Horn Call

For those we lost:



Harry Berv (1917-2005)



Martin Smith (1947-2005)



Louis J. Stout (1924-2005)

For those who retired:



Richard Mackey (Boston Symphony)



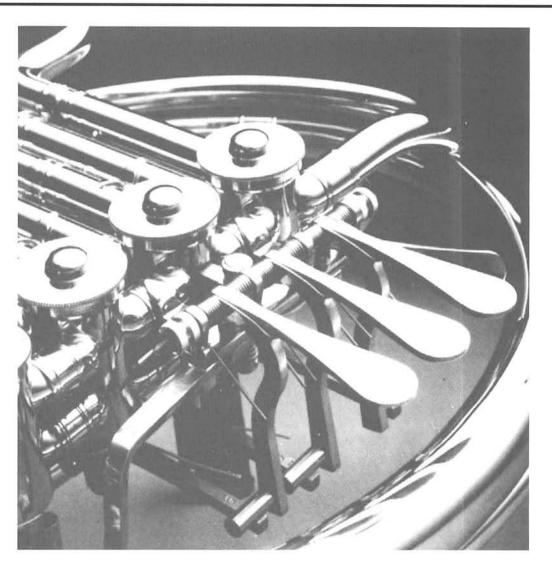
Nolan Miller (Philadelphia Orchestra)

Journal of the International Horn Society Internationalen Horngesellschaft

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William Scharnberg, Editor

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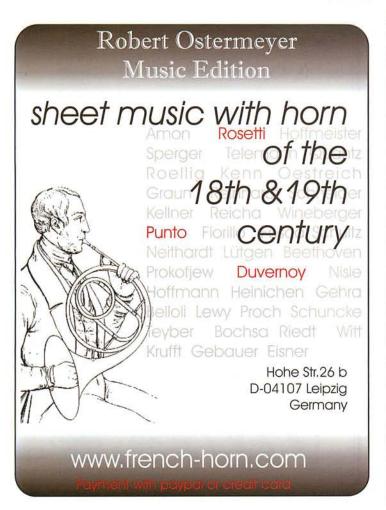
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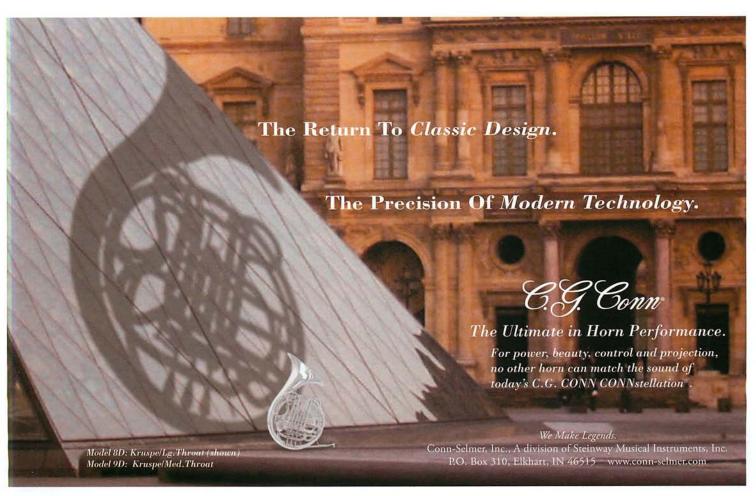
Etude in One Breath!

John Barrows











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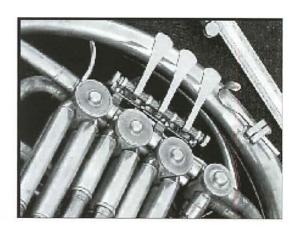
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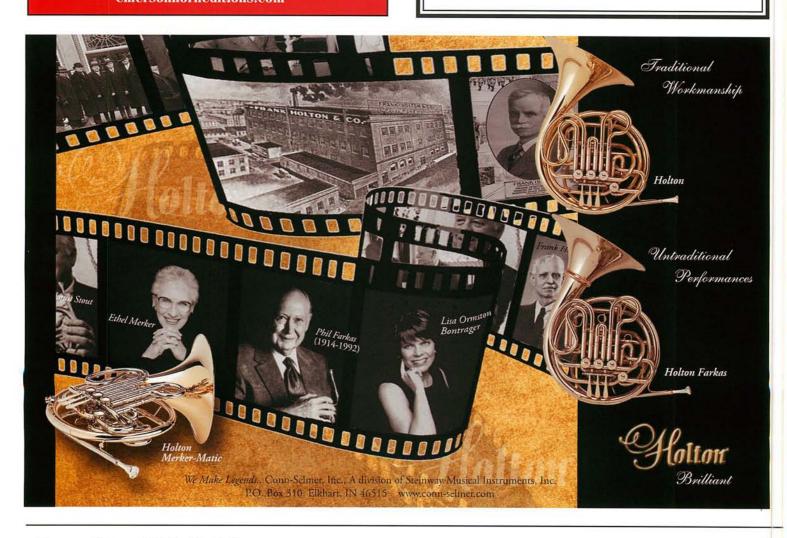
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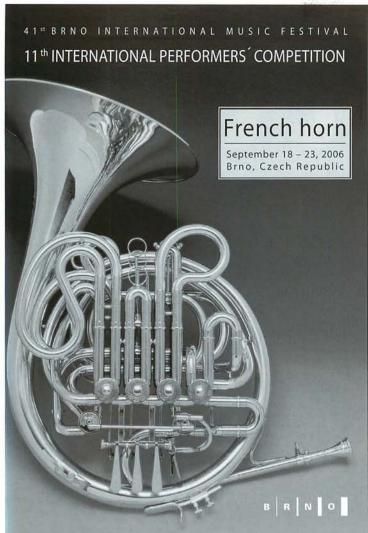
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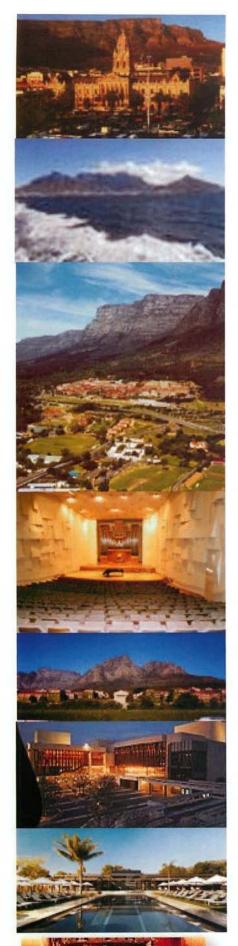
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38th International Horn Symposium Cape Town South Africa 21st to 29th July 2006





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.

A full programme will be offered, with a balance of performances of well known works, new compositions, African Theme music for horn, performance and playing opportunities for ALL delegates, a Mozart anniversary festival, a jazz festival, natural horn, the first International Horn Ensemble Competition, participation in teaching and development teaching in the communities, plenty of peripheral activities, and FUN.

A successful thrust towards bridging the divide between traditionally Western composition and **African themes** in Southern Africa, 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 10 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 amongst the youth. Anybody wishing to contribute time or expertise to this initiative should please write to steveh@iafrica.com. 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.

Programme

Time will be allocated for competitions, lectures, exhibitions, master classes, lessons, performances and displays of African music. A rest day will be scheduled and excursions to popular tourist destinations in and around Cape Town will be arranged. At least one evening concert in the famous winelands will be provided.

Contributions are invited for:

- Performances
- New Compositions
- Lectures
- · Posters, 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. Poster boards will be available for delegates wishing to present research material or introduce compositions. New compositions should be accompanied, where possible, by a sample CD and preference will be given to original works with an 'African flavour'. Recordings of most concerts will be made available to participants at the symposium or shortly thereafter.

Venues

The events will be hosted at the South African College of Music, the Cape Town Concert Hall, the Artscape Theatre, the Baxter Theatre and the Endler Hall in Stellenbosch. Various other exotic and surprise venues will be used. These venues will allow the hosts to accomodate up to 800 international guests.

Accommodation

Delegates will be recommended a choice of 4 star hotels all within 3.2kms (35 to 45 minutes walk) from the main venue. A reliable bus and shuttle service will be available. Budget accommodation will be available at the University residences, within comfortable walking distance of the main venue. Delegates attending previous events have been highly complimentary of the University residential accommodation.

Weather

Average daytime temperatures of 22°C, low humidity and occasional rainfall can be expected. 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.

Excursions and Tours

Pre and post symposium tours, a mid symposium excursion and accompanying persons tours will be offered. Visit the website for details.

Air Travel

18 international and national carriers service Cape Town International Airport daily. Flight prices from the main transfer airports are listed below as an indication of current flight prices as per discounted rates. More info is available on the website including updates on discounted prices.

Beunos Aires	US\$ 826
New York	US\$ 860
Montreal	US\$ 860
London	US\$ 500
Amsterdam	US\$ 515
Bangkok	US\$ 1018
Singapore	US\$ 915
Sydney	AU\$ 2020

Currency

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

Chairperson's email: steveh@iafrica.com

Symposium Office: The Secretariat

IHS 2006 P.O. Box 2760 Clareinch 7740 South Africa

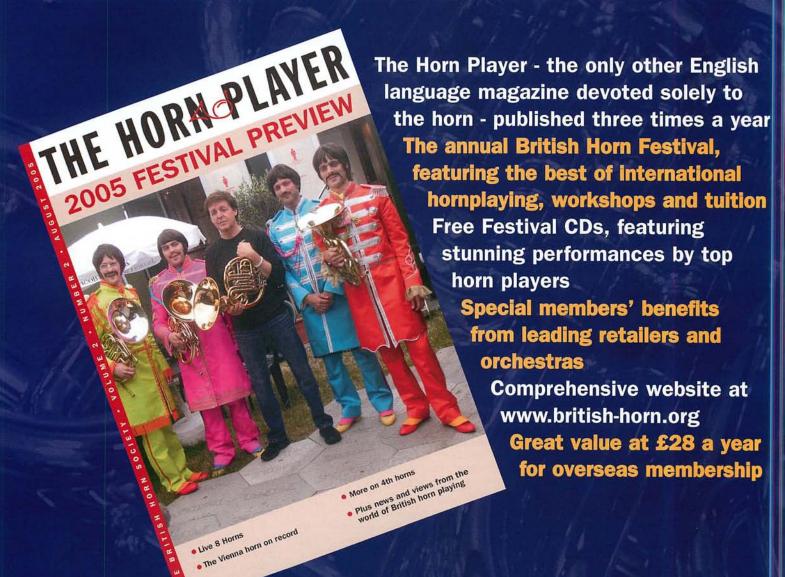
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IHS News and Reports

Heather Pettit-Johnson, Editor

Advisory Council Nominations

The following persons have been nominated to serve a on the IHS Advisory Council beginning at the 2006 Horn Symposium. President Frank Lloyd is completing his second term and is ineligible for nomination. Jeffrey Agrell, Peter Hoefs, Nancy Joy, and Jeffrey Snedeker are completing their first term and were available for nomination. Please vote on the postcard found in this journal.

Jeffrey Agrell has been active in the IHS for three decades and has been a Life Member since 1985. He directed the composition contest 1984-88 and is currently the IHS representative for Iowa. For The Horn Call he instigated columns on orchestral excerpts and improvisation (early 1980s), currently contributes two regular columns, and has over seventy published articles to his credit. He won the Harold Meek award for best feature article in 2003. From 1975-2000 he was associate principal horn of the Lucerne Symphony Orchestra. He has taught horn at The University of Iowa since 2000 and has appeared at many horn workshops as a guest artist and clinician. He is an award-winning composer whose works have been published, recorded, performed, and broadcast worldwide. He frequently gives concerts and workshops in improvisation for classical musicians. In the summer he is on the faculty of the Kendall Betts Horn Camp. Agrell has served one term on the Advisory Council: 2003-06.

Peter Hoefs, is a life member of the IHS who studied with IHS Honorary members Fritz Huth and Philip Farkas. His orchestral career included principal horn positions with the Staatstheater Darmstadt, Müncher Rundfunkorchester, and Staatsoper Stuttgart. In the last two decades, he has achieved a respected reputation for his success in the teaching field. He is currently horn-instructor at the State Academy of Music (Musikhochschule) Stuttgart and at the Tuebingen Music School. He is co-founder of the Sueddeutsche Horntage which celebrates its 25th anniversary this year. For three years he has been the European Coordinator of the International Horn Society, for which his ample language knowledge is very helpful. Hoefs has served one term on the Advisory Council: 2004-06.

Nancy Joy is currently in her ninth year as Horn Professor at New Mexico State University. She is principal horn of the Las Cruces Symphony and performs with the NMSU Faculty Brass and Woodwind Quintets. Nancy has performed with the El Paso Symphony Orchestra and Opera Company for over a decade and is a free-lance soloist throughout the Southwest. Nancy also directs the NMSU Horn Choir that has performed at various International Horn Society Symposiums. Nancy Joy has a Bachelor of Music Education degree from Wittenburg University's School of Music and a Master of Music in Horn Performance from New Mexico State University. Nancy teaches private lessons and is a requested clinician on horn literature and pedagogy. She was recently

appointed as the IHS International Workshop Coordinator and has served as co-chair of the IHS Scholarship Programs. Joy has served one term on the Advisory Council: 2003-06.

Andrew Pelletier, horn soloist and pedagogue, won first prize at the 1997 and 2001 American Horn Competitions and has appeared as a soloist at the IHS Symposiums in 1997, 2003, and 2005. He is a member of Southwest Chamber Music, with whom he won the 2005 Grammy award for Best Classical Recording (Small Ensemble). He is the principal horn of the Santa Barbara Symphony and has performed as principal horn for the Ann Arbor Ballet Theatre, Michigan Symphonietta, Long Beach Camerata, Maine Chamber Ensemble, and Portland (Maine) Ballet. He spent over seven years as a free-lancer in Los Angeles and can be heard on numerous soundtracks for motion pictures and television. He holds a BM from the University of Southern Maine, and an MM and DMA from the University of Southern California. He is Assistant Professor of Horn at Bowling Green State University College of Musical Arts in Bowling Green, Ohio. Pelletiere has not served on the Advisory Council.

Jeffrey Snedeker has appreciated the opportunity to serve the IHS on the Advisory Council for the past three years, and would like to continue this service for another term. His primary interest is to support the expanding role of the horn in a broad variety of musical and cultural settings. He teaches at Central Washington University, and is a member of the Yakima and Wenatchee symphonies and the Lake Chelan Bach Fest. He is featured regularly as a concert soloist, recitalist, jazz performer, and natural horn specialist. Jeff was IHS Publications Editor from 1998-2003, and is currently Book and Music Reviews Editor for The Horn Call. He has published many articles on various historical and pedagogical topics, including seven entries for *The New Grove Dictionary* (2nd ed.), and been featured on several CDs featuring natural horn, jazz horn, works of Douglas Hill, and the collected Fripperies of Lowell Shaw. Snedker has served five years on the Advisory Council: two years as a non-voting member (Editor) and three years as a full member.

Address Corrections and Lost Sheep

Please send address corrections directly to 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 current IHS members who have not submitted address corrections or updates and are no longer receiving IHS mailings: Kenji Aiba, Thomas Hale, Beth McDonald, Cathy Miller, Didac Monjo, Hyun-seok Shin, Alexander Steinitz, Ginger Turner, Sachiko Ueda, Pierre Vericel, and Kathryn Wagner.

News Deadline

The next deadline for news submissions is March 10, 2006. If using email, please send the text of your message in the body of the email and, if desired, only one photo (with a caption) as a downloadable jpg attachment. Send items directly to Heather Pettit-Johnson.

The IHS Friendship Project

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

IHS Composition Commissioning Opportunities

The IHS Advisory Council has 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 22 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 a new work featuring horn. Awards are granted by the IHS Advisory Council, 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.

Application forms and information can be requested from Randy Gardner, Chair, IHS Commissioning Assistance Program, 1952 Wilaray Terrace, Cincinnati, Ohio 45230, USA or email 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 HIS website.

Member News

The Munich Horn Competition took place August 30-September 8. There were 34 candidates, 14 made it to the second round, 6 to the third and 4, Louis-Philippe Marsolais (Canada), Christoph Eß (Germany), Renate Hupka (Germany), and Szabolcs Zempléni (Hungary) advanced to

News and Reports



the finals. Zempléni won the first prize, Marsolais and Hupka divided second, while Eß received third. In addition, Renate Hupka was awarded the prize of the public for the Strauss Concerto No.2 in the final. The members of the jury, Hermann Baumann, Alun Francis, Ab Koster, Marie-Luise Neunecker, Bruno Schneider, Gerd Seifert, Barry Tuckwell, Bedrich Tylsar, and Radovan Vlatkovic, thought everyone was excellent but understand that they can only judge one small moment in a contestant's career and for some that special moment simpy did not occur in Munich.



L to R: Bruno Schneider, Barry Tuckwell, Alun Francis, Gerd Seifert, Ab Koster, Marie Luise Neunecker, Hermann Baumann, Radovan Vlatkovitch, Bedrich Tylsar.



Munich competition judges Gerd Seifert, Barry Tuckwell, and Hermann Baumann.

Lisa Bontrager performed as soloist with the Pennsylvania Centre Orchestra, playing the Katherine Hoover *Summer Night* for Flute, Horn and Strings on November 19, 2005. On November 7, along with the Millennium Brass (quintet), she presented a master class at Ithaca College and performed on the Encore Series at Elmira College, NY. In May, she was the featured artist on a guest recital and held a master class at Ohio University in Athens OH. She continues to perform, tour, and record on tenor horn with the Brass Band of Battle Creek.

The fifth season of the *Horns A Plenty Christmas* was held in Appleton WI in December. The Fox Valley Horns, with members from seventh grade to retirement, after a concert



performance for over 450 fans, performed for an audience of about 1,000 people as they waited in the lobby of the Performing Art Center for a performance of *The Nutcracker* with the Fox Valley Symphony. **Jeff Nelson** was the featured guest artist this year and he played with the group and presented a master class. Guest conductors were **Brian Groner** (Fox Valley Symphony-James Thaldorf-Appleton North High school), **James De Corsey** (Lawrence University), and **Don Krause** (free lance hornist and conductor of Fox Valley Horns).



The Fox Valley Horns with Jeff Nelson

The TransAtlantic Horn Quartet is pleased to announce the addition of Jeff Nelsen, who will replace the departing David Ohanian. David was an important part of the ensemble for years, and a musician of his experience and stature is hard to replace, but Jeff has many things in common with Dave such as professional orchestra experience, internationally recognized chamber music credentials, strong teaching abilities, and the love of Suzanne (David's wife and Jeff's sister): besides being two of the world's great horn players, they are also brothers-in-law. The TAHQ is very excited about beginning this new era.

Jeff is also putting a pops show together for solo horn and orchestra: "Dances and Romances: A Night with Jeff Nelsen" will have its premier performance with the Magic Valley Symphony, Twin Falls, Idaho, on April 28. He also continues to perform recitals and conduct master classes including visits to Schenectady, NY, (January 20) for the "Day of Horn," as the featured artist at the University of Montana Concert Band Festival (February 26-28), and as the Yamaha Horn Clinician in Indianapolis at Bands of America (March 23-25). Jeff's final recording with Canadian Brass, High Society, has been released and, while in Tucson, he appeared in concert with the Boston Brass and Friends for their Stan Kenton Christmas project recording; the recording is scheduled for release next Christmas. On a personal note, Jeff was married in Santa Barbara on October 15, and he and his wife Nina are very happily settling into their new home in New York City.

Horn players had a great experience at the July 2005 Summer Brass Institute in master classes with Robert Ward (Acting Principal for the last four years of San Francisco Symphony) and sitting beside Bay Brass hornists Jonathan Ring, Bruce Roberts, and Robert Ward in a performance at Stanford University's Memorial Church. Participants also enjoyed a class on section playing featuring Mahler's 7th Symphony and had the opportunity to talk with and take lessons from the Symphony hornists. Brass quintets and large ensembles received coaching during the week and performed concerts after polishing their ensemble work. In 2006, the Summer Brass Institute will again be offering a rich array of opportunities for performance and learning; scholarships are available for talented horn players. Visit www.brass.menloschool.org for information and to apply online.



QUADRE (Meredith Brown, Alex Camphouse, Nathan Pawelek, and Daniel Wood) recently released a new CD featuring new music commissioned by the quartet over the last five years. One work the group is especially excited about is David Garner's Cuadro Cuadrangulos, a set of four Afro-Cuban inspired movements based on a variety of clave rhythms. Two QUADRE members also have new compositions on the disc; Daniel Wood's Reason to Rhyme and Nathan Pawelek's Horn Quartet #1 are both quirky, just like their creators. December's programs included performances of Schumann's Konzertstück and the quartet is also excited about their current educational enterprise called Toot Your Own Horn. During the 2005-06 school year, they will visit three schools over 20 times providing workshops, concerts, and master classes for string, woodwind, and brass students. The primary goal is to cultivate chamber music, introduce varied styles of repertoire, and build on their current musicianship. To find out more about QUADRE, visit their web site at www.quadre.org.

The Long Beach Opera is doing *The Ring*! Well they're doing the Reader's Digest version direct from the Birmingham Opera. It is transcribed for an orchestra of 17 players with a total running time of about three hours. Scored for only two horns, it promises to be quite a blow! The horn section, **Steve Durnin** and **Stephanie Stetson**, is splitting the operas on first and second. From Disneyland, the Candelight Orchestra had the same section as last year: **Steve Durnin**, **Jim Patterson**, **Linda Duffin**, and **Jackie Shannon**. In Hollywood, it is significant to note that this year's several top TV shows employed live orchestras for background music, including *Commander in Chief*, and *Alias*.



On October 2, 2005 the San Francisco Symphony recorded Mahler Symphony No. 5 as part of their on going Mahler cycle with Music Director Michael Tilson Thomas, a project launched in 2001. The orchestra plans to record all nine of Mahler's symphonies and the *Adagio* from the unfinished Tenth Symphony. The cycle has been recognized with back-to-back Grammy Awards: Best Orchestral Performance of 2002 for Symphony No. 6 and 2003's Best Classical Album award for Symphony No. 3 and *Kindertotenlieder*.



The players and their horns: L to R: Chris Cooper (6th-Berg), Bruce Robert (5th-Berg), Doug Hull (4th-Yamaha), Kimberly Wright (3rd-Lewis), Jonathan Ring (2nd-Berg), Bob Ward (principal-Hill), and Alicia Telford (assistant-Rauch).

Gregory Flint, Assistant Professor of Horn at the University of Wisconsin-Milwaukee will perform the world premiere of new solo work, *Hornology*, a lengthy and dramatic unaccompanied solo piece written for Flint by composer Yehuda Yannay (Professor Emeritus at UWM). Greg has already recorded three of Yannay's chamber works, and will record *Hornology* later in the year. The premiere will take place on February 23, 2006 on the Music From Almost Yesterday series in Milwaukee WI.

On November 5th, **Bruce Atwell**, with help from **Don Krause**, hosted HornFest 2005, a celebration of horn playing for high school and middle school students at the University of Wisconsin-Oshkosh. Students played horn choir music and attended master classes. The festivities concluded with a horn choir and horn quartet concert featuring all of the participants. This has become an annual event at Oshkosh and participation always guarantees a good time. HornFest 2006 will be held in October.

After a quiet summer, the American Horn Quartet had a busy fall and winter. The season started off in September when the group presented a recital near Winterthur, Switzerland. Only days later, AHQ member Kerry Turner had to undergo an operation to repair a hernia. His recovery time was predicted to be six weeks, allowing him just enough time for him to get back in shape for next concert, a performance of Schumann's Konzertstück in Bonn, Germany (accompanied by the Beethoven Orchestra of Bonn). Sadly Kerry's convalescence took a bit longer than expected so Hungarian superstar Miklós Nagy joined David Johnson, Charles Putnam, and Geoffrey Winter for the concert in the Beethovenhalle. It was a treat to have such a fine player join the three regular members. Praise from the critics included, "It was simply

enthralling, how the four prima donnas performed the highly demanding solo parts." Ten days later, Kerry was back for the second performance of Schumann's work in Koblenz, Germany. In January, the AHQ traveled to South Africa, a trip organized to help raise interest and support for the upcoming 2006 IHS convention in Cape Town. In late February/early March the quartet will visit the American mid-west and Florida. For a more complete schedule please visit the AHQ website at www.hornquartet.com. Naxos has picked up the AHQ's latest CD, Concerto Grosso. One can purchase the CD either directly from the AHQ while supplies last, or from Naxos at www.naxos.com under "New Releases."

Arkady Shilkloper has two new CDs currently available. Stepping Out with the Pago Libre quartet is available from www.pagolibre.com and Present Para Moscou can be purchased at www.jaro.de.

The horn is a very popular instrument in Northern New Jersey! Every spring for the past 25 years, **Amy Larkey-Emelianoff** has presented a recital with her 30 students. The concerts begin with each musician performing a solo, followed by celebratory pizza and horn cake (a giant cake in the shape of a horn with three flavors of icing), at least seven quartets, and ending four hours later with a grand Hornfest finale! The photo followed a performance of the *Titanic Fantasy* performed by all 30 hornists on June 18, 2005.



Front Row L-R: Amy Larkey-Emelianoff, Isobel Menard, Mark Bochner, Gabriel Gordon, James Horner(!), Andrew Steele, Andrew Pratt, Amy Greene, Sam Schneider. Middle Row: Hayden Metsky, Sarah Gill, Emily Janser, Erin Whelan, Julia Bumke, Caley Bowen, Megan Shand, Rachel Steindel, Bradley Robinson, Amity Menard. Back Row: Max Jacobson, Jonathan Dozois, Suzanne Burstein, William Savage, Kristin Germinario, Christopher Coraggio, Christopher Mandeen, Michael Mikulka, Zac Szoke, and Andy Post.

Indiana University welcomes **Michael Hoeltzel**, who has been appointed Visiting Professor of Horn at the IU School of Music for the 2005-6 academic year. Hoeltzel, former professor of horn at the Hochschule für Musik in Detmold, Germany has been a guest professor on several occasions at IU between 1970 and 1981.

The British Horn Society is pleased to announce the election of **Michael Thompson** as Chair of the Society, beginning December 2005. We bid a fond farewell to **Hugh Seenan** after a five-year spell as Chair, during which time the Society has taken its Festivals to the far reaches of the British Isles.





Newly elected Chair of the British Horn Society, Michael Thompson, receives his certificate 'Honorary Member of the British Horn Society from the Society's President, Barry Tuckwell.



International Horn Society Secretary Nancy Fako brought past IHS Advisory Council Member and Workshop Host Daniel Bourgue to Macomb IL on November 13, 2005. Daniel coached Western Illinois University horn students on the music of Mozart and Telemann, and presented his own warm-up techniques.



Daniel Bourgue and IHS Secretary Nancy Jordan Fako



Back Row (L-R): Cristina Werling, Roger Collins, Daniel Bourgue, Melissa Bommarito, Robert Palmer, Katie Calderone, John Reem. Front row (L-R): Kirsten Boyd, and Randall Faust

Competitions

The European Classic Festival invites hornists to their European competition in the to be held September 2-9, 2006 in Marl (Westfalen, Germany). Music conservatories, academies and universities in Europe are invited to select one of their best students as a candidate for this category. Candidates under age 25, regardless their nationality, should be completing their studies at one of the professional music institutes in Europe. Up to six candidates can be awarded the Chamber

Music Prize and perform in a chamber concert on September 6. Three finalists will perform with the EurOrchestra, conducted by Daniel Lipton. Required pieces are the concertos by W. A. Mozart K. 417 and 492 and Antonio Rosetti's Concert Murray C 49. The total amount of the prizes is Euro 7.000. Registration ends May 15, 2006. Contact the European Classic-Festival Ruhr, Gildehofstr. 1, D-45127 Essen, Germany. Tel. +49 201 8135-335, Fax –469, www.klassikfestival-ruhr.de, Claudia.neff-stobbe@essenhyp. com for more information.

Coming Events

A.I.R. Horns is pleased to feature **Gail Williams!** 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 email at corenfa@msn.com.

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, 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.

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, at the Mary Pappert School of Music, Duquesne University, Pittsburgh PA. The day's activities will be centered-around the rehearsal and world premiere performance 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 four years experience or equivalent performance standard. Registration is \$15 and includes lunch. Participants should have registered no later than January 30, 2006 but call 412-624-4129 for information about late registration.

The 2006 Northeast Horn Workshop takes place March 25-26, 2006 at the University of Vermont in Burlington. Featured performers and clinicians include Jeffrey Agrell, John Boden, Lydia Busler-Blais, John Clark, Priscilla Douglas, Kelly Drifmeyer, Patricia Evans, David Kaslow, and Laura Klock. There will be performances by the Crane



School of Music Horn Choir, the Green Mountain Horn Club, and the Vermont Wind Ensemble conducted by D. Thomas Toner. Activities include student solo competitions, large and small choirs, exhibits, and performances at local churches. Contact host **Alan Parshley** at maestrodicorno@aol.com or 802-656-2280. www.HornNewEngland.org/workshop/2006.

The 2006 Southeast Horn Workshop will be held in Natchitoches, Louisiana March 31-April 2. Hosted by **Kristine Coreil**, the workshop includes featured artists **Gail Williams**, and **Adam Unsworth**. Both will perform Maw's Sonata for Two Horns and Strings as well as part of a quartet for Schumann's *Konzertstück* with orchestra. Adam will perform jazz works from his debut CD *Excerpt This!*, scheduled for release in March. Information about master classes, competitions, exhibitors, regional artists' recitals, guest lectures, and horn choir performances can be found on the web site at www.southeasthornworkshop.org.

The Western Illinois Horn Institute, The Illinois Arts Council, and The Visiting Lectures Committee of Western Illinois University present The Western Illinois Horn Festival 2006 on the Western Illinois University campus, April 30, featuring guest artists **Douglas Campbell** and **Ellen Campbell**. For more information contact Dr. **Randall Faust**, 126A Browne Music Hall, Western Illinois University, Macomb IL 61455, 309-298-1300, e-mail: RE-Faust@wiu.edu.

The annual TransAtlantic Horn Quartet Summer Seminar is now being planned for the summer of 2006. The seminar affords all participants the opportunity to work closely with members of the TAHQ, Michael Thompson, Richard Watkins, Skip Snead, and Jeff Nelsen, regarding all aspects of horn playing. Opportunities for significant advancement in solo, chamber, and larger ensemble playing will all be available. The daily schedule includes master classes, lecture/discussions, and performance experiences, in addition to private and group lesson opportunities. The principal focus of the seminar is on learning, offered in a completely non-competitive environment, and is designed for the serious horn player of all ages and backgrounds. Age groups at past seminars have ranged from 13 to 60+. This is always a great week of intensive learning and rewarding interaction solidifying old friendships and generating new ones. We encourage you to join us. For further details regarding the TAHQ Summer Seminar 2006, please contact Alan or Jackie Mattingly, TAHQ Business Managers at mattingly@ email.wcu.edu or 828-227-3957 or visit the website at: www.music. ua.edu/TAHO.

The twelfth annual **Kendall Betts Horn Camp** will be June 10 - 25 at Camp Ogontz in Lyman NH under the auspices of Cormont Music, a New Hampshire non profit corporation. For the twelfth consecutive year, Kendall is hosting his unique seminar and retreat for hornists of all ages (minimum age 15), abilities, and accomplishments to study, perform, and have fun in the beautiful White Mountains under the guidance of a world class faculty to include (in addition to Mr. Betts): **Jeffrey Agrell**, **Hermann Baumann**, **Lin Foulk**, **Lowell Greer**, **Michael Hatfield**, **Sören Hermansson**, **Douglas Hill**, **Abby Mayer**, **Richard Mackey**, **Bernhard Scully**, **Edwin Thayer**, and others to be announced.

Enrollment is limited to provide 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, Fax: 603-823-7093, e-mail: HORNCAMP@aol.com.

Summer Brass Institute's fourth annual *Art of Sound*, from July 8-16, 2006, features The Bay Brass with hornists **Robert Ward**, **Jonathan Ring**, and **Bruce Roberts** of the San Francisco Symphony. Visit www.brass.menloschool.org for information and to apply online. This year's Mahler Symphony class will be Mahler Symphony No. 5; quintet literature coaching will be by Bay Brass members. Master classes and large ensembles will be offered as well.

Sunderman Conservatory of Music at Gettysburg College hosts the 2006 Barry Tuckwell Institute June 19-24. Faculty includes Mary Bisson, Bobby Routch, Michelle Perry, Dave Krehbiel, and, of course, the "horn god," Barry Tuckwell. Participants will have the opportunity to have lessons and master classes, play in ensembles, and engage in stimulating discussions with a world-renowned faculty. The Barry Tuckwell Institute is open to college students, professionals, and amateurs; a limited number of high school students will also be accepted by audition. For more information, contact Mary Bisson at bsohorn@comcast.net.

Planning is in full swing for the third bi-annual Western US Horn Symposium which will take place in Las Vegas, October 25-28, 2006. Bill Bernatis, University of Nevada,-Las Vegas (UNLV) horn professor and Interim Chair of the Music Department has announced that, "Paul Basler has agreed to be our composer-in-residence and he will also discuss and play his works for horn." Professor Bernatis continued, "Interest from outstanding performers and presenters is high and a good portion of the program is already set." As in prior symposia, there will be an exhibit area (with many of the top suppliers of instruments, accessories, and music), and plenty of opportunities for symposium participants to play, including mass choirs and competitions. In addition, several new areas will be covered along with some new twists on past events. For the latest information, visit www.UNLV.edu/faculty/unlvhorns or sign up to receive an e-mail newsletter by sending us a message to horn.symposium@unlv.edu. Individuals or groups with performance or session proposals should contact Bill Bernatis, host and artist coordinator, at the above e-mail address or by phone at 702-895-3713. Potential exhibitors, along with general questions, should contact Allan Ginsberg, Symposium Business Manager, at the above e-mail address or by phone at 702-895-5431. Plan now to "Come Play in Las Vegas!"

Summer Horns in the Pines will be held in Flagstaff, AZ, 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 resi-

1

News and Reports

dence 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 Summer Horns in the Pines with full event details may be found at www.2scompany.org. The retreat will be held at the beautiful Little America resort nestled in the Ponderosa Pines of Flagstaff, Arizona; you can look over the resort at their web site at www.littleamerica.com/flagstaff. For more information on the event, contact **Melissa Collins** at 2's Company, 2631 N Elk Run St, Flagstaff AZ 86004, 1-800-467-5095 (ask for Melissa Collins), or by e-mail at macfrgi@yahoo.co.

Obituaries

As 2005 drew to a close, three prominent hornists passed away. Obituary tributes to **Harry Berv**, **Martin Smith**, and **Louis Stout** are featured in this journal.

Reports

Horn News from Illinois State University reported by Joe Neisler and Anna Henry

Fall 2005 was a busy and exciting time for the Illinois State Horn Studio. The Horn Choir performed several concerts including a Horn Day at the local Children's Museum, which introduced area children to the horn and allowed them to play our instruments. In October, **David Weiner** of Brass Arts Unlimited visited campus bringing a large variety horns, equipment, and music for students to review. The finale for fall semester was the annual Horn Choir Holiday Tour of campus offices and area retirement communities, and the Horn Studio Holiday Party.



Illinois State University Horn Ensemble, Joe Neisler, conductor

On November 15th **Daniel Bourgu**e, former Solo Horn of the Paris Opera and Professor at the Versailles Conservatory presented a master class. Joining Bourgue was **Nancy Fak**o, IHS secretary and author of the Philip Farkas' biography. Daniel Bourgue discussed and demonstrated his warm up techniques and the life of an opera house musician. The master classes included performances by ISU horn studio mem-

bers Anna Henry (The Long Call from Siegfried), Christine Smeltzer (excerpts from Strauss's Salome), Tawnya Smith (Gliere Concerto, mvt. II), and Sara Giovanelli, former ISU Horn Graduate Assistant and now a DMA at the University of Illinois (Artunian Horn Concerto, mvt. II). The master class concluded with performances of opera section excerpts by two quartets: Anna Henry, Tawnya Smith, Christine Smeltzer, John Hansen, and Danielle Fisher, Jennifer Szynal, Krista Reese, Kayla Jahnke.



Graduate Assistantships

The Illinois State University School of Music anticipates a horn studio graduate assistantship vacancy and graduate tuition waivers for 2007-2008. The horn studio graduate assistantship is currently filled until Fall 2007, but graduate tuition waivers for hornists are currently available. Stipend is \$5,400 per year plus a full tuition waiver worth \$5,100 per year for Illinois residents and \$10,650 per year for non-residents. The assistantship is a renewable award worth up to \$16,050 per year for non-residents. In addition to performing in a graduate brass or woodwind quintet and large ensemble, other duties may include instruction of studio overload /instruction of studio during faculty tours, assisting horn choir and master classes, coaching student chamber ensembles, studio teaching, classroom teaching, or audio recording, depending on the candidate's interests and experience and departmental needs. Additional performance opportunities may be available in several regional orchestras.

Illinois State University is located in Bloomington-Normal, a musically active and culturally rich city of more than 100,000. Illinois State University offers the Master of Music in Performance, Conducting, Composition, Music Therapy, and the Master of Music Education. The application deadline is March 1. For more information, contact Dr. Joe Neisler, Associate Professor of Horn, at jneisle@ilstu.edu. Visit the School of Music web site at www.cfa.ilstu.edu/music.

Western Michigan University announces a graduate assistantship opening in horn for the 2006 academic year. Duties include performing in the graduate brass quintet or graduate wind quintet and assisting in the horn studio; other duties are based upon qualifications and interests. Admission

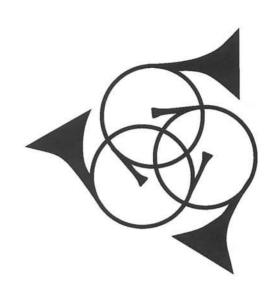


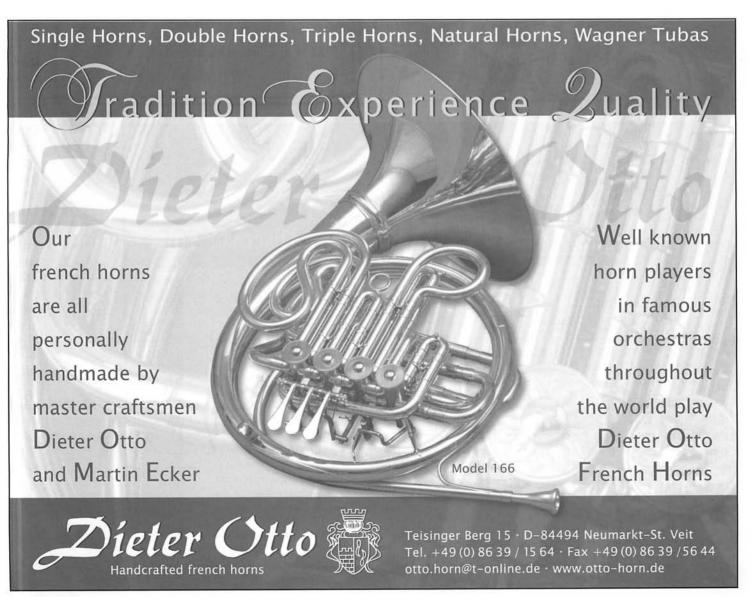
qualifications include a BM in music or the equivalent with a minimum GPA of 3.0 and a successful audition into the Master's degree program. The award, which is renewable for a second year, is up to \$9,496 salary/stipend plus up to \$6,021 tuition remission. Interested hornists should contact Professor Lin Foulk at 269-387-4692 or lin.foulk@wmich.edu. Additional information about the graduate program at Western Michigan University is available on the website, www.wmich.edu/music.

The Penn State School of Music is offering an assistant-ship/stipend for highly qualified applicants for the Master of Music program in Horn Performance, beginning Fall 2006. Please contact **Lisa Bontrager** at ljb5@psu.edu for more information. Applicants will need to complete an application and have a live audition. Please visit: www.music.psu.edu/Prospective%20Student.

Would you like to play in a brass or woodwind quintet while earning your Master's degree? The University of Massachusetts, Amherst has a graduate assistantship in horn available for Fall '06. The compensation includes a stipend and tuition waiver. For further information or to arrange an

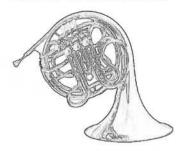
audition, contact Laura Klock, Professsor of Horn at lak-lock@music.umass.edu. The deadline for application to the graduate school is February 1.





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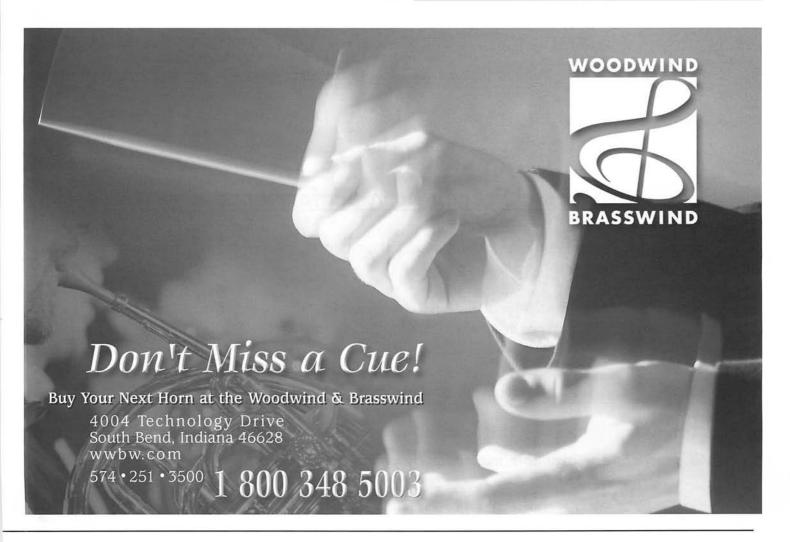
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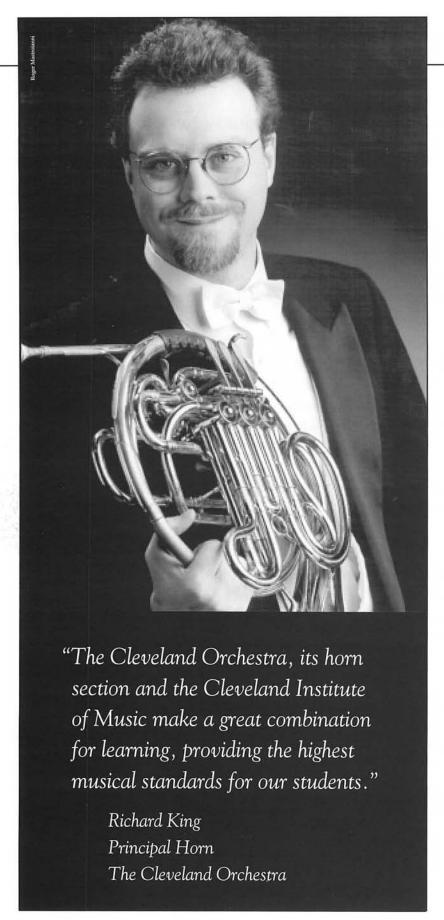
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Louis J. Stout Remembered

by Michelle Stebleton

ouis J. Stout passed away on October 6, 2005, leaving behind two important legacies: his family and his students. He is survived by his wife, Glennis, and three sons: Louis, Jr., Gordon, and Richard, all accomplished musicians.

Born in Hallisport, New York on March 11, 1924, the work ethic he learned on the family's dairy farm stayed with him throughout his entire life. He began his musical studies on the piano at age six, learning solfeggio a few years later, and starting horn at age 12. As a young boy, he listened to the Chicago Symphony Orchestra's weekly radio broadcasts, resolving to join the group someday. Little did he know...

His path to the Chicago Symphony began at Ithaca College where he studied with Elaine Kessler. There he underwent an embouchure change and learned to use the B^b side of the horn. Both of these events prepared him for the CSO and for the many years that he would spend teaching.

When the New Orleans Symphony had an opening during his second year of college, he borrowed money, purchased his first professional horn, and took the audition. He



Louis J. Stout 1924-2005

dropped out of school to take the job. While performing with the orchestra, he won the heart of Glennis Metz, a flutist with the orchestra, who became his wife of over 50 years. They spent two wonderful years in New Orleans, during which time Louis earned a pilot's license.

In 1949, Louis won a more lucrative position in the Radio City Music Hall Orchestra. Unfortunately, the management changed a year later — while Louis was given the option to continue his post, he decided instead to return to Ithaca College to finish the BM degree. Still an undergraduate student at Ithaca, he served as the horn instructor, teaching 35 students and performing regularly with the faculty quintet. It was during this year that Glennis gave birth to their first son.

Upon completing the degree in 1951, Louis won his next audition: principal horn in the Kansas City Symphony (he never lost an

audition during his entire career). During his four years in Kansas City, he and Glennis had their second and third sons. Once again, the salary was not enough for his family to live comfortably, so he looked elsewhere for a new job: the Chicago Symphony Orchestra.



Participants in Louis J. Stout Memorial Service. Kneeling L-R: Trisha Jöstlein, Kimberly Vance, Thomas Jöstlein, Michelle Stebleton, Nancy Jordan Fako, Don Swaggar. Standing L-R: Ross Snyder, Damaris Tyler, Ellen Campbell, Douglas Campbell, Louis Stout, Jr., Bryan Kennedy, Laura Klock, Harold Oliver, Libby Barnett (with future hornist (?) Nora), David Bushouse, Dr. Glenn Dalrymple, Gary Breeding, Bill Sprague, Suzanne Butler, and Randall E. Faust.



Louis' childhood resolution became a reality in 1955 when he won the job as associate principal horn with the CSO under the direction of Fritz Reiner. Louis played his audition the only way he knew how — by memory. After a year as associate principal, Louis moved to the assistant position where he had the chance to play next to his friend and colleague, Philip Farkas. It was Farkas who first introduced Louis to the Holton horn, the horn that Louis switched to and played on for the rest of his career. In 1960, Louis began his long association with the Holton-Leblanc company, becoming one of their few Artist-Clinicians. During his tenure, he was responsible for the sale of over 1000 horns.

In 1960, Louis won the final audition of his career: for the professorship at The University of Michigan. Once again, he performed his audition from memory. His confidence came from years of disciplined practice and a photographic memory. In his 28 years at the University of Michigan, he produced more working students than most teachers teach in a lifetime.

After his retirement in 1988, Louis toured the country with his lecture/demonstration, "The Horn: from the Forest to the Concert Hall." He had developed an interest in historical instruments and performance while in Chicago. One by one, he began collecting antique horns and purchasing replicas to supplement his collection; it grew to be one of the largest private collections in the world, tracing the centurieslong development of the instrument. The collection is now housed in the Franz Streitweiser's Trumpet and Horn Museum in the Schloss Kremsegg in Linz, Austria, the largest museum of its kind in the world.

It was Louis's interest in the historical aspect of horn playing that fostered his use of natural, single B^b, and descant horns for early music. Using an instrument that produces an appropriate sound for the music was important to him, as was using the best fingering choice for a passage, often alternating between the F and B^b sides of the horn. These concepts he taught years before they became commonplace, making him a pioneer in the field.

For two years following his lecture tour, Louis and Glennis taught in Taiwan on a Fulbright grant. Upon returning to Ann Arbor, Louis continued teaching and performing, with a private studio of 60-70 students. He also served on the Fulbright committee, helping to send several hornists abroad to study.

As his students will attest, Louis Stout was a demanding teacher. His thorough and tough regimen — combined with a fatherly concern — elicited a deep love from many of his students. While he will be greatly missed, the Stout legacy lives on in his family and in his students.

For those who wish to make a contribution in his honor, donations are being accepted for the Louis J. Stout Scholarship Fund at The University of Michigan. Checks may be sent to the School of Music, Development Office, 2005 Baits Drive, Ann Arbor MI 48109-2075.

Michelle Stebleton is horn professor at Florida State University and a member of the International Horn Society's Advisory Council.

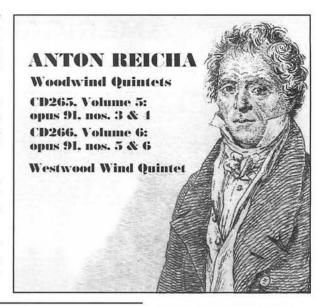


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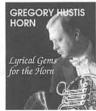


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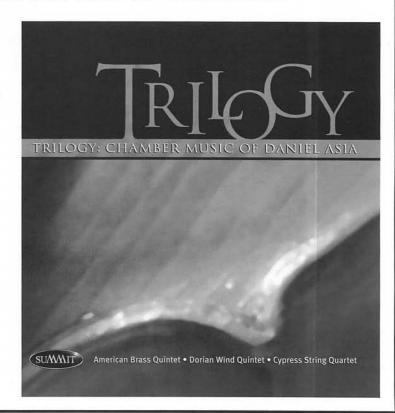
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In Memory of Harry Berv (1917-2005)

by John D. Strobel

s a student in the 1950's I knew the names of all the greatest horn players of that day: names like Phil Farkas, Jim Chambers, Mason Jones, Dennis Brain, and always on that list were the Berv brothers. It was some

years later, as a graduate student, that I went to a recital by one of those brothers: Harry. Such a beautiful, big tone! He didn't try to amaze you with technique, he just played everything so cleanly and musically! At that time I had no idea that within the next few years he was to be my teacher and a lifelong family friend.

The four Berv brothers were born in Chisholm, MN, and Harry was the youngest. Older brother Henry was a violinist who went on to become one of the world's foremost dealers in fine violins and bows in Paris. While still in Minnesota, Arthur began on the trumpet but switched to horn. Later, Jack started on 'cello and Harry on piano but, when the school band needed horns, they too switched to the horn.

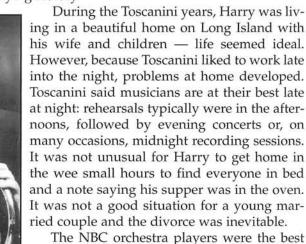
The family moved to Philadelphia so the boys could get better musical training. The sons progressed so quickly that Arthur and Henry were soon playing horn and violin in the New York Symphony under Walter Damrosch. Later they both moved to the Cleveland Orchestra, while Jack and Harry auditioned for and were accepted at the Curtis Institute of Music in Philadelphia, where they played in the Curtis Institute Orchestra under Fritz Reiner.

At Curtis, Harry studied horn with the famous Anton Horner. He said the two of them never spoke a civil word to each other, but Harry obviously admired the old man's playing and teaching. When Harry and Jack graduated from Curtis, they both auditioned for the Philadelphia Orchestra and won positions there. Their older brother Arthur was already Philadelphia's principal horn, so the three brothers now comprised three-quarters of the orchestra's horn section and Harry was only 17!

In 1937 Arturo Toscanini was hired by RCA to come to New York and form the now-legendary NBC Symphony Orchestra. Part of Toscanini's arrangement with RCA was that he could go to any of the major orchestras in the world to select his players. During his first year at NBC he was a guest conductor with the Philadelphia Orchestra and encountered the Berv brothers. After the concert, Toscanini's personnel manager met the brothers backstage with contracts waiting for their signatures. Harry later said, "I couldn't afford not to sign. There I was, 21 years old, looking at a contract for \$14,000 a year at a time when most people were making less than \$2,000."

After their first rehearsal with the NBC orchestra in New York, the Bervs were facing the personnel manager again, demanding to be let out of their contracts. Toscanini was such a tyrant on the podium that they wanted to go back to Philadelphia. The release was refused and so began 16 years of horn playing history.

During the Toscanini years, Harry was liv-



The NBC orchestra players were the best and they knew it! Any guest conductor was treading on thin ice and many suffered at the hands of the players. Harry told one story

from when George Szell was guest conductor. During the rehearsals Szell focused on a passage where the horns were prominent. He kept going over and over the passage until finally Harry asked him what it was he wanted. Szell said, "I was a horn player and I know what I want." Harry answered him, "OK, here's my horn. You play it and I'll conduct." After the laughter quieted down, it took Szell quite a while to regain control of the rehearsal.

Another guest conductor was talking to the orchestra when a violinist dropped his mute on the floor. The conductor immediately launched into a violent speech about how the NBC orchestra needed to learn to respect guest conductors and not distract them by dropping things in rehearsal. As he reached a peak in this tirade, one of the Berv brothers picked up a big metal horn mute and carefully let it drop to the floor.

In 1954 tragedy struck the NBC Symphony Orchestra. Tocsanini was by then an old man and showing signs of physical weakness. During a live broadcast of a concert from Carnegie Hall, his arms seemed to get weaker and weaker until, finally, he could no longer lift them to conduct. Harry said they all sat there and watched tears run down Toscanini's face, but there was nothing to be done: "We hated that man so much, but we didn't know whether to laugh or cry." The broadcast was cut off mid-concert and that was effectively the end of the NBC Symphony Orchestra.

There were those who did not want to see the end of what was probably the finest orchestra in the world and, in an attempt to bring it back to life, the Symphony of the Air was formed, with personnel including about half of the old NBC orchestra members. That orchestra soon floundered. Harry's explanation was simply that the NBC players were used to



Harry Berv (1917-2005)



playing under the most demanding taskmaster and, without their tyrant at the helm, the musicians just did not produce a high quality performance. After a brief existence, the Symphony of the Air folded.

Coupled with his divorce, the demise of the NBC Symphony was more than Harry could handle. He said he was wandering down a street in New York a while after all this, and saw a sign in a window that said, "Go to Italy!" "I was so depressed that I just went in and bought a ticket." He stayed in Italy a while and loved it, returning many times over the years and even bought a house there.

After he returned from Italy, Harry started devoting more time to teaching at The Juilliard School, Columbia University, New York University, and, later, at The University of Michigan. While in New York, he also commuted every Thursday evening to Montreal to teach the next day at McGill University and the Conservatory of Dramatic Art and Music, returning to New York on Saturday.

Through the late 1950s and the 1960s, Harry and his brothers were regulars in the orchestra on the Sunday-night Ed Sullivan Show, and Harry and Arthur showed up, from time to time, in the Tonight Show orchestra. Harry also played for popular TV shows like The Bell Telephone Hour and The United States Steel Hour. Every September Harry set aside a week to go to Atlantic City to play one of his favorite jobs: the Miss America Pageant. He was active in the recording industry, working with such names as Frank Sinatra, Duke Ellington, Jack and Charlie Teagarden, Paul Whiteman, and many others.

In addition to his teaching, Harry always enjoyed playing "jingles" (background music for radio and TV commercials and programs) and, after ten years working in that industry, Harry humorously referred to himself as "The Jingle King of New York." I asked him once why he didn't look for a position with another orchestra: he said he didn't want to start all over again.

In his teaching, his students were, for the most part, advanced enough that Harry worked them hard to play musically: the focus was constantly on phrasing and nuance. At my first lesson with him we worked on the Strauss Concerto No. 1 for two full hours and I still couldn't play the opening four-bar fanfare to his satisfaction. As he said so often, "Anyone can learn to play the notes, but it takes a musician to make music out of it."

Most young players today don't know who the Berv brothers were, but they certainly know the Conn 8D horn. What very few people know is that it was nearly called the Berv Model. When Conn decided to manufacture a professional-level double horn, they chose the tubing wrap of the first successful double horn, which was designed by Harry's teacher, Anton Horner, and made by Ed Kruspe of Erfurt. The Berv brothers helped with the testing of the new horn and, when production started, they were each given two new horns. Only due to a break-down in negotiations did Conn relinquish the label "Berv Model" to chose "8D." For several years thereafter, Harry always carried two horns with him: a brass Kruspe Horner Model and that original 8D. Arthur and Jack sold their original 8Ds years earlier, but Harry kept his.

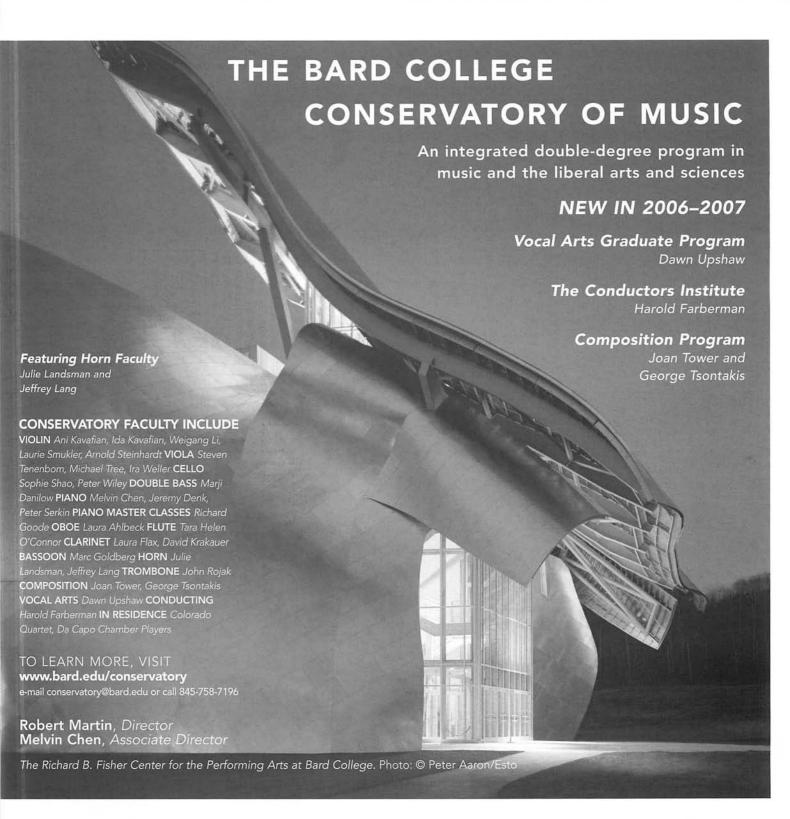
His mouthpiece was custom-made by Vincent Dell'osa in Philadelphia.

My wife and I kept in contact with Harry over the years mostly by phone and letters, and in the late 1990s, when Harry was 80, he wrote that he had married his longtime friend Helen Seasonwein. His last years were spent quietly with her in suburban New York, where he passed away peacefully on October 22, 2005 at the age of 87.

John D. Strobel earned the BM degree a Kansas State University-Fort Hays, and MM and DMA degrees at The University of Michigan. He was a student of Leland Bartholomew, Clyde Carpenter, Louis Stout, and Harry Berv. A former member of the Colorado Springs Symphony Orchestra, Pueblo Symphony Orchestra, and Mozart Festival Chamber Orchestra, he is currently Professor Emeritus at Colorado State University—Pueblo and resides in Great Bend KS.







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The Creative Hornist

Overtone 74: An Interview with Todd Sheldrick by Jeffrey Snedeker

orn in Boston in 1974, Todd Sheldrick took up the horn at the age eight, taking inspiration from the brass section of the Boston Symphony Orchestra. Todd received his bachelors degree in music from the Oberlin College Conservatory, and his masters degree in horn performance from Arizona State University. Todd has studied with Thomas Bacon, Jamie Somerville, Harry Shapiro, and Daniel Gingrich. While in Arizona Todd created Overtone74; the electronic-horn improvisation concert experience. Todd has presented concerts of Overtone74 in Phoenix and Tempe AZ at the Fringe Festival in Edinburgh, Scotland, at the Museu Nacional Soares dos Reis in Oporto, Portugal and at the 2005 IHS International Symposium in Tuscaloosa AL. Most recently Todd attended Tanglewood in the summer of 2005 where he performed the Ligeti Horn Trio. Todd lives in Faro, Portugal where he is the principal horn of the Orquestra do Algarve. This interview for the Creative Hornist was inspired by Sheldrick's performance at the 37th IHS Symposium at the University of Alabama, in June 2005.

Jeff Snedeker: You describe Overtone74 as an "electronic-horn improvisation concert experience." Can you tell us more about what that means?

Todd Sheldrick: Overtone74 means three things. First, Overtone74 is the collection of electronic components and instruments I use. Second, Overtone74 is the music generated by me through these instruments. Third, Overtone74 is the experience of community felt by the audience and myself during a concert, the feeling of silent participation, of belonging.

JS: In your performance at IHS 2005 in Alabama, you used a few electronic components. What were they?

TS: My main components are a multi-effects processor and a digital delay. Beyond that, I would urge anyone who was interested in making music with electronics first to develop a very concrete idea of what it is that he or she wants to create musically and then to use that idea as the guide for purchasing equipment. I would like to encourage my fellow horn players to listen to their own musical dreams, to explore sounds that they find personally compelling, to ask themselves this important question: "What are the sounds that I want to create?" If everybody goes out and buys the same equipment that I use, we'll end up with a whole lot of copies of Overtone74; but if all those same people are inspired to invent something new, we all can share different creations. The very basic things you need are a great imagination, sense of adventure, and a playful attitude.

JS: Is that your normal performance set-up?

TS: Not quite. In addition to the Alabama set-up, I usually have at my disposal a *didgeridoo*, a conch, jaw harps of varying pitches and timbres, a recorder, a slide whistle, kazoo, and a bagpipe chanter during a concert of Overtone74. I may not use all of these instruments, but it is important for me to have



Todd Sheldrick

them all available because of their unique sounds. I would have brought them to Alabama, but I was limited to the essentials because of baggage restrictions.

JS: Do you normally work alone or with a group?

TS: Overtone74 was premiered in Tempe AZ, as part of a quintet of electro-improvisers. The instrumentation of the group was violin, horn, guitar, bass, and drums. Everybody but the drummer was amplified and used some sort of sonic effects. Since leaving Arizona I have focused on solo improvisation. I am getting to the point now where I am eager to hear how Overtone74 would sound in a larger context. We'll see what the future holds. What is more common for me is to improvise acoustically in pairs or small groups. It is much easier logistically. It can happen anywhere and without a lot of planning. I had some wonderful experiences improvising at the Symposium last June with some great musicians. The improvisations were totally spontaneous and loads of fun.

JS: How did you get started doing this? Who were your influences?

TS: I have been improvising all my musical life, from playing horn and harmonica in the jazz band at music camp to impromptu jam sessions with friends from youth orchestra. The idea, or necessity, to build Overtone74 came in stages as various events and experiences showed me the door that I would eventually walk through. A teacher of mine demonstrated for me a multi-effects processor that he used with his horn. I saw Robin Eubanks do some amazing things with electronics and trombone in concert. I heard Oren Marshal play with electronics and tuba at a Philip Jones Brass Ensemble concert. I once played a piece for amplified horn and ring-modulator.

I have also been inspired by many nonbrass players whom I have seen in concert. Flutist Robert Dick inspired my

The Creative Hornist



tonal palette and exploration into the vast realm of contemporary techniques. From saxophone player Mats Gustaffsson I learned giving raw, undistilled energy to the audience. From both bass and contra-bass clarinet player Wolfgang Fuchs I learned focused deep penetration into the sound world. From trombone player Albert Manglesdorf, I learned supreme excellence of vocal multiphonics. Pianist Cecil Taylor demonstrated transparent channeling from the source.

JS: Your performance in Alabama consisted of three pieces that were about 15 minutes each. Can you describe how, as an improviser, you approach performances? Do you have a plan or is it completely open?

TS: Usually I play for audiences who come specifically to hear the improvised aspect of Overtone74 regardless of its horn content. The concert in Alabama was a unique one for me. It marked the first time that I played for a large group of horn players. Because of this I had a definite agenda. Going into the concert I knew that I wanted to cater towards the improvisationally uninitiated by keeping the pieces short and not too thematically complex while at the same time offering a broad spectrum of sounds both amplified and acoustic. This is quite different from my normal mode of operation, which is to enter the stage listening as much as possible to any and all available sounds. For example, I listen to the sounds of the audience: the pitch of the clapping, the various respiratorysystem noises and the rhythms they create, conversation. I listen to various building noises such as wind in the eves, air conditioning, doors being open and closed. I am not listening specifically for these sounds but rather I open myself to all sounds in the moment so that my improvisation speaks directly to the audience's current experience. I generally avoid having a plan as that makes me lose contact with the very thing that makes the improvisation so personal for everybody: the present moment.

JS: The sounds you chose throughout the concert were quite varied but also had some consistency to them; for example, I heard a lot of "electronic guitar" type sounds. Can you describe your sound palette? Do you have favorite sounds that you gravitate to?

TS: I construct the sounds inside my effects processor from the ground up. Each sound belongs to a certain category: reverb, distortion, chorus, etc. Each sound also fits into function groups according to how it can relate to other sounds. I tweak each attribute of the sound until it performs the way I need it to. I group sounds into three general categories although there is quite a bit of crossover: "Supportive Sounds," which I use to build the background of the sound-scape; "Harmonic Sounds," which serve as context and provide shape for the solo voice to explore; and "Cutting Sounds," which provide a voice for the solo object, or character of focus, and have the strength to be able to make themselves known through the usually dense undergrowth.

I never go on stage planning on using one sound or another, but maybe because I am who I am and it is always me playing Overtone74, I may tend to gravitate towards certain sounds, but it is never a conscious thing. During one performance, I can remember consciously wanting to use a particular sound but the context for that sound never arose. I ended up being distracted by my wanting the music to be something that it was not and, as a result, I was not present. From this, I learned to steer away from the feeling of wanting when I perform and let the music guide me. I could also say that I play more with my heart and less with my mind. To better illustrate this point I think of my three-year-old son and his fixation with lollipops. We will be walking along, enjoying the day, and talking about the things around us: the color of the cars, the sounds of the birds, and the smell from the cafés. All of a sudden he sees some lollipops on display. His awareness of everything that we have been enjoying stops as he becomes fixated on wanting a lollipop. Now imagine that it is right before dinner and I will not buy him one. Sometimes he will accept this and we go on with our walk without incident; he gives up his wanting and returns to the present moment to enjoy the walk. Other times he cannot let go of his wanting and he spends the rest of the walk feeling the emptiness of life-sans-pop, completely unable to enjoy anything whatsoev-

During a performance I try as much as possible to put myself on the front edge of the moment. The vibrations from the music are ceaselessly entering my ears and I don't want to miss a single one. When my mind becomes occupied with analyzing a note that was played or thinking about a note that I want to play (lollipops) I loose awareness of the present music (cars, birds, cafés) and there is a hiccup in the flow.

JS: What do you feel is your relationship with the audience in performances like this? What, if anything, do you want the audience to get out of your performances?

TS: Because Overtone74 is based on improvisation, I am very conscious of the danger of getting stuck in musical ruts, of relying on my memory during concerts to make playing easier and to feel safer. In orchestra concerts my colleagues and I perform music that has been practiced and rehearsed. We all go on stage to execute a predetermined plan, where we open ourselves to 1) the past to judge what has been played and to adjust the manner of playing accordingly, 2) the present to listen to as many of the orchestral voices as possible without mental distraction, and 3) the future, gauging present rates of change in the form of acceleration, crescendo, etc., to arrive at a future point still within the proper musical parameter. Performing Overtone 74 is a very different feeling. I focus on the present as much as possible. It is Todd Sheldrick playing Overtone74 every day, and, while there are differences in my mood, bodily sensations, etc., that contribute to variation in my improvisation, the most important variable for me is the audience. I open my ears to the audience because for me they are active participants in the concert. Instead of reacting to audience noise with aversion (e.g., when someone coughs), I don't comment in my head, "How dare that person cough. They have ruined the moment." Rather, I react to the cough by feeling the effect it has on the music at the moment; I might incorporate the rhythm it creates into the music or maybe let the cough remain just a cough. For me the audience is the essential component for any concert. They provide energy for a musician to go beyond his or her normal capacity. They

The Creative Hornist



shape the sound in the hall with their bodies and clothing. How many times has a conductor said, "It will sound different when the audience is here"? The audience has to be respected because, without them, where would we be? My goal is to transport the audience to realms in their imagination where they can experience a flow of images, feelings, colors, and stories. I hope to provide the soundtrack for the most interesting and most personal movie that they have ever seen. I encourage everybody to close their eyes when listening to a performance and to follow the flow of sound. Concentrated and creative listening is something we all need to practice.

JS: What would you recommend for players who might be interested in exploring improvisation and/or technology? How and where should they start?

TS: Improvisation:

Step 1. Pick a note. Play it.

Step 2. Repeat Step 1 until you feel like stopping.

These are the simplest instructions I can think of. As the player gets used to making choices, he or she will develop a flow where the actual decision-making is made on a non-conscious level. Another very important step in learning how to improvise is to listen to as many improvisers as possible, especially live in concert. There is an energy that is shared in an improvisation concert that cannot be recorded. I mentioned some improvisers above as being important to me in my formative years and they would be an excellent place to start. Talk to friends in the jazz field and see if they can recommend anybody or even lend some recordings. Find out what you like and learn why you like it. Find out what you don't like and learn why you don't like it, an equally important and often overlooked lesson For learning about technology, I suggest going down to a guitar shop and picking the brains of one or more of the employees. Explain what your goals are and they will probably be able to point you in the right direction. In order to be able to do that, you need to know what your goals are, and for that you need to listen to a lot of music of all styles and then use your creativity to fill in the gaps.

JS: Thanks so much for taking the time to share your ideas! Your performance in Alabama was very stimulating, and I wish you success in the future of Overtone74.

TS: Thank you! It was a great pleasure to share Overtone74 with the horn community in Alabama. The response was wonderful! I hope to see some new horn-based creations at future symposiums and maybe get together a massed electronic horn ensemble!



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Medical Issues: Focal Embouchure Dystonia and Musicians: Some Current Thoughts and Concerns About Treatment

by Glenn V. Dalrymple, MD, Editor

gain, my collaborator for this column is Glen Estrin, President of the Musicians With Dystonia Program of the Dystonia Medical Research Foundation (DMRF). Glen's professional horn playing career was ended by focal embouchure dystonia. Glen and I have already described the clinical signs and symptoms of Focal Dystonia in the February 2004 issue of *The Horn Call*.

Signs and Symptoms of Musician Focal Dystonia

The first signs are small lapses in the usually instinctive ability to perform on the instrument. They may show up in technical passages, usually not problematic, that become resistant. With brass players, they can often start in one register.

- Over the course of months, the performance problems become progressively worse.
 - Increasing practice or taking time off does not help.
 - There is usually no pain associated with dystonia.
- Pianists usually are affected in the right hand, and the spasms cause the fingers to contract and curl under when attempting to play. String players are affected primarily in their left hands and dystonia has been detected in guitarists and percussionists in either hand. Woodwind players are in great jeopardy as they can develop dystonia in their embouchure or hands. Brass players are usually afflicted in the corners of the mouth and the jaw.
- Playing the instrument triggers the muscle spasms or involuntary movements. They are not present when at rest.
- Dystonia is task-specific to playing the instrument and does not usually spread to other activities. For example, pianists with hand dystonia can write with a pen or hold a tennis racket comfortably without the muscle spasms being triggered. Brass players with embouchure dystonia can usually eat and drink comfortably.
- Massage therapy, acupuncture and other methods of muscle function therapy do not usually provide relief, since dystonia is a neurological disorder which originates in the brain.

Cable News Network (CNN) presented renowned pianist Leon Fleisher and horn player/teacher Francine DiCicco in September 2002. Dr. S.J. Frucht, a neurologist expert in the diagnosis of focal dystonia, discussed the disease in detail. Francine has focal embouchure dystonia which causes involuntary motion of the mouth when she tries to play the horn. Dystonia can also manifest in tremors or spasms in the

embouchure. Fleisher's story of his battle with focal limb dystonia was the subject of a world wide awareness program in 2004, which was presented to some 200 million people via media including the *NY Times, Wall Street Journal, USA Today,* CBS 60 minutes, CNN, and CNBC.

We are concerned that some individuals purport to be "therapists" and claim to be able to cure patients who have focal dystonia, either limb or embouchure. We do not include research groups who are attempting to define the cause of the disorders and who develop logical treatments. The team at the University of Konstanz, Germany, Eckart Altenmuller, MD, of the Institute of Music Physiology and Musicians' Medicine, and Alberto Priori, MD, of Milan, Italy have reported some success with focal limb dystonia, using scientific approaches. There are unfortunately no successful therapies currently published for focal embouchure dystonia. We warn musicians who fear that they may have focal dystonia. to remember caveat emptor (let the buyer beware). To this end, we propose some criteria which any player/patient should require of anyone who claims to be able to treat and improve focal dystonia.

- The diagnosis of either focal embouchure or limb dystonia should be made by a physician, preferably a neurologist specializing in movement disorders or a performing arts medicine specialist, who is expert and experienced in this area. DMRF can provide referrals to these physicians (see address below). Clinical diagnosis is the only way to detect dystonia imaging and laboratory tests exist but neither can diagnose dystonia.
- The persons providing the treatment (and collecting fees) should have training in a health care field and/or have a close collaborator with such training. At least one member of the "therapeutic group" should be a member of a recognized segment of the health professions. Those persons should have had training leading to appropriate certification and should be members of relevant professional organizations /societys.
- Treatment methods employed should be based upon *The Scientific Method*. A review of this method can be found at:teacher.nsrl.rochester.eduphy_labs/AppendixE/AppendixE.html

The Scientific Method has four steps (taken from the website above):

- 1. Observation and description of a phenomenon or group of phenomena,
 - 2. Formulation of a hypothesis to explain the phenomena,



Medical Issues: Focal Dystonia

- 3. Use of the hypothesis to predict the existence of other phenomena, or to predict quantitatively the results of new observations,
- 4. Performance of experimental tests of the predictions by several independent experimenters and properly performed experiments.

These principles are immediately applicable to the treatment of focal dystonia.

- 1. Observation and Description be certain that the correct diagnosis has been made. Do not claim success for treatment of conditions which are not focal dystonia.
- 2. Hypothesis any useful therapy should be based upon scientific principles underlying the treatments/methods used.
- 3. Use to predict-The patient's response during treatment should be comparable to responses of other patients treated and the response should be predictable.
- 4. Performance by several independent therapists doing properly conducted therapy. This is a most important step.

Other therapists who are independent must be able to use the methods. The persons doing the therapy (and charging for

the service) should have published the methods such that other therapists could apply the methods accurately and completely.

The stated results should be the honest results of all treatments used for all patients. Failures do not mean the methods are invalid. They simply indicate that some procedures work for some patients and some do not.

Be very wary of a therapist who will not describe the methods used, the results obtained, the rates of improvement, the rates of failure, etc.

Do not accept statements such as "I will not publish my methods and/or my results because others will steal my ideas." The basis of all Health Care Research is to inform others of new methods and successes.

Do not accept the statement that "I won't tell anyone else what I am doing because they are so closed minded that they will/have said bad things about me." Anyone who works in the area of health care (and the treatment of focal dystonia certainly falls into this category) has critics. Criticism can be considered to provide the crucible necessary to deliver the purified/improved procedures to improve the quality of the therapy. An ethical therapist accepts criticism.

Do not accept the statement that "I cannot let you contact any of my patients (successful or otherwise) because of confidentiality issues." There is validity to the basic premise of confidentially between a patient and the individuals providing treatment. The legitimate therapist with a new, successful method to treat focal dystonia will want the musical world (and other sufferers) to know about the successes. In addition, the therapist would want to publish these results as a paper/report in an appropriate professional journal. Legitimate results are greatly desired by the journals. If, however, the material submitted is considered inadequate, the data suspect, etc, the journal will reject the paper until all questions are answered. Most journals use reviewers who are anonymous (peer reviewers) to the submitter of the paper. If the therapist cannot get the paper published, major flaws may be present.

The legitimate therapist can protect the identity of the patient by asking the patient if she/he is willing to discuss their response to the treatment with the person asking the questions. Players who have had focal dystonia and have been cured would have an honest concern that they would be considered to be "damaged goods." This could have a negative impact on their career.

By the same token, using Janine Gaboury-Sly as a prototype, a desire to help others is very strong, We believe that a cured patient will want to help other patients who are suffering from the disease.

Current Status

For 18 months, the DMRF has had a request, via their website and assorted trade journals and professional publications, to identify individuals who have been cured of focal embouchure dystonia. No reply has been forthcoming. To date, Dr. Janine Gaboury-Sly is the only individual who has been diagnosed by a recognized expert as having focal embouchure dystonia and who has had a complete recovery. Her very interesting story is published in the February 2004 issue of *The Horn Call*.

To date, no method to treat focal embouchure dystonia has been shown to be effective. No known method has had the scrutiny (vis-à-vis the Scientific Method) described above. We hear of methods used by individuals, but we have not been able to obtain documentation which would indicate if these applications/"treatments" are providing any improvement for the patients. The final proof of value will be the patients who are diagnosed by competent physicians as having focal embouchure dystonia, who receive treatment, and who return to a level of horn playing they had before onset of symptoms. A final check would be a follow up examination by the physician who made the diagnosis (or another physician with similar qualifications) and a pronouncement of a cure.

Finally, anyone wanting more information or a referral can contact:

Glen Estrin: gsestrin@aol.com or musicians@dystonia-foundation.org

Website of the Dystonia Medical Research Foundation: dystonia-foundation.org

Dr. Glenn Dalrymple served as an MD from 1958, primarily as a Radiologist in Arkansas, Colorado, and Nebraska. From 1976 to 1996 he has was a Professor of Radiology and Internal Medicine in Little Rock AR, and later Omaha NE. Although retired, he continues to serve as an Adjunct Professor of Radiation Oncology at the University of Nebraska Medical Center in Omaha. He studied horn and trombone and was a member of the Arkansas Symphony from 1965-1989. Since 1990, he has played with orchestras in the Omaha area and studies natural horn with Richard Seraphinoff.

Drs. Dalrymple and Estrin thank Dr. Steve Frucht, Leon Fleisher, and Jeff Agrell for reading the manuscript.

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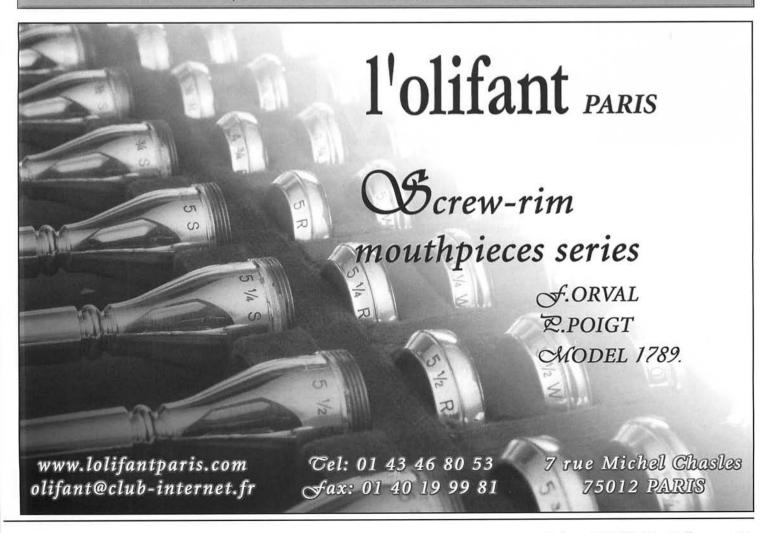
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MANNES COLLEGE THE NEW SCHOOL FOR MUSIC

by Marilyn Bone Kloss

Richard (Dick) Mackey retired from the Boston Symphony Orchestra at the end of the 2005 Tanglewood season after a long and distinguished

career. Renowned for his virtuosity, especially in the low register, Dick had earlier been a member of the orchestras of Kansas City, San Antonio, Detroit, New Orleans, and Cleveland and solo horn of the Japan Philharmonic. He was fourth horn of the BSO for 32 years, having joined the orchestra in January 1973 following eight years as a freelance musician in the Los Angeles studios.

Early Years

Dick was born in Philadelphia in 1929 and grew up in tiny rural Montrose PA. His mother was a musician who had graduated from the Ithaca Conservatory and taught piano. The colorful uniforms and a keen junior high school band helped lure him into brass playing. He began on trumpet in the fourth grade and switched to horn a few years later.

Dick had contracted polio when he was eight years old, which affected his right arm, but he played trumpet left-handed and had no trouble with the horn.

The high school band had a horn player older than Dick who won a state-wide contest. When the band director asked Dick to switch to horn, he was amenable. He wanted to emulate the older player, who was something of a hero, and to win the same contest, which he eventually did.

At one point, Dick tried to quit the band. He was not practicing enough, so his mother said he should give it up. Dick took the school instrument (a mellophone) and trudged to school to turn it in. However, the school was closed, so he trudged back home and continued in the band.

The summer after his junior year in high school, Dick got a job driving a salesman (who sold medicines for cows) all around the northeast. In many of the cities where they stopped, Dick looked up a horn player and took a lesson. One weekend when they were in Maryland, Dick heard that James Chambers was playing a concerto with the Philadelphia Orchestra, so he asked for time off and hitch-hiked to the concert.

WQXR

Dick credits the famous New York City AM radio station with providing much of his early music education. The station could be heard in Montrose, better in the evening than during the day. Dick learned repertoire, performers, performances, and just lots of music from the broad selection aired by the station.



Dick Mackey. Photo courtesy of Dick Mackey.

Dick's life-long interest in Mozart was evident even in those early years — when the program listing arrived each month, he went through and marked every Mozart performance so he wouldn't miss any.

Dick heard about a recording of the Beethoven Sonata by Gottfried von Freiburg, and he requested that it be played on WQXR. When he got a postcard that it would be aired on a particular day, Dick stayed home from school. However, when the time came, someone turned on a machine (Dick suspects a dentist drill) that interfered with signal and Dick never heard a note. He still hasn't heard that performance. If anyone knows of a recording (probably still only on 78 rpm), you can contact Dick through The Horn Call.

New England Conservatory

Dick earned his Artist's Diploma at the New England Conservatory (NEC) in Boston in three years (1947-50). He was on full scholarship from the Commonwealth of Pennsylvania because of the polio. He could have continued his studies further, still on scholarship, but he wanted to work.

While at NEC, Dick studied horn with Willem Valkenier (1887-1986). Valkenier, a native of Rotterdam, The Netherlands, was principal horn in the BSO and taught at NEC from 1923 to 1950. Valkenier started his students on open horn studies (the Franz Strauss etudes in all keys), scales, intervals, etc. Dick mentions his "probity — he had high standards and insisted on everything being played correctly." Dick also described him as "gentle and encouraging. He never yelled. At one lesson he said, quietly and sadly, 'Dick, I'm disappointed in you,' and I felt terrible, worse than if he had yelled."

In later years, Dick visited Valkenier at his retirement home on Cape Cod, taking students to meet him. As students, Dick and Artie Goldstein had played the Beethoven Sextet (two horns with strings). Valkenier commented on how beautiful the slow movement was, and said that he would like to have it played at his funeral. Dick remembered that comment, and he arranged the slow movement for six horns for



Valkenier's funeral in 1986. "Everyone loved Valkenier," Artie recalls. "He had a way of making you feel as though you were his special student."

Dick says that he learned as much music from solfége studies as from any other source. His solfége teacher was Gaston Dufresne, a bassist with the BSO. "We learned music that way that we didn't get in horn studies," Dick says. "For horn, we're lucky to have Kopprasch, and luckier to have Maxime-Alphonse, but solfége goes further. Students today don't get that rigorous training."

Regarding solfége training, Artie says that everyone had two years of class study, but Dick took it further, studying privately. "Dick put in many hours of practice a day, both horn and solfege. And Dick was interested in learning from how other people practiced." Dick had difficulty finding a place to practice on Sundays — the conservatory was closed and no one was allowed to practice at the apartment building on Gainsborough Street — so he practiced outdoors on the Fenway.

Probably even more valuable than instruction was contact with other students. Dick is still in touch with his fellow students — Artie, Wayne Barrington, Dick Gerstenberger, Abby Mayer, Gail Weimer, and Ralph Pottle.

"Dick came to NEC a year later than the rest of us," says Artie, "but he was a very good worker and it wasn't long before we knew he was competition." Dick wasn't the only hard worker. "When the doors at NEC opened at 6:30 a.m., three horn students were there — Dick, Abby, and I. But after a while, residents at the YMCA next door complained about the 'foul noise' so early in the morning and NEC compromised, opening at 7 a.m. after that."

Dick Gerstenberger says, "I first met Dick Mackey in the Sinfonia Fraternity Room. I told Dick that Valkenier was a wonderful teacher and a wonderful person, who would lead him in the right direction. As it turned out, those words proved to be prophetic. I believe, like many other horn players, that Dick Mackey has the distinction of being one of the greatest fourth horn players of all time."



With students visiting Valkenier at his home on Cape Cod. Left to right: Xiao-Ming Han, Michelle Steiner, Betsy Hansen, Bill Caballero, Christa Smith, Dick Mackey, Willem Valkenier, Paul Valkenier (son). Photo courtesy of Dick Mackey.

Ralph Pottle agrees that Valkenier was the perfect teacher for Dick. "Valkenier was a 'culture vulture'," say Ralph, "he knew the culture in Vienna and worked with Casals in Spain, and Dick took to that attitude. Dick has patterned himself after Valkenier so much that he almost sounds like him (but without the accent). And he couldn't have had a better pattern to follow. Dick has always been an intellectual companion to me."

"I didn't have a low register when I started with Valkenier," Ralph continues. "Valkenier took me out of the orchestra and put me on the Bach cello suites, in the cello register, for several months, which did the trick. Dick and I have shared a love of the Bach, sometimes playing them in different keys." And he adds, "Dick practiced so diligently and developed a low register so outstanding that people forget he has a high register!"

Wayne Barrington says, "Dick was (and is) the most earnest to succeed of anyone I have known. To me Dick is a 'musician's musician' among whom I am pleased to be included as one of his friends."

Tanglewood

Dick was a fellow at Tanglewood for four summers (1949 52). "It was real orchestral experience, very professional working up a different program every week," explains Dick "We had great coaching, too." Again, fellow students were important. Wayne Barrington was there, Tom Kenny, Christenba, and Wilke Renwick, among others.

Tom Kenny has stayed in touch with Dick and remembers him as a special person, "everyone he meets thinks so, he doesn't have an enemy in the world." Tom describes Dick as "serious, talented, incredibly determined, intelligent, and mature, but with an extraordinary sense of humor. His love of Mozart was evident even then. He knows every note that Mozart ever wrote and is truly a Mozart historian."

Chris Leuba says, "Other than his superb horn playing, especially his unequaled low register, combined with a refined musicality, I was most impressed with his athletic ability. Each morning he swam the length of the lake on which Tanglewood is situated." Dick responds, "That lake is quite long. I don't remember swimming that far. Maybe it was the width."

Ralph Pottle was a graduate student at NEC when Dick was there, but they first met at Tanglewood in 1949. Ralph also remembers swimming in the lake. "A rubber boat had been left there by the military. It was thick and heavy, and it was put out in the lake, upside down, as a raft. It was difficult to climb up onto from the water, but we played King of the Hill on it, and Dick got up better than anyone else in spite of the arm that was affected by polio. This was an example of how tenacious Dick was. In fact, he was tenacious not just physically, but about everything."

Marlboro

The Marlboro Festival in Vermont was all chamber music, much under the influence of Rudolf Serkin. Dick attended nine summers between 1953 and 1962. "I loved it," says Dick,



"I feel more at home there than any place in the world and still go back to visit." They used to perform, and even record, in the dining hall (now they have a concert hall). Dick remembers a recording of the Beethoven Octet in 1957 (now available on CD) that had incredible energy and life, which he attributes to the direction of Marcel Moyse.

Ralph was never an official member of Marlboro, but he also loved it and went there many times, first from Tanglewood and later from Boston, often with Dick, to play in special events often organized by the "French bunch" (the Moyses). "Marlboro was important to Dick's progress," says Ralph, "as it was to many musicians, such as Myron Bloom and BSO clarinetist Buddy Wright. The most advanced-thinking musicians were there and the atmosphere was so relaxed."

Early Orchestra Positions

Valkenier arranged for Dick to play for Cleveland Orchestra conductor George Szell in 1951. Dick played some movements of the Bach Cello Suites (in the cello range). Szell wrote to Valkenier that he liked Dick's playing of the suites, and the next year he invited Dick to play fourth horn in the orchestra. The job never materialized however because the third player decided to take that position. Several years later, Dick auditioned for and won the third horn job.

In the meantime, Dick played in the orchestras of Kansas City (fourth, with Gail Weimer on third), San Antonio (second, with Zoltan Koi, and following Ralph Pottle), Detroit (second), and New Orleans (principal). He quit the Detroit Symphony because he wanted to play first. He won the job of principal in New Orleans, but after one year, he was visiting in Boston and heard that Myron Bloom was moving from third to principal in Cleveland. He auditioned for Szell again and played third in Cleveland from 1955-1963.

Myron Bloom says, "Knowing Dick as a colleague and friend has had special meaning for me through the years. His eight years with me in the Cleveland Orchestra and our time together at Marlboro when we were both young and immature was a lesson to me about learning and growing up in a tough business with a demanding conductor. I know that he went on to serve music at the highest level. I am proud to call him my friend."

Japan

In 1963 Dick heard about an opening for principal horn in the Japan Philharmonic. His experience and letters of recommendation secured him the position in lieu of an audition. During his two years in Japan, Seiji Ozawa was often a guest conductor and led the orchestra on a tour that included Tchaikovsky's Symphony No. 5.

Living in Japan with his family, including two small children, was not always easy, but they learned a lot about the culture and food and made many friends. His second horn, Chiyo Matsubara, spoke excellent English and showed him around. The families have visited back and forth over the years, and Chiyo attended Dick's last official concert with the BSO at Tanglewood.

Los Angeles Studios

In 1965 the family traveled back to the United States by ship, a journey of two weeks. "It was wonderful," says Dick. "It's calm and you get an idea of the immensity of the Pacific Ocean. It takes some days to get to Hawaii, then another several days to get to San Francisco, and it's a thrill to arrive."

Dick had friends in Los Angeles who persuaded him to try studio work there, so the family got an apartment and Dick started looking for work. It was hard to break in to the studios, but it helped that his wife was working. Then Dick found a composer he knew from Tanglewood, Jack Elliott. Since composers can ask for specific musicians to play their scores, Jack got Dick in at the Disney studio and work began to pick up. As a free-lancer, Dick played in all kinds of venues — the Glendale Symphony, the Ringling Brothers and Barnum & Bailey Circus, a ballet tour to Hawaii, a Percy Faith tour to Japan, nightclubs, a Heifetz recording, and Fox Studio, among others.

Jim Decker, a leading studio and symphony player, remembers the Percy Faith tour, which he had asked Dick to join. It was the first tour of the orchestra, and when they landed at the Tokyo airport, Dick was met by a group of horn players. It was evident that he was well-remembered there. Jim recalls Dick as a "great friend and brilliant colleague, a very honest player who did everything right."

Studio legend Vincent DeRosa became a good friend. Vince already admired Dick from hearing him with the Cleveland Orchestra and from his reputation. Dick has the greatest admiration for Vince, not only as a studio musician, but as a player with a marvelous sound and the ability to play anything. Dick particularly remembers a Bach cantata that was thrilling to hear. Vince also remembers the Bach, which he asked Dick to play with him. Vince also told the contractor at Fox to get Dick when he had openings he couldn't fill with his regular players "because he's wonderful."

During a slow summer in Los Angeles in 1972, Dick took a job with the Don Ho show in Las Vegas. It was an evening job, so Dick spent most of his days practicing for the BSO

audition. He hired a sub for two nights so he could fly to Boston to audition.

Vince advised Dick that his Conn 8D would not fit in the BSO section, and he offered to sell Dick his mint-condition silver Schmidt. The Schmidt has a smaller sound than the Conn, but a sound that blends with the BSO section. Vince considered the horn "a treasure that I loved, but it went to the right hands." Former BSO third horn David Ohanian concurs: "It's a great horn, perhaps the greatest I've ever played



Schmidt horn from Vincent DeRosa. Photo by Marilyn Kloss

₩

Richard Mackey Retires

— you can play super soft and super loud, and it has no bad notes." Dick valued Vince's advice and the horn, which is the only horn he's keeping in his retirement. Vince says, "I have complete respect for Dick, as a musician and a human being, and the Boston Symphony was fortunate to have him. I wish him the best in retirement."

Boston Symphony Orchestra

The audition in Boston was unusual. The committee included Seiji Ozawa and the horn section. Dick played a movement from one of the Bach Cello Suites and within twenty minutes was given the job. He started in January 1973.

Former principal horn Charles (Chuck) Kavalovski says, "During my 25 years with the BSO, I had the unusual opportunity of participating in the replacement of every position in the section, a section that ultimately was the equal of any in the business. Dick was our first new member, and I remember how easy that first selection process was: his rich, full sound was unmatched by any of the other candidates, and has

anchored the section ever since. What I will remember more than his playing, however, was his unflagging love of music. It's good to be reminded of why we do what do. Welcome to the next stage of your musical life, Dick!"

Chuck is obviously proud of the BSO horn section, and Dick concurs. He describes the section as "gentlemen, all fine players who get along well." Dick

admires Chuck's playing, especially his sound. He mentioned several players whose sound he finds particularly beautiful — Chuck, Vince DeRosa, Myron Bloom, James Decker — "they all sound different, one is not better than the other, each has his own sound," Dick says.

Former third horn David Ohanian was also on Dick's audition committee. "You want me to say a few words about Dick Mackey? — Mozart, baseball, and *tone*. The audition committee agreed unanimously that Dick's tone was what we wanted as the foundation of our section's sound. It was (and still is) devoid of any fuzz, buzz, edge, grit, or sizzle. It is a unique sound, and it makes anyone playing with him sound better. He made us all sound better. Dick proves once again that nothing beats a beautiful tone!"

Ralph Pottle and Dick were both determined from when they first met at Tanglewood to play in the Boston Symphony. Ralph was in the BSO first (1966), and he was on the audition committee for Dick. "Of course, I voted for him," jokes Ralph. More seriously, he continues, "Dick overwhelmed everybody, both behind the screen and with the orchestra. We had been friends all these years, and it was wonderful to wind up in the BSO together. We sometimes worked out passages that we played together; for example, a place in Strauss where the pairs of horns trade off over a difficult three-octave lick — we would both play the whole thing."

Former second horn Harry Shapiro says, "Dick is a great guy and I always enjoyed working with him. He has a great sense of humor, and the students are all crazy about him. Like me, he never got tired of playing. He always loved the music."

BSO Associate Principal Gus Sebring met Dick as a student at NEC. "I first remember Dick for his generosity in loaning horns to my fellow student Roger Kaza, and generally being magnanimous and supportive of the NEC students. As a student, I studied the recordings of the great maestros Szell, Reiner, Ormandy, Monteux, etc., and heard Dick on many

BSO horn section before a Friday afternoon concert in 1996. L-R: Jay Wadenpfuhl (3), Richard Sebring (associate 1), Richard Mackey (4), Jonathan Menkis (assistant 1), Daniel Katzen (2), Charles Kavalovski (principal). This section was together from 1984 to 1997.

recordings third horn in the Cleveland Orchestra. Notable were the recordings of Till Eulenspiegel, Brahms Piano Concerti, as well as chamber music from Marlboro, with Dick playing second to Myron Bloom on Beethoven Octet."

Gus continues, "When I auditioned for third horn in Boston in 1981, I felt as though the person I idolized in that

repertoire was sitting on the other side of the screen, and only hoped I could play it nearly as well."

"Sitting next to Dick was a real education, as he shared his appreciation of the strengths and weaknesses of the various conductors and repertoire that we played together. He seemed to pick up right away whether a conductor was all about himself or all about the music. Dick disliked people asking silly questions in rehearsal that could be settled with a quick look at the score, as well as people shuffling for solos. When I became Associate Principal, Dick offered only the strongest support."

"Dick's sound is unique. Like so many of his contemporaries, such as clarinetist Harold Wright, oboist Al Genovese, and timpanist Vic Firth, you know you will never hear that particular quality of sound in our orchestra again. To me, his is the perfect fourth horn sound. There is a certain warmth and darkness to it, but it still has a focus that is easy to play



with. His performances of such classic low repertoire as Strauss's *Don Quixote* and the Mahler symphonies were memorable."

"I have also been fortunate to have played many twohorn BSO chamber concerts, 'ably abetted,' as the Boston Globe's Richard Dyer put it, by my good friend Dick Mackey."

Danny Katzen, BSO second horn, says, "Dick loves fine things: fine music, fine wine, fine food, fine Mozart (is there any other kind?), fine art. But mostly he loves fine friends with whom to share his interests. He is a fine gentleman!"

BSO third horn Jay Wadenpfuhl has known Dick for 24 years. "Dick has been a great colleague, with a wealth of knowledge, experience, and so many unique, personal anecdotes of world-renowned artists and conductors he's known. A bibliophile with an extensive Mozart library, yet he is also the biggest Red Sox fan in the history of Boston! He's always been a good friend and has a gourmet's appreciation of food and wine, which we've often shared. Dick and I publicly performed the Mozart duets, and I've had the honor of playing octets and other chamber music with him and the rest of the "Marlboro Mafia" (from the days of Marcel Moyse). I've learned a lot from Dick, and we'll miss him very much."

Dick spent most of his BSO career under Ozawa, with just the past year under James Levine. He finds their styles quite different. "Ozawa is mimetic; he shows the music in his motions, which are often expansive," Dick explains. "Levine uses very small motions, usually no larger than a box around a bow tie, to get his ideas across to the orchestra."

"Playing in the BSO is the best job in the world," Dick claims. "The orchestra is so good, you can fit right in, so it's easier to play than in an orchestra of lesser quality. The orchestra has improved in technical quality over the years."



Boston Symphony horn section on tour with the Toho School Orchestra in Japan in 1979. From left to right: Charles Kavalovski, Eiji Oue, David Ohanian, Richard Mackey, Peter Gordon, Ralph Pottle, Charles Yancich, and a Toho School student. Photo courtesy of David Ohanian



Teaching

Dick teaches at New England Conservatory, private students, and at the Kendall Betts Horn Camp. He will continue to teach in retirement. Dick follows many of Valkenier's precepts in his teaching — the Franz Strauss etudes on natural horn, scales and intervals, etc. He is particularly fond of the Maxime-Alphonse etudes and the Bach Cello Suites for low horn study. Dick has been interested to note that the Bach Cello Suites are now required on low horn auditions.

William (Bill) Caballero was at NEC from 1977-81. He started studying with another teacher but asked to switch to Dick during his sophomore year. "Dick has been a father to me," says Bill, "and the greatest influence in helping me become the horn player I am. He has truly been my beacon." However, the relationship didn't start out so well. "It was cold and rough, because of my stubbornness, youth, and refusal to listen to what Dick had to say about my playing. I didn't believe it and didn't take it well." Dick wanted Bill to go back to basics — scales, arpeggios, Maxime-Alphone Book I, etc. — and Bill insisted on doing etudes like Maxime-Alphonse Book V. "It was the first time I had studied with a working professional player," says Bill, "and it took a while, but it finally sank in. I finally calmed down and listened." Dick didn't give him an A until his senior year, which Bill credits with motivating him.

"Dick was always just himself in the lessons," Bill recalls, "humble and modest. He never brags or shows off, and he has a tremendous mind about music." Dick's approach affected Bill, and he tries to emulate Dick in his own teaching, but he didn't realize until he became a professional how much Dick had taught him to become his own best teacher. Dick would listen, point out a problem and ask, "Why didn't you fix it?" Bill says, "He would get you to listen to yourself, get yourself out of the way; he would help you grow." The same thing happened when Bill visited Dick at Tanglewood last summer and they played duets. "It felt good to have Dick listen. I still get nervous for him."

"The BSO players treated students as colleagues," Bill says, "and I was at his house often. We listened to recordings — opera, chamber music, vocal music — seldom horn playing. He was more interested in the music than horn technique. I learned so much from his own past experiences and musician friends, that just being there was a lesson unto itself."

While on a tour of China with Ozawa and three other members of the BSO with the China Central Philharmonic in 1979, Dick heard 15-year-old Xiao-Ming Han. Xiao-Ming had just gotten a job with the Philharmonic. Dick was coaching and Ozawa asked Xiao-Ming to play the famous fourth horn solo in Beethoven's Ninth Symphony. Both Dick and Ozawa were impressed. They arranged to bring Xiao-Ming to the United States in 1981, first to Tanglewood and then to NEC on scholarship to study with Dick.

"I still call Dick for his advice," says Xiao-Ming from his home in Germany, "we're still very close. When I first came to Europe, I returned to the US every two years to see him, and when he travels to Europe, we get together. I went to Japan with him for Seiji's birthday party. In addition to the respect I



have for Dick, it is a Chinese tradition to stay with an honored teacher."

Xiao-Ming was a year behind Bill, and he had a similar experience. "When I arrived at NEC, I was playing a single Bhorn. Dick had me switch to a Conn 8D, with a new mouthpiece, and it was quite a shock. Even more shocking was his starting me all over again with just long tones for two months, no etudes or repertoire. At that time, I could play all the notes but I didn't know anything about style. I was probably 19th of the 20 horn students at NEC." In spite of starting over, Xiao-Ming won the New England Brass Competition after only one year, and later won an IHS student competition.

Xiao-Ming was on full scholarship at NEC, but he still needed money for living expenses. Twice he got to the point where he was broke, prepared to leave school and take a job, when Dick offered him financial support if he would continue his studies. Later, Dick lent him a Kruspe horn, which Xiao-Ming eventually paid for after he had a full-time job. Xiao-Ming is grateful to Dick for his teaching, friendship, and support over the years, and he has recorded a commercial CD of the Mozart concerts dedicated to Dick.

Mozart



A facsimile of the title page of the Quintet K. 407, one of the first editions that Dick Mackey owns. Photo by Marilyn Kloss

Dick is an avid collector of Mozart artifacts, with an extensive collection of books ("if a book on Mozart exists that I don't own, I don't know about it"), scores, recordings, art work, and first editions. "I got a first edition of a horn concerto, and that started me off," he says. Dick has a book of facsimiles of all the first edition title pages (works of art in themselves), and he has put a little blue dot on the pages of all those he owns - quite an impressive list, although he certainly doesn't expect to be able to acquire all of them in his lifetime. His car license plate is TRAZOM.

Baseball

"Dick is famous among his colleagues for baseball and Mozart," says BSO principal trombonist Ronald Barron, who has known him since Dick joined the orchestra. Ron and Dick have attended many Red Sox games together. In 1978 they attended the last game of the season, and between innings bought tickets for the playoff game the next Monday, not knowing if the game would actually take place. In fact, it did, and they witnessed the game in which Bucky Dent unexpect-



BSO Softball Team at Harvard Stadium, 1977.

Left to right, front: Dick Mackey, Jerome Rosen (violin and piano),
David Ohanian (horn); standing: Peter Gordon (horn), Ron
Barron (trombone), Edwin Barker (bass), Gerald Elias (violin),
Rolf Smedvig (trumpet), Ronald Wilkison (violin), Peter Chapman
(trumpet), Ronan Lefkowitz (violin), and Gottfried (Joe) Wilfinger
(violin). Photo courtesy of Ronald Barron.

edly hit a home run that won the game and the pennant for the Yankees.

Former BSO violinist Max Hobart, who was also in the Cleveland Orchestra with Dick, recalls Dick with his transistor radio and earphones — on stage, even ("But only in rehearsals, never at concerts," Dick is quick to note) — whispering the score to the other musicians at intervals.

Ron remembers playing with Dick on the BSO softball team in the 1970s. "For a number of years, the BSO raised money through a Musical Marathon," Ron explains, "and the players donated various items: chamber music concerts, wine dinners, for example, and also an opportunity to play a softball game against a team of BSO players. Organizations such as hospitals could field a team and raise money by putting on a game. We had only a few takers and not much publicity, although once Seiji came to a game and another time Arthur Fiedler threw out the first ball."

Family

Dick has two children from his first marriage and three step-children with his current wife, Wendy, who is mostly retired from being a librarian.

Monica is a fund-raiser in San Francisco. Phil is a surveyor and hydrologist who lives in Wayland MA. Kelly is married, with two children, and also lives nearby. Fennel, a graphic artist, is doing graduate work in Australia; she often designs web sites on contract. Brandon, who studied horn, is also fund-raising, now in New York.

Dick and Wendy have homes in a Boston suburb and in the Berkshires near Tanglewood. They plan to renovate the Tanglewood home to make it more livable in the colder seasons. It is already a favorite summer vacation spot for the children and grandchildren.



Retirement

Dick celebrated retirement by throwing his black concert shoes into the trash after his last concert at Tanglewood, to applause from his BSO colleagues.

Dick plays chess by post with a bassist friend from his days the Cleveland Orchestra 50 years ago. They send postcards with the next move plus news. Each game (actually two - one as white and one as black) takes about a year and a half. The beautiful chess board and pieces displaying the game current progress is a retirement gift from the section. horn Assistant principal Jonathan Menkis made the board from maple and walnut,



Dick Mackey warming up on Bach backstage at Tanglewood, August 2005. Photo by Marilyn Kloss

Gus finished it, and the whole section signed it.

Dick and Wendy are planning more travel. They are going to London for an auction of Mozart artifacts and to Salzburg,



Dick Mackey walking offstage after his last BSO concert, Tanglewood, August 2005. Photo courtesy of Wendy Mackey

Austria for the celebration of Mozart's 250th birthday January 27, 2006. They made reservations for Salzburg years ago, "so far ahead that the credit card didn't extend that long," says Wendy, "but they took our reservation anyway."

Although
Dick will have to
be in Boston during the school
terms for his
teaching duties,
they plan to
spend more time
at the bucolic
Berkshire home
(cows graze in the

pasture over the fence, and Dick's horn studio is in an old barn).

Dick is looking forward to some music projects. He wants to listen to and study the Schubert lieder; he has the scores already. He also plans read Mozart's letters again.

Dick says that some things he will miss when he is no longer in the orchestra. When he played his last performance of Tchaikovsky's Sixth Symphony, he realized how much he would miss not playing it again. He will also miss Tchaikovsky's Fifth and the Brahms symphonies, among others.

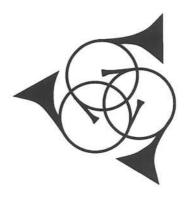
Dick has made many close friends and earned the respect of his fellow musicians over the years. He will be missed by the orchestra members, and everyone wishes him many happy years of retirement.

Marilyn Bone Kloss is a technical writer for a software company, plays second horn and is librarian for the Concord (MA) Orchestra, and publishes the Cornucopia newsletter.



Dick Mackey at home with his Schmidt horn and new chess board.

Photo by Marilyn Kloss





Alex Camphouse | Meredith Brown

Daniel Wood

Nathan Pawelek



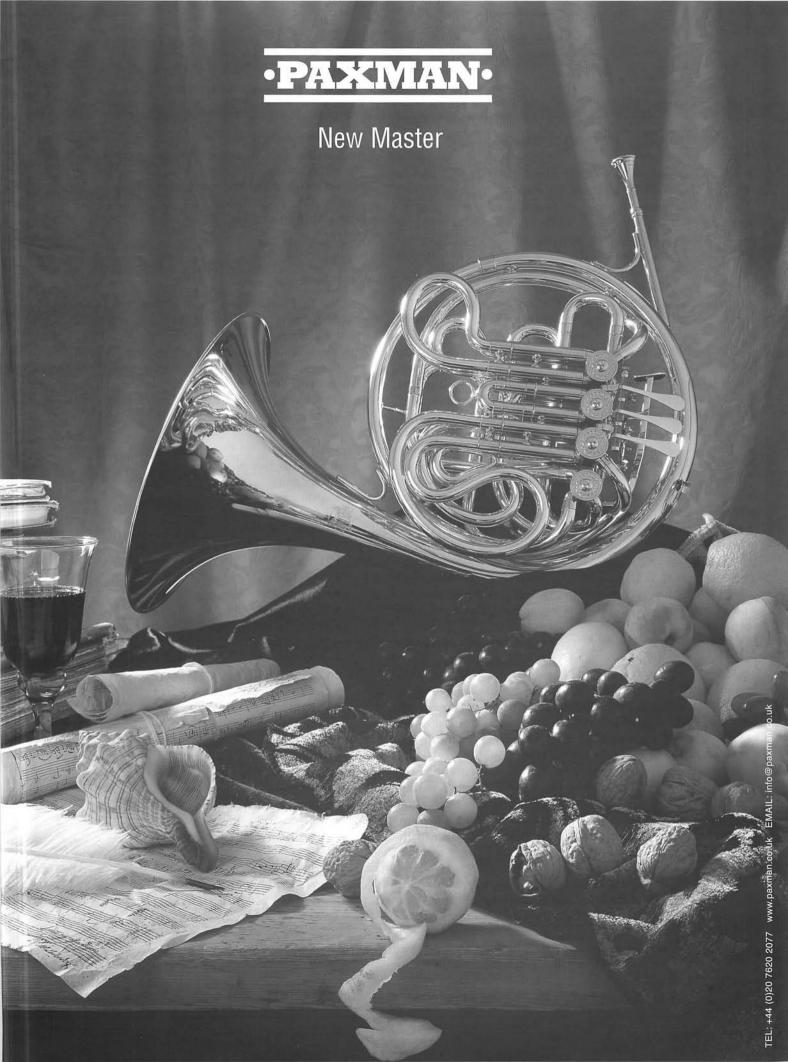
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QUADRE zaps the myth that classical stuff is stuffy. Birmingham News

UADRE The Voice of Four Horns

The ensemble has performed over 500 concert performances since its inception in 1998. Catch the group's release of its second CD featuring all new music for the horn featuring composers David Garner, Christopher Wiggins, Mark Adam Watkins, Nathan Pawelek, and Daniel Wood. Whether performing commissioned original works or participating in its awarding winning education program 'Toot your own Horn', the California horn quartet appreciates the opportunity to share its music and style with others.



Technique Tips

Jeffrey Agrell, Series Editor

The Personal Etude

Te never give it much thought, but the fact is that we are trained and conditioned to be passive consumers of music. We play only other people's music, not our own. We learn to recite, but not to converse. Art students paint pictures, language students write essays, actors do improv games, but musicians learn from the first day that they can only play something that has been composed by some distant and probably long-dead expert. It is rare that even our teachers or anyone we know have this miraculous gift of deciding what we should play and writing it down for us.

It's not that we believe we're bad composers — it's that the question of creating never even arises because it is a tacit assumption woven into the fabric of our musical culture that players are not composers. Or improvisers (improvisation is just composition, only faster). The door of personal creativity lies directly before us, unlocked. We have only to go in. But it never occurs to us to turn the knob — we have always assumed that it is permanently locked.

It was not so long ago that it was otherwise in Western music tradition. Until the arrival of the era of the huge orchestras of the Romantic era, musicians throughout history were trained to "think in music" and to be able to embellish or vary existing tunes or make up new ones. The Paris Conservatory, for example, has long had a tradition of horn professors who wrote methods, etudes, and solo pieces. There have been some wonderful exceptions to the players-never-compose rule in modern times, but their numbers are still relatively small.

I'd like to propose a new tradition: everybody composes. Everybody. All the time.

Why? Why not regain our lost heritage of knowing music and the instrument well enough to make some personal decisions about what to play? Reflect for a moment: how might composers write for us if they knew that we had the ability to create, develop, ornament, extrapolate, converse, and discover musically? Why should they have to do all the work - and have most of the fun? Imagine for a moment how this new/old ability of ours might change the audience's perception and enjoyment of our performance if they knew that there would be moments where the outcome of the game was not predetermined? They could experience the thrill of the chase along with us if imagination and not pitch accuracy were the measure of success performance. Why not harness our brains and imaginations and bring to light and life countless new insights to enrich ourselves and our culture? Why? Because we can. Because it's fun. Because it's not as hard as you might think.

What shall we compose? A: Write what you would like to play and like to hear. Write for a celebration (birthday, anniversary, graduation). Write to tell a story to children. Write a piece for a recital of yours or your students. Write to

charm and delight your sweetheart. Or your grandmother. And, as the title of this article suggests, write to help you solve the weaker points of your own technique. You have played those wonderful etudes that Kopprasch, Gallay, and Maxime-Alphonse thought useful, but there is nothing stopping you from creating etudes that are custom made for you, by you.

Choosing a Theme

The first step in writing your etude is to decide what it should focus on. Your choice should come from a self-assessment list of those things on which you need to work – there is little sense in working on areas that you already do well. The fact that etudes commonly emphasize one technique is a limitation that makes it easier to compose them. Following is a list of topics of possible technical areas around which to build the etude (feel free to expand the list):

- Accuracy
- Scales (major, all minors, chromatic)
- Arpeggios
- Atonality/12-tone
- · Bass clef
- Bravura style
- Chords and chord progressions
- Dynamics
- Echo horn
- Extended techniques
- Fingerings (awkward, alternate)
- Triads (major, minor, diminished, augmented)
- Intervals
- Jazz style
- Legato
- Natural horn/overtone series
- Tonguing (staccato, legato, multiple tonguing)
- Lyrical playing
- Odd meters
- Patterns
- Range (high, low)
- Rhythms, Syncopation
- Stopped horn
- Transposition
- Trills (half step, whole step)

It would be useful to write more than one – write a series of etudes based on your personal technical needs. Make a prioritized list of what you would like to work on and write a new one every week.

Level

After you've decided on the technical area for the etude, you need to choose a level of difficulty. Too easy and you will

Technique Tips



be bored and won't get much out of it. Too difficult and you will be frustrated and possibly learn bad habits. Just right would be a piece that requires steady and consistent work to conquer in a week or two. You might even write several etudes on the same area, each a little more difficult than the last.

Length

Keep your first etudes fairly short, somewhere in the neighborhood of a half a page. It's better to write a shorter etude and conquer every difficulty than to write overlong ones and either take ages or do a halfway job. (I don't know what Maxime-Alphonse was thinking in the later books when each etude consumed a barrel of ink. I guess they had more free time in an era without email or Internet.) However, a longer etude might still be useful if the difficulties were not too extreme.

Form

Etudes may have a tendency to be somewhat "mechanical", but remember they are also music: whenever you can, tell a stor; i.e. have a beginning, middle, and an end. Simple forms: ABA (do something, do something different, go back and do that first thing again), AABA (song form), or ABAC, where C is a short coda. ABACADA is rondo form. You can also write them through-composed, where the repeated technique itself is the glue that holds it together.

Style

Anything goes: the mechanical style of Kopprasch, the bravura style of Gallay, swing, blues, lyrical, polka, march, waltz, calypso, dirge — it's up to you. However, pick a style that matches the technique you are focusing on. It might not help much to pick lyrical style when you want to work on your double-tonguing, or march style when you want to practice wide-interval slurs.

Etude Writing Techniques

- Unity and Variety: compared to "normal music," etudes typically are stronger on unity (repetition) and less insistent on variety. The etude, after all, is drilling you on one aspect of technique in a semi-musical way. You can create unity by 1) using repeating patterns. Kopprasch is the pattern king many of his etudes are constructed using melodic patterns, such as [scale degrees] 1 2 3 1, which are repeated at different diatonic steps, usually in ascending or descending strings. You can add more variety to your melodic patterns than Kopprasch by taking the patterns through many more (or all!) keys than Kopprasch did.
- Combine elements: you might write a low range etude that uses odd meters and varied articulation. You might write a middle to high range study that uses many different intervals played legato. You might write an atonal, lyrical melody that emphasizes a particular interval. Okay, Decker has done

this already. Don't let it stop you. Originality is highly overrated as a virtue. It's very easy to be very original and very bad. Don't be original – be practical and imaginative. As a matter of fact...

- Imitate: use etudes that you know (and investigate more that you don't know), analyze them for what they do well, and use those ideas and techniques in your own etudes. It is possible to copy an existing etude in considerable detail, but change a few things: change the pattern, change the mode (e.g. major to minor), change the key, change the articulation.
- Quote: another way to get started is to find a motif from a solo, excerpt, or even etude that you are working on and recast it in various ways in a personal etude.
- Build in some flexibility: Kopprasch (or his subsequent editors) did so by suggesting other transpositions and alternate articulations. You could do the same, and perhaps do more by including a short section that encourages the player (i.e. you again) to improvise a bit, using material from the etude, or even play it as a duet, with one player improvising a second part.
- Write it first in the air: instead of jumping immediately to the blank sheet of manuscript paper, explore the etude first with your horn. Take the technical feature(s) and play with it. One good way to practice this is to take an etude that you know well, select 1-4 measures, and start changing things. For example, the beginning of Kopprasch #8 features slurred triads with a repeated note. Change the major triad to minor. Then to augmented, then diminished. Try new intervals, such as perfect fourths instead of thirds. Change the legato to staccato. Play it descending instead of ascending. Change the steady eighth note rhythms to something with imagination - dotted rhythms, syncopated rhythms. Start before or after the downbeat. Change the direction of every other slurred pair. Add rests. Change the meter to 5/8 or 7/8. You get the idea. After a good bit of fascinating messing around with the tune, you will be ready to write down one of the versions as your personal etude of the week (which by this time will bear little or no resemblance to the original inspiration). Don't forget to send me a copy!

When

One last question to answer: when should you write your personal etudes? Answer: now. Every day. Lifelong, or for as long as you play your horn. Share your etudes with your friends. What will happen is that you will learn to "think in music" and, in the same way you once learned to walk and talk, you will become fluent in the process and such creation at short notice will become second nature. And you will be able to guide and encourage your students to do the same. And you will one day think back: "Why did I ever think that Kopprasch and those guys were the only ones who could do this?"

Jeffrey Agrell has taught horn at The University of Iowa since 2000. Summers he is on the faculty of the Kendall Betts Horn Camp, teaches workshops in creative music, and gigs with his classical garage band, Cerberus. Contact: jeffrey-agrell@uiowa.edu.

Four Decades of Artistry: A Profile of Nolan Miller

by Randy C. Gardner

ob Dylan made his mark with "Like a Rolling Stone," the Beatles released "Yesterday," and Nolan Miller became co-principal horn of The Philadelphia Orchestra

in 1965. Four decades later, Nolan Miller retired, after sharing with his colleagues and audiences around the world his extraordinary artistry, trademark tone quality with its purity and warmth, marvelous sense of musicianship, remarkable ear, and subtle control. Those who are fortunate to be among Nolan Miller's colleagues and friends know a man who is also appreciated and admired for his quiet and unassuming style, quick and often biting wit, inner strength, supportive manner, dedication to his family, and great integrity.

Nolan E. Miller was born in 1939 in the small Pennsylvania town of Hamburg, near Pennsylvania Dutch

and coal mining areas of the state. His parents were amateur musicians who introduced him to music at an early age. Nolan began studying piano, solfege, and dictation at the age of five with Jean Beghon, a Belgian-born and trained musician. Beghon recognized and encouraged the development of his young student's prodigious gifts. Nolan gave concerts and demonstrations in dictation, solfege, and piano at teachers' conferences while he was still in elementary school. Miller is

probably the only member of The Philadelphia Orchestra whose solfege skills rival those of the orchestra's former music director, Riccardo Muti. In high school, Nolan Miller performed the Fourth Piano Concerto of Beethoven as a student soloist with the Reading

Symphony.

Gail Weimer (a former member of the Chicago Symphony horn section who had changed careers and moved near the Miller family) was Nolan's first horn teacher. As with many young musicians, Nolan wanted to join his school band for social, as well as musical, reasons. Inspired by performances that he heard given by the legendary Mason Jones, who would later become his teacher and mentor, Miller chose to study the horn.



Nolan Miller and Mason Jones: a combined history of 80 as principal horn of the Philadelphia Orchestra.

Nolan Miller with Eugene Ormandy and RCA Records producer Tom Frost. Horn players are Leonard Hale, John Simonelli, and Herbert Pierson.

Weimer laid a solid foundation for his gifted student. Nolan entered Lebanon Valley College with a full-tuition scholarship as a horn and piano music education major. During his

undergraduate years, Nolan decided to dedicate his performance energies to playing the horn, while he dedicated his off hours to playing pinball, billiards, and racket sports. At Lebanon Valley he also met the love of his life, a violin student named Marjorie Peters. Now married for more than 40 years, Nolan and Marjorie are the proud parents of two grown daughters, Laura and Alison.

Efficient tone production, an easy high register, and a fast single tongue were natural to Miller. He credits Dr. James Thurmond, his teacher at Lebanon Valley College with developing his low range, and

leading his musicianship training in the Curtis Institute/Marcel Tabuteau tradition. Nolan plays with ease from the pedal range into piccolo territory, and he rarely needs to multiple tongue. Dr. Thurmond was a graduate of the Curtis Institute of Music, where he studied with Anton Horner, and he was a former member of Horner's Philadelphia Orchestra horn section. Following graduation, with his teacher's strong recommendation, Nolan Miller

auditioned for and was accepted by Mason Jones to study at the Curtis Institute of Music. During his Curtis years, Nolan was part of a student performed quartet that Schumann's Konzertstück with The Philadelphia Orchestra. Fellow student soloists were David Gray, William Capps, and Richard Dolph. Nolan performed regularly with regional opera, ballet, and symphony orchestras, and as a chamber musician. He was also the sole hornist for an extensive national tour with Thor Johnson's Little Symphony.

Along with thousands of young American men in 1963, Nolan Miller was called to service by his military draft board. Even though he was a newlywed in good standing at an institution of higher learn-

A Profile of Nolan Miller

1

ing, Uncle Sam was making its claim for his service during the Vietnam War. He had, however, recently undergone knee surgery for a high school basketball injury. This knee surgery, and an examining physician who appreciated classical music, led to his exemption from military service. His military exemption was certainly a watershed event in his life.

Following his graduation from the Curtis Institute of Music in 1965, Nolan Miller auditioned for Eugene Ormandy and was appointed co-principal horn of The Philadelphia

Orchestra. Upon the retirement of Philadelphia Orchestra. Principal Horn Mason Jones in 1978 (who also had a forty-year tenure), Nolan Miller was appointed principal horn.

Among his favorite musical experiences in the Orchestra were performing the



Phildadelphia Orchestra Horn Section: L-R: Nolan Miller, Jeffry Kirschen, Howard Wall, Daniel Williams, David Wetherill, Randy Gardner

Ninth Symphony of Mahler under the baton of Leonard Bernstein, the First Chamber Symphony of Schoenberg with Erich Leinsdorf, Brahms' Second Symphony with Carlo Maria Giulini, and his first recording as a principal horn — the Second Piano Concerto of Brahms with Arthur Rubenstein at the piano and Eugene Ormandy conducting. He was especially thrilled for his first opportunities to perform principal horn on each of the Mahler Symphonies. Miller has always been an active chamber musician and soloist. Two personal highlights for him were performing Haydn's *Divertimento à tre* and the Britten *Serenade for Tenor, Horn, and Strings*.

On my own personal list of favorite orchestral solos to hear Nolan Miller perform are those in Stravinsky's *Firebird Suite*, Franck's Symphony in D Minor, and Shostakovich's Symphony No. 5.

Few people know that Nolan Miller is a first-rate jazz pianist. He thanks his childhood church choir director for introducing him to the world of jazz. At home, you are far more likely to find him listening to jazz than to classical music.

I fondly remember hearing Nolan contribute to an enjoyable and unorthodox performance of the Beethoven Horn Sonata. While on tour, our horn section was hosted to a wonderful party at the home of Hermann Baumann. During that party, a spontaneous performance took place of the Beethoven Sonata in which Nolan Miller played piano, Mason Jones played the horn solo on an alphorn, and Hermann Baumann used a piece of cardboard to "stop" the alphorn. I certainly wish that I could have captured that performance on videotape!

When asked for words of wisdom to pass on to students or young professionals, Miller said to "always be thoroughly prepared for every rehearsal and concert, and to act like a professional on the job – pay attention, blend with everything that is going on, and know when your part is important and when it is not."

Now retired, Nolan Miller looks forward to not having to practice every day, traveling with his wife to visit friends and see new sights, spending time with his daughters, cheering for the Philadelphia Eagles, and returning now and then to play as a substitute/extra hornist with his colleagues in The Philadelphia Orchestra. Thanks, Nolan, for your forty-years of great music making, and best wishes for a happy and healthy retirement.

Randy Gardner is thankful for the privilege of playing second horn to Nolan Miller for 22 years. He is now Professor of Horn and Chair of the Winds and Percussion Department at the University of Cincinnati College-Conservatory of Music.



Nolan Miller, Mason Jones, and David Wetherill



Laura, Alison, Marjorie, and Nolan Miller



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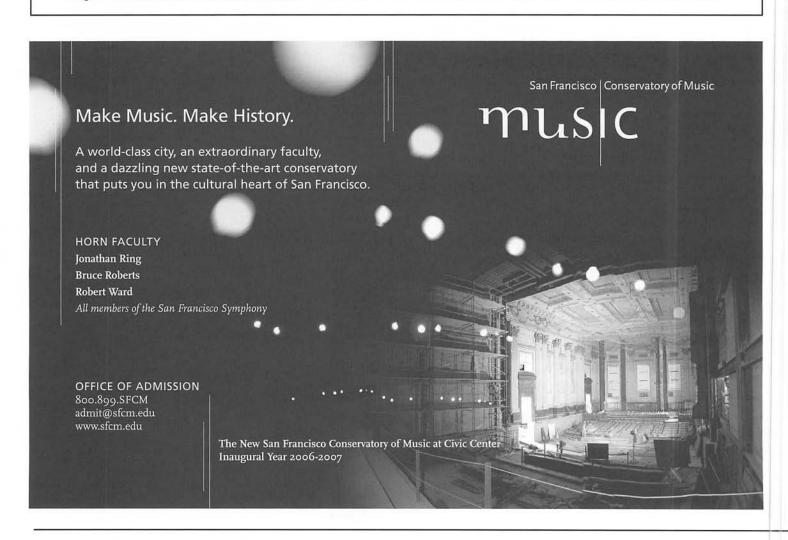


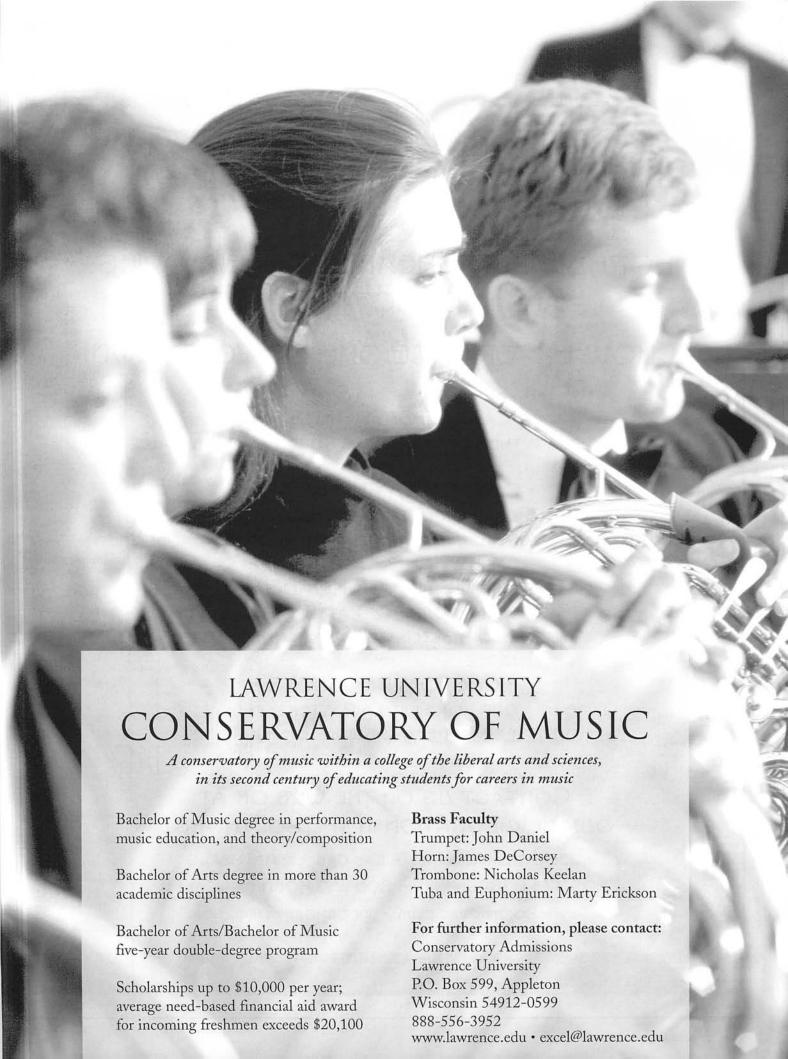
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Martin Smith (1947-2005)

by John Cerminaro

Martin Smith (1947-2005)

artin Smith, co-principal horn of the Pittsburgh Symphony, died unexpectedly on Friday, September 23, 2005 of arterial sclerotic cardiovascular disease. He was 58. Mr. Smith was with the Pittsburgh Symphony for 25 years,

serving numerous terms as chairman of the orchestra committee and as a member of its board of directors. Previously, he had played with the New York Philharmonic, Denver Symphony and the St. Paul Chamber Orchestra. Mr. Smith had also taught at Carnegie Mellon University in the mid-1980s and had been on the faculties of Brooklyn College, the Manhattan School of Music and Montclair State College. He recently began assembling an audio engineering studio, said Carrie Smith, his wife of 20 years and a freelance horn player. Mr. Smith had played with the symphony the night before his death and, for the following two performances, flowers sat in Mr. Smith's chair, and his death was announced to audiences. A moment of silence in his honor was followed by Benjamin Britten's epilogue of Serenade

for Tenor, Horns and Strings by principal horn player William Caballero.

A month after hurricane Katrina struck the Gulf coast, one of New Orleans' favorite sons, hornist Martin Smith, died suddenly of heart failure at the age of 58.

Martin was one of my oldest and dearest horn player pals. We first met at the Texas All-State high school symphony



auditions the mid1960's and played together in that orchestra for several years. continued our friendship as students together at the Aspen Music Festival and The Juilliard School, and later met up again as principal and associate in the New York Philharmonic.

When I left New York for Los Angeles 1979, Martin stayed only for a few more months himself, acting as temporary principal horn,

before being superseded by another player of destiny, Philip Myers. Shortly after this, Martin joined the Pittsburgh Symphony as associate principal, where he remained for 25 seasons.

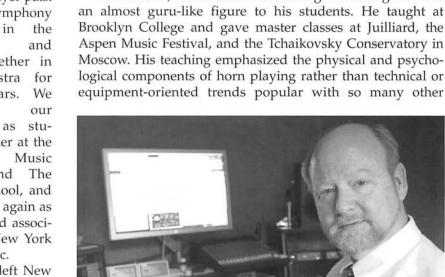
> It is impossible to sum up in this brief memorial Martin Smith's achievements or the effect his friendship had upon my own life and career. All I can say is, Martin was a complete original.

> As a horn player he was a New York -trained power house, with a range of five octaves and a highly successful self-analytical approach that was the envy of all who knew him.

> As an individual, he was first and foremost a scientist. His approach to life was scientific and analytical. Even more remarkable was his most recent turn to Christianity. As with his horn playing and his outlook on life, Martin approached his new-found religion with the same highly rational and critical eye, arriving at his own state-of-the-art biblical conclusions

through rigorous scientific investigation. Near the end of a life of introspection and self-control, he discovered perhaps the most disciplined tenant of his faith: To trust God more than the opinions of men. For anyone who had come to know Martin over the years, his sudden conversion to Christianity was the most astonishing turn of events imaginable.

As a teacher, Martin Smith had a huge following and was an almost guru-like figure to his students. He taught at Brooklyn College and gave master classes at Juilliard, the Aspen Music Festival, and the Tchaikovsky Conservatory in Moscow. His teaching emphasized the physical and psychological components of horn playing rather than technical or



Martin Smith in his audio studio



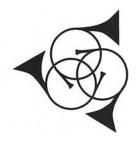
Martin Smith (1947-2005)

teachers. In short, Martin believed it was all up to the individual, not the particular choice of mouthpiece or horn.

During his final years, while playing with the Pittsburgh Symphony, Martin also turned his attention to many interesting sidelines. For example, he became fluent in speaking and writing Japanese. He was also a contract negotiator for the Pittsburgh Symphony's orchestra committee and an active member of the Kingdom First Ministries in Forest Hills.

Martin Smith is survived by his wife, Carrie, and also by two grown children, Jenn and Michael, both of whom have expressed comfort in the sure and certain knowledge that their father is now in heaven — quite probably playing in "God's own horn quartet" alongside his favorites, Dennis, Aubrey, and Alfred Brain.

John Cerminaro is currently principal horn of the Seattle Symphony.





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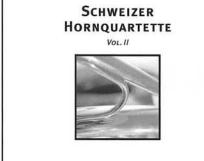
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Mr. Seraphinoff won the Erwin Bodky Award for Early Music (1984) and the Heldenleben horn competition (1981). He is author of articles about the natural horn and an instrument maker of early horn reproductions.

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Serenade in e minor, KV 388(384a), for wind octet by W. A. Mozart. Urtext edition from G. Henle Verlag, G. Henle USA, P. O. Box 460127, St. Louis, MO 63146; www.henleusa.com. Score: HN9797, \$21.95; Parts: HN 797, 2005. \$40.95.

Receiving and examining an *Urtext* is always a special occasion and this is no exception. This famous Serenade is usually grouped with two others composed in close proximity, K. 361 and K. 375, as his finest works for wind band. As a group, they show not only a progression in Mozart's style but also an important step in the concept of writing serious music for winds, a real departure from the dance suites that dominated serenades and divertimenti into the 1770s. Each piece, however, is quite different from the others: K. 361 is a larger, longer, yet lighter work; K. 375 is a step in a more serious direction with smaller forces and fewer movements; K. 388, however, exhibits a pre-Beethoven pathos not just from its minor tonality but from the symphonic style of its movements. Unlike its predecessors, this work is less for social occasion and more for a concert venue. Less luxuriant and more complicated, it demands listeners' attention from the opening chords, and goes about its thematic and developmental business in all movements with great efficiency, finishing without indulgence.

This edition is based entirely on the original manuscript housed in the *Staatsbibliothek zu Berlin Preußischer Kulturbesitz*. The date of composition is a little unclear for various reasons, but existing evidence shows it is likely to have been completed and premiered in 1782. It is interesting, though perhaps known to some, that this manuscript was left incomplete when the last page with the final 23 measures disappeared early on. As early as 1798 there have been attempts to complete the final movement. This edition, headed by Henrik Wiese, provides a description of the autograph itself and the clarifications that were needed to resolve problems and inconsistencies in the score. Editors of previous editions have often

consulted an arrangement of this serenade that Mozart made for string quintet, especially to decide how to re-construct the final measures. For this edition, the string arrangement was not necessarily given too much credibility since the differences are many. In looking over Wiese's critical notes, it appears that most of the editorial problems involve articulations and dynamics, which are important details, but still remain subject to performer and conductor choices when prepared for performance. It is gratifying to see an edition put together with such care — this is what makes an *Urtext* special. The parts are equally well-prepared and presented — easy to read and well-paced with no awkward page turns. Both F and E^b horn parts are included.

I did a quick comparison with the Neue Mozart Ausgabe (prepared by Daniel Leeson and Neil Zaslaw) and found that the differences between the two editions are not unexpected — mostly articulations and dynamics. As for the ending, the only real difference is the NMA has a different harmonization of the last three iterations of the final chord, which, as it turns out, is somewhat controversial. Leeson and Zaslaw drew upon the string quintet version, adding thirds in first horn and second oboe, but, as Wiese points out in the Henle edition, this asks Horn 1 to play written c#", a stopped note, not something Mozart usually did; moving to a concert C, a' for E^b horn, would produce the same result. Further, he says, there is plenty of precedent for final chords on open fifths, particularly when horns are involved, also mentioning the ending of the second movement of Mozart's K. 447, where the horn does not finish the melody, which would require a stopped note (though the violins do, of course). No resolution or other options are offered, but the choice is clear from the edition — this version ends on open fifths, with all but the horns moving to the tonic C.

The allegiance to the original as well as reasonable and thoughtful editorial changes, giving the composer the benefit of the doubt whenever possible, are much appreciated, especially to such an important work for winds. I highly recommend this edition for libraries or ensembles that will perform this great composition.



Visual Diagnostic Skills Program: Brass by James O. Froseth and Michael T. Hopkins. GIA Publications, 7404 S. Mason Avenue, Chicago, IL 60638; www.giamusic.com. ISBN 1-57999-334-4. CD- ROM M536, 2004. \$35.00. System requirements: Windows — Pentium II, 200 MHz running Windows 95 or higher; Macintosh — G3 with System 8.6 or higher or OS X 10.1 or higher, color monitor.

The stated purpose of the *Visual Diagnostic Skills Program* is "to provide teachers-in-training with tutorials and real-life exercises in diagnosing and correcting common problems in trumpet, trombone, and horn performance." For each of the



three instruments, the opportunity is to view correct and incorrect embouchures, instrument position (i.e., posture), left hand position, right hand position, and composite position. There are student and instructor tracks to the program, which allows students to participate in the learning and assessment process as well. In each case, users are presented with a rubric for assessment along with pictures demonstrating the proper techniques and visual cues. After these are introduced, the user is presented with examples of embouchures, etc. and asked to evaluate them according to the rubric criteria, by agreeing or disagreeing with statements describing the picture they see. The responses are tabulated and compared against the responses by a panel of "experts" so the user can see how their assessments compare. At the end of each section, scores are tabulated and posted. The instructor track allows the teacher to view student scores via password access.

I used the horn section of this program with my own students in a studio class to test not only them but the credibility of the rubrics and responses. I was pleased (and somewhat relieved) to see positive results in both cases. There are certainly some cases where, for example, the angle of the picture may lead to some controversy in response, but for the most part this turned out to be very useful. This would be a very effective pedagogical resource in a brass teaching methods course, especially for non-brass players. The subjects of the pictures are late elementary or middle school age children (also a plus). Some special effects include the opportunity for additional close-ups when assessing the composite position and there are aural elements, too, including the sounds of actual horn tones and lip- and mouthpiece-buzzing to assist in the assessment. Visual assessment is obviously an important part of teaching and this resource is a very useful tool. I confess that I am not aware of other resources like this and would be interested in hearing about or receiving them, but I strongly recommend this particular program for any teacher, whether for themselves or for use with students.



Overstrain Injuries in Brass-players: Causes and Cure, "A Brass-Player's Testament" by Bengt Belfrage. Second edition with CD recording. SMI Verlag, Reimersholmgatan 59, 117 40 Stockholm, Sweden; www.belfrage.nu. ISBN 91-631-7412-x.

Bengt Belfrage is a former first horn of the Berlin Philharmonic and teacher at the Royal Academy of Music in Stockholm. He has written many publications on practice methods and the physical aspects of brass playing, drawing upon years of professional experience as a musician and athlete. The subject of this 32-page book is evident from the title; the causes of overstrain injuries are both individual and general, and Belfrage begins with some parallels between injuries in sports and music. One key to success is building up strength in the embouchure, and we are presented with descriptions of why this is important and how one can go about avoiding problems in this area. Therein lies his premise — overstrain injuries can, in fact, be avoided if one is intelli-

gent in practice and aware of proper priorities while playing

He lists five causes of overstrain injuries: insufficient warming up; inadequate physical conditioning for demanding practice and concert work; poor breathing technique practicing while in poor health; excessive variations in load including the roles of rest and recuperation in relation to changes in workload. Each of these causes receives attention regarding how and why these create overstrain, and what care be done to avoid it. Following these, there are sections on psychological tensions, stress and nerves, practicing the performance, learning technique in ways that create positive habits, concentration and mental preparation, embouchure, and airstream. While this may seem a little fragmented in terms of flow, there is a logic to the information presented. There are some interesting examples that follow, encompassing a full range of practice needs, but they are wonderfully concise and easily extrapolated into full components of a practice session.

The overall goal is a worthy one — to get maximum results from minimum effort. This requires a strong, supplied embouchure, relaxed, efficient breathing, and intelligent practice routines that build strength and are adaptable to each player's current physical capacity. Add to this a personal self-awareness and the patience to practice slowly and correctly every time, and there is no doubt of success. This little book is filled with pearls of wisdom, and in spite of some typos and a few other distractions, they speak volumes. As a demonstration of his methods, Belfrage also includes a CD sampler of his playing, with pieces ranging from orchestral excerpts to concertos, all very impressive and a clear demonstration of his ideas in this book.

The Keyed Bugle by Ralph Dudgeon. Scarecrow Press, c/o Rowan and Littlefield Publishing Group, 4501 Forbest Boulevard, Suite 200, Lanham, MD 20706; www.scarecrow-press.com. ISBN 0-8108-5123-7. Second Edition, 2004. \$54.95 (cloth).

Readers may immediately wonder why a book on the keyed bugle is being reviewed in The Horn Call. This is a fair question. Ralph Dudgeon is one of the foremost experts in historic brass instruments, and the first edition of this book was a seminal work for keyed brass. The second edition has a considerable number of revisions and expansions (an increase of 100 substantive pages), including a new chapter on acoustics and construction, with analyses of the choices made by particular makers. There is an outstanding list of about 180 keyed bugle makers with short descriptions of their location and contributions; some were also horn makers. In addition, there are a few moments in the development of keyed instruments that are pertinent to the evolution of the horn, such as Kölbel's attempt to put keys on a horn in 1760 in St. Petersburg (p. 8), and how horns participated with keyed and valved instruments in military bands. The value of this book to horn players, however, is a general one, and the range of sources would be useful to any researcher interested in 19th century music. The chapter on performance practice has ar impressive amount of information that applies to any instru-



ment. Finally, this is just an outstanding work of scholarship, a model for scholars and a must for library collections that want comprehensive brass resources.



High Range for the Horn Player by Douglas Hill. Really Good Music, LLC., 1705 Wilson Street, Eau Claire, WI 54701; www.reallygoodmusic.com. 2005, \$15.00.

On the heels of his excellent warm-ups and vibrato/trills/tremolos exercises (see reviews in the February 2005 issue of The Horn Call) comes this collection of exercises by Douglas Hill dedicated to improving the high range. While there are a few etude books and lots of different encouragements that attempt to address the high range, a systematic approach to this range has been generally lacking. Whether teachers and players agree or disagree with Hill's ideas and the exercises themselves, at least we now have a reasoned rationale and systematic approach in print as a point of departure. In his overview, Hill is careful to point out the pitfalls of "normal" solutions to working on the high range, which generally avoid concrete descriptions of what needs to happen physically with the use of air and the embouchure's aperture. He also acknowledges that vowel shapes inside the mouth also participate, as well as mouthpiece angle and even the right hand. Those who fear "paralysis by analysis" may already be moving on to my next review, but teachers in particular need to face these tangible elements if they are truly going to help their students find solutions to their problems. What is particularly useful in all this is to realize that without first having a solid middle range and secure use of air, there will be no point in working on developing the high range.

The contents of this 30-page book include exercises in buzzing with and without the mouthpiece, aperture control, overtones, trills, accuracy, and two intriguing sets of "quieting" and "power" exercises. Exercises are to be used selectively for development, not all at once. They also should be modified to suit the present abilities of each player, thus beginning on different notes, using different rhythms, etc. Players should stretch themselves but not strain — in this case "pain is a bane, not a gain." With each exercise comes an explanation of the desired approach and result. Hill offers some interesting twists on well-known exercises and some new ones, too. Fully one-third of the numbered exercises are related to buzzing the lips or mouthpiece, encouraging resonance, clarity, and flexibility. This leads logically to aperture work, primarily through pitch bending in all ranges. Overtone exercises are just as they sound, emphasizing expansion and flexibility using the harmonic series, but not just in the traditional ways — glissandos and rhythmic variety add new challenges. Trill exercises follow his recommendations for practice in his warm-up and trill books. Next come the intriguing "quieting" and "power" exercises. Each are not so new in concept but the effect of actually doing them as written is surprising. The player is forced to sustain the effort in order to keep the tone intact at both soft and loud dynamic levels. It must be said though that while the quieting exercises really do work on the high range, the power exercises are really about endurance, so once again, selectivity is strongly encouraged. Finally, the accuracy studies actually exploit the entire range of the horn, but the dynamics and intervals required present amazing challenges.

It should be no surprise to those that know him that Hill offers a list of recommended etudes, solos, and excerpts for further study and provide more work for the high range. Many of his recommendations, though directed specifically at the high range, are useful for approaching the whole instrument. Again, while one may not agree with his ideas or approach, at least we now have a point of departure that gets all the issues on the table. That in itself leads to a strong recommendation for having this book, at least to augment one's teaching, whether it is used directly by students or not. This is no more a quick fix for one's high range than any other. The difference is that it is not supposed to be.

Dufrasne Routine by Louis Dufrasne, edited by Thomas Bacon. Southern Music Company, 1248 Austin Highway, Suite 212, P. O. Box 329, San Antonio, TX 78292; www.smcpublications.com. B569, 2005. \$12.50.

I love seeing other people's practice routines. I find them to be fascinating glimpses of how people work, hopefully with clues to their success that can benefit others. Since routines can be very personal, they always need to be examined critically, but nonetheless, it is always instructive to see another way to "skin a cat." Tom Bacon provides a nice bio to set the stage for Dufrasne's routine. From his bio, we learn that Louis Dufrasne (1878-1941) had a distinguished early career in Europe (Belgium, France, and Scotland) and then moved to America where he began in Pittsburgh in 1907 and continued in different opera and symphony orchestras in New York, Chicago, and Cleveland. His reputation as a player was that he had a beautiful tone and endurance "like nobody else." As a teacher, he was known as a taskmaster, but exerted considerable influence over several prominent horn players, including Clyde Miller, Philip Farkas, Helen Kotas, and Frank Brouk. That list is enough to warrant examining this routine.

Bacon goes on to point out that this edition is the first published version of exercises that Dufrasne went through before every concert. It is designed to be played from beginning to end, not selectively, emphasizing even, beautiful tone, free-flowing air, and as little physical effort as possible. To me, these exercises seem to fall into two categories: scale and arpeggio patterns emphasizing expanding intervals, and studies emphasizing flexibility and range expansion using the harmonic series. It is easy to see how these exercises influenced others, particularly Philip Farkas — there is a clear connection between these exercises and Farkas' warm-ups. Dufrasne's exclusive use of the F horn fits the historical context in equipment and concept of sound in the first half of the twentieth century. These exercises could easily be adapted to B^b horn, if desired. With any harmonic series practice, there is also the issue of practicing fingerings that you will never use in performance, but if evenness of tone is the primary goal, there may be reasons to use these exercises in different ways,



with "normal" fingerings and without. There is no doubt that following this routine will promote evenness and flexibility, and it is pretty extensive, thus providing a reasonable explanation why Dufrasne's endurance was remarkable. I played through it as my warm-up a few times and each time was pretty tired, but with a little rest I felt very warmed up, not to mention respectful of his endurance if he played this all the way through before every concert. As individuals construct the routines that work for them, this resource is definitely worth a look.



Vagabund: Tango pour cor en Fa solo by Pascal Proust. Editions Fertile Plaine, 11 rue de Rosny, 94120 Fontenay-sou-Bois, France; www.fertileplaine.com. FP 364, 2005.

After receiving a number of very interesting and creative pieces for younger players from Pascal Proust, I was pleased to receive something a little more challenging but just as fun in this piece for solo horn. Musically, this has all the rhythmic variety and melodic spice one would hope for in a tango, with plenty of melodic and harmonic surprises and twists. Technically, this is a challenging work, demanding advanced flexibility, a full range of extended techniques, including flutter-tonguing, trills, turns, mordents, a glissando, and a wide range of dynamics and articulations. The tessitura is mostly on or below the treble clef staff, with the total range being dbb". Is it worth the work to put this piece together? I think so, but be prepared to spend time not only mastering the technical stuff, but then making sure the tango character is preserved. At 3:30, this is a good recital piece for advanced college-level students, especially for variety's sake, and it is paced well such that it is not too tiring. It is tonal, but dissonant enough not to be cliché. This is a very interesting solo piece, and enjoyable in both the technical and musical challenges it presents.

Unaccompanied Suites, BWV 1007-1012, by J. S. Bach, transcribed for horn by Ralph Sauer. Cherry Classics Music, 5462 Granville Street, Vancouver, BC V6M 3C3, Canada; www.Cherry-Classics.com. 2005, \$19.45; \$17.45 for CD ROM version with .pdf files; \$14.95 for .pdf file download.

Here is my most challenging review of this particular issue. Reviewing this edition is challenging, however, not because of the music or the edition itself, but because there are enough different transcriptions of these marvelous pieces, most of which I happen to own, that I admit not being sure where to begin. Further, no matter where I begin, a bigger challenge will be how to stop... Here goes...

These works by J. S. Bach were integral to my upbringing as a musician, so they are very near and dear to me. The musical and technical challenges, first presented to me in Wendell Hoss' edition published by Southern Music, were given to me at a time when my teacher ran out of patience and I had begun passive resistance to just about everything else (Thank you, Spike Shaw!). Since then, I return to them often, especial-

ly when I need some palate-cleansing or have students looking for this type of challenge. There are many editions of these suites available for different instruments. Couple this with so many recordings available, even a recent brilliant one by Francis Orval on horn, and you have a monumental responsibility in creating a new edition. I congratulate Ralph Sauer for doing a responsible job of creating this edition. For those familiar with the several of horn versions of these suites — at least four complete publications by Wendel Hoss, Milan Yancich, Daniel Bourgue, and Francis Orval, plus a few selected individual movements by Marilyn Bone Kloss — I know that there are tessitura issues. Sauer's edition exhibits the same decision process as Hoss: notating these movements for horn in F an octave higher than the original, thus sounding a fourth higher. The one exception is Suite No. 6; Sauer notates it a fifth higher than the original which puts the suite at concert pitch, in the horn key of A major; Hoss raised the suite one more semitone to play in the horn key of Bb, but then asked the horn player to use Horn in E. As a result, Sauer's version is admittedly easier to read. Sauer has also left off dynamics and other articulations that Hoss (and certainly others) obviously added. Another plus is the typesetting of Sauer's edition that has improved the number of very bad page turns, which infect most of the editions I have. There is a little bit of shoving around and squishing of lines or notes to accomplish this, but none of it is truly objectionable. His choices regarding recommended places for breathing and how to handle multiple stops are as good or better than anyone else's I know, so there is not much to quibble with there.

So, what do we have? Another good edition of great music. Purists will always have the cello parts to play or transpose from, but they will still have to make the same choices that any arranger/transcriber does. In Ralph Sauer's case, he has made some excellent choices and provided horn players with a new edition that is different enough from the others to be worth having.



Declamation: Fantasy Variations for horn and harpsichord by Randall E. Faust. Randall E. Faust Music, P. O. Box 174, Macomb, IL 61455; www.faustmusic.com. 2004.

Dedicated to teenagers Lars and Sebastian Bausch, this unique piece is more than just an excuse to combine two instruments rarely heard together. It is also very fun music and an opportunity to work on hand horn technique. The piece lasts about 4:15, and its pacing works well as the variations unfold. There is a slow, free Prelude that calls for use of natural harmonics and hand stopping, hinting of melody to come. The Theme is stated clearly in the horn, also calling for hand technique outside of the open notes on F horn. This is followed by a variation for the harpsichord alone (melody in bass). The accompaniment gets increasingly complicated, with lots of stacked fourths, seconds and clusters. A 6/8 variation follows in a chasse-like vein, emphasizing the modal character of the theme (hints of Phrygian mode and harmonic minor), and with valves in full use. Faust told me that part



of the commission from these brothers was that somewhere in the piece there needed to be a fight; the composer obliged with a hocket style (at first) variation of the theme, once again calling for handhorn technique. Finally, things build to a big finish, with the horn carrying the tune and the harpsichord providing a lot of rhythmic activity underneath. The overall range for the horn is low c to ab", but the tessitura is g-g", and is very manageable. The printed edition has some alignment problems in the piano part which causes some second-guessing on rhythms and total beats in measures. There are also a few typos, but I am sure that later editions or printings will address these. And, for those rightly concerned about balance, my sense is that it should work with a little sensitivity adjustment on the part of the horn player, though if the harpsichord is able to be coupled (multiple manuals coupled to pluck all available strings simultaneously), there will be no problem at all — the spacing and pacing are quite good. Congratulations to Randy Faust for a unique piece that can fit nicely on a high school or college recital program.

Christmas Carol Suite for horn and piano by John Jay Hilfiger. Wehr's Music House, 3533 Baxter Drive, Winter Park, FL 32792-1704; www.wehrs-music-house.com. WM #318, 2004. \$11.50.

This suite is five Christmas carols arranged individually (not a medley) for holiday performance. In addition to the solo part for horn, included in this edition are solo parts for instruments in bass clef, treble clef in C, and treble clef in E^b. Hilfiger has given us arrangements that are in a good range, not too technically difficult, but with an interesting balance of piano and soloist so as to provide some variety in color and focus. Sometimes the soloist has the main melody, sometimes the piano, while the soloist plays accompaniment. The arrangements are cast in traditional harmonies, with at least two verses each and pleasant introductions, interludes, and closing tags for most. Occasionally, the melodies are embellished, which is a nice touch. The range for the horn is reasonable for an average high school player (c'-g"). The five carols are "Oh Come, Oh Come Emmanuel", "What Child Is This?", "Joy to the World", "Good Christian Men, Rejoice", "Away in a Manger". This is a good traditional set to have for younger players or emergency Christmas church gigs.



Concerto in E^h major, K. 370b and 371, for horn and orchestra, by W. A. Mozart, newly completed by James Nicholas. Birdalone Music, 2212 32nd Street, San Diego, CA 92104; www.birdalone.com. Piano reduction, MOZ370, 1997, \$13.95.

Readers who are curious about this piece (or pair of movements) should consult a review that appeared in the October 2003 issue of *The Horn Call*. That review compared the orchestral version of this piece recently published by Breitkopf and Härtel with a similar edition completed by James Nicholas at the same time as this version with piano reduction. Since this edition is the reduced version, I will, for

the sake of space, confine my comments to the edition at hand. James Nicholas (formerly Collorafi) is well-known in natural horn circles as a composer and arranger of music that is both serious and tongue-in-cheek. His knack for writing in different styles carries forward into effective re-construction and orchestration of works like this. His knowledge and sensitivity to the piano also lends itself to effective orchestral reduction. This edition is in his own hand, and his calligraphy is clear and easy to read. In the reproduction process, however, the piano score is a little smaller than normal, thus making it now harder to read, but the spacing of the staves is clear, and a simple enlargement on a photocopier can take care of personal preferences, if needed. The horn part is in E^b, as it should be, and it is much easier to read. This version contains the pages found recently that restored some 60 measures to the middle of the piece, making it whole and a better balanced sonata-rondo. The first "movement," K. 370b, was pieced together from portions of the manuscript apparently cut up and given away as gifts or mementos by Mozart's son Carl to friends and acquaintances. Once reconstituted, though still essentially a sketch, Nicholas had enough to work with to create a reasonable movement that balances the Rondo very well. Is there another slow movement floating around out there? Only time will tell.

I have performed this version and, aside from finding a good size for the piano accompaniment, found it to be very well done. My resident pianist gives the reduction a "thumbsup," much more reasonable and playable than typical concerto reductions. With more than one edition of this piece available, this certainly deserves the attention of the prospective buyer.

Concerto in E major, K. 494, for horn and orchestra, by W. A. Mozart, performing edition by James Nicholas. Birdalone Music, 2212 32nd Street, San Diego, CA 92104; www.birdalone.com. Piano reduction, MOZ494, 1997. \$12.95.

I remember the first time I became aware of the K. 494 concerto fragment: one of Barry Tuckwell's later Mozart recordings, where the existing music was played out to its conclusion. I was filled with excitement as the piece went on, but then was quite sad when is slowly dissipated into an unresolved melody. I couldn't help but wonder and even resent who or what might have interrupted the composer in mid-thought. Ah, what might have been...

The incomplete manuscript consists of 91 measures with enough musical material, at least for James Nicholas, to formulate the rest of a movement. The resulting creation is 303 measures, on a grander scale than any other Mozart horn concerto movement. Indeed, as Nicholas points out, with a 60-measure introduction, Mozart's concept for the piece appears to have been on a much larger scale, comparable to some of his piano concertos. Even the choice of E major was unique among his completed works, with only the K. 542 piano trio as the other piece in that key.

I am not enough of a composer or an expert in Mozart's music to comment substantively on what Nicholas has created to finish this movement. I do know, however, in playing



and listening to it, that it does seem to work pretty well. The melodic materials assigned to the horn part are at least plausible and on a scale and scope that relates very well to the original orchestral exposition material. The horn part itself gets more chromatic than other concertos, but it certainly works, and if it turns out that this is accurate, it would likely have been the most difficult of all his horn concertos. This version stays up in the higher part of the horn range, like K. 495, but has more harmonic interest, like K. 447. Further, if we believe the new, updated ordering of these compositions, it is possible that this piece could easily have come either between them or just after the later composition, K. 447. In any event, I'd better stop speculating before I dig a hole too deep for me to get out of. James Nicholas knows what he is doing and those interested in this concerto should give him the benefit of the doubt, at least until some more scraps of this particular piece are found.

Otherwise, this edition is just like K. 370b/371 above — clearly readable in the horn part (in E of course), a little small, but fixable, for the piano reduction, which is done well. Try it out and see what *you* think...



Nocturne in Blue and Green for four horns by Joseph Landers. Brookland Music Press, Box 691, Montevallo, AL 35115. Email: brookland@charter.net. BMP 3605, 2003. \$10.

The composer's introduction to this composition reads: "The Nocturne in Blue and Green was written in 2003 for the TransAtlantic Horn Quartet, who premiered the work on March 7, 2004, in Tallahassee, Florida. The title is borrowed from a painting by Whistler that is currently on display at the Tate Gallery in London. The painting portrays a solitary figure standing on the banks of the Thames River at night. This work for four horns attempts to translate the luminescence and static energy of Whistler's painting into music."

I took the liberty of looking up Whistler's painting on the internet and looked at it while listening to a recording sent with the piece. Though I am sure my computer screen does not do the painting justice (as the cassette recording does not do justice to a live performance), there is an undeniable connection between the musical atmosphere produced by Landers' composition and the visual effects of Whistler's painting. A coordinated but misty beginning gives way to each part moving off into sections that are *senza misura*, or freely coordinated (or not) by the performers. As a result, the composition will be different each time it is performed, perhaps in the same way that one will notice something different about a painting each time it is viewed.

Personally, I like the musical challenges presented by this type of piece. Landers maintains a misty backdrop throughout with long tones, mostly at softer dynamics, with various gestures appearing out of the mist. There are stopped notes, trills, and other atmospheric sounds, as well as strong rising figures, repeated notes (perhaps in reference to shadows, lights, and reflections in the painting) that are notated such

that they can happen differently each time. There is no indication for improvised dialogue or anything like that, but one could expect that as the performers learn the composition, a preferred pacing or order of gestures might result (or then be avoided the next time!).

In all, this is a very effective composition, albeit one that I feel requires the audience to know more about the piece before hearing it. I think it can work in the abstract, but it would be much more satisfying to hear about or even see a projection of the painting while listening. Advanced quartets will like to opportunity to shape their own versions of the piece, and the freedom notated (as explained by the composer) offers infinite possibilities. This is a provocative and evocative piece.

I Got It Sorted for five horns by C. D. Wiggins. Emersor Horn Editions, P. O. Box 101466, Denver CO 80250, www.emersonhorneditions.com. EHE 527, 2004. \$7.00

This is a delightful ragtime piece for five horns. According to the composer, the title was inspired by the rhythm of the first few notes of the melody. The part distribution is quite even, with first and second horn paired, third and fourth paired, and fifth covering the bass throughout. From the first reading, I have really enjoyed this tune, especially in that it is for five horns — I am glad to see more pieces for this number. In terms of range, the piece is very accessible for a high school group, as long as the fifth player can read bass clel and play comfortably down to B. The first and third stay on the treble staff, with the first having to play a b" on the final "stinger." The second and fourth have plenty to do, though primarily in supporting roles. For about 2:00 of good, clear fun, that will work in any performance setting — encore, variety in recital, children's concert — snap this one up right away.

Sarabande from The Holberg Suite by Edvard Grieg arranged for five horns by Marvin C. Howe. Randall E. Fausl Music, P. O. Box 174, Macomb, IL 61455; www faustmusic.com. 1983/2005.

Here is a sweet, somewhat mournful tune from the Marvin Howe collection, brought to us by Randall Faust. The arrangement is very readable, as long as you have two players who are comfortable with bass clef. The ranges are fairly predictable, with first and third horns carrying the high end second filling the middle and fourth and fifth working the low end. These last two occasionally double in octaves to good effect, but the addition of a fifth horn to a four-part texture allows for some flexibility in pacing and melody distribution, of which Howe took full advantage. The first horn part stays on the staff except for a high C (c"") toward the end, and the fifth horn part spends a good amount of time below low C, sometimes doubling, sometimes not. The arrangement is about two minutes long with repeats, and could serve a number of functions for a group — warm-up, ensemble practice or nice contrasting piece on a concert.



Legend of Sleeping Bear for eight horns by Eric Ewazen. Southern Music Company, 1248 Austin Highway, Suite 212, P. O.Box 329, San Antonio, TX 78292; www.smcpublications. com. SU 478, 2005. \$20.00.

My horn ensemble took this piece on for performances this past term, and it proved to be extremely satisfying. Having heard and performed a number of Ewazen's works over the past several years, and having had the pleasure of meeting and interviewing him at Western Michigan University in June 2001 when this piece was premiered (not May 2002 as the preface states), I was not surprised by the colors and musical ideas presented, nor was I surprised at the strong positive reception of the piece this fall by my students. What did surprise me was how moved I was by the storyline that guides the work in connection with the music itself.

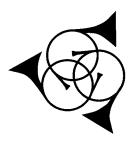
The story of the Sleeping Bear is one from the Manitou culture in northern Michigan, and is about how the Sleeping Bear sand dunes and Manitou Islands came to be. Each of the four movements in this work has a part of the story: a mother bear and two cubs living on the west coast of Lake Michigan are driven into the water by a forest fire and swim toward the east side of the lake. The long swim takes its toll—the mother barely makes it but the cubs drown. The mother then takes up watch on the coast and is eventually covered in sand, creating what is now the Sleeping Bear Dunes. The Manitou Islands represent the cubs in the story still trying to make it to land.

Ewazen provides a narrative with excerpts to be read before each movement describing the action, and the combination of the text and music create (for me, anyway) an effective musical experience. In the piece, we have many of the colors that Ewazen has learned to draw from brass instruments, with arpeggiated figures, split choirs, interesting key shifts, and capitalizing on the instruments' "sweet spots." He also brings in some pentatonic scales and drumming rhythms to add a Native American flavor, but these are done tastefully. Still, what makes the work effective is the progression and pacing of the music in relation to the story. At a total of about 12 minutes, it is substantial, but very satisfying to my students and the several audiences who heard the work this fall. Commissioned by Johnny Pherigo and originally composed for the Honors High School Horn Ensemble at the IHS symposium hosted at WMU, this piece works very well for a good group of high schoolers (especially if you have three or more with decent low ranges) — my college students had little trouble putting this together, though they did have to spend time with flexibility practice to cover some of the register changes required by ascending and descending arpeggios. We performed this piece several times and they did not seem to get bored at all, probably because they sounded very good on it. And, with the storyline, this piece makes a unique contribution to any horn ensemble performance.

Concerto for Mallet Percussion and Brass Quintet by Randall E. Faust. Randall E. Faust Music, P. O. Box 174, Macomb, IL 61455; www.faustmusic.com. 2003.

This is a substantive piece of music, set very effectively for brass quintet and mallet percussion — mostly vibraphone and some marimba. It is clear that Faust is well-versed in the ranges and capabilities of all of these instruments. In general, the percussionist is featured, earning the "concerto" name, but the role of the brass ensemble is relatively equal, thus the piece could be comfortably programmed in either recital format, percussion or brass. The total timing of the three movements is about 22 minutes, with 75% in the third movement, Variations. The short opening Prelude sets an engaging mood with a gradual build to the arrival of the second movement, Sinfonia Concertante. The second movement has four short sections of increasing energy and intensity, but overall the mood is quite congenial as the parts play with and off of each other. The rhythmic interplay, especially in the somewhat funky third section which features a lot of meter changes, is quite fun.

It is the set of Variations that gives this piece its breadth and depth. There is a chorale with one variation to start, followed by seven short variations and then a closing variation that reprises both the opening Prelude and the opening chorale/variation, with additional elaboration. The range of moods in the variations is excellent and none are so long as to be overbearing. Actually, the pacing is great! The titles of the individual variations give a good sense of this, e.g., Canon, Toccata, Elegy, La Chasse, Fanfare, Cadenza, and Romanza. The variety is helped by the use of both vibraphone and marimba in this movement, but the styles are different enough to keep players and audiences on track. Faust's style is tonal-based, with lots of variety in the use of fourths, sevenths, and seconds. The edition is pretty clean, though there are some alignment problems in the percussion part. These are not insurmountable, however, and do not detract from the quality of the piece itself. A strong college or graduate-level quintet and mallet percussionist might enjoy this as a feature piece on a recital due to its length; the rhythmic and ensemble challenges will require a fair amount of rehearsal time. In all, however, I believe it will be worth the effort. As mentioned at the top, it is clear that Faust understands how to use these instruments effectively, so the result is enjoyable to play and hear.





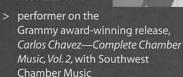


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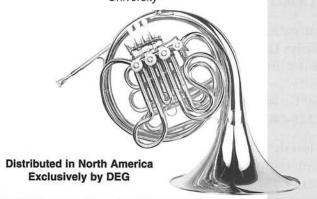
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John Dressler and Calvin Smith

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Evening Banquet: Music for Horn and Soprano. Mary Bisson hornist, with soprano Ann Tedards, and pianist Mary Woehr. Performer-produced disc. Timing: 52:03. Recorded at the Peabody Conservatory of Music, Baltimore, Maryland, May 2000.

Contents: Charles Gounod: Le Soir; Jeanne Singer: Banquet; John McCabe: Folk Songs (5); Judith Weir: Don't Let That Horse; Richard Strauss: Alphorn; Vitaly Bujanovski: Evening Songs (3); Arnold Cooke: Five Nocturnes.

Music for horn, voice, and piano is a marvelous medium; there are a number of works with soprano that need to be performed more often. Mary Bisson has chosen a fine variety of older and newer works, many of which I heard for the first time on this disc. Included are both individual songs and cycles of 3 to 5 songs. All of these feature the horn's warmth and expressiveness, characteristics admirably interpreted here by Bisson.

The Gounod is a beautiful piece with nuance and grace. The Singer provides a wonderful dialogue between voice and horn within idiomatic ranges for both. The cycle by John McCabe features a terrific presentation of lyricism and jocularity. The songs demonstrate several twists on the folk song genre: amorous, hunting, lament, and lullaby qualities are expertly bound together. The most delightful is the fifth song, "John Peel," which combines two familiar hornpipe tunes with to enhance its text about this rogue character.

Judith Weir's song is the most tonally adventurous on the CD, however it remains accessible to the first-time listener. It illuminates the text appropriately: "Don't let that horse eat

that violin, cried Chagall's mother! But he kept right on painting, and became famous..."

The reader may already be acquainted with Strauss's *Alphorn*. As one might expect, the text relates to the instrument as it echoes through the mountains. It was written in 1882 by the eighteen-year-old composer and dedicated to his father.

If you have experienced Bujanovski's panoramic pieces, such as *España* or *Italia*, you will find his cycle *Evening Songs* a treat as well. As its title suggests, the predominant mood is reflective; however, there are contrasting dynamic and improvisational moments.

By coincidence, Bisson's recording was released following the recent death of Arnold Cooke: this disc may add impetus to the reexamination his works. Although one may detect some "Brittenesque" turns now and then, Cooke had a unique musical language. In all five songs, the three performers act as a marvelous unit, while contributing personal dimensions to the performance. I have not heard this cycle for nearly ten years, so it was a great reminder of Cooke's mastery. Bisson and Woehr are members of the Baltimore Symphony and Tedards is on the faculty of the University of Oregon. You will enjoy their performances immensely! I regret that the full texts are not printed in the liner notes and that there are a few phrases where the diction is not clear. To obtain a copy of this disc, send Mary Bisson an e-mail at the address above. *J.D.*

Dauprat Six Quartets and Six Trios for Natural Horns, Op.8. Richard Burdick: cor alto and cor basse. Performer-produced disc. Timing: 43:23. Recording completed in 2005 at the composer's home in Regina, Saskatchewan, Canada.

Contents: Louis Dauprat: Six Quartets and Six Trios, Op. 8, for Natural Horns in Different Keys.

If you have 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 Dauprat's pieces on the modern valved horn; however, to perform them on the natural horn is another situation altogether. For this recording Burdick uses an Austro-Bohemian horn with terminal crooks made around 1840 and tuned to A=430. Educationally, this disc reveals what the horn players were likely dealing with shortly after Beethoven's death.

Burdick has terrific control of the intonation, articulation, phrasing, and color of the hand horn, 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 his command of the instrument. An important and unique feature of these works is that the four performers are each on a different crook. For

example, one quartet from this collection features parts for G, D, E and C horn; a trio calls for horns in G, E and D. Burdick's clear understanding of the varying responses of the crooks is immediately heard. He provides us with an intimate and fresh presentation of these works. Burdick is currently principal horn of the Regina (Saskatchewan) Symphony. *J.D.*

Schweizer Hornquartette, vol. 1. Dauprat-Hornquartett: Peter Broming, Olivier Darbellay, Daniel Lienhard, Jörg Dusemund, hornists. Musiques-Suisses Recordings MGB-CD-6226. Timing: 65:35. Recorded in the Radiostudio Zurich, October 2004.

Contents: Templeton Strong: Legende; Erik Szekely: Aubade et Séquence, Op. 7 (1954); Ernst Widmer: Panorama, Op. 94 (1974); Daniel Lienhard: Partikel (1978-80); Klaus Cornell: Remémorances (2004); Andreas Pflüger: Resonanzen (1987-2002); Roland Moser: Ton in Ton (1990-97).

It is a pleasure to review the performance of this professional quartet, comprising solo and low horn players from three German orchestras. Their blend, nuance, uniformity of articulation, dynamics, and timbre are superb.

The first work, *Legende*, is strongly influenced by Wagner, with its late-Romantic harmonies and form. Strong studied in Leipzig in the 1880s and was on friendly terms with Liszt. He taught for a brief time at the New England Conservatory before settling permanently near Lake Geneva, Switzerland. Although performed as one long movement, the quartet has four sections: *Andante*, *Allegro molto*, and *Adagio-Allegro*.

The remaining repertoire on the disc is contemporary. The Székely work offers a great deal of contrast within its first several minutes, including muted and stopped horn. After an introductory burst of sound, the "Aubade" (dawn) is heard. The "Séquence" is in a rollicking 10/8 meter (3+3+2+2), complete with an irregular hunting motive.

Widmer's piece has five sections titled *Horizontal*, *Vertical*, *Obliquo*, *Canone*, and *Tangente*. The first unmetered section incorporates "swooshing" air sounds and humming through the horn against a pedal-point. The second section features stacked pitches and changing dynamics, also unmetered. The *Obliquo* features mouthpiece buzzing against normal horn tone.

Lienhard's *Partikel* is a one-movement dialogue between members of the quartet. It opens with an accompanied soliloquy but moves quickly on to a more lyrical section with interplay among the other three voices. Although a few phrases use major and minor chords, the work focuses on the intervals of the tritone and seventh. The harmonies are mostly tonal but are used in more modern ways. The glissandi figure near the end is a surprise contrast to the homophonic texture.

Completed in 2004, Cornell's piece is nearly "hot off the press." It has five movements: Carillon, A pas de loup, Chant sans la solitude, Rappel, and Carillon. The final Carillon is not a repeat of the opening movement but another visit to the bell tower.

Resonanzen by Pflüger has seven movements, numbered simply 1 through 7. In each movement, the composer exploits the klangfarbenmelodie (tone-color-melody) technique often

featured in works by twentieth century serial composers: a melodic line is passed between the voices. *Ton in Ton* features sets of motives that are contracted and expanded as the piece progresses.

It is not clear from the liner notes if these works are published and available for purchase: I hope they will be! I give a hearty *bravo* to the Dauprat-Hornquartett for exploring a wealth of new music rather than duplicating the repertoire of the American Horn Quartet or the Transatlantic Quartet: this music provides a completely different set of challenges for the horn quartet. *J.D.*

Salonhorn. Zbigniew Zuk, horn with pianist Piotr Zuk. Zuk Records 327. Timing 73:36. Recorded March 2005 at the Universität der Künste, Berlin on a Hoyer horn.

Contents: Leone Sinagaglia: Romanze, Op.3; Ignaz Moscheles: Feuillet l'Album de Rossini (Theme and Variations), Op. 138; Franz Strauss: Theme and Variations, Op. 13; Camille Saint-Saëns: Romance, Op. 67; Carl Gottlieb Reissiger: Elegia, Op. 153; Carl Czerny: Andante e Polacca, Op. Posth.; Franz Strauss: Les Adieux; Nicolai von Wilm: Zwei Vortragsstücke für Horn und Pianoforte, Op. 79.

If you are not already acquainted with the many discs of Zbigniew Zuk, you need to contact your CD supplier soon! This is terrific playing of the highest caliber. This recent disc focuses on the warm and sensuous quality of the horn. You may recall Frøydis Ree Wekre's three-volume set of Favorite Prunes, where I first encountered the name Sinigaglia, a composer whose dates nearly match those of Richard Strauss. The Romantic nature of the horn truly radiates through this and all of the pieces on this recording.

I am not familiar with the Rossini melody upon which Moscheles based his work; however the variations offer plenty of excitement. Yes, you will need good high and low "C"s to perform this work. Somewhat atypical is the relatively slow tempo of work's concluding phrases.

Most players are probably familiar with Franz Strauss's Op. 2 variations, either in Bacon's edition or Pottag's older and abbreviated version. Here expressive beauty and hom virtuosity abound in a version published by Hans Pizka.

The Saint-Saëns *Romance* is the one in E Major (Op. 67), not the Op. 36 *Romance* found in Mason Jones' *Solos for the Horn Player* collection. Op. 67 's beauty and lyricism is well-captured by Zuk. The middle, quicker section greatly contrasts the opening both in dramatic quality and delivery.

I was pleased to be introduced to Reissiger's *Elegie*: a fine, melancholy, *cantabile* work. Some beautiful turns of phrase by both artists make this a perfect reflective piece on any recital. Both Czerny's *Andante e Polacca* and Franz Strauss's *Les Adieux* are important works that should be studied by all hornists.

Another new piece for me on this disc is von Wilm's Romance and Scherzo, Op. 79. A superb piece of late Romantic tonal landscape, the work has ample sections of imaginativeness, originality, and expression. Its coda showcases traditional hunting rhythms in a noble and sentimental flourish. *J.D.*



Horn Voyage. Zbigniew Zuk, horn. Zuk Records 315. Timing 69:58. Recorded May 1999 in the Studio S2 of the Polish Radio SA in Warszawa on a Ricco Kühn instrument, Walter Kruspe model.

Contents: Vitaly Bujanovski: Pieces for Horn Solo (Scandinavia, Italy, Spain, Japan, Russian Song); Johannes Brahms: Ten Horn Studies, Op. Posth.; Bernhard Krol: Laudatio; Georges Barboteu: Cinq pieces poetiques; Emmanuel Kaucky: Etudy pro lesni roh. Svazek 2; Domenico Ceccarossi: from Ten Capricci for Horn (Nos. 7 and 8).

For this disc Zbigniew Zuk has chosen only unaccompanied repertoire. In a horn lesson (has it really been 20 years ago?), Michael Hatfield shared with me that unaccompanied works on a recital are the most challenging. His observation has proven true in the countless brass recitals I have attended over many years. One's breadth of dynamics, array of timbres, spectrum of articulations, personal intonation, and the variety of colors, including muted and stopped horn, throughout a plethora of tempi, constitute the musical medium, all without assistance. This disc offers a cornucopia of works under this umbrella.

Zuk displays his prowess in all of these works, written predominantly in the twentieth century. While it is unlikely that Brahms penned the studies that bear his name, they have been around some thirty years and now, having become reacquainted with them through this recording, they intrigue me for their possible concert worthiness. A pair of them might make a fine contrast to major works on a program.

My favorite work on the disc is Barboteu's suite of five movements, each averaging just two minutes, that move quickly through many façades. Zuk brings style, technical command, and musical flexibility to these excellent movements.

These works challenge us to go as far as we can beyond mere notes and rhythm! As such the recording is very highly recommended to all hornists! *J.D.*

Thomas Dunhill. Stephen Stirling, horn. Epoch CDXL7152. Timing 65:50. Recorded January 27-29, 2005 at Henry Wood Hall, London.

Contents: works by Thomas Dunhill: Quintet in F minor "Nitor in adversum," Op. 6; Phantasy, Op. 36; Quintet in E^b, Op. 3

This recording by the ensemble Endymion is a gem, containing some beautiful music by Thomas Dunhill. Hornist Stephen Stirling performs on the two quintets. The F minor quintet is for string quartet and horn, and the E major quintet was written for violin, cello, clarinet, horn, and piano. All of the music is expertly performed. The ensemble, intonation, and recorded sound quality are all extremely good. I have heard Stephen Stirling's performances on other recordings and I expected this one to be very good; I was not disappointed. In fact, his performance here added considerably to my admiration of his artistry: his playing is cleanly articulate, with beautiful expressive moments, and fiery excitement.

The Quintet in F minor has, to date, not been published. The first performance on June 27, 1900, with hornist Hale Hambleton, was, unfortunately, ignored in the musical press. It certainly deserves to be performed more. Its three movements (*Allegro molto, Andantino*, and *Adagio assai-Allegro molto ritmico*) contain beautiful and skillfully written melodic lines, and lively energetic passages that blend together into a first-class chamber music work. Its subtitle, *Nitor in adversum* ("I struggle in adversity") was the motto of 18th-century politician Edmund Burke. Since Dunhill offers no explanation for the motto, we can only guess at how it influenced his composition.

The Quintet in E^b is also a chamber work that deserves more performances. It dates from Dunhill's student days and was written for a competition for new works for piano, violin, cello, clarinet, and horn. Although the quintet did not win, it was well-received in reviews of a performance with the composer at the piano. This quintet also displays beautiful melodic writing in addition to considerable elegance and excitement. Each of its movements (*Allegro ma non troppo*, *Allegretto*, and *Prestissimo*) displays an independent character and emotion while merging wonderfully into a very pleasing total. I would welcome the opportunity to hear any of these works in concert and, if the performers were the Endymion ensemble, it would undoubtedly be a virtuoso performance. *C.S.*

Reicha Woodwind Quintets, volume 5. Charles Kavalovski, horn with the Westwood Wind Quintet. Crystal Records CD-265. Timing 67:48. Recorded September and October 2004 in Crystal Chamber Hall, Camas, Washington.

Contents: Anton Reicha: Quintet in D Major, Op. 91, no 3; Quintet in G minor, Op. 91, no.4.

The Westwood Wind Quintet and Crystal Records have embarked on a monumental and rather daunting project: to record the twenty-four wind quintets of Anton Reicha. They should be commended for doing this; there is no other composer who has influenced the wind quintet repertoire as much as Reicha. The sheer volume of his works for quintet is, to my knowledge, unmatched, and the mastery with which they were composed sets Reicha apart from all other quintet composers. The Westwood Wind Quintet has a long history of outstanding performances and recordings and this seems a fitting next step for an ensemble so experienced and renowned. I look forward to owning the entire project when it is completed.

This recording is extraordinary in all respects. The performances are stellar and the recording quality is, typical of a Crystal Records release, full, with a warm richness that does not obscure any of the voices. Crystal Chamber Hall must be an enjoyable and rewarding room in which to play quintets. Charles Kavalovski's performances are ideal: it is great horn playing as well as great quintet playing. Playing horn in a wind quintet is a special skill that can elude some otherwise fine players.

Reicha would love to hear the Westwood Wind Quintet and I will listen to this CD many more times. The CD also

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Recording Reviews

includes extensive liner notes that include biographical information (condensed from a doctoral dissertation by Millard M. Laing), Reicha's writings on composing (from his autobiographical notes from about 1824), Reicha's writings about his friendship with Beethoven (from Reicha's autobiography), and an analysis of the quintets by Charles-David Lehrer.

If you are currently active in, or hope to play in a wind quintet, buy this CD and the rest of the recordings as they become available. This series is the beginning of a unique collection that will set the standard for performances of these quintets for a very long time. *C.S.*

Joseph Schwantner. Gregory Hustis, horn with the Dallas Symphony Orchestra. Hyperion Records CDA67493. Timing 65:46. Recorded June 21-23, 2004 at the Eugene McDermott Concert Hall, Morton H. Meyerson Symphony Center, Dallas, Texas.

Contents: All compositions by Joseph Schwantner: A Sudden Rainbow; Angelfire 'Fantasy' for amplified violin and orchestra; Beyond Autumn 'Poem' for horn and orchestra; September Canticle 'Fantasy' for organ, brass, percussion, amplified piano and strings.

Let me start with the good news: the Dallas Symphony Orchestra is a true world-class ensemble. Anne Akiko Meyers is already a star among virtuoso violinists. James Diaz has distinguished himself in competitions, recordings, and performances as an extraordinary organist. Gregory Hustis is a name that is known world-wide among hornists and increasingly to the whole musical world. It is a well-deserved reputation. His playing is powerful, expressive, and totally virtuosic. I have always enjoyed hearing him whether it was a live performance or recorded.

I have had mixed feelings about the music of Joseph Schwantner for quite some time now. I appreciate the emotional range and expression that he creates but when it's over I'm left with an empty feeling. There is nothing to remember. Yes, I hear many pleasant, challenging, invigorating, or disturbing sounds but the emotions last longer than my memory of the music. It's like eating a gourmet meal and enjoying all of the varied tastes, textures and colors, but when it's over I'm still hungry. There must be more to it than that. I am fully aware of the commissions, awards, praise, and positive reviews that he has accumulated, so I am also aware that I will probably irk his fans and supporters but this just isn't music that is going to stand the test of time. Of course, Schwantner's music may last a lot longer than I do but, for now, we are only dealing with opinions. So, I will not say that you will or will not enjoy this CD through many hearings. You may; give it a fair trial. At the very least, Gregory Hustis' playing is certainly worth owning this CD. C.S.

Gregory Hustis, horn. With the Dallas Philharmonia. Crystal Records: CD-773. Timing: 60:25.

Contents: Eric Ewazen: Concerto for Horn and String Orchestra; James A. Beckel, Jr.: The Glass Bead Game, Concerto

for Horn and Orchestra; Simon A. Sargon: Questings, Concerto for Horn and Chamber Orchestra.

Three relatively new works for horn and orchestra are presented on this excellent Crystal Records recording. Gregory Hustis gives solo performances that are masterful. He exhibits abundant control, flexibility, power, and expressiveness. The Dallas Philharmonia, conducted by Paul Clifford Phillips, is an excellent ensemble. The Philharmonia has moments as an accompanying ensemble and moments when it serves as an equal partner to the soloist. Both roles are filled beautifully. The recorded sound is present with ample clarity and richness to the sound.

Eric Ewazen has become a prolific and often performed composer. His works are always melodic and he writes music that spans the emotional spectrum. I like his music on first and on all subsequent hearings. The Concerto for Horn and String Orchestra was written for Hustis. Ewazen states that "my background is Polish/Ukranian and I have enjoyed the exciting rhythms and the modal harmonic world of that music. I have incorporated that sound into this concerto." The first movement is at times stately with other passages of driving rhythms. The strings provide a chordal accompaniment that is rhythmically energetic and lively. The second movement is gentle and floating with a mid-section that is more declamatory. The lyric flow of the opening returns at the end. The final movement is rousing and agitated: an excellent end to a superb piece of music.

James Beckel's, *The Glass Bead Game*, is a programmatic work loosely based on the Herman Hesse novel of the same title. Bi-tonality (representing conflict between man and his environment), *leitmotifs* (representing various characters), instrumental dialogues, overlapping sounds (as might be heard in a cathedral), and a return of earlier melodic material (signifying remembrances) all combine to make this concerto a very enjoyable and significant work. It contains virtuosic, idiomatic horn writing.

Questings by Simon Sargon refers to various quests throughout the composition. The first quest (Concertato or "struggle") is to regain the quiet serenity of the opening music which is abruptly ended by the agitated main body of the movement. The struggle continues with a brief, calm moment that cannot be sustained against the agitation. The second movement, Pastorale, is another quest but this one is for the serenity and peace of nature. Beautiful flowing lines characterize the soloist playing in a meditative and serene setting. In the Burlesque/Finale the raucous world intrudes and the solo horn's attempts to play a spirited march are disturbed by the dissonant orchestra. Earlier themes recur briefly. The concerto's opening theme finally returns in an extended, fulfilled way that brings the entire work full cycle: the quest is complete.

All three of these works, whether programmatic or not, are full of musical substance, creative material, and well-crafted melodic material that exhibit a wide emotional range. The music is forthright and honest, without pretense. They are all worth hearing and learning! *C.S.*



Tableau Musical. Javier Bonet, natural horn, Miriam Gómez-Morán, fortepiano, Juan Pavía, cor basse. Arsis 4191. Timing 79:54.

Contents: All works by Louis François Dauprat: *Duo*, Op. 7; Sonata, Op. 2; "Tableau musical" ou Scènes en dou, Op. 5; Trois melodies pour le cor, Op. 25.

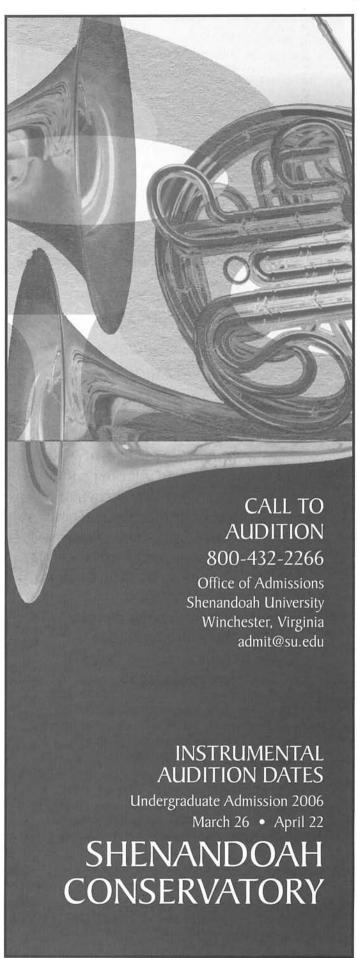
This CD is valuable for two reasons. First, it contains charming and beautiful performances. Javier Bonet is a master of the natural horn; he makes the highly virtuosic passages sound like they pose little challenge. He plays with a beautifully clear and singing tone that has the colorful nuances that we expect from the natural horn. Hearing these pieces played on natural horn by Bonet will make any valved horn performance seem totally non-idiomatic.

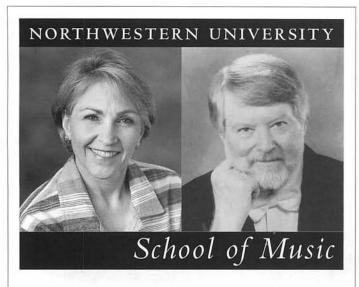
Secondly, from a purely historical perspective, these performances are a valuable resource to any student or professional. They should also be of interest to the music historian who is concerned with this era. The transition from natural horn to the valved instrument is inextricably linked to the changing musical style, forms, and harmonic structures of the period. The *fortepiano* performance by Miriam Gómez-Morán is a huge asset to this CD's high quality. She and Bonet match each others' dynamic and tempo nuances beautifully: these two instruments belong together!

In the third of the *Trois melodies pour le cor*, Juan Pavía, playing *cor basse* in E^b, joins Javier Bonet and Miriam Gómez-Morán. Hearing the *cor alto* and *cor basse* together is a wonderful listening experience. Any student of the horn (and that should include professional performers) can use this recording to enhance their understanding of the natural horn's truly unique qualities. Even if you have no intention of ever studying or performing on the natural horn, knowing about this important part of our instrument's history should be of at least some interest.

I was interested to note the link between two of the CDs that I reviewed for this issue. The Westwood Wind Quintet is currently involved in the recording of all twenty-four wind quintets of Anton Reicha. As a young hornist in Paris, Dauprat was very interested in chamber music and, while studying with Reicha, both premiered the composer's horn trios and formed the first wind quintet in France, with four fellow students from the Paris Conservatory. This ensemble gave the first performance of the six Op. 88 Reicha quintets. Dauprat was also instrumental in preserving the twenty-four Reicha wind quintets in the Conservatory's library, thus ensuring that future generations would have access to these important and masterful compositions. *C.S.*







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The Case for the Compensating Triple

by John Q. Ericson

The triple horn is perhaps the ideal instrument for a hornist established in a high horn job. Late Mahler symphonies, for example, feel great on a triple, with the high f side available for "touchy" high passages.

Triple horns, however, are not recommended for students or players auditioning for orchestral positions, at least not as a primary instrument. For example, I think most hornists and audition committees would prefer the tone of a double horn over a triple horn on the tutti low passage in Shostakovich's Symphony No. 5. For most hornists, I believe the double horn will continue to be their primary instrument, with a double descant as an auxiliary instrument for accuracy in the high range. The skills learned on these two horns can easily transfer to triple horn.

Hornists who have looked into purchasing a triple horn know that there are two basic models: "full" and "compensating." While full triple horns are seen more regularly today in the US, compensating triples are rare. The reason for this entails two issues: the "compensating" moniker and the "look" of the instrument compared to a double horn.

First, what is a compensating horn? Many, if not most players in the US have never seen or played a compensating double horn and, if they have, it was likely a less-than-pleasing experience. Often the instrument was a cheap, "student-model" instrument or a tired, pre-WWII instrument, similar to the one below.



This instrument is a Wendler-model Kruspe, rebuilt by Patterson Hornworks and in great playing condition, from the collection of David Geffen of Tempe AZ. Professional-quality compensating doubles are rarely seen today but, because they have less tubing, the few that exist have the "feel" of single Bb horns. As a teacher, I can recommend a compensating double horn as an excellent, light-weight instrument for a young student.

Here is how a "full" double horn compares with a compensating double: a "full" double has full-length valve slid for the F and Bb sides of the horn. A compensating double horn has full-length valve slides only on the Bb side. On the F side of the instrument, the sound waves travel through the B slides plus smaller slides that add enough length to produce the appropriate pitch for the F horn. For example, on a compensating horn, when the player performs a written bb' in the middle range on the Bb horn, nothing remarkable happens the sound waves travel through the main part of the instrument plus the first valve slide. However, when the player performs that note on the F horn, the first Bb slide plus a smaller slide behind the Bb slide are added together to equal a whole step below the open pitch on the F horn. Visually, a compensating double will look, at a distance, like a double descan horn, with the longer B^b slides on top and shorter slides underneath.

On compensating triple horns the "compensating" part of the horn is the low F side: the B and high f sides are constructed with full-length valve slides, as illustrated on my Paxman model 83 triple below.



Makers are aware that, at least for the US market, it is desirable to set up a triple to "stand" (no thumb levers depressed) in low F. For most US players, it is "easier" to play a triple that stands in F (with the lower thumb valve set for E and the upper one for high f) than to learn fingerings for a horn that stands in B (the common setting in Europe). For most hornists, our sense of pitch is often tied to fingerings Personally, I prefer my double to stand in F, my descant to stand in B and my triple to stand in low F. I own all three and use each frequently.

On all compensating triple horns the tuning process must begin with the B^b and high f side of the horn. The valve slides of the B^b and high f sides are tuned "normally": the first valve slide is pulled to lower the pitch of the open horn just over a step; the second slide is pulled to lower the open horn slightly over a half step; the first + second combination is double

The Compensating Triple



checked so that it lowers the pitch just under a step and a half; and the third slide is pulled to lower the pitch of 23 combinations to exactly two steps. After the valve slides are tuned on the B^b and high f sides of the triple horn, you can address the low F side with its short slides that combine with the Bb horn slides.

After the Bb horn valve slides are set, adjust the low F horn slides in the same manner as suggested above and mark all the slides with a pencil so that you can remember where they need to be set. Hopefully the second valve on the low F horn will be "in tune." If not, you have stumbled onto the "quirk" of the compensating horn: at this time, there is no moveable tuning slide for the second valve of the F horn. If the intonation of second-valved notes of the F horn is off, the Bb horn second valve slide must be adjusted to create a good compromise between these two sides of the horn.



When the basic tuning of the valve slides is established, you should rarely need to make further adjustments. If you decide to change valve slide positions, you must remind yourself that, when you adjust the Bb horn valve slides, this impacts the low F valve sides: if you push in a Bb valve slide you may need pull the matching F slide to maintain an appropriate balance.

One criticism of compensating double horns has been the sometimes stuffy quality found on the low F side, which we would normally attribute to the sound waves traveling through the valve cluster twice for a note on the F horn. This criticism is, in part, a legacy of our first impressions with compensating horns in the US, the largest number of which are probably cheap instruments imported from Europe after WWII. However, there are many older horns still in use, such as the Kruspe illustrated above, but in an un-rebuilt state with leaky valves. Because of these negative experiences one would automatically assume that the full triple would have a better low F side than a compensating triple. However, here is a secret: the full triple does not necessarily have a better low F side! Check it out for yourself: I believe you will be pleasantly surprised at how "free" the low F side can be on a highquality compensating triple (or double).

Another hurdle to trying a compensating triple is its appearance. A full triple horn often looks like a

"Frankenhorn," with extra valve slides and levers, but a compensating triple really stands out in a crowd! Right or wrong, musicians have won or lost auditions based on the way their instrument "looks." One needs to be aware that there is an issue of blend or more correctly perception of blend in the ears of the audition committee. If your horn "looks different" than those in use by others in a section, the automatic assumption, at least by some players and conductors, is that you must also "sound different."

With a compensating triple its sound can be an advantage: generally speaking, it is lighter than a full triple with sound palette closer to a double horn. Although listeners with a fine ear may be able to pick out a full triple horn in a horn section, the compensating triple looks stranger but sounds closer to a double horn.

In the spring of 2005 after much shopping and having owned a full triple, I "took the plunge" and purchased a Paxman model 83 compensating triple (large bell and titanium valves). I understand that my instrument is currently the only one of its kind in the US, but it has been all that I had hoped for. During the past summer, when I performed as principal horn in the Brevard Music Center Festival Orchestra, the horn was a pleasure in rehearsals and performances.

Take note and dare to be different: while the compensating triple horn may "look" a bit different, the low F side is at least as good as a full triple and, in addition to the security of the high f horn, it has a sound that closely resembles a double horn.

John Ericson balances an active career as a performer and teacher of the horn. Prior to joining the faculty at Arizona State University, Ericson performed in the Nashville Symphony and taught at the Crane School of Music, State University of New York (SUNY) College at Potsdam; he also serves in the summers as Artist-Faculty at the Brevard Music Center in North Carolina. Equally at home in music of all periods, Ericson has made recordings with The Potsdam Brass Quintet, The Nashville Symphony, and other ensembles; his first solo project, Les Adeiux (music of Franz Strauss and others), was released in 2003 on the Summit label, followed in 2005 by Canto (lyric works for horn and piano). A native of Emporia KS, Ericson holds degrees from Indiana University, The Eastman School of Music, and Emporia State University; major teachers include Michael Hatfield, Verne Reynolds, David Wakefield, and Nicholas Smith, with natural horn study under Richard Seraphinoff. Author of more than twenty articles on the performance and history of the horn, Ericson has performed and presented sessions at three International Horn Symposiums and numerous regional horn events.



Selected Resources for Classical Hand Horn: An Annotated Bibliography

by Jennie Blomster, Thomas Hiebert, and Trevor Reid

ver ten years ago Jeffrey Snedeker and Jean Rife wrote articles in *The Horn Call* in which they gave numerous useful suggestions for those interested in playing the natural horn.¹ Since then fascination in the natural horn has continued to grow among horn players, and so has the availability of music. This bibliography is the result of a yearlong effort on the part of the writers to identify musically satisfying works for hand horn. More specifically, the goal here is to provide possible starting points and a graded progression of pieces for valved horn players who have developed an interest in the natural horn.

In order to make this bibliography practical, it is limited in scope; first, we limited it to works from the latter-18th to the mid-19th century — the "Classical" hand horn period — since this is the ideal repertory with which to begin hand horn work; second, it is confined to works for one to three hornists, or horn and piano, since these are logistically uncomplicated; and third, in the case of historical information or methods, we included only those written in or translated to English. Three other considerations governed the selection of music for inclusion: quality, playability, and relative availability.

Most of the items are readily obtainable either through music vendors or libraries, and those that are not can often be found on the web through simple keyword searches from publisher; e.g., "Birdalone" or "Ostermeyer." The publisher given is either the only known publisher, or in the case of more well-known works, a recommended edition. In general, music is listed in each category starting with pieces requiring relatively elementary technique and moving to those with more sophisticated hand stopping and extended ranges. Most of the works are in the standard solo keys of D, Eb, E, F, and G. Etudes, duets, and trios can be played in the key of your choice.

The authors hope that horn players will enjoy exploring this literature.

Overviews and Background (Thomas Hiebert)

Humphries, John. *The Early Horn: A Practical Guide*. Cambridge: Cambridge University Press, 2000.

Fine recent introduction to the natural (and valved) horn, including discussions on performance practice as well as historical matters. Especially useful are the "case studies" on major works for horn as well as instructions on playing the hand horn. Includes a decent bibliography for further research.

Hiebert, Thomas. "The Horn in the Baroque and Classical Periods." In The Cambridge Companion to Brass

Instruments, edited by Trevor Herbert, 103-114. Cambridge: Cambridge University Press, 1997.

Historical overview of the horn and its music.

Morley-Pegge, Reginald. *The French Horn*, 2nd ed. London: Benn, 1973.

Very informative book on the horn, especially as it relates to playing techniques, instruments, and players. Though published over thirty years ago, it is surprisingly accurate.

Web Sources (search via title or author):

Ericson, John Q. "Horn Articles Online: A Library of Articles on the Performance and History of the French Horn."

Online articles covering a wide variety of topics relating to horn history, among other things. Updated periodically.

Wick, Heidi F. "Applying Natural Horn Technique to Modern Valved Horn Performance Practice." D.M.A. Dissertation, Ohio State University, 2001.

This dissertation, available in its entirety online, includes useful information on natural horn technique, especially the section entitled "Techniques specific to the natural horn."

Natural Horn Methods (Jennie Blomster)

Modern Methods

Austin, P. A Modern Valve Horn Player's Guide to the Natural Horn. Cincinnati: Paul Austin, 1993.

Concise and progressive introduction to natural horn playing using common orchestral excerpts. It begins with a brief but helpful section on historical background. Available through Birdalone.

Orval, F. Method for Natural Horn. Crans-Montana, Switzerland: Editions Marc Reift, no date.

A unique approach to explaining natural horn playing. It has some interesting charts and challenging exercises. Text in French, German, and English.

Franz, O. Complete Method for the French Horn. Revised and enlarged German and English edition. Translated by Gustav Saenger. New York: Carl Fischer, 1906.

Great "post-hand horn" method book that includes some historical background and a section of exercises for open

Hand Horn Resources



horn. Some discussion of hand horn and the harmonic series. Originally published as *Grosse theoretisch-practische Waldhorn-Schule*, c. 1880.

Historical Methods

Duvernoy, F. *Method for Horn*: Followed by Duos and Trios for the Instrument. Rock Hill, SC: Thompson, 1987.

Good, useful tutor with progressive lessons and exercises. Includes a nice collection of duets and trios. Text in English and French. Originally published as *Méthode pour le cor* in Paris, c. 1802.

Domnich, H. Méthode de Premier et de Second Cor. Kirchheim, Germany: Hans Pizka, 1985.

This tutor provides both general and specific information about the horn and instruction on how to hold and play it, the various keys and crooks, etc. Includes exercises and etudes for horn and bass line (perhaps intended to be realized with keyboard). Originally published in Paris in 1807, and then a number of times in the early 19th century. Pizka's edition appears to be based on a later version and does not include the historical introduction found in the first edition. Text in French, German, and English. English translation has many typographical and grammatical errors.

Dauprat, L.F. Method for Cor Alto and Cor Basse: Complete English Translation of the First Edition Published by Zeddler, Paris, ca. 1824. Edited by Viola Roth. Bloomington IN: Birdalone, 1994.

The ultimate horn tutor. Beautiful book and fascinating historical document as well as extensive natural horn method. Expensive, but well worth it.

Music Originally for Horn and Piano (Jennie Blomster)

These pieces are suggested because they make a musically satisfying shift from valve horn to natural horn. Some of them require only a discerning ear and some rudimentary knowledge. Others require more developed technique.

Good Starters

Beethoven, L. van. Sonate für Klavier und Horn oder Violoncello F-dur, Op. 17. Munich: Henle, 1994.

A good way to get acquainted with natural horn, largely because of its familiarity. Some hand stopping, but most of the acrobatic parts don't require any hand technique at all. Breitkopf und Härtel edition is also recommended.

Schubert, F. 6 Mélodies Favorites. Arranged by J.F. Gallay. Paris: Billaudot, Collection Michel Garcin-Marrou, 1999.

These are ideal. Some familiar tunes (*Ave Maria, The Trout*) and some not as familiar, but very accessible. Two of them are for G horn, but the others are in F.

Danzi, F. Sonata in E flat, Op. 28. Miami Lakes, FL: Masters Music, 1988.

Nice, idiomatic classic E-flat horn writing. It sits well and is pleasant.

Bellini, V. Romance from Bianca e Fernando. Arranged by J.F. Gallay. New York: Carl Fischer, 1976.

This is a very pretty aria with a limited range (from e' to g"). Transcribed by Gallay for horn in F, it is appealing and playable.

More Challenging

Nisle, J. Six Duos Brilliants, Op. 51. In two volumes. San Antonio: Southern Music Co., 1993.

This collection of relatively short pieces has charm and variety. Some play quite easily, while others require more technical ability. All for horn in F.

Kuhlau, F. Andante e Polacca. Zürich: Eulenberg, 1977.

Lovely, somber *Andante* and sprightly *Polacca* for horn in F. Fairly challenging (one run up to high c''' and an elusive low E), but short and enjoyable.

Gallay, J.F. 11th Solo, Op. 52. Washington, D.C.: Hornseth Music Co., 1979.

A piece with wit and character. Lots of fun, but deceptively difficult in spots. Full of contrast and key changes. Horn in F.

Ries, F. Sonate F-Dur für Horn und Klavier, Op. 34. Mainz: B. Schott Söhne, 1969.

This piece appears fairly straightforward, but contains rapid arpeggios and big leaps. The most technical looking spots are all on open notes.

Krufft, N. von. Sonate E-Dur für Horn und Klavier. Leipzig: Ostermeyer, 2003.

This beautiful sonata for horn in E is challenging for both hornist and pianist. A good deal of control is essential, especially in the lyrical slow movement.

Solo Works Originally for Horn and Orchestra (Trevor Reid)

Most of these well-known works are available in a number of good editions for horn and piano. Make sure you get one with the horn part in the original key. Editions of Henle, Bärenreiter, Breitkopf und Härtel, and Peters are generally good choices.





Hand Horn Resources

Good Starters

Saint-Saëns, C. Romance, Op. 36. New York: International, 1955. Also, Boca Raton FL: Masters Music, 1992.

Not necessarily intended for hand horn, but, composed in 1874 in Paris, it was probably often played on one. Beautiful tune for horn in F that moves slowly enough to facilitate the trickier spots. Though originally for horn and orchestra, it is more frequently played with piano.

Cherubini, L. Two Sonatas for Horn (or English Horn) and Piano. Boca Raton FL: Masters Music, 1997.

Sonata No. 1 in F major in this set is definitely one of the more approachable pieces written for the natural horn. It stays in the middle range, does not contain any sixteenth note passages, and is easy to get through endurance-wise.

Mozart, W.A. Horn Concerto No. 1 in D Major with Two Rondo Versions, K. 412/514. Munich: G. Henle Verlag, 2001.

Mozart, W. A. Horn Concerto No. 3 in Eb Major, K. 447. Munich: G. Henle Verlag, 2000.

Both K. 412 and K. 447 lie in the middle range and are not quite as technically demanding as K. 417 and K. 495. Thus they are great for the beginning natural horn player. A nice edition for Mozart's horn concertos is G. Henle Verlag because they are historically accurate scholarly publications, including parts both in F and the original key of Eb.

Mozart, W.A. Rondo in E-flat Major for Horn and Orchestra, K. 371. Kassel: Bärenreiter, 1995.

Natural horn playing doesn't get more fun than this. The Rondo KV 371 is straight forward and musically satisfying.

More Challenging

Haydn, F. J. Concerto No. 2 in D Major for Horn and Piano. New York: International, 1974.

Though only questionably by F.J. Haydn, this work is a little more approachable than his first concerto, and yet it is musically rewarding, especially the second movement. This piece is doable for someone who isn't quite at the top of their natural horn game yet.

Haydn, J. Michael. Concertino per il corno ed orchestra. Mainz: Universal, 1969.

This concerto in D major lies largely in a lush middle range and contains many beautiful passages. Not too technically demanding yet very musically rewarding.

Cherubini, L. Two Sonatas for Horn (or English Horn) and Piano. Boca Raton, FL: Masters Music, 1997.

With tricky sixteenth note passages from beginning to end, Sonata No. 2 in F major is a true test of endurance and

agility. If you are looking for nice music and a good challenge, this piece is an excellent choice.

Mozart, W.A. Horn Concerto No. 2 in Eb Major, K. 417. Munich: G. Henle Verlag, 2002.

Mozart, W. A. Horn Concerto No. 4 in Eb Major, K. 495. Munich: G. Henle Verlag, 2000.

Both K. 417 and K. 495 contain many fast, technical passages that often take the horn into its upper register. These concertos also require a bit more hand stopping finesse than K. 412 and K. 447. Once you've mastered K. 412 and K. 447, these concertos are a must to learn because they're... well... Mozart!

Etudes (Trevor Reid)

While studying etude books that were written during the mid-18th century through the mid-19th century, we found ourselves narrowing our scope exclusively to Gallay etudes. Other etudes exist, but because Gallay etudes cover such a wide range of material, are musically satisfying, and also are the most readily available, we decided to keep this list simple and selected a few from the many Gallay books. It is important to purchase the Gallay editions that print the horn part in its original key because these work best for natural horn. We've had good luck with editions from International and Billaudot's "Collection Michel Garcin-Marrou." Alphonse Leduc's editions are intended for valved horn and some of the etudes have been transposed, making a number of the etudes quite difficult. Additional etudes can be found in the method books of Duvernoy and Dauprat mentioned above.

Good Starters — All Gallay

Méthode, Op. 54, c. 1845. Available from Hans Pizka Edition.

Though not available in an English translation, and harder to get hold of than most of Gallay's works, this book is the most extensive collection of Gallay's etudes in terms of moving progressively from elementary to more demanding material. Exercises are largely in the middle and upper registers. If you can't locate this book, another resource that is much easier to find is the next one.

Daily Exercises for Horn. New York: International, 1998.

This book contains simplified versions of many exercises found in Gallay's *Méthode* and thus can be used as a substitute. Although not as thorough as the *Méthode*, this book would also be good for building technique on the natural horn.

18 Études Mélodiques Pour Cor, Op. 53. Hamburg: D. Rahter, 1961.

22 Études-Fantaisies Mélodiques, Op. 58. Hamburg: D. Rahter, 1962.



Opus 53 and opus 58 are great for a player just

beginning to branch out musically on the natural horn. They are relatively easy and straightforward.

More Challenging — All Gallay

Twelve Studies, Opus 57, for Horn. New York: International, 1960. Also published as 12 Études, Op. 57. Paris: Billaudot, Collection Michel Garcin-Marrou, 2002.

Demanding and fun. These etudes sit largely in the middle and lower registers and skip around quite a bit. If you like to play second horn, you will love these etudes.

40 Preludes for Horn Solo, Op. 27. New York: International, 1968.

This book contains 20 non-measured preludes, which act as a wonderful aid towards developing musicality.

Horn Duets (Thomas Hiebert)

Technical demands vary quite a bit within the duet collections listed below.

Good Starters

Duvernoy, F. *Method for Horn*: Followed by Duos and Trios for the Instrument. Rock Hill SC: Thompson, 1987.

A great place to start. Duets in this method progress from those that require little hand stopping to those that demand quite a bit.

Schubert, F. et al. Waldhorn-Duette verschiedener Meister des 18. und 19. Jahrhunderts, ed. Kurt Janetzky. Leipzig: Hofmeister, 1953. Also published as Duets From the Old Masters: for Two Horns (Kalmus wind series, no. 4710) Melville, NY: Belwin Mills, no date.

This collection contains relatively playable duets of Schubert, L. Mozart, Chiapparelli, the hornist C. Türrschmidt, as well as anonymous Baroque period composers and Telemann. A strong high range is needed for some of the duets.

Gallay, J.F. [14] *Duos für Waldhörner*. Leipzig: VEB Friedrich Hofmeister, 1968. Also published as *Duets for Two Horns*. Melville, NY: Belwin Mills (Kalmus Chamber Music Series, No. 4711), no date.

These melodious and varied duets lie in the middle register and are taken from Gallay's *Méthode* of c. 1845.

Stich, J. (Giovanni Punto). 8 Horn Duets, Amsterdam: KaWe (now H. Pizka), 1981.

Short, tuneful duets lying primarily in the middle register. Some flexibility is necessary in a number of the second horn parts.

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Duvernoy, F. Douze Petits Duos. Pasadena, MD: Timber Ridge Music, 1998.

Some chromaticism is found within these fine duets.

More Challenging

Stich, J.V. (Giovanni Punto). 24 Duet Pro Lesí Rohy/24 Waldhornduette. Prague: Supraphon, 1988.

Somewhat demanding duets, due to figuration and range requirements.

Kenn. J. 25 Duos für zwei Hörner. Leipzig: Ostermeyer, 2001; also 30 Duets. Rochester NY, Wind Music, 1979.

Pleasant duos. Ostermeyer's edition includes a duet with vocal multiphonics in the second horn part that effectively turns it into a trio.

Duvernoy, F. 20 Duets, Op. 3. New York: International, 1973.

Attractive set of duets.

Mozart, W.A. Twelve Pieces for Two Horns, K. 487. New York: International, 1973.

There are many editions of these duets, though those that preserve the original key (such as that listed above) are most useful for natural horn players. Some of the duets demand an extremely strong high register, depending on which crook is used.

Gallay, J.F. 12 Duets for Two French Horns, Op. 2. San Antonio Texas: Southern Music, no date. Also published as Twelve Concertante Duets for Two Horns, Op. 2. Boca Raton, FL: Masters Music, 2003.

Technically challenging duets with agreeable melodic lines.

Horn Trios (Thomas Hiebert)

Trios allow for full-voiced harmony, and can be more aesthetically satisfying than duets. Technical demands vary quite a bit within the collections listed below. Many of the trios here require a fairly advanced hand technique and good endurance — requiring a first hornist with a decent command of the upper register and a third player with much facility.

Good Starters

Punto, G. (J.V. Stich). 20 Horn Trios. Amsterdam: Ka We, 1967.

Short playable trios with catchy melodies.

Duvernoy, F. 4 Trios for 3 French Horns. Hamburg: Sikorski, 1963.

Medium-length trios with attractive melodies and harmonies. These trios can also be found in Duvernoy's method cited above.

Hand Horn Resources

More Challenging

Zwierzina, F. 43 Trios für 3 Hörner. Leipzig: Ostermeyer, 2003.

Musical quality varies from routine to musically satisfying. Must be selective.

Kenn, J. 36 Trios für 3 Hörner. Leipzig: Ostermeyer, 2002.

Nice set of trios from the teacher of Dauprat.

Reicha, A. 24 Trios für drei Hörner, Op. 82. Leipzig: Ostermeyer, 2003.

Classics in the trio literature. Takes good endurance and technique, but well worth the effort.

Gallay, J.F. 3 Grand Horn Trios, Op. 24. Amsterdam: Edition KaWe, 1971-1975.

Melodious multi-movement trios with character.

Dauprat, L.F. Grand Trio No. 3 for Three Horns in E. Edited by Harold Meek. New York: Carl Fischer, 1976.

A good challenge.

Jennie Blomster, an active freelance horn player, performs regularly with several orchestras and chamber ensembles in central California, among them Gold Country Chamber Orchestra, Fresno Philharmonic, Merced Symphony, and Moment Musical. She is an avid natural horn player and is currently pursuing a master's degree with an emphasis in horn history and natural horn at California State University, Fresno.

Thomas Hiebert is Professor of Music at California State University, Fresno, where he has taught since 1987. He is principal horn with Fresno's Orpheus Chamber Ensemble and performs on natural and valved horn. As a complement to his performance activities, he has developed a strong interest in the history of the horn and little-known repertory for the instrument.

Trevor Reid recently graduated with a BA in music performance from the University of California, Los Angeles where he performed with the UCLA Philharmonia, American Youth Symphony Orchestra, and the Debut Symphony Orchestra. Trevor is currently working on a master's degree on the natural horn with Dr. Hiebert at California State University, Fresno. He has performed with the Fresno Philharmonic among other ensembles in central California.

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^{1.} Jeffrey Snedeker, "Introduction to the Natural Horn Column," *The Horn Call* 24/1 (November 1993) pp. 27-28. Jean Rife, "Natural Horn: A Self-Guided Study for Beginners," *The Horn Call* 25/1 (November 1994), pp. 53-56.



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Vom Dresdner Horn-Klub zur Sächsischen Horngesellschaft

m 28. Dezember 2004 trafen sich Prof. Istváán Vincze und Franz Streuber in Dresden (Bild), um nach Rücksprache mit Prof. Peter Damm und Jörg Wagner (Riesa) die Überführung des Dresdner Horn-Klubs in die Sächsische Horngesellschaft zu besiegeln. Eine inzwischen zwanzigjährige Tradition kann somit aufrecht erhalten werden.

Der Dresdner Hornclub wurde am 27. Oktober 1984 auf Initiative von Istváán Vincze im Beisein von 52 Hornisten im Gesellschaftraum des Hotel "Bastei" gegründet. Fotos gibt es nach Information von Istváán nicht aber wohlgemerkt eine Tonbandaufnahme. Als Präsident arbeiteten Peter Damm, als "Generalsekretär" Istvan Vincze und als Geschäftsführer Jörg Wagner. Zu den Ehrenmitgliedern gehörte Heinz Liebert, der Herausgeber der "Grünen Hefte".

Die Mitglieder waren/sind die Hornisten und Hornistinnen aus den Dresdner Orchestern, der Hochschule, der Spezialmusikschule und den Orchestern aus Riesa, Radebeul, Freiberg, Leuben, Bautzen und Pirna. Von Anfang an war der Dresdner Hornklub auch offen für Laien und die Konzertprogramme so gestaltet, daß darin auch Stücke von Laien geblasen werden konnten. Für lauschende und wirkliche Liebhaber des Horns waren die Veranstaltungen ohnehin gedacht, auch wenn bis 1989 auch "Hörer und Seher" zu den Veranstaltungen kamen, die sich weniger für die Musik und die Instrumente interessierten, sondern mehr für die Interessen und die lustigen Gespräche, welche bei den Treffen von Kollegen so üblich sind.

Zur Arbeit des Dresdner Hornclubs gehörten Konzerte, Vorträge und gesellige Treffen. Die Einbeziehung von den Studenten und Schülern bei den Konzerten darf zu Recht als Nachwuchsförderung der musikalischen Jugend gerechnet werden. Von dem gegenwärtigen Vermögensstand des Horn-Klubs wird ein Schülerinstrument für das Carl-Maria-von-Weber-Gymnasiums finanziert.

Als 1. Konzert fand am 28. April 1985 eine Matinee im Kleinen Haus des Dresdner Staatsschauspiels statt. Auf dem Programm standen Werke für größere Hornensembles von Claudio Monteverdi, Hans Leo Hassler, Georg Friedrich E. Shaw, Rudolf Dreßler, Gottfried von Freiberg, Orlando di Lasso, Conradin Kreutzer sowie Volksliedbearbeitungen von Peter Damm und Hans Hombsch.

Weitere Konzerte und Serenaden fanden u.a. in Pillnitz im Rahmen der Dresdner Musikfestspiele und des Dresdner Elbhangfestes, im Rehabilitationszentrum Berlin und innerhalb des Sächsischen Mozartfestes in Lichtenstein und auf Schloß Augustusburg statt. Vorträge wurden zum 200. Geburtstag von Oscar Franz und den Hornisten der Sächsischen Staatskapelle gehalten.

Die jetzt etwas ruhiger gewordenen Aktivitäten sollen jetzt durch eine verstärkte Zusammenarbeit mit der Sächsischen Mozart-Gesellschaft e.V. (Franz Streuber wirkt dort als 2. Vorsitzender) unter maßgeblicher Mitwirkung des Chemnitzer Hornisten Alexander Pansa wiederbelebt werden.

From the Dresden Horn Club to the Saxon Horn Society

translated by Kerry Turner

In March 2005, Kerry Turner and Kristina Mascher presented a concert in the eastern German city of Chemnitz. The event was organized by Franz Streuber, who handed Turner this very interesting item and subsequently asked him to translate it and have it printed in The Horn Call.

n December 28th, 2004, Professor Istvan Vincze and Franz Streuber met in Dresden to officially launch the transition of the Dresden Horn Club to the Saxon Horn Society. This had already been discussed with Professor Peter Damm and Jörg Wagner of Riesa. Consequently a 20-year tradition can now be kept alive.

The Dresden Horn Club was founded on October 27, 1984. It was the initiative of Istvan Vincze in the company of 52 horn players who met in the conference room at the Hotel "Bastei." According to Istvan, there is no photographic documentation of the event, but interestingly enough there does exist a tape recording of it. Peter Damm was elected President, Istvan Vincze became the "General Secretary," and Jörg Wagner was the "General Manager." Heinz Liebert, the editor of those all-too-famous "Grüne Hefte" (The Green Books") was named "Honorary Member."

The members are horn players from the various orchestras in Dresden, the Academy of Music, the "Special Music School," and from other orchestras in Riesa, Radebeul. Freiberg, Leuben, Bautzen, and Pirna. From the outset, the Dresden Horn Club has also been open to amateurs, and the concert programs were thus put together in order to include them as well. The events were meant to appeal to both real horn enthusiasts, as well as to the occasional listener. Typical of such gatherings, it was the interesting and amusing conversations that attracted both listeners and observers especially up until 1989.

The Dresden Horn Club's main goal was to organize concerts, lectures, and friendly social events. It was important to include students and pupils in the concerts, which was regarded as a good way to encourage the younger generations. The current budget of the club allows the purchase of a student instrument for the Carl Maria von Weber High School.

The first concert was a matinee on April 28, 1985, which took place at the Dresden State Playhouse. The program consisted of works for large horn ensemble by composers such as Claudio Monteverdi, Hans Leo Hassler, Georg Friedrich E. Shaw, Rudolf Dressler, Gottfried von Freiberg, Orlando di Lassus, and Conradin Kreutzer as well as several folksongs arranged by Peter Damm and Hans Hombsch.

More concerts and serenades took place in, among others, Pillnitz as part of the Dresdner Music Festival and the Dresden Elbhang Festival, in the Rehabilitation Center in Berlin, and as part of the Mozart Festival of Saxony in Lichtenstein and at the Augustusberg Palace. On the occasion of the 200th birthday of Oscar Franz, the hornists of the Staatskapelle of Saxony presented some recitals.

Saxony Horn Society



Die bereits seit 1997 stattfindende Hubertusmesse soll einmal jährlich ein zentraler Treffpunkt einschl. einem Vortrag, einem kleinen Kursangebot und einer Instrumentenpräsentation werden. Geselligkeit verbindet sich selbstredend.

Die Hubertusmesse 2005 ist am 8. Oktober auf Schloß Augustusburg unter Einbeziehung der sächsischen Jägerschaft geplant. Hier soll auch über die Besetzung des Vorstandes der Fachgruppe durch die Mitglieder der Sächsischen Horngesellschaft befunden werden.

Als weitere Ziele können die Erschließung (Vorträge und Dokumentation) des geschichtlichen und gegenwärtigen Wirkens von Hornisten, des Instrumentenbaus in Sachsen sein. Natürlich ebenso die für den geografischen Raum spezifische Literatur, Noten u. weiteres Schrifttum, Ton- u. Bilddokumente. Angestrebt wird die Zusammenarbeit mit den Horngesellschaften in Bayern, österreich Tschechien und Ungarn. Praktische Hilfen wie ein Kontaktpool, Noten- und CD-Service etc. können sich mit geselligen Treffen ergänzen.

Natürlich wird die Wirksamkeit der Aktivitäten durch den Eifer und die Kraft der Mitglieder bestimmt und durch diese erst möglich. Durch das Engagement von Franz Streuber wird das logistische "Hinterland" der Sächsischen Mozart-Gesellschaft e.V. als Rahmen bereitgestellt, Inhalte und Leben sollen und können aber nur Hornisten und Horn-Liebhaber bewirken.

Über die Mitgliedschaft in der Sächsischen Mozart-Gesellschaft e.V. wird der rechtliche Schwebezustand des Dresdner Hornclubs abgefangen und eine Erweiterung auf ganz Sachsen ermöglicht. Eine eigene Vereinsgründung ist dadurch nicht mehr erforderlich. Die Mitglieder der Sächsischen Horngesellschaft formieren sich als Fachgruppe innerhalb des Vereins. Für die Mitglieder der Sächsischen Horngesellschaft soll über die Sächsische Mozart-Gesellschaft eine korporative Mitgliedschaft in der Internationalen Horngesellschaft beantragt werden.

Die Sächsische Mozart-Gesellschaft e.V. ist Mitglied des Sächsischen Musikrates, der Initiative Südwestsachsen e.V. und der Deutschen Mozart-Gesellschaft e.V. und über diese der internationalen Stiftung Mozarteum Salzburg angeschlossen. Gemeinsam mit der Deutschen Mozart-Gesellschaft e.V. betreibt sie die Errichtung einer Deutschen Mozart-Förderstiftung.

Mitglieder der Sächsischen Horngesellschaft als Fachgruppe der Sächsischen Mozart-Gesellschaft e.V. sind mit Stand vom 28.12.2004 sind Istváán Vincze, Franz Streuber, Mathis Stendike, und Ricco Kühn (Förderndes Mitglied)

Interessenten zu Informationen und zur Mitgliedschaft wenden sich an:

Istváán Vincze Loschwitzer Straße 7 01309 Dresden Fon: 0351 3100980

E-Mail: istvan.vincze@gmx.net

oder an:

Due to better cooperation with the Mozart Society of Saxony, with whom Franz Streuber is presently the co-chairman, the somewhat slackened activities of the club should pick up some steam, especially with the addition of Chemnitz hornist Alexander Pansa.

The annual Mass of St. Hubert, which has been a central meeting point since 1997, shall continue to be so and shall include a recital, the offer of a small course, and the presentation of an instrument. And of course, the good company shall tie it all together.

The Mass of St. Hubert 2005 is planned for October 8th at the Augustusberg Palace and shall include the Huntsmen of Saxony. Also planned at this event is the formation of an advisory council chosen by the members of the Saxon Horn Society.

Future goals include lectures and documentation on historical as well as present day activities by horn players and instrument makers in Saxony. Planned projects also include the creation of archives of literature, music, and other documentation, both musical and photographical, indigenous to the region. They plan to double their efforts in joint projects with the other horn societies in Bavaria, Austria, the Czech Republic, and Hungary. Putting together a contact roster and a sheet music and CD service, etc. would be very helpful in contributing to these fun events.

It goes without saying that the effectiveness of these activities will be determined and indeed made possible by the ambition and strength of the members themselves. Through Franz Streuber's influence, the Mozart Society of Saxony shall have all possible venues made available. Solely the horn players and horn-lovers themselves can bring this to life.

As far as membership in the Mozart Society of Saxony goes, we will discontinue the present state of limbo based on an honor system thus enabling the expansion to include all of Saxony. Thus, it will not be necessary for them to establish their own club. The members of the Saxon Horn Society will make up a special interest group within the larger club. As associates of the Mozart Society, the members of the Saxon Horn Society shall apply for a club membership in the International Horn Society.

The Mozart Society of Saxony is a member of the Saxony Music Advisory Council, the South-West Saxony Initiative, and the German Mozart Society, the last linking them with the International Mozarteum Foundation in Salzburg. Together with the German Mozart Society, they are instigating the setup of a German Mozart Promotional Foundation.

As of December 28, 2004, the members of the Saxon Horn Society who are the advisors for the Mozart Society in Saxony are Istvan Vincze, Franz Streuber, Mathis Stendike, and Ricco Kühn (supporting member).

Those who may be interested in more information about becoming a member should contact:

Istvan Vincze Loschwitzer Strasse 7 01309 Dresden, Germany Telephone: +49 351 3100980 E-mail: istvan.vincze@gmx.net



Saxony Horn Society

Sächsische Mozart-Gesellschaft e.V.

Franz Streuber

Hartmannstraße 7c

09111 Chemnitz

Fon: 0371 69 49 444 Fax: 0371 69 49 443

www.mozart-sachsen.de

info@mozart-sachsen.de

Anträge auf Mitgliedschaft in der Sächsischen Horngesellschaft als Fachgruppe der Sächsischen Mozart-Gesellschaft e.V. sind an die Geschäftsstelle der Sächischen Mozart-Gesellschaft e.V. zu richten.

Jährlicher Mitgliedsbeitrag: 50,00 Euro als Einzelmitglied 75,00 Euro als Familienmitglied 10,00 Euro als Schüler/Student 150,00 Euro als korporatives Mitglied ab 150,00 Euro als förderndes Mitglied or to:

Sächsische Mozart-Gesellschaft e.V. Franz Streuber Hartmannstr. 7C 09111 Chemnitz, Germany Telephone: +49 371 6949 444 Fax: +49 371 6949 443 www.mozart-sachsen.de info@mozart-sachsen.de

If you are interested in becoming a member of the Saxon Horn Society, which is a special interest group of the Mozart Society of Saxony, please contact the business office of the latter. Annual dues: 50 euros for a single membership, 75 euros for a family membership, 10 euros for students, and starting at 150 euros for either a club membership or Supporting membership.





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The Mechanics of Lip Trills

by Mary Ellen Cavitt

The lip trill is one of the most mysterious aspects of horn performance and pedagogy. After hearing a lip trill demonstrated for the first time, most novice horn players find the task so daunting they don't know where to begin. Students may question how they can possibly slur that rapidly. Even though many horn teachers can perform lip trills with ease, some may be puzzled about how to systematically teach this skill.

When students are prescribed pedagogical methods, most are directed first to Philip Farkas who devoted an entire chapter to this skill in his *Art of French Horn Playing*. He gave an excellent explanation of when to use lip trills and provided a fingering chart for trills in the practical playing range of the horn. Although Mr. Farkas undoubtedly performed excellent trills, his view of lip trill *pedagogy* was less than hopeful. He stated that, "Lip trills cannot be learned overnight. Progress is rather slow even for very talented players, and the student must be prepared to see many months go by before achieving gratifying results." Barry Tuckwell also asserted a pessimistic view in his *Playing the Horn*: "Lip trills seem almost impossible to many players, and for those who find them difficult there is little consolation, as there is no substitute for careful applied practice."

Both hornists instruct readers to practice lip trills by slurring in exact rhythms of quarters, then eighths, triplets, sixteenths with ever-increasing tempo. Verne Reynolds points out that this exercise (which is derived from Kopprasch Etude No. 5)⁴ "... is not a magic carpet to lip trills." He goes on to state that, "Combined with the warmup exercise... and the willingness to spend months rather than weeks or days in calm orderly practice, this etude will provide control and flexibility needed for elegant lip trills." Why were these extraordinary horn players so attached to an exercise that by their own admission produced frustration and very low probability of prompt results?

Farkas provided additional teaching aids such as moving the tongue "oo-ee" to aid in the production of the slur but cautioned that there should be no external movement. From my observations, the practice of lip trills in strict tempi, with focus on the elimination of external movement, insures that students will experience the exact frustration that Farkas, Tuckwell, and Reynolds predicted.

Anyone who has observed Frøydis Ree Wekre perform lip trills knows that she permits external movement of the embouchure. She states that "Some players recommend a conscious use of syllables with help from the tongue: da-i-a-i-a. However, I think that the lips, with some help from the jaw, can do most of the job. For louder dynamics, more facial movements will be visible." This view seems to contradict Mr. Farkas' suggestion to eliminate external movement.

Douglas Hill has written extensively about trills in his 2004 book entitled, *From Vibrato to Trills to Tremelos...for the Horn Player.*⁸ Hill suggests that the focus of attention is on the "motion of the tongue and the lip/jaw." He also states that

"...lip trills, when done well, are a rather relaxed and quite simple technique. It is not 'hard' to do, it is simply difficult to figure out 'what' to do and how it should feel." He advocates the use of the syllables "tah-eh-yah-eh-yah" throughout the trill.

I want to propose another pedagogical sequence for lip trill performance that builds on Hill's suggestions. It begins with unrestricted external movement and flexibility and moves towards reduced movement and increased efficiency after the trill is achieved.

The underlying problem with lip trills seems to be the *locus* (or place) of control. One would assume that the locus of control is the *lips* for the *lip* trill. In most cases, students have been directed to focus on the lips and to "just slur faster." As Hill suggests, when *teaching* the lip trill, move the locus of control to the tongue rather than the lips. Students may be more comfortable with the idea of teaching the tongue a new technique — after all, they may have already mastered multiple articulation: what could be more difficult? The reason for focusing on the tongue rather than the lips as locus of control is that the tongue movement can best control the jaw and, in turn, the jaw can best control the movement of the lip. As a result, the lips and jaw move concomitantly *in reaction* to the tongue.

Here is a suggested teaching sequence for all horn students who can consistently and accurately play the third space C and fourth line D with a good tone and embouchure:

- Play the whole step harmonic slurs on the F horn (no trigger) third space C ascending to D, third line B to C#, third line Bb to C, etc., slowly at a *mf* to *f*, full, vibrant, resonant, dynamic level.
 - Play each slur several times.
- Notice how the tongue is moving when playing these slurs.
- Analyze the distance and direction the tongue is moving when slurring these notes.
- Notice what vowel sounds are voiced as you slur slowly.
- Is your tongue moving at all? Is it moving up and down? Back and forth? Sort of back and forth and up and down? Is your tongue in a position that is most like the vowel sounds "ah -ee"? If your tongue is moving, how much is your tongue moving? How does your tongue feel? What is the texture of your tongue? Is it relaxed, stiff, or "normal"?

It is very important for students to be aware of present behaviors prior to making any changes. Once students have established an awareness of the tongue while slurring at a slow tempo, and can slur whole steps with a good tone, it's time to move on to the trill. It's essential to understand that a trill is just a very rapid slur. Only slurs of an interval of a major second are labeled *lip* trills. All harmonic slurs can be slurred rapidly — it's just that this small interval is more likely to move rapidly because it has a smaller distance to travel.



The Mechanics of Lip Trills

Now that we have established the tongue as the locus of control, we need to become more precise about the nature of its movement and its texture when moving. The middle part of the tongue needs to feel as though it is moving up and down (rather than *not* moving at all or moving back and forth). The tongue needs to feel as though it is voicing "ah" (for the lower pitch) and "ih" (for the higher pitch) rather than "ah—ee." Why? Because the exact point of control needs to be more forward on the tongue than where "ee" is vocalized (for most students). "Ih" is pronounced similarly to the word "with" and is vocalized more forward on the tongue than the syllable "ee." Voicing "ee" pulls the tongue to the back of the oral cavity in an arched position. The "ih" voicing causes our tongue to be more relaxed and forward and therefore, more flexible.

- Let the tongue texture be as physically soft as possible when slurring (while still maintaining a beautiful tone).
 - Remember to moisten the lips prior to playing.
- Do not practice from slow to fast. Instead, practice playing as fast as possible, letting the "ah-ih" turn eventually into a syllable that more resembles "ah-ya" and as it progresses with speed to "ya-ya-ya-ya."

Initially the student may be very uncomfortable attempting to slur rapidly. It may be messy and seem ineffectual. I want to encourage the student to continue to focus on the tongue texture, movement, and syllables, letting the slur be messy initially.

• Next, let the jaw move slightly in reaction to the tongue, as if saying "ya-ya-ya-ya."

If the movement feels rigid or "stuck," let the tongue be even softer in the middle, move the locus of control even more forward on the tongue (move the "ih" more forward) and try not to say "ee" for the upper note. Often at this point the student has attempted some tongue and jaw movement but rather than actually hitting the next partial, the pitch is just bending slightly. Instruct the student to move the tongue much higher towards the roof of the mouth. Increase tongue level and movement quite a bit (while maintaining soft tongue texture). It may be helpful to make an illustration of the approximate tongue placement for each of the pitches.

If the student has achieved a successful trill and has let go of the tension in the tongue and allowed the jaw to move, now work to refine the trill. Minimize external movement now after successfully achieving the trill. This will increase efficiency.

• You can now perform the trill at a variety of tempi and dynamic levels because you have established the tongue as the locus of control.

Douglas Hill states that he learned lip trills "before anyone told me that it was difficult to do. That, I believe, is an important point. To believe something is difficult causes one to try to try too hard." Teacher expectation plays a crucial

role in this pedagogical sequence. My experience is that if students are guided through this sequence to focus on the tongue as the locus of control and if they are given specific feedback about the texture, placement, and movement of the tongue, most can successfully perform lip trills in three or four private lessons. Young students should not feel the need to avoid horn literature that features ornamentation and should not need to resort to the use of awkward finger trills. The flexibility that is gained from daily practice of lip trills can be transferred to all harmonic slurs. Work to achieve the same speed and fluidity using the tongue as the locus of control for all harmonic slurs.

- ¹ Philip Farkas, *The Art of French Horn Playing* (Evanston IL: Summy-Birchard Co., 1956.
- 3 Barry Tuckwell, *Playing the Horn* (London: Oxford University Press, 1978), 17.
- ⁴ G. Kopprasch, *Soixante Etudes*, Op. 6, 2 vols. (Leipzig: Breitkopf & Härtel, [1832/33]).
- ⁵ Verne Reynolds, *The Horn Handbook* (Portland: Amadeus Press, 2001), 54.
- 6 lbid., 5
- ⁷ Frøydis Ree Wekre, Thoughts on Playing the Horn Well (Oslo, Norway: F. R. Wekre: [printed by] Reista 1 Offset, 1994), 18.
- ⁸ Douglas Hill, From Vibrato to Trills to Tremelos...for the Horn Player (Eau Clair WI, Really Good Music 2004), 20-43.
- ⁹ Ibid., 21.
- 10 Ibid., 20.
- ¹¹ Douglas Hill, Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance (Miami Fl Warner Bros. Publications, 2001), 21.

Mary Ellen Cavitt received the bachelor and master degrees in horn performance from The Juilliard School and Ph.D. in music education from The University of Texas-Austin. She has served as horn instructor at The University of Texas-Arlington, Southwestern University in Georgetown, TX, and The University of Texas-San Antonio. Dr. Cavitt has served as a music education administrator, taught instrumental music in the public schools, and served on the music education faculties of Michigan State University and The University of Arizona. She is currently Assistant Professor and Coordinator of the Music Education program at The University of Texas-San Antonio.

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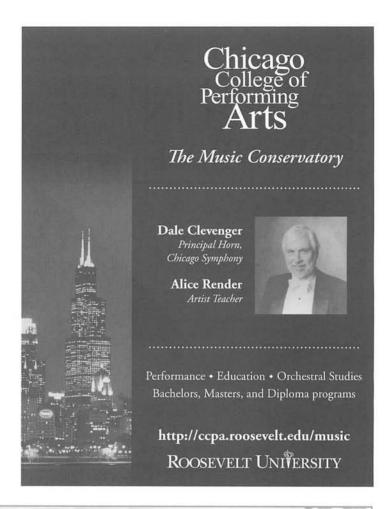
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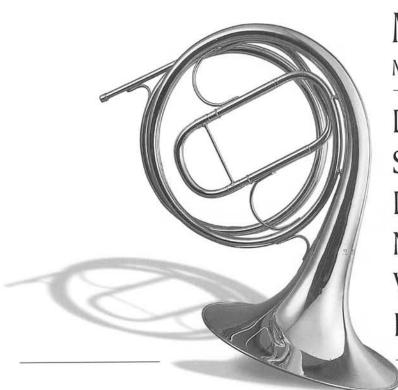
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2006 IHS Scholarship Programs

Michael Hatfield, Scholarship Program Coordinator Nancy Joy, Co-Coordinator

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 or CD, 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 1234 College Mall Rd. Bloomington, IN 47401 USA

or from the IHS website: www.hornsociety.org/NEWS_INFO/info/scholarship_programs.html

IHS Symposium Scholarships

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

All scholarship winners will be expected to attend the 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.

The Jon Hawkins Memorial Scholarship

Joh n 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

4

IHS Scholarships

studied with any of the judges listed above in the last five years are not eligible for this scholarship. Application forms may be obtained online at www.hornsociety.org or by writing:

Dr. Kimberly A. Reese The Hartt School University of Hartford 200 Bloomfield Ave Hartford, CT 06117-1599 USA

Completed applications must be received by the chair of the Hawkins Scholarship Committee no later than April 15, 2006. Hawkins winners are ineligible to participate in the Farkas competition.

Symposium Participant Awards

The International Horn Society is pleased to offer five Symposium Participant Awards of \$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 abovementioned 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.
- Applications should be mailed to:

Michael Hatfield IHS Participant Awards 1234 College Mall Rd. Bloomington, IN 47401 USA

Please allow ample time for international mail delivery.

Dorothy Frizelle Scholarship

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.
- 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
Tchaikowsky Symphony No. 5, mvt. II
Wagner Siegfried's Rhine Journey, short call

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

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.

IHS Scholarships



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/CD must be unedited and of high quality, with the appropriate Dolby noise reduction (if any) indicated on the cassette/CD.
- All of the recorded works must include piano accompaniment.
- The cassette/CD 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

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Milan Yancich 24 Elm Street Lake Placid, NY 12946 USA

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7. Include the following information with the cassette/CD 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/CD in order of their presentation.

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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 repertory listed in items 3A and 3B above. In all cases, all movements of each composition must be prepared in case there is time for the complete works to be performed during the final competition.

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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.





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- 1. All t-shirt designs must be original designs created by the entrant.
- 2. T-shirt designs should have a Horn or Music theme. We encourage, but do not require, the use of the IHS logo and the words "International Horn Society" in multiple languages in the design.
- 3. Do not include a date or a location in the design as these shirts will be sold over several years and are not event shirts.
- 4. Your design may include from one to four colors, including black (the color of the t-shirt doesn't count as a color.) We are not limited to white shirts, but the shirt color will be limited by availability from the printer.
- 5. The maximum size for designs is 8" by 10" (20.3 cm by 25.5 cm). Designs may be submitted either as electronic files (see IHS web site for details on formats) or as original artwork. Designs which are mailed in, should not be folded. If you want your artwork returned you must include a self addressed stamped envelope.
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Out the Bell

A New Theory of the Origins of Horn Playing,

by Gary L. Reeves

It has been known that horn playing, historically speaking, can be interpreted quite literally; i.e., the origins of the art can be traced to blowing though the (detached) horn of an animal. Robin Gregory states on page 21 of his 1961 treatise The Horn that "The name of the instrument obviously derives from the practice followed by primitive man of using the horns of animals as simple instruments which could be made to produce a noise by blowing through them." If we are willing to concede this matter as fact, and there is overwhelming evidence toward that end, questions nevertheless remain unanswered. Among these queries are "How was the first sound produced? and "Was or is producing a sound the sole or even the primary reason that hornists place instruments to lips?" Indeed, this question remains valid even as this essay is written as well as for any time before.

The theory long has been advanced of the herdsman who detected a horn shed by one of the animals in his care. The tip of the horn was missing, likely due to the "jousting" that commonly occurred among the animals of the herd. Our hero retrieved the object in question and put his eye to the hole created by the missing end. Upon finding some sort of detritus blocking the passage, our subject placed the horn to his lips, blew vigorously, and upon dislodging the offending matter, a tone resounded through the meadow in which the herd grazed. Thus, horn playing was born, or so the story is told.

There is a sufficient measure of plausibility inherent in this tale that until now it has been regarded as a foregone conclusion. There are, however unfortunately we may admit it, as many holes in this story as may be found in a round of that aged byproduct of these same bovine creatures for which the Swiss are so well remembered.

When the herdsman discovered that the horn was not empty, for example, would it not have been the natural procedure to approach the problem from the large open end? Even if his fingers could not reach the foreign material obstructing the passage, surely he might have used a simple tool such as a twig or a bone to pry loose whatever cluttered the interior of the horn. Moreover, is it not likely that our herdsman might have dipped the horn into some water (and there would have been water available of necessity to the cattle) to attempt to wash out the inside as well as the outside of the horn. Were you not taught even as a child not to pick up articles from the ground and place them to your mouth without first thoroughly washing them?

It may readily be seen after but this cursory examination that the veracity of this previously unquestioned notion must be held in serious question. If now the door has been opened to the advancement of new thoughts on the origins of horn playing, it is time, then, to propose such thought for due consideration. Certainly one of the earliest tasks for which horns

were employed was as drinking vessels. Countless examples of same are extant and housed in our most reputable and scholarly institutions. (One such example rests on public display within the hallowed halls of the Victoria and Albert Museum in London.) In fact, even after craftsmen perfected the technique of glass making, drinking vessels continued to be fashioned in the shape of a horn.



It is herein contended that the accidental discovery of the sonic possibilities of the horn was made in this context. Such a theory serves us so well in explanation of the habits of hornists to the present day. Those readers quick in their skepticism would rise to point out that when an animal horn was employed for the aforementioned purpose of consumption of drink, the large open end was that from which beverage was taken and the tip remained closed. Herein, it is contended, is whence the accidental discovery was made. The reader is asked to picture, if he will, the Lord of the Manor, engaged in the feasting upon all manner of food and drink. Our lord raises his horn of ale, or mead, or wine, or beer, or whatever spirits have been deemed appropriate for the occasion (or whatever was available). Perhaps it is not our knight's first filling of his horn and it slips from his grasp. He catches the horn in his lap, but as it passes the edge of the table, the tip makes sharp contact with said table and is broken from the end of the vessel. As the contents begin to pour through this newly made port (note the existence of a variety of wine of this exact designation, not to mention the common ale known as porter), what alternative existed for our knave? He placed the horn to his lips and drained its contents in one long draught. Upon completion of this noble chore, it is entirely natural to assume that an increase in internal pressure had occurred by virtue of the carbonation of the beverage and/or the ingestion of air along with the liquid such that a sudden prolific release of gases ensued. In a futile gesture toward end of suppressing this oral discharge, our lord may even have pursed his lips. When the gases escaped, therefore, his thus contracted lips were made to vibrate through the horn and the sound was heard throughout the hall, nay, throughout the manor. Horn playing was born!

From this account, any number of other aspects of our instrument that previously existed under cover of darkness regarding their origins now become sharply focused. It is well known today by both acousticians and hornists that longer tubes allow the production of additional partials above the fundamental. How was this principal discovered by early hornists? It resulted, of course, by way of lengthening the horn that it would accommodate an additional quantity of liquid. The lengthening process, we well know, necessitated constructing horns from metal. Jointed wooden tubes such as were used for bassoons would not suffice for this purpose in that they would tend to become saturated. Similarly, brass was selected as the particular metal from which to construct

1

Out the Bell: A New Theory

the horn in that brass, as a nonferrous alloy, was little susceptible to rust.

Why were horns wrapped in large loose coils in continental Europe but wrapped in small tightly wound coils in England? The answer once again may be obtained from within our theory. Throughout France, Italy, and Germany, wine-



making was a long recognized art and daily consumption of such drink was a completely acceptable practice in the most polite society. Indeed, individuals of high social standing often were, as today, connoisseurs of

fine wines. To be seen in public, therefore, with a horn was hardly considered a *faux pas*. In England, however, the propriety for which the populace is so well known and respected forced gentlemen to hide their horns when leaving their abodes. Hence, even "hat horns" came to be known in that land of refinement and decorousness. Lest one begin to question whether early horns were used in England for such dual purpose, remember that "iolly olde England"



purpose, remember that "jolly olde England" somehow remained jovial.

Why were specifically horns used for signaling purposes by the military and for the hunt? It certainly may be verified that among the supplies and stores for soldiers and sailors throughout history, a daily ration of rum, ale, or some sort of spirits was included. Such provision served a medicinal purpose on both a physical and psychological basis. Indeed, these libations were referred to in the previous sentence as "spirits." Through endless days of battle as well as the seemingly interminable lulls between clashes, brave fighting men needed to relax and, in some cases perhaps, to bolster their courage a bit. By the same token, the military establishments of Europe (as well as America in these later times) are known for their efficiency. What better device than one of such duality of purpose, a signaling instrument that also could be used as a vessel for the storage and transport of one of the daily rations. One must tip his hat in acknowledgement of such ingenuity. Similarly, the choice of the horn for use in the hunt is quite clear.

It has been previously suggested that the right hand was placed in the bell for a musical purpose: to help produce tones not available on the open harmonic series. The real reason the hand was placed in the bell is now readily apparent in light of our new theory. Without question, the procedure of using the hand to close the bell throat as completely as possible originated while transporting a full horn: to avoid spillage!

Finally, let us reconsider how the horn came to be admitted to the orchestra. We know that Jean Baptiste Lully called for a pair of horns to provide onstage authenticity for an opera production. During the long portions of rehearsals during which the hornists were unoccupied, they were said to have consorted with the orchestra musicians. Is it not a reasonable assumption that at the conclusion of rehearsal, the orchestra members might have invited the hornists to join them at some nearby establishment to relax and socialize? In

the American colloquial vernacular, the horn players began "to hang out with their drinking buddies." At some point, is simply became obvious to Lully and other composers to compose music for the hornists in that they had by this point become at least *ex officio* members of the orchestra in any event.

In conclusion, it has been a tremendous source of excite ment to have formulated a new theory concerning the origin of our art form. The applications of said theory, one migh suppose, have only just begun to be made. The possibilities boggle the mind. Of this condition, it must be pointed out that it is only natural and yet another piece of evidence of the veracity of the theory itself, for hornists' minds evidently have been boggled throughout the history of horn playing Recent observation would indicate that any alteration of this circumstance does not seem forthcoming.

Gary L. Reeves, a native of Muscatine, Iowa, holds degrees from Augustana College in Illinois, The University of South Dakota, and The University of Iowa. Dr. Reeves is an Associate Professor of Music at The University of South Dakota. He also is a member of the South Dakota Symphony Orchestra, the Sioux City Les Symphony Orchestra, and principal horn of the Northwest Iowa Symphony Orchestra. Gary is an active horn soloist on both the modern and natural horn, and has taught instrumental music in the public schools as well as at the university level. During the summer Dr. Reeves serves as principal horn of the Chamber Orchestra and Symphony Orchestra for the Superior Music Festival in Michigan.

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