenths, fifths, fourths, and seconds, with cluster effects and interesting treatment of dissonance. Finally, the fourth movement has more additive effects, accelerating to a very satisfying conclusion. Overtones of Gregson continue, with perhaps a little Gunther Schuller thrown in for spice. Having said all of this, it may appear that I find this piece derivative. Actually, I don't! I find it unique — Faust's tonal vocabulary at that time was more dissonant than it appears to be now, which only emphasizes the seriousness of this work. Many of his choices for this piece have remained in his style today, so if you like other pieces of his, you'll like this one. I do. *J. S.*



***Twenty-Four Favorite Hymns arranged for brass quintet* by Barton Cummings.** Cor Publishing, distributed by Wiltshire Music Company, 204 Toronto Avenue, Massapequa, NY 11758, www.wiltshiremusic.com. BE 157, 2005.

When reviewing an edition such as this one, there are usually two questions that arise: are they arrangements or transcriptions, and are they in "singable" keys. In the first case, Mr. Cummings has done a service for brass quintets and church choir by transcribing these hymns, complete with verse repeats and Amens at the end of each, should they be needed. In the case of "singability," I decided to consult a handy Presbyterian Hymnal to see about keys, ranges, etc. While acknowledging that these transcriptions would be easy to transpose, it was interesting to discover that eleven hymns were in the same key as my hymnal, eight were raised or lowered a second, two were raised by a third, one raised a fourth, and two were not included in the PH. As the interval of transposition went higher, the "singability" factor became more difficult in terms of what range a typical congregation can cope with. Still, there is not that much to quibble about — as mentioned above, they can easily be transposed, as needed, probably at sight by experienced groups. This is a very practical edition for church choir directors to have, and quintets that do a lot of church gigs might like to have this in their folders. All the hymns are well-known and likely to pop up in church services regularly. *J. S.*



Afternoon in Spain for brass quintet by Milton Kabak. Cor Publishing, distributed by Wiltshire Music Company, 204 Toronto Avenue, Massapequa, NY 11758, www.wiltshiremusic.com. BE 150, 2005. \$11.

This is a nice piece, short and sweet. It appears to have been originally composed in four parts, and then expanded to five for quintet, as evidenced by a fair amount of doubling with horn and trombone. This can be okay or annoying, depending on who is playing. Rangewise, this would be a great piece for a good middle school or average high school ensemble, with some rhythmic/idiomatic "Spanish" stuff for spice and ensemble coordination. If you buy it, for fun try what my quintet did: play the unison horn and trombone melody in canon a measure apart, especially on the D. C. — this spiced it up even more! Either way, this is a fun piece. J.S.

A Christmas Wreath: A Medley of Carols for Brass Quintet arranged by Barton Cummings. Cor Publishing, distributed by Wiltshire Music Company, 204 Toronto Avenue, Massapequa, NY 11758, www.wiltshiremusic.com. BE 156, 2005.

My quintet also did me the favor of reading this medley of 10 carols, which took less than three minutes! This arrangement is good for situations where attention spans might be short (not as silly or unlikely as it sounds!), for example, a mall gig where audiences are constantly moving by. Each carol gets one verse. A good high school- or college-age group will have no trouble, despite the occasional c" in the first trumpet part. The arranging is solid but not especially noteworthy — nothing fancy, strange, or forced, just a variety of styles, though one verse each does narrow the color palette a bit. J. S.



Serenade for 12 Instruments by Michael H. Weinstein. Boosey & Hawkes, Inc. 35 E 21st Street, New York, NY 10010. www.boosey.com/pages/learning. Windependence series. ISMN: M051801787. Instrumentation: 2 oboes, 2 B \flat clarinets, 2 bassoons, contrabassoon, 3 horns in F, violoncello, and contrabass.

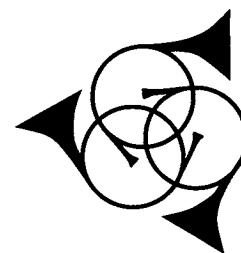
A consortium of twenty wind ensemble directors from various universities, military bands, and professional wind symphonies commissioned Michael Weinstein to compose *Serenade for 12 Instruments*. Weinstein, born in Switzerland, is a composer, theorist, hornist, and educator who currently lives in Boston. He is chair of the music department at the Cambridge School of Weston, Assistant Professor of Composition at the Berklee College of Music, and an active teacher/performer of horn. His *Serenade* was written for conductor emeritus of the New England Conservatory Wind Ensemble, Frank L. Battisti, in recognition of his 70th birthday, completed and premiered in 2002 and published in 2004. It is approximately 21 minutes in length, with the first two movements a little over 7 minutes each and the final movement around 6 minutes. In the program notes of his score, Weinstein describes the work and his inspiration for it:

[T]he work is traditional in structure with a fast-slow-fast sequence of three movements (the first an ABABA form, the second an extended aria, and the third a rondo based form). Most of the melodic and harmonic material is derived from four different 12-note rows, which are treated in a tonally 'referential' manner. The piece owes its existence to my life long love of Dvorak's op. 44 *Serenade in D minor* which I first performed as a student at the Pre-College Division of the Juilliard School. For many years I wanted to compose a companion work to this masterpiece, having been fascinated by the orchestration possibilities of this unique ensemble — the trios of horns and bassoons balanced in the four upper winds and including two bass strings. My own work which is also centered on D, treats the instruments in the best 'Bohemian' fashion, and in its last few measures gives a direct reference to its famous antecedent.

In reviewing the *Serenade for 12 Instruments* I was extremely fortunate to have a recording of the New England Conservatory Wind Ensemble's performance with conductor Charles Peltz. It is a fantastic performance in every way. The ensemble precision, intonation, and balance are impeccable, and the musical phrasing and expression are exemplary. This level of artistic performance only happens with art music, and Weinstein's composition certainly is that. His music is engaging, technically demanding, and artistically rewarding. All three movements are well crafted and present a palate of contrasting sonorities and expressive gestures. The *aria* movement is absolutely beautiful.

As a horn player, if you have enjoyed the challenges and rewards of performing Gounod's *Petite Symphonie*, the Strauss and Mozart serenades, and Dvorak's *Serenade*, I'm confident that you will find this piece equally satisfying — only with a contemporary flavor. The fact that Weinstein is an accomplished hornist most likely contributed to the superb scoring of the horn trio.

As a conductor, my dream would be to conduct Dvorak's *Serenade in D minor* and Weinstein's *Serenade for 12 Instruments* on the same concert, although it might be prudent to take a long break at intermission in order to give the players a chance to revive their chops! Congratulations to Michael Weinstein for composing a new work that will certainly become one of the staples of artistic chamber music. I look forward to studying the score in more detail and performing the work sometime in the near future. *Larry Gookin, Director of Bands, Central Washington University*



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Nigel Downing

Member of the Tonhalle Orchestra Zürich and author of the book „Singing on the Wind – Aspects of horn playing“ – on web at www.hornweb.ch/singin_gonthewind.



David W. Johnson

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



Glen Borling

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

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Technique Tips

Jeffrey Agrell, Series Editor
Daniel Reynolds, Guest Author

Beyond Weber: Horn Chords for This Century

Horn chords, more accurately termed multiphonics, are a tricky subject to approach in the horn universe. In some ways, they are like a pre-celestial solar system that is slowly forming around a gravitational singularity.

Confused? I refer to the famous cadenza of the Carl Maria von Weber *Concertino for Horn*, written around 1806. It has, unintentionally, monopolized countless discussions of horn chords up to the present day, creating a bubble of unnecessary mysticism around this “extended technique.”

My goal is to blow up this solar system. To aid the explosion, I offer examples of multiphonics that have evaded the Weber craze, a detailed approach to producing the effect, and new musical possibilities using horn chords.

What's Out There

Although general knowledge of this technique seems lacking, most post-high school musicians have heard of it, and many advanced players can either do it to some degree, or know someone who can. I have personally seen it used by hornists, but more often by trombonists and tubaists, to whom it probably comes a little easier, given the size of their mouthpiece and comfortable low range. There is a variety of text on the matter: scientific references, classical references, jazz references, new references, old references, borrowed references and yes, blues references (namely blues harmonica playing). Soloist Hermann Baumann performed horn chords in cadenzas other than von Weber. Multiphonics reputedly played a role in the technique of eighteen-century horn virtuoso Giovanni Punto. Russian jazz hornist Arkady Shilkloper uses horn chords in his improvised music, as have many “hip cats” since John Coltrane introduced it into the jazz arsenal. Hornplayer.net has a thread on horn chords, listing well-known articles and books with information as well as about twenty pieces which call for multiphonics — pieces such as Tom Bacon’s *Silent Night*, a multiphonics harmonization of the familiar Christmas tune. There is a *Horn Call* article from 1975 entitled “Horn Chords: An Acoustical Problem” by Percival Kirby which deals primarily with the Weber. *Wikipedia*, an internet encyclopedia, has a more general entry on multiphonics that is definitely worth reading.

Technical Stuff

Recommended materials: your voice, your hand, a recorder or harmonica, your horn.

- Sing a long tone in a comfortable range, normal or falsetto.

• While singing, close your mouth and plug your nose, but continue to try and sing. Don’t hurt yourself, but notice that it becomes quickly impossible. This proves that while singing, air must be exiting your body through either the nose or mouth.

• Sing again, with your hand in front of your face. Note the air that comes out while you sing.

• Sing an “ooo” syllable — as produced by making your mouth’s aperture smaller — and notice that the air stream is stronger and more focused.

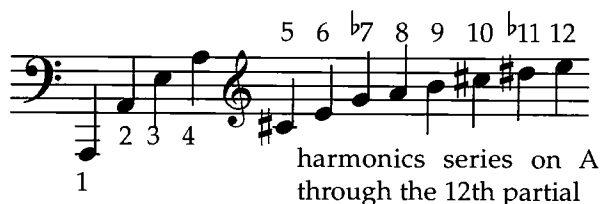
• Repeat this and sing the “ooo” with a louder vocal tone and a stronger air stream.

• Time to test this on an instrument with easy tone production, such as a recorder or a harmonica. Simply sing the loud “ooo” and keep it going as you shape your lips around whatever mouthpiece you’ve picked. You are essentially doing with a aerophone what you do with a kazoo, hum into it, but with enough added breath support to also operate the instrument.

• Once you are comfortable with the sensation of singing and blowing, reverse the order so that you start blowing first, and then add the vocal pitch. When this is fairly comfortable, play a long tone on your horn, then sing! Try it playing several of your most comfortable notes. No need to worry about which actual notes are sounding until you can firmly establish horn and voice together. You can sing either above or below your horn pitch; above is more common. Experimentation is encouraged when using multiphonics. Here are some factors that can influence the sound and development of this technique:

- Vocal (including falsetto) range, agility, and projection
- Playing range and endurance
- Fingerings, embouchures, horn dimensions
- Knowledge of music theory (overtones, intervals, chords)
- Aural coordination (manipulating two independently produced pitches)

Now you have two simultaneous notes, but the term “multiphonics” implies more. The third and fourth notes are products of sound-wave physics, called resultant tones. When you create two different sound waves of comparable volume in the horn, both frequencies sound separately, but they also interfere with each other; this interference produces the resultant tones. The relationships between the sounds are based on the overtone series. When you sound an interval, the notes you play act like the lowest possible harmonics on a series that would make that interval. The chart will detail this process:



Harmonic (any key)	Tonal Scale Degree
13 ^ extends infinitely ^	— Flat Sixth
12	Perfect Fifth
11	— Sharp Fourth/Eleventh
10	Major Third
9	Major Second/Ninth
8	Root
7	— Flat Seventh
6	Perfect Fifth
5	Major Third
4	Root
3	Perfect Fifth
2 harmonic	Root
1 harmonic	Root

Using the chart:

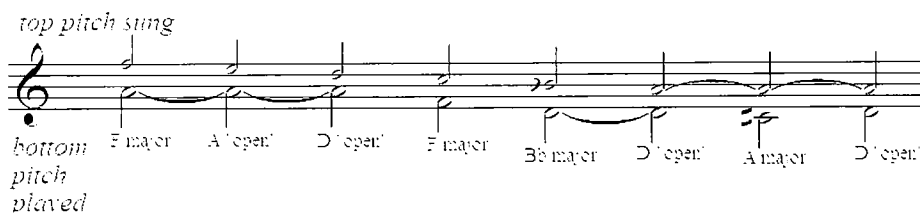
1. Identify the desired interval to be produced.
2. Using the *tonal scale degrees*, determine on which overtone series (in which key) this interval occurs as the lowest possible combination of two harmonics.
3. Add and subtract these harmonic numbers; the answers will be the harmonic numbers of the resultant tones. You will have to translate them into actual notes using the *tonal scale degrees*.
4. Looking at all the tones combined, determine what chord *should* be produced.
5. Because the overtone series is not well-tempered, some similar intervals may actually be different by slight intonation, thus micro-tuning may cause a nearly identical interval to resonate on a different series. Divide the larger number by the smaller number for each pair; the answer will tell you if one is different.

Example:

1. F and D^b above it. Interval of m6.
2. This interval (m6) first appears between a Major Third (5th harmonic) and a Root (8th harmonic) in the D^b overtone series.
3. $8^{\text{th}} + 5^{\text{th}} = 13^{\text{th}} = -A$
 $8^{\text{th}} + 5^{\text{th}} = 3^{\text{rd}} = A^{\flat}$
4. A^b - F - D^b - -A
 = a Db chord in second inversion (the - A will only "mess up" the chord if it is audible; this varies in practice)
5. F to D^b. 5 and 8 on a D^b series, but also 7 and 11 on a G series.
 $8/5 = 1.6$
 $11/7 = 1.571$ — slightly smaller resultant tones would be 18 and 4, giving G - F - D^b - A (whole-tone anyone?)

Fun Stuff

A good deal of non-tuned multiphonics can be used as "harmonic rumble" or dissonance. Sounding close intervals in the extreme low register may have a useful thunder effect. Doing a similar thing in the upper range can be comparable to a flutter tonguing sound or a warning klaxon. Playing a fixed pitch and singing a glissando can produce interesting "resultant" glissandos, especially in the higher register. Simply by testing the



limits of your voice and horn together, you could have yourself a new vocabulary of sounds. If you are not the sort to improvise noises for fun, you might at least consider this for



Technique Tips

long-tone control exercises. It challenges the lips to keep a steady pitch amidst interfering sound waves; much the same problem happens playing in a full ensemble. I encourage you to explore the range of cacophonous possibilities. As for multiphonic harmony, the options are somewhat limited, yet more can be done with the givens than may be first apparent. Due to the major/dominant nature of the overtone series, the only complete chords you can create *reliably* are major chords and dominant seventh chords. The good news is that you can pro-

duce these chords in all keys. The other good news is that some intervals — certain open fifths and fourths — can be played ambiguously enough that the major quality (the major third) is too faint to hear. When combining these seemingly “plain” intervals with major chords borrowed from the parallel minor key, the illusion of a minor tonality occurs.

Here is an example:

In this example, as long as the open fifths/fourths are played quickly enough or in a way that does not make the

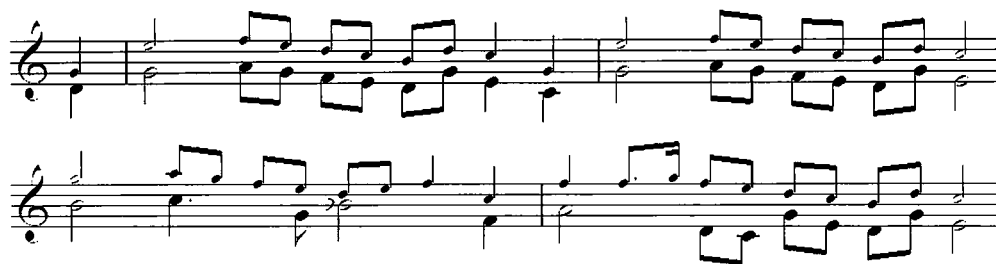
major third (a natural resultant tone) too apparent, a minor tonality will result because all of the intervals/chords are present in the key of D minor. Again, this is possible in all keys. For those who are curious about even more complicated harmony, I can only offer the possibilities provided by switching keys quickly, creating the illusion of more complex chords. For example, playing and singing parallel major tenths on whole tone scales could simulate chords in a whole tone harmony. Diminished harmony would require something similar but more complicated. With all this in mind, next time you witness multiphonics ask yourself if the performer is doing something original. Although it is still impressive to see a jazz player harmonize a complex line, chances are they are doing little more than singing parallel tenths above their horn; it takes skill, but mostly a good ear for tenths and the standard scale facility. Another very common blues riff is holding a tone (scale degree 1) while singing scale degrees 5-6-b7-6-5 above it in succession. And of course, anything from the Weber has been done for 200 years and counting.

As you get better acquainted with the workable harmonies, the interesting effects, and your own voice/horn independence, you will have begun exploring an area of horn playing untapped by many. Happy sailing on the multiphonic frontier.

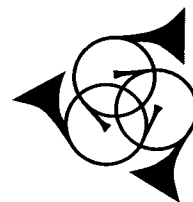
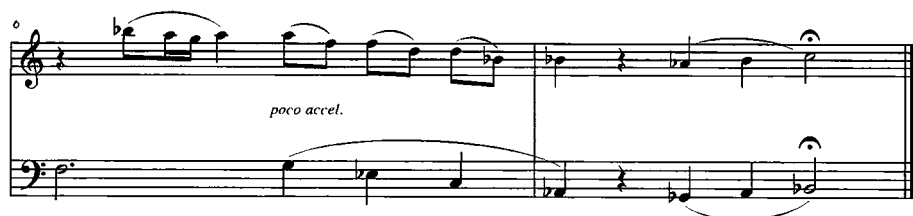
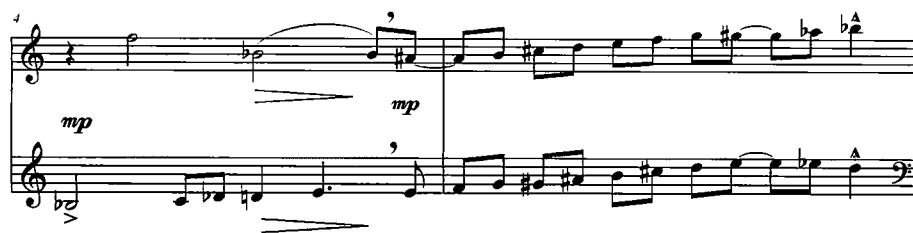
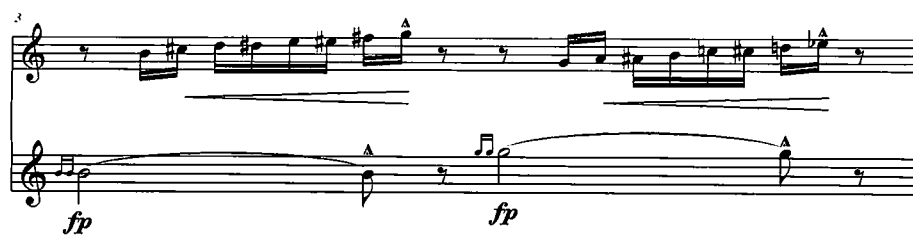
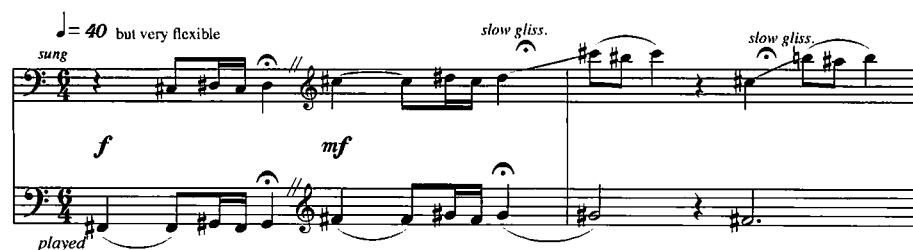
Daniel Reynolds is a horn major at The University of Iowa.

Additional examples (transposition may be required for individual vocal ranges):

Theme from Bernstein's *Candide*



Elegy for Carl by D. Reynolds



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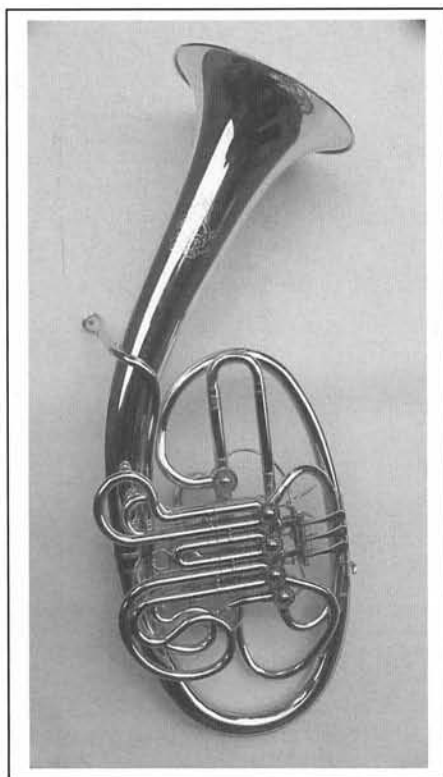
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Feeling: A Wagner tuba needs more air than a horn and it is harder to control the intonation in fortissimo. The difference to a horn is clearly decreased with an Engelbert Schmid Wagner Tuba. The horn player feels comfortable immediately.

Machine: Facility and slurs are as good as with an Engelbert Schmid Horn. These tubas are technically so versatile, that they will find their way into brass ensembles. Compared with the horn the thicker sound of the Wagner tuba blends very well with these relatively loud ensembles and is able to mellow the shrill dominance of the trumpets. A brass quintett could form a tuba trio, or the quintett could be enlarged to a sextett by a second horn player/Wagner tuba.

Holding: The left hand grasps the first branch of the Wagner tuba which has approximately the same diameter as the grip on the horn. Thumb and main levers have the same position as on the horn. The mouthpiece is bent in a way so not to have to stretch the head upwards. The whole instrument is ergonomically balanced and you can see the conductor, as well..

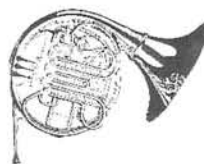
The resulting bell direction has more advantages than disadvantages. In some cases, depending upon the position on stage or in the pit, you might have to experiment in order to find a new, better seating order. The recommended position would be the following:



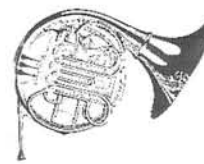
Tuba 2



Tuba 1



Horn 1



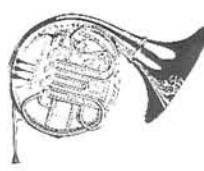
Horn 2



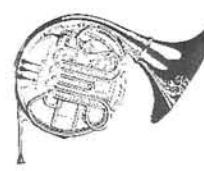
Tuba 4



Tuba 3



Horn 3



Horn 4

Horn 1 and Wager tuba 1 could sit side by side without blowing at each other. The Wagner tuba quartett can hear the 1st Wagner tuba very well

Pieces with 8 horns, when horns 5 to 8 are playing Wagner tuba as well, I propose the following sitting order:

Horn 1	Horn 2	Horn 3	Horn 4
Horn 8 Wagner tuba 4	Horn 6 Wagner tuba 3	Horn 7 Wagner tuba 2	Horn 5 Wagner tuba 1

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Minutes of the 2005 General Meeting

Submitted by Nancy Jordan Fako, Secretary/Treasurer

Thursday, June 9, 2005
37th International Horn Symposium
Tuscaloosa, Alabama, USA

President Frank Lloyd called the meeting to order at 6 pm. Present were Executive Secretary Heidi Vogel and Advisory Council members Jeffrey Agrell, Nancy Jordan Fako, Peter Hoefs, Shirley Hopkins-Civil, Nancy Joy, Heather Pettit, Jeffrey Snedeker, Michelle Stebleton, Peter Steidle, and Yao Fuming. Michael Hatfield and Bruno Schneider had been present at the Symposium, but had departed. Javier Bonet and Calvin Smith were unable to attend the Symposium.

President Lloyd welcomed the members present and introduced the Advisory Council.

Marilyn Bone Kloss moved (Michael Houle seconded) to approve the Minutes of the 2004 General Meeting as published in *The Horn Call*. Motion passed.

Heidi Vogel reported that IHS membership declined slightly from the previous year. As of May 1, 2005, the membership totals 3316 members, distributed as follows: 2489 US individual members, 589 individual members from 53 other countries, 226 library memberships and 12 "lost sheep" (members for whom we have no current address). Among the above members are: 22 Honorary members, 28 Complimentary members, 20 Associate members (no publications), 338 Life members, 140 Club memberships, and 162 Student Rate memberships (since January). These figures do not include new members welcomed at this Symposium. The state of IHS finances is good at this time. A compilation Financial Statement has been prepared by a Certified Public Accountant and will be published in the October 2005 issue of *The Horn Call*. There will be a T-shirt design competition, the t-shirts being available for sale in 2007. The prize will be a t-shirt and a three-year membership. Details will be announced on the IHS website and in *The Horn Call*. The winner of the silent auction for the painting was Pauline Velázquez, who bid \$75, the proceeds going towards the Vincent DeRosa Scholarship Fund.

Heather Pettit presented the Publications Report. *The Horn Call* appears three times per year. There will be a new youth publication online, providing a youth perspective. There is as yet no date established for the initial issue, but it will be announced on the website. Brittany Cooper has been named Editor. Website problems of the past year have been resolved; all areas are now up and running. Memberships may be paid through Pay Pal. There is a new donor page making it easier to contribute to our various Donor Clubs and Scholarship Funds. The membership is requested to send newsletter items to Heather Pettit, and members who would like to be added to the "Reminder List" should contact Heather. Pictures from this symposium should be sent to *Horn Call* Editor William Scharnberg.

Secretary/Treasurer Nancy Jordan Fako reported on the Regional Workshop Assistance Fund. In 2005 the following workshops received assistance in partial support of workshop expenses: Texas Tech Panhandle Workshop (January 28-29,

2005) hosted by Christopher Smith (\$400); SE Horn Workshop (February 25-27, 2005) hosted by David Jolley (\$400); Mid-South Horn Workshop (April 1-3, 2005) hosted by Patrick Hughes (\$200); UCF Regional Horn Workshop (April 2, 2005) hosted by Pamela Titus (\$100); NE Horn Workshop (April 15-17) hosted by John Clark (\$400). After the RWAFF report presented at the Valencia Symposium, the following was approved: British Horn Society Conference (October 23-24, 2004) hosted by Barbara MacLaren (\$300). The AC has approved an increase in the budget for regional workshops. Guidelines and application forms may be obtained by contacting Secretary/Treasurer Nancy Jordan Fako or Regional Workshop Coordinator Brent Shires.

Randy Gardner reported on the Meir Rimor Commissioning Assistance Fund. The following have been approved for funding since the last report: a proposal from Thomas Jostlein for a work for horn, cello and piano to be composed by Kerry Turner (\$750); a proposal from Kristen Hansen for a horn choir work to be composed by Robert Rumbelow (\$300); a proposal from Mark Syslo for a work for solo horn and concert band by Scott Watson (\$1000); a proposal from Patrick Miles for a horn quartet by Charles Young (\$500); a proposal from Lisa Bontrager for a work for two horns and piano by Raymond Chase (\$500). Coordinator Gardner reports that this is a healthy, vibrant fund and there have been frequent performances of IHS-commissioned works.

Nancy Joy reported on the Scholarship Funds. Andrew Emmons and Felipe Miranda received Symposium Participant Awards. The winner of both the high horn and low horn competitions was Todor Popstoyanov. Finalists in the Farkas Memorial Scholarship Competition were Zachary Cooper, William Farmer, Erin Futterer, Rachel Seay, and Carl Wilde. First place winner was Rachel Seay and second place was Zachary Cooper.

Frank Lloyd reported on the Thesis Lending Library and the IHS Manuscript Press programs. Members are encouraged to use these assets.

The Punto Award, acknowledging a major contribution to the art of horn playing, was awarded to William Capps.

The general membership elected three new members to the Advisory Council: Shirley Hopkins-Civil, Jonathan Stoneman, and David Thompson. The Advisory Council elected Pasi Pihlaja and Peter Steidle to the Advisory Council. Steven Horwood presented plans for the 2006 International Horn Symposium in Cape Town, South Africa, July 21-29, 2006. The website is up and running and members are urged to inform themselves of this exciting opportunity.

The AC elected Ib Lanzky-Otto, Eric Penzel, and Louis Stout to Honorary Membership.

New Business: Is there a possibility of having symposium concerts online and downloadable for a fee? Can the IHS receive bequests? A flea market at workshops should be considered. James Decker thanked the IHS for supporting his IVASI System. Tony Cecere thanked the IHS for helping to foster the Vincent DeRosa Scholarship Fund.

Tim Allport moved (Michelle Stebleton seconded) to adjourn the meeting. Motion passed.

The meeting adjourned at 6:50 pm.



International Horn Society Statements of Financial Position

December 31, 2004 and 2003	2004	2003
ASSETS		
Current Assets:		
Cash	\$106,913	\$93,525
Investments	\$104,474	\$78,032
Accounts receivable	\$7,674	\$14,800
Total assets	\$219,061	\$186,357

LIABILITIES AND NET ASSETS

Liabilities:		
Accounts payable	\$4,000	\$0-
Net Assets:		
Unrestricted	\$51,740	\$27,936
Temporarily restricted	\$163,211	\$158,421
Total net assets	\$215,061	\$186,357
Total liabilities and net assets	\$219,061	\$186,357

STATEMENTS OF ACTIVITIES, Years Ended December 31, 2004 and 2003

UNRESTRICTED NET ASSETS:

Revenue and Support:		
Advertising	\$55,851	\$56,236
Publication sales	\$1,041	\$684
Royalties	\$3,500	\$0-
Workshops	\$0-	\$0-
Investment income	\$1,657	\$972
Other support	\$3,687	\$5,104
Total unrestricted revenue and support	\$65,736	\$62,996
Net assets released from restrictions	\$95,578	\$110,921
Total unrestricted revenue and support	\$161,314	\$173,917

Expenses:

Program services:		
Publications	\$95,244	\$110,389
Scholarships	\$593	\$4,825
Commissions	\$3,500	\$4,909
Workshops	\$1,800	\$2,338
Total program services expenses	\$101,137	\$122,461
Supporting services:		
General	\$36,373	\$31,158
Total expenses	\$137,510	\$153,619

Increase (decrease) in unrestricted net assets	\$23,804	\$20,298
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TEMPORARILY RESTRICTED NET ASSETS:

Membership dues	\$92,682	\$100,981
Scholarship contributions	\$6,464	\$5,141
Friendship Fund contributions	\$1,332	\$2,497
Net assets released from restrictions	\$(95,578)	\$(110,921)

Increase (decrease) in temporarily restricted net assets	\$4900	\$(2,302)
Increase (decrease) in Net Assets	\$28,704	\$17,996

Net Assets at January 1	\$186,357	\$168,361
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Net Assets at December 31	\$215,061	\$186,357
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STATEMENT OF FUNCTIONAL EXPENSES, Year Ended December 31, 2004

	Program Services			Supporting Services		
	Publications	Scholarships	Commission	Workshops	General	Total
Contract labor	\$14,947	\$0-	\$0-	\$0-	\$16,000	\$30,947
Printing	\$55,293	\$0-	\$0-	\$0-	\$1,817	\$57,110
Postage	\$22,192	\$0-	\$0-	\$0-	\$2,743	\$24,935
Office expenses	\$683	\$0-	\$0-	\$0-	\$968	\$1,651
Workshops	\$0-	\$0-	\$0-	\$1,800	\$400	\$2,200
Awards/Schol.	\$40	\$593	\$0-	\$0-	\$0-	\$633
Commissions	\$0-	\$0-	\$3,500	\$0-	\$0-	\$3,500
Travel	\$301	\$0-	\$0-	\$0-	\$7,996	\$8,297
Area rep. exp.	\$0-	\$0-	\$0-	\$0-	\$664	\$664
Professionals	\$0-	\$0-	\$0-	\$0-	\$2,867	\$2,867
Thesis lending	\$0-	\$0-	\$0-	\$0-	\$220	\$220
Miscellaneous	\$1,248	\$0-	\$0-	\$0-	\$(99)	\$1,149
Bank fees	\$140	\$0-	\$0-	\$0-	\$2,797	\$2,937
Bad debt	\$400	\$0-	\$0-	\$0-	\$0-	\$400
Totals	\$95,244	\$593	\$3,500	\$1,800	\$36,373	\$137,510

STATEMENTS OF CASH FLOW, Years Ended December 31, 2004 and 2003

Cash Flows from Operating Activities:	2004	2003
Increase (decrease) in net assets	\$28,704	\$17,996
Adjustments to reconciled increase in net assets		
To net cash provided by operating activities:		
Changes in operating assets and liabilities:		
Decrease accounts receivable	\$7,126	\$666
Increase accounts payable	\$4,000	\$0-
Total adjustments	\$11,126	\$666
Net cash provided (used) by operating activities	\$36,830	\$18,662

Cash Flows from Investing Activities:

Purchase of money market mutual fund shares		
Purchase of certificates of deposit	\$(50,000)	\$(75,000)
Redemption of money market mutual fund shares	\$23,558	\$50,048
Net cash provided (used) by investing activities	\$(26,442)	\$(24,952)
Increase (decrease) In Cash	\$13,388	\$(6,290)
Cash at January 1	\$93,525	\$99,815
Cash at December 31	\$106,913	\$93,525

NOTES TO FINANCIAL STATEMENTS

Note 1 Summary of Significant Accounting Policies

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

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

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

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

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

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

Note 2 Deposits and Investments

At December 31, 2004 the carrying amount of cash deposits is \$106,913 all of which is covered by FDIC or SPIC insurance. Deposits with maturities of three months or less are considered cash. Investments of \$104,474 are amounts in money market accounts and certificates of deposit earning market interest rates for 2004, and are recorded at cost.

Note 3 Temporary Restricted Net Assets

Changes in the temporarily restricted net asset account for the year ended December 31, 2004 follow:

	Membership Dues	Scholarships	Friendship Fund	Life Memberships	Total
Balance at 12/31/03	\$31,630	\$65,330	\$10,979	\$50,482	\$158,421
Temporarily Restricted Support Received:					
Membership Dues	\$89,682	-	-	\$3,000	\$92,682
Frizelle Scholarship	-	-	-	-	-
Farkas Scholarship	-	\$15	-	-	\$15
Mansur Scholarship	-	-	-	-	-
Hawkins Scholarship	-	\$1,500	-	-	\$1,500
Tuckwell Scholarship	-	\$3,255	-	-	\$3,255
DeRosa Scholarship	-	\$725	-	-	\$725
General Scholarship	-	\$10	-	-	\$10
Friendship Fund	-	-	\$1,332	-	\$1,332
Interest Allocation	-	\$959	-	-	\$959
Released from Restrictions	\$(90,743)	\$(593)	-	\$(4,242)	\$(95,578)
Balance at 12/31/04	\$30,569	\$71,201	\$12,311	\$49,240	\$163,321

Temporarily restricted net assets at December 31, 2004 are summarized as follows:

Membership dues received for the year ended December 31

2006	\$20,817
2007	\$9,642
2008	\$110
Total	\$30,569

Scholarships

Frizelle	\$16,994
Farkas	\$8,402
Mansur	\$6,533
Tuckwell	\$21,195
Hawkins	\$5,181
DeRosa	\$1,001
General	\$11,875
Total	\$71,201

Friendship Fund

Friendship Fund	\$12,311
-----------------	----------

Life Memberships:

Received from August 19, 1977 (date of Incorporation) to December 31, 2004

Accumulated amortization	\$115,616
Total	\$(66,376)
	\$49,240

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

2006 IHS Scholarship Programs

Michael Hatfield, Scholarship Program Coordinator

Nancy Joy, Assistant

Please feel free to copy and post these guidelines

2006 Barry Tuckwell Scholarship

In 1997, the International Horn Society established 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.

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, 2006, and who will not yet have reached age 25 by January 1, 2006**, may apply to attend any 2006 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, 2006**. Application materials will not be returned.

The IHS reserves the right to cancel or withhold an 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, 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.

The Jon Hawkins Memorial Scholarship

All scholarship winners will be expected to attend the 38th International Horn Symposium, July 21-29, 2006, in Cape Town, South Africa and will be honored at the symposium banquet. Previous IHS scholarship winners are not eligible to participate in the same scholarship competition.

John 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, 2006, may apply for up to \$1,500 (US) to be used for the registration fee, room, board, and travel costs to the 2006 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 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, 2006**. Hawkins winners are ineligible to participate in the Farkas competition.

Dorothy Frizelle Scholarship

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 38th International Horn Society Symposium in Cape Town, South Africa, July 21-29, 2006, 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, 2006.

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, 2006.

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. Her biography appears on page 124 of the April 1989 issue of *The Horn Call*. This award was established in Dorothy Frizelle's memory to support the study of orchestral horn playing at the IHS symposia. Two awards of \$200 (US) each will be granted at the 2006 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 2006 Symposium will take place in Cape Town, South Africa, July 21-29, 2006. 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 2006 IHS Symposium. Current registration will be checked at the Symposium.

Repertory

High horn (first horn parts unless noted):

Beethoven Symphony No. 6, mvt. III

Beethoven Symphony No. 7, mvt. I

Brahms Symphony No. 3, mvt. III

Ravel *Pavane pour une infante défunte*

Strauss, R. *Till Eulenspiegel*, 1st & 3rd horn calls

Strauss, R. *Ein Heldenleben*, opening

Tchaikovsky Symphony No. 5, mvt. II

Wagner *Siegfried's Rhine Journey*, short call

Low horn (second horn parts unless noted):

Beethoven Symphony No. 3, trio

Beethoven Symphony No. 9, mvt. III, 4th horn

Mozart Symphony No. 40, trio

Shostakovich Symphony No. 5, mvt. I, Reh. 17

Strauss, R. *Don Quixote*, Variations 7 & 8

Wagner Prelude to Act 3 of *Lohengrin*

Wagner Prelude to *Das Rheingold*, opening, 8th horn



This 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 live performances. The IHS reserves the right to cancel or withhold one or more of the awards if conditions so warrant.

Farkas Performance Awards

Finalists for the 2006 **Farkas Performance Awards** will receive the opportunity to perform on a recital at the 38th International Horn Symposium, to be held July 21-29, 2006, in Cape Town, South Africa. Up to five winners of the preliminary competition (selected by a taped audition) will receive a refund of their 2006 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 2006 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, 2006**. 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 a CD or one side of a tape cassette (CD and 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 2006 Farkas Performance Awards must be received by Milan Yancich no later than **April 15, 2006**. The finalists will be informed of their selection for the Symposium recital no later than May 15, 2006. 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.

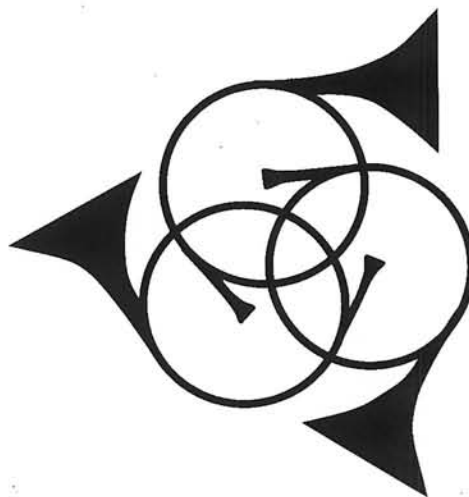
Final Competition

Up to five applicants with the most satisfying taped performances will be chosen to perform at the 2006 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 2006 Symposium. All prize money will be presented to the winners during the week of the 2006 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.



Call For Scores 2005 IHS Composition Contest

Original Compositions composed during the past two years, featuring the horn:

**as an unaccompanied instrument,
as a solo instrument with accompaniment,
or as a member of a chamber ensemble.**

Submission Deadline: December 1, 2005

For more information, contact:

Paul Basler, IHS Composition Contest Coordinator
School of Music, P. O. Box 117900
University of Florida, Gainesville, FL 32611-7900
Tel: (352) 392-0223, ext. 227, Fax: (352) 392-0461
email: basler@ufl.edu

2005 Composition Contest of the International Horn Society

First prize: \$1500 (US) Second prize: \$1000 (US)

Rules for Entrance

I. Requirements

- 3 scores and 3 demo cassettes or CDs of a work featuring the horn: 1) as an unaccompanied instrument; 2) as a solo instrument with accompaniment; or 3) as a member of a chamber ensemble.

- Scores must be clearly legible and bound. Indicate on the score if the horn part is in F or concert pitch. Scores should be printed on both sides of the paper if possible. Use of 8.5 x 11" or A4 manuscript paper is appreciated.

- 4 copies of a brief description of the work.

- 1 brief biographical sketch. Include name of composition entered on this sheet.

- Composer's name and address must appear only on the biographical sketch, not on any tapes, CDs, scores, or descriptions. All works are assigned a number to guarantee anonymity during judging.

- Entry fee of \$15 (US) in check or money order, payable to "The International Horn Society" through a US bank.

- Entries must be received no later than December 1, 2005. Incomplete entries will not be returned.

- No more than one work per composer is allowed.

- Works submitted must have been composed during the past two years.

II. All materials become the property of the International Horn Society. Two copies of the score and tape will be returned to the composer if a postage-paid envelope is included in the entry materials.

III. The panel of judges may withhold the awards if the works submitted are deemed unqualified to receive such distinction. Judges may assign Honorable Mention status to compositions not selected for a monetary award.

IV. Contestants may expect to receive the results of the contest by May 2006. Results of the contest, including a description of the winning compositions and a list of all works and entrants, will appear in the October 2006 issue of *The Horn Call*, the journal of the International Horn Society (circulation: over 3500 in over 60 countries). Each entrant will be sent a copy of this issue.

V. The First Prize composition will be performed, if possible, at an International Horn Society Workshop. The winning composers will have the option of having the work published by the IHS Manuscript Press.

VI. Entrance into this competition constitutes acceptance of entrance stipulations.

If you have any questions about any of the rules, write for clarification (see address and email below). Avoid the rush. Mail early.

Kompositionswettbewerb der Internationalen Hornsgesellschaft 2005

Erster Preis: \$1500 (US) Zweiter Preis: \$1000 (US)

Teilnahmebedingungen

I. Anforderungen:

- 3 Partituren und 3 Aufnahmen (Tonbandkassetten oder CD) einer Komposition in der das Horn präsentiert wird: 1) Horn solo; 2) solistisch mit Begleitung; ODER 3) Horn in der Kammermusik.

- Die Partituren müssen gut lesbar und gebunden sein. In der Partitur bitte genau darauf hinweisen, ob die Hornstimme in F oder C notiert ist. Format: 8.5 x 11" oder A4.

- kurze Werkbeschreibung, 4-fach.

- kurzer Lebenslauf, Erwähnung der eingereichten Komposition.

- Name und die Adresse des Komponisten dürfen nur auf dem Lebenslauf erscheinen, nicht aber auf den Partituren, Tonbandkassetten, CDs, oder Werbeschreibungen. Die Werke werden dann anonym an die Jury weitergeleitet.

- Anmeldegebühr \$15 (US) per Scheck oder Internationale Postanweisung, zahlbar an die "IHS" durch eine amerikanische Bank.

- Einsendeschluss: 1. Dezember 2005 (Posteingang). Unvollständige Einsendungen werden nicht retourniert.

- Ein Komponist kann nur ein Werk einreichen.

- Die eingereichten Werke müssen innerhalb der letzten zwei Jahre komponiert sein.

II. Das gesamte eingereichte Material wird Eigentum der Internationalen Hornsgesellschaft. Zwei Kopien der Partitur und eine der Tonaufnahmen werden dem Komponisten zurückgeschickt wenn ein frankierter Umschlag bei der Eintragung mitgesandt worden ist.



III. Die Jury behält sich das Recht vor, auf die Verleihung von Preisen zu verzichten, wenn die Qualität der Komposition ungenügend erscheint. Werken, die nicht mit einem Geldpreis ausgezeichnet wurden, kann eine "Anerkennung" zugesprochen werden.

IV. Teilnehmer können damit rechnen, in Mai 2006 das Ergebnis des Wettbewerbs zu erhalten. Das Resultat, sowie die Beschreibungen der prämierten Werke und eine Liste aller Teilnehmer und deren eingereichten Kompositionen, werden in der Oktober-Ausgabe 2006 des Horn Call, Zeitschrift der Internationalen Horngesellschaft (Auflage 3500 Ex. in über 60 Ländern). Diese Ausgabe wird allen Wettbewerbsteilnehmern zugesandt.

V. Prämierte Kompositionen werden, wenn möglich, während des Workshop der Internationalen Horngesellschaft aufgeführt. Es wird den Komponisten dieser Werke die Gelegenheit geboten, ihre Komposition vom IHG Verlag (Internationale Horn Gesellschaft) veröffentlichen zu lassen.

VI. Bedingung zur Teilnahme am Wettbewerb ist die Annahme aller oben erwähnten Bestimmungen.

Für zusätzlich Auskünfte über Wettbewerbsbestimmungen wenden Sie sich bitte an die oben genannte Adresse. Senden Sie Ihre Werke frühzeitig ein!

Concours de Composition de la Société Internationale des Cornistes 2005

Premier Prix: \$1500 Deuxième Prix: \$1000

Règlement de Participation

I. Exigences:

- 3 partitions et 3 enregistrements (sur cassette ou CD) d'une oeuvre caractéristique du cor comme 1) cor seul; 2) soliste avec accompagnement; OU 3) faisant partie d'un ensemble de musique chambre.

- Les partitions doivent être très bien lisibles et reliées. Prière indiquez dans la partition si la partie de cor est en Fa ou en sons réels. Formats 8.5 x 11" ou A4 s.v.p.!

- 4 exemplaires d'une brève description de l'oeuvre.
- Un bref curriculum vitae avec mention de l'oeuvre présentée.

- Le nom et l'adresse du compositeur ne doivent être indiqués que sur le curriculum vitae, mais pas sur les partitions, ni sur les cassettes, CDs, ni sur les descriptions. Pour garantir l'anonymat, les oeuvres seront numérotées avant d'être envoyées au jury.

- Prix d'inscription: \$15 (US) par chèque ou mandat, payable à "IHS" par chèque bancaire d'une banque américaine.

- Les inscriptions ne doivent pas arriver plus tard que le 1er décembre 2005. Les inscriptions incomplètes ne seront pas retournées.

- Un compositeur ne peut soumettre qu'une seule oeuvre.

- Les oeuvres présentées doivent avoir été composées dans les deux dernières années.

II. Tout le matériel soumis deviendra propriété de la Société Internationale des Cornistes. Deux copies de la partition et de l'enregistrement seront retournées au compositeur si celui-ci remettra une enveloppe timbrée dans le matériel d'inscription.

III. Le jury n'est pas tenu de décerner un prix, s'il estime que la qualité des oeuvres présentées est insuffisante. Le jury peut honorer une oeuvre d'une "mention spéciale" (sans prix en argent).

IV. Les résultats du concours seront communiqués aux participants au plus tard en mai 2006. En outre, ils seront publiés avec des descriptions d'une oeuvre couronnée, de même qu'une liste des participants et des oeuvres présentées, dans le numéro de octobre 2006 de l'organe de la SIC, The Horn Call (tirage à plus de 3500 ex. dans plus de 60 pays). Chaque participant recevra ce numéro.

V. L'oeuvre couronnée sera jouée si possible, par le Horn Workshop International. Le compositeur de l'oeuvre couronnée aura l'option de pouvoir faire publier son oeuvre par la presse des manuscrits de la Société Internationale des Cornistes.

VI. La participation au concours implique l'acceptation intégrale du présent règlement.

Pour des informations supplémentaires concernant le règlement, écrivez à l'adresse indiqué. Un envoi prompt vous vitera des soucis.

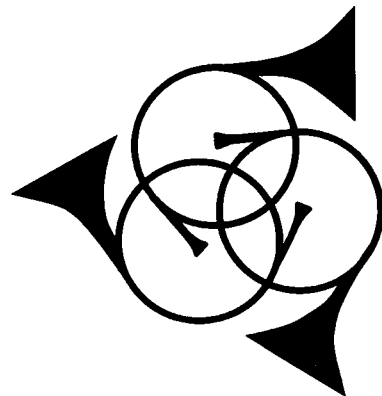
email inquiries: basler@ufl.edu

Mailing address for entries/Einsendeadresse/Les inscriptions seront envoyées à:

Paul Basler, IHS Composition Contest Coordinator

School of Music, P. O. Box 117900

University of Florida, Gainesville, FL 32611-7900 USA



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compiled by Harriet Fierman

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IHS Thesis Lending Library Update Kristin Thelander

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Bennett, Travis Andrew. "A horn player's guide: Using etudes, solos, and orchestral excerpts to address specific technical and musical challenges." D.M.A. thesis, University of Alabama, 2003. UMI# 3115036.

Bonnell, Bruce M. "The Quintet for Horn, Violin, Two Violas and Cello, K. 407, by W.A. Mozart: Analytical Techniques and the Interpretation of the Work for the Natural Horn." D.M. thesis, Indiana University, 2003.

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Jenkins, Ellie. "Women as Professional Horn Players in the United States, 1900-2005." D.M.A. diss., University of Wisconsin-Madison, 2005.

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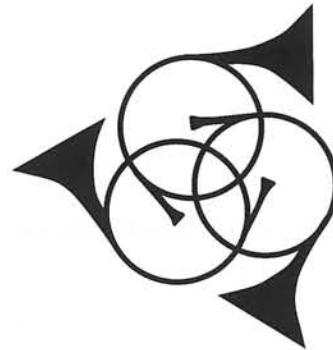
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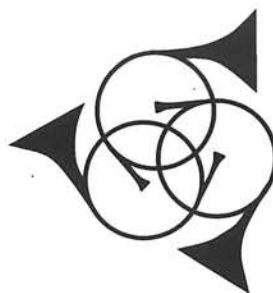
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Out the Bell

On Being a Chronically Untalented Amateur Chamber Musician by Paul Brest

Editor's note: Paul Brest may not be a hornist but I believe he colorfully expresses a sentiment that many musicians encounter in their career. His credentials are noteworthy.

I have read numerous essays by talented amateur chamber musicians, explaining why they love playing. Generally, it appears that their talent contributes significantly to their musical enjoyment. But can a chronically untalented amateur — in my case, a violist — also enjoy playing? Based on personal experience, the answer is yes, though the reasons may not be immediately apparent.

By untalented, I don't mean unmusical. I understand the harmonic and musical structure of what I'm playing and could sing my part in tune, with steady rhythm and good phrasing. But put a viola under my chin and a bow in my hand, and all bets are off. Tone and intonation become wildly unstable. Fast passages are a jumble. And when the going gets tough, I get going even faster — even in the face of double-underlined "do not rush" comments in the margins. By chronically untalented, I do not mean that I never improve, but rather that progress takes place in what seems like geologic time. If I had started closer to the Middle Ages than to my own middle age, I might be pretty good by now.

I have plenty of reasons, or rationalizations, for my situation. Because I started as an adult, the neurons aren't hard-wired. Adult students can be more or less disciplined than children, and I was less-opting to work on chamber music parts rather than scales or arpeggios. Also, I have a condition that has required recurrent surgery on both hands, and limits my reach and agility. Whether for these reasons or just the absence of talent, I don't play very well.

Why does an untalented amateur enjoy playing chamber music? Curiosity plays some role. I've often converted an inquisitiveness about how things work into trying to do them myself. For example, having been intrigued by what goes on behind the cockpit door, I became a licensed pilot — something, by the way, that I did quite competently before I gave up flying for the viola. There's no better way to understand how music "works" than to put yourself in the middle of it.

More enduring is the appreciation of a piece of music that comes from playing it, especially from working on it. Through listening to other parts, watching others being coached, working to put together difficult passages, you come to understand the piece from the inside — you gain a sense of ownership.

And then there's the pleasure of ensemble playing. Whether passing a phrase from one instrument to another, or providing the engine underneath someone else's solo (as violists do so often), playing together is a special joy — at its best, lovemaking with two or three or five others. To be sure, this would be more enjoyable — especially for my colleagues-

if I could play my part with consistent elegance and timing. But one does what one can.

That said, there are times when I'm sure I'm a burden on my fellow players — especially the stronger ones who know the repertoire and know what they're missing from the viola section. For the most part, though, people are pretty tolerant, if only because violists are in relatively short supply and I am easy to get along with. Also, though hopefully they shouldn't be put to the choice too often, most people prefer a technically incompetent violist with some musicality than a player with the opposite characteristics. At least I would.

What about performing? Here I share the mixed feelings of excitement and panic with many far more competent amateurs. There's something wonderfully focusing — the other end of the spectrum from sight-reading-about working up a piece for a performance, trying to get each phrase as good as can be, and aiming for perfect ensemble. Even an untalented player strives for his best.

And the performance itself? Fortified by Inderal, there is something exhilarating about offering one's best to others, and also in getting through the piece without stopping, no matter what. Unless real disaster has struck, the group's feeling when it's done is akin to a team's winning a game. Implicit high-fives, coupled with at least slight disbelief that we actually got through it. As for friends in the audience, they display the uncritical acclaim that one would accord a talking dog, no matter how inarticulate, amazed that he could do it at all. I've always thought it best not to ask too many questions after the concert.

By the way, an untalented amateur needn't limit his repertoire to easy pieces. Sure, I would never tackle the Bartok string quartets. But this summer, I was in workshops playing the Shostakovich piano quintet and the Brahms B^b sextet. (As even talented amateurs know, the viola tends to be less exposed in pieces such as these than in, say, Haydn or Mozart quartets.)

Finally, a word about viola jokes. I have heard them all. I laugh at them, and even tell them — but always with the slight sense of guilt that my own playing stimulates new ones.

So that's the story. I truly love playing the viola in chamber ensembles, working on pieces inevitably over my head. Whenever I have hand surgery, as I'm scheduled to do late this summer, and the doctor gives me the obligatory warnings, I shrug my shoulders and tell him that in the worst case I'll take up the trombone and practice outside his office. Though I've heard chamber music with trombones, I much prefer the string repertoire. But if it comes to that, I'll get some comfort from the prospect of inspiring musical jokes in a new domain.

Amateur violist Paul Brest is the President of The William and Flora Hewlett Foundation. He served on the faculty of Stanford University's Law School from 1969, becoming Dean in 1987. He served as Dean to 1999, raising \$115 million for scholarships and faculty development. His area of expertise is constitutional law and decision-making.

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