



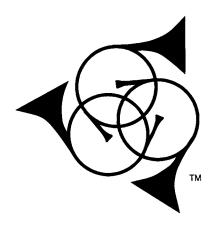
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Journal of the International Horn Society

Volume XXXVI, No. 3, May 2006



William Scharnberg, Editor

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On the cover: a painting by Janice Blair, a renowned graphic artist residing in Santa Barbara. Janice Blair is an illustrator/calligrapher specializing in watercolor and pen and ink. Her daughter Nina recently married former Canadian Brass hornist Jeff Nelsen.

The cover subject is Jeff's gold-plated Yamaha 667VS.

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Journal of the International Horn Society Internationalen Horngesellschaft

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Sociedad Internacional de Trompas Société Internationale des Cornistes

Volume XXXVI, No. 3

May 2006

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The Horn Call

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From the Editor

Bill Scharnberg

Telcome to the third issue of the 36th volume (year) of *The Horn Call*. Those new to the International Horn Society will note that the South African Horn Symposium is the 38th! The explanation for this discrepancy can be found in the article "William Robinson: Architect of the International Horn Society" (pp. 59-64). What is not noted in the Robinson article is the fact the IHS was the first like-instrument society — we led the way!

One would like to think that the International Horn Society, *The Horn Call*, and our website have continued to lead the other instrumental societies — I can not say this is true. Certainly our Advisory Council has tried to guide the IHS to greater heights and all editors and staff have done their best over the past 36 years. We simply have fewer members, thus a more modest budget than, for example, The International Trumpet Guild. As *The Horn Call* editor, I admire what the Trumpet Guild is able to accomplish as a result of greater member involvement.

So this is a plea for those IHS members interested in becoming involved in the operation of the International Horn Society to step forward! We can use your time and energy in many ways but especially with our website. John Ericson has done a wonderful job of keeping our website up-to-date, but with assistance from our members, much more could be done. Please contact me if you would like to contribute to our website or *Horn Call*!

This issue contains an article and a report from the Czech Republic printed in Czech with an English translation. Solving font problems when working with various languages has been a challenge, but I am committed to making this an *international* journal!

Two recent articles have been submitted to the Hornzone (youth area of www.hornsociety.org) and will be posted soon; one of those also appears in this journal: "A College Guide for High School Horn Students and Their Teachers" by Cynthia Carr.



Guidelines for Contributors

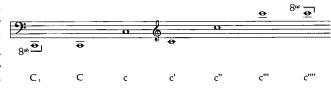
The Horn Call is published three times annually in October, February, and May. Submission deadlines for articles are August 1, December 1, and March 1. Submission deadlines for IHS News items are August 10, December 10, and March 10. Inquiries and materials intended for The Horn Call should be directed to the Editor or the appropriate Contributing Editor. Inquiries and materials intended for IHS News should be directed to the News Editor.

The style manuals used by *The Horn Call* are *The Chicago Manual of Style*, fourteenth edition, and *A Manual for Writers of Tern Papers*, *Theses*, and *Dissertations*, sixth edition, by Kate Turabian. Refer to these texts or to recent issues of *The Horn Call* for guidelines regarding usage, style, and formatting. The author's name, address, telephone number, email address (if available), and a brief biography should be included with all submissions.

Articles can be sent as paper/hard copy or electronically on a CD, zip, or floppy disk, or attached to an email. If the format is unusable, the author will be notified immediately and asked to try another format. Footnotes should be numbered consecutively (no roman numerals) and placed at the end of the text. Musical illustrations should be sent in black ink on white paper or using an electronic format readable on a Macintosh computer with Finale 2005 software. Photographic or other illustrations should be glossy black and white prints or sent as files readable by QuarkXpress 6.5, PageMaker 6.5, Adobe Photoshop 7.0, Adobe Illustrator 10.2, or Adobe Acrobat 7.0 software. Applications other than Macintosh/Microsoft Word should be submitted as text files

(ASCII). Please label any disks clearly as to format and application used. Submit graphics and musical examples in a hard copy, suitable for scanning, or electronically on a disk. emailed graphic files are easily corrupted.

The octave designation system used in *The Horn Call* is the one preferred by *The New Harvard Dictionary of Music*, edited by Don Randel (1986), as follows:



President's Message

Frank Lloyd



fter the breakdown in communication over the New Year, which meant me missing the deadline for getting my New Years greetings to you in time, I have been thinking how much these days we totally rely on modern means of communication in our everyday life. Just one small gremlin in an e-mail system can cause important messages not to arrive, making for frustration. Mobile phone messages can also go amiss — or not arrive as expected just a few seconds after having sent them!

Just think back to the time when the horn was used in the hunt as a communications instrument! These days though, we still need to communicate through our instruments, but on a much higher level. Communicating to your audience through musical expression is an important part of performance. Not reaching your audience in this way will leave them wanting more and feeling as if the performance was somewhat "detached." Feeling "at one" with your instrument is a way in which you will be able to express yourself more freely and openly, and through this more musically. It can take many years to find an instrument that you will feel totally happy with, and some people will constantly be on the lookout for what could only be described as "The Holy Grail" of instruments! Even for that person though, there is a suitable instrument. Many players stay on one instrument their whole lives, other change regularly, feeling the challenge of a new instrument exciting and motivating.

I get dismayed when I hear stories of players auditioning for jobs and being precluded or somehow victimised by not playing the "right" instrument — or the one on which the section "insists" you must play. This can sometimes mean changing from the instrument you love and have taken years to grow into, to an instrument dictated to you by others — in my view a totally unacceptable situation, but one that happens unfortunately far too often in my experience.

About 30 years ago I was at a horn workshop where we staged an interesting test. I had performed during the week a set of theme and variations, playing each variation on a different make of instrument. This gave someone the idea to get three resident soloists, in the form of Frøydis Wekre, Ib Lansky-Otto, and Peter Damm to perform behind a screen on a variety of instruments, taking turns to play the different horns supplied. In the judging panel, apart from others, were Anton Alexander and Bob Paxman, both bosses of their respective horn manufacturing businesses.

The interesting outcome was that out of all the instruments played by the three players, only one person in the panel guessed one instrument correctly! On the other hand the entire panel had no difficulty in guessing correctly in every case who was playing! It is worth noting that the players tried to match each other as much as possible.

This goes to show that it is the player which has the greatest influence in how an instrument sounds and not the instru-

ment, although players will sound different to some extent on different instruments.

The best player for a section is not necessarily the one who plays the same instrument but one who matches the style of the section, can play together, and in tune with them. Most importantly though, they must be able to get on in the section as a person! This is not something which can be achieved simply by playing on the same instrument!

When choosing an instrument in the beginning, be guided by a professional. In subsequent years you will eventually find an instrument that suits your style of playing and enables you to produce the sound you wish. Only in this way, playing an instrument on which we feel totally at ease, can we begin to cast off the mantle of inhibition and communicate through musical expression.

I wish you all a wonderful summer, unless you are going to be in South Africa with us, where it will be a balmy winter!

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Classified Ad and Correspondence -

Classified Ads

For Sale: Either the music goes or I go! (according to my wife): an interesting collection of old horn music and memorabilia. A beautiful assortment of cards: 25 different musicians (jazz and symphonic), Santa Claus with instruments, a variety of early brass instruments; Symphoniphobias — 21 drawings with a forward by Erich Leinsdorf; unusual alphorn/natural horn cards. Music perfect for performance with piano; perfect reproductions of 3.5" brass horns in a little black case; a few cassettes and CDs of the most amazing horn playing you'll ever hear; 4' Rain Sticks, and much more. Prices retail from \$1.50 to \$40. All will be sold at 50% off or more! A percentage of sales will go to the IHS Frizelle Scholarship fund. Satisfaction guaranteed or I will come to your home and give you free lessons for life! For more information and mailing/shipping costs, contact Morris Secon, 2445 East Avenue, Apt 1, Rochester NY 14610; telephone (585) 442-6315. Also interested in horn students/clubs arranging sales of these items.

The interactive video system (IVASI) comprises a "System 1" DVD (The Video Conductor) which includes *Don Juan*, *Till Eulenspiegel*, *The Firebird Suite*, and *Siegfried's Rhine Journey*. The package includes a conducted DVD, a CD with the brass parts in a pdf format, and a hard copy of a score for brass. "System 2" offers *Ein Heldenleben* and *The Ride of Valkyries*. "System 3" includes Mahler Symphony No. 1 and Wagner's *Entrance of the Gods to Valhalla*. Complete systems are priced at \$160 each. System DVDs only (no music) are available for \$99. Read all about IVASI and the Master Series for Horn at www.IVASI.org.

Interactive Video Audition Systems International (IVASI) is searching for brass/horn workshops to demonstrate the Video Conductor DVDs. For information contact James Decker at deckerhorn1@aol.com.

Correspondence

Dear Editor,

One is moved by the current homages to great horn players in the February HornCall. Once again the journal provides a worthy and enriching series of well-written and affectionate portraits. Especially moving for me, and certainly for many others, is the totally unexpected death of Martin Smith. He was indeed a great musician, horn player, scientist, and teacher. John Cerminaro's brief but telling tribute says it succinctly and well. Who better than John to write about Martin? It was extraordinary to hear them play together during five seasons in the Philharmonic section from the inside and out, and I especially remember a stunningly virtuosic performance of the Beethoven's Sextet at the Met Museum circa 1978-79. Who had the better "high chops" or "low chops" between two "five-octave" NY sound-masters was as awesome to consider as it was pointless. Despite similar oversized "equipment," the uniqueness in sound and phrasing of each of the two players marked them both as great singing instrumentalists. The mutual respect and camaraderie between them were evident. A remarkable "cover" story of Smith (from fifth horn) substituting as first horn for Cerminaro in a performance of Mahler's Sixth Symphony with Abbado had all of us in the section moving up a chair (and on the edge of same). Cerminaro called from the hospital indisposed, shortly before the Saturday concert. Martin played and led as if he'd played the solo part all week! This and other great performances come to mind, under less than ideal conditions, sometimes while keeping insulin shock at bay. For instance, there were stressful minutes before Smith played the first part in Bach's Brandenburg concerto No. 1 with extraordinary mastery.

For me, as a Juilliard student and then freelancer in the 70's, searching for answers to hornplaying and life beyond the conservatory, Martin was a demanding but sensitive teacher and mentor. Yes, he was a kind of guru, but aware of the assumed and projected responsibility this engendered. He could be uncomfortable and perplexing for those of us expecting traditional or comfortable answers. Due to his "guru" image, he was sometimes the butt of pranks and petty resentments from students and colleagues letting off steam on tour or in festivals; he accepted these moments with self-effacing humor. He was humble enough to respect the seeking individual before him. As he challenged himself, which made him believable, he challenged all of us willing to look more closely inside. His awareness of group dynamics made working with Martin at music festival or in an orchestra much more than just cutting the part — he catalyzed and provoked musical awareness, individually and in the ensemble.

Martin Smith was an inspiring hornplayer, an unforgettable person.

Sincerely, Paul Taylor

Dear Editor,

My name is Valerie Berv, Jack Berv's only daughter, and I am writing in response to the obituary of my uncle Harry printed in the February 2006 issue of *The Horn Call*. Harry Berv was my father's younger brother who was only a few years younger than my dad. Jack Berv was born in 1908 and, according to an online obituary on Harry Berv (www.music.umich.edu/alumni_donors/MM_fall05/InMemoriam.pdf), he was born in 1911, which seems accurate; the 1917 birth date reported in the February Horn Call is apparently incorrect.

Additionally, my father was a vibrant member of the NBC Symphony Orchestra under Toscanini for 17 years and later with Skitch Henderson on the Tonight Show for many years until the show moved to California. Dad was a wonderful loving father who always managed to be a supportive, invaluable member to his family while continuing his professional career. He is deeply missed but his sensitivity and talent lives on through his splendid recordings and grandchildren. Thank you so much for your interest.

Sincerely yours, Valerie Berv

Correspondence



The Berv Brothers

An era has ended with the passing of Harry Berv, the last of the famous Berv brothers who were the heart of the NBC Symphony horn section for 16 years, 1938-54, under Arturo Toscanini's direction. A wonderful legacy has been left behind, however, and the horn world should be grateful for that

John Strobel did a fine job of illuminating Harry Berv's extensive career in the February 2006 issue of *The Horn Call*. However, a few inaccuracies found their way into the tribute. The first, and most obvious, is the year of Harry's birth. The *Social Security Death Index* reports his birth date as 9 November 1911, and that birth year is given in the obituary which appeared in the University of Michigan School of Music's Fall 2005 issue of *Music @ Michigan*, and to which John Strobel contributed information. This would affect his age as it is mentioned at different stages of his life throughout Stobel's article. It would appear that Harry missed his 94th birthday by just a few days.

The four brothers, including violinist Henry Berv, were not born in Chisholm, Minnesota. The three oldest were born in Poland and Harry was born in New Brunswick, New Jersey. This was reported in Local 802's periodical *Allegro*, July/August 1998, in an article entitled "Allegro Interviews Harry Berv." Arthur Isadore Berv had written to me in 1966 that he was born in Warsaw on 29 December 1906 and that he had come to the U.S. when he was about one year old. That was probably just after the birth of Jack on 22 September 1908. Henry, the oldest, was born on 29 October 1905. After briefly living in New Brunswick, NJ, the family moved to Chisholm, MN.

The controversy surrounding the horn-playing brothers' association with the Philadelphia Orchestra continues to this day. Harry always claimed that all three were members of the orchestra's horn section, but the published personnel rosters in the programs of that period, and the compilation of former members in the two most recent histories of the orchestra do not confirm that (see Those Fabulous Philadelphians by Herbert Kupferberg, 1969, p. 220, and The Philadelphia Orchestra. A Century of Music, edited by John Ardoin, 1999, p. 222). Arthur served as assistant 1st horn, 1923-26, and then as solo horn, 1930-38. Harry's name appears in Italics at the bottom of the horn section for only the 1937-38 season. The Philadelphia Orchestra management included the names of extra players on the rosters in italics. Unless a player listed as an extra was at some other time a regular member of the orchestra, his or her name was not included in the compilation of former members found in the published histories. Jack's name is never found on a published roster of this orchestra and neither Harry nor Jack are included in the compilations of former members. Therefore, Harry's statement in his article "Three Brothers for Toscanini" (The Instrumentalist, April 1997), and repeated in Strobel's tribute, in which he claims that he and Jack auditioned for and won positions in the Philadelphia Orchestra, becoming "three-fourths of the Philadelphia horn section," seems a bit far-fetched. I wonder how their teacher, Anton Horner, and his brother, Joseph, respectively 3rd and

2nd horns of the section in 1937-38, would have felt about that claim had they been alive in 1997? To be perfectly fair, however, the following season saw three new players in the section. Clarence Mayer moved up to solo horn, replacing Arthur, and A.A. Tomei, Herbert Pierson, and Mason Jones were added, replacing Joseph Horner and George Wardle. Were Jack and Harry hired for that season, having to break their contracts in order to join NBC? The mystery remains. Do you have the answer, Mr. Jones? Let us hear from you if you do!

In June of 1966 I wrote to Arthur, Jack, and Harry, requesting information about them for a proposed encyclopedia of horn players in the major US orchestras from the beginnings of each up to the present. My cover letter included what information I had already gathered on each of them. Arthur responded within 10 days, answering all my questions and adding, "I am very much surprised to see that you have gotten some authentic information about me. I hope I have helped you a little with my notes. There is so much I could write about my career. If you are in New York some time, I'd like to see you and talk to you." Jack never replied, and Harry sent back the form I had enclosed with the following note: "Sir: This is to notify you that I wish to be omitted from your forthcoming publication. So far the information you have about me is incorrect and I do not have the time to correct you. So I repeat, it is mandatory that you omit me. Yours truly, Harry Berv." Had I gotten too close to the truth? Was he afraid that he would be exposed as having exaggerated his earlier career? One wonders.

Harry's article in The Instrumentalist speaks of Toscanini coming to the Philadelphia Orchestra as a guest conductor during his first NBC season, 1937-38, and conducting an all-Strauss program including Ein Heldenleben. The bound programs for that season list only three conductors: Eugene Ormandy, Leopold Stokowski, and Saul Caston. Ein Heldenleben was indeed performed third concert pair, Oct. 21-22), but Ormandy was the conductor and there was music by other composers on the program. Was Toscanini in the audience, perhaps? Was Harry's memory a bit faulty after the passage of so many years? Following the performances, Harry relates that Toscanini's manager offered the brothers contracts to join the NBC Symphony. A salary of \$14,000 was mentioned. Assuming that the broadcasting company was hiring for a 52-week season, that would be the equivalent of nearly \$270 per week; and that was near the end of the Depression. I'd certainly like to see a copy of that contract!

All-in-all, there are many things regarding Harry's claim of membership in the Philadelphia Orchestra that just do not add up. Four years ago a gentleman, whose father had been in the United States Air Force Band with Arthur Berv during WWII, wrote to me in regard to the claims made by Harry in his article in *The Instrumentalist*. After having checked several sources, this person could find no indication that any Berv except Arthur ever played in the Philadelphia Orchestra. He asked if Harry and Jack could have possibly played as extras, and then ended his letter by saying, "I don't see why Harry Berv would have said that just to impress people, because it seems like just playing in the NBC Symphony under Toscanini would have been enough of an achievement."



Correspondence

In conclusion, there is no doubt that both Harry and Jack served the Philadelphia Orchestra well for a number of years as extra and substitute players. Arthur identified Harry's 1937-38 position as "alternate for all positions" when corresponding with me almost 40 years ago. With an older brother as principal horn and their Curtis teacher, Anton Horner, in the section, there must have been many opportunities for Harry and Jack to perform with the orchestra. Does that constitute membership in the organization? This may be a matter of interpretation, but apparently the Philadelphia Orchestra does not recognize them in that capacity.

Sincerely yours, Norman Schweikert

A Letter Of Thanks from Louis J. Stout, Jr.

To all of you who sent e-mails, wrote, or called after my father passed away last October, words cannot express the gratitude and emotions felt by myself and my family. To all of you who attended the memorial services in Omaha NE and Ann Arbor MI, to those who performed and had the nerve to stand up and give very heart-felt remembrances, *Thank You!*

Getting to see so many of you that we had not seen often in many years was a great pleasure and comfort. Hearing all of you play brought back many wonderful memories of horn ensembles past. Special thanks go to Suzanne H. Butler for taking the time and effort to write her book about Dad, to Brian Kennedy for doing all the work in arranging the Ann Arbor memorial service (and allowing me to share his home while I was in Ann Arbor), and to Michelle Stebleton for writing the wonderful remembrance for *The Horn Call*.

Now I have a plea for help: I have been engraving many of the hand-written pieces in my Dad's library. I have come across a piece for 3 horns, 2 trombones, and tuba. It is a three-movement piece that has no indication as to the title, composer, date, etc. If there are former University of Michigan students who think they might know the piece or have any information about it, I would be most grateful. I would also be willing to send a couple of xeroxed pages if someone wants to see it. I have been unable to find any piece on any website that seems like it might be what I'm looking for. If you don't have my e-mail addresses, they are GreeHornis@cox.net and Lstout@americangramphone.com. One can also reach me the old-fashioned way at: Louis Stout, Jr., 3123 S. 114th Street, Omaha NE 68144.

With utmost sincerity, Louis J. Stout, Jr.



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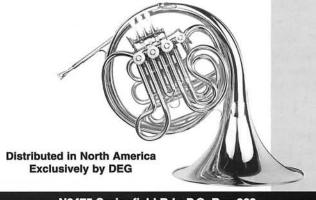
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Jamie Gabriel Hersch, Associate Principal Horn, Singapore Symphony Orchestra



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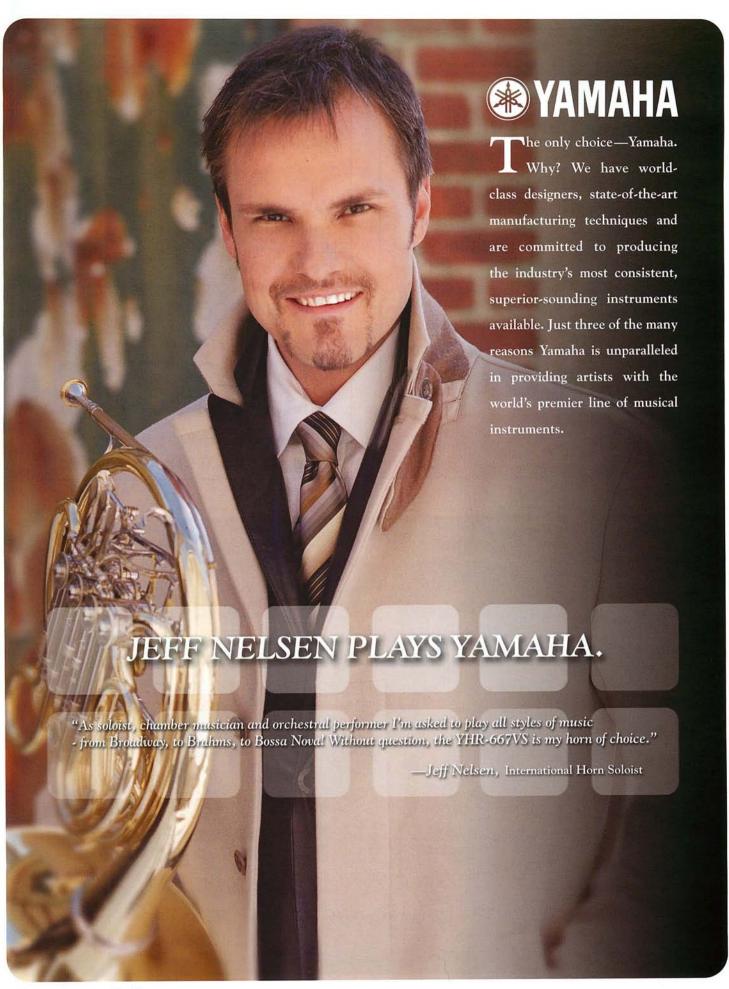


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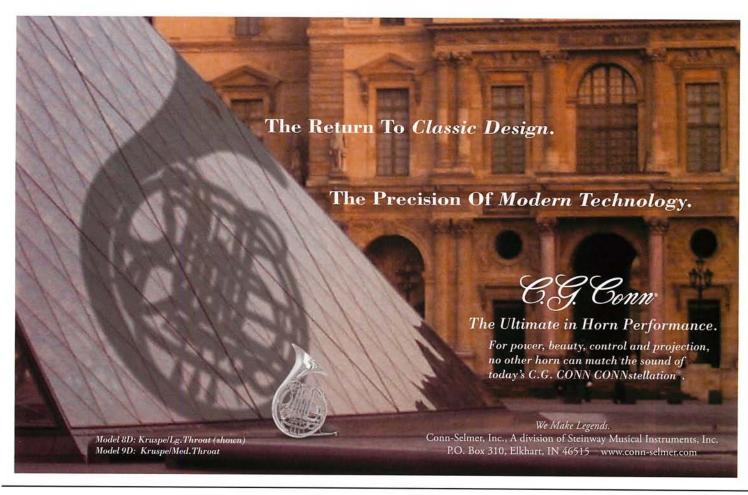
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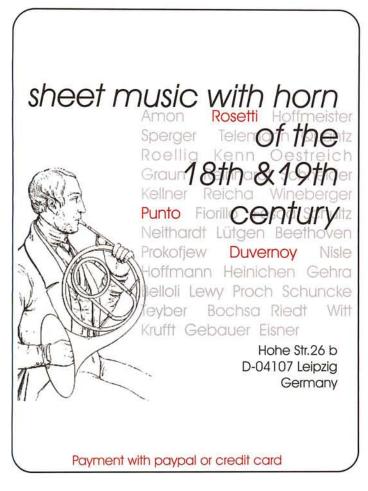
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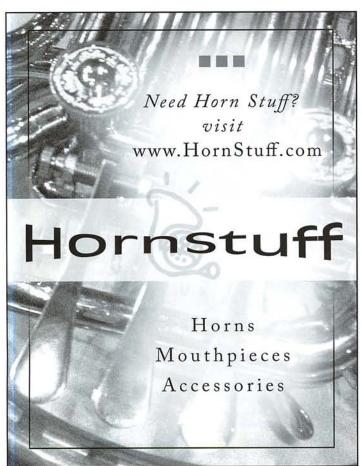
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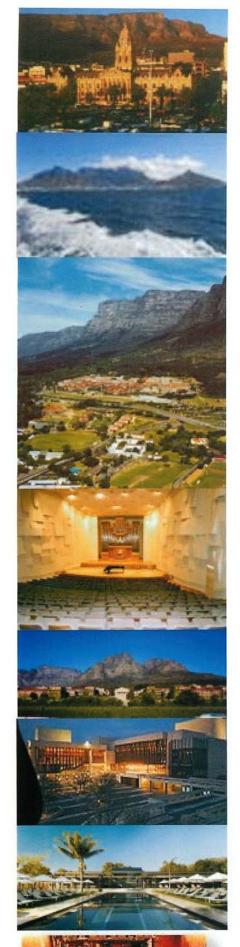
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38th International Horn Symposium Cape Town South Africa 21st to 29th July 2006





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
- Lecture
- · 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, €1 = R7.90, £1 = R11.80, very favourable for international visitors. ATM and bank facilities are available nearby, and major credit cards are widely accepted.

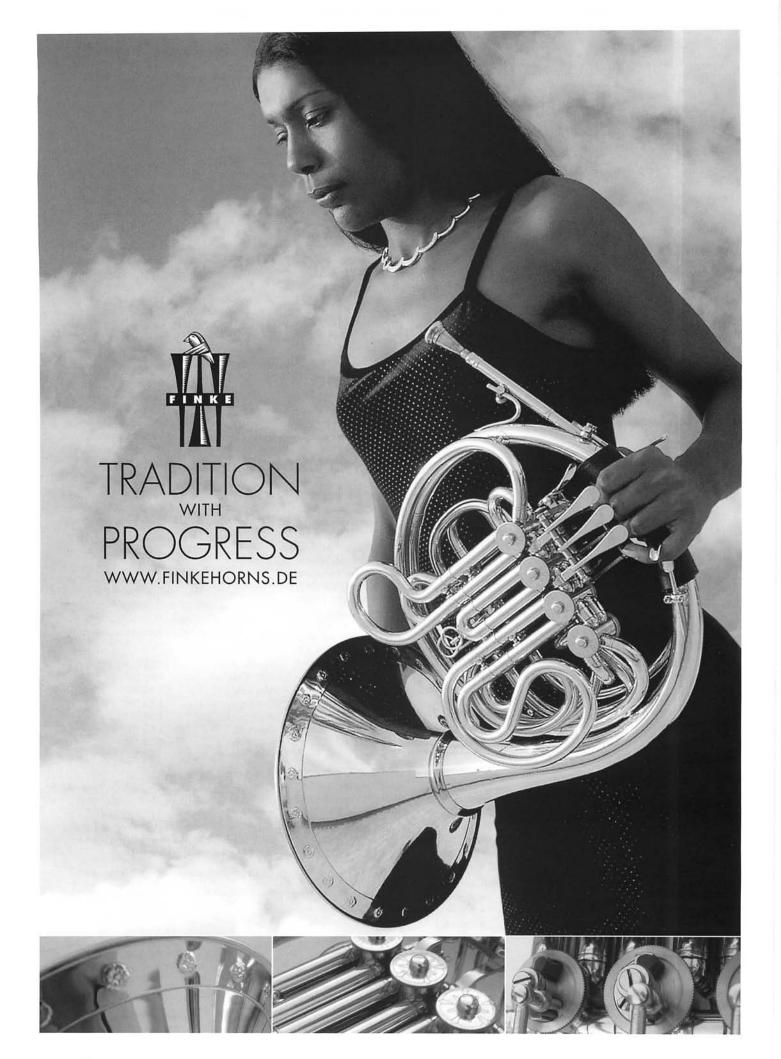
Chairperson's email: steveh@iafrica.com

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

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, Gregory Magie, Beth McDonald, Cathy Miller, Didac Monjo, Maki Nishiuchi, Hyun-seok Shin, Alexander Steinitz, Ginger Turner, Sachiko Ueda, Pierre Vericel, and Kathryn Wagner.

News Deadline

The next deadline for "News" submissions is August 10, 2006. If using e-mail, please send your message or highlights of your message in the body of an e-mail and, if you have it, a photo (plus caption) as a black and white jpg/pdf/eps attachment. Send items directly to Heather Pettit-Johnson: hephorn@yahoo.com.

The IHS Friendship Project

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

IHS Composition Commissioning 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 IHS website.

Member News

Barry Tuckwell celebrated Australia Day by performing the Australian national anthem with Geoff Collinson, head of the brass department at the University of Melbourne. Tuckwell related: "The Pipers Creek Dash is a small community event which centers round the 'dash,' a race of 7.75 yards. The prize for the winner is a bucket." He and Collinson were joined by Lin Jiang and Roman Ponomariov for an April performance of Schumann's Konzertstück with the Zelman Symphony Orchestra. Jiang and Ponomariov are Collinson's students. Jiang recorded the Mozart concertos with the West Australian Symphony, and Strauss Concerto No. 2 and the Gliere Concerto with the Melbourne Symphony, Tuckwell conducting. The Barry Tuckwell Institute takes place in June and the third Melbourne International Festival of Brass (www.mifb. com.au) is in September. Tuckwell appears at Tanglewood in July.



(l to r) Barry Tuckwell, Lin Jiang, Roman Ponomariov, Geoff Collinson taken at Barbie, celebrating Barry's 75th birthday.

Sir Peter Maxwell Davies has been commissioned to compose a horn trio for an autumn 2008 performance by the Aventa New Music Society, a contemporary music ensemble co-founded by Bill and **Darnell Linwood** (Darnell is the horn player in the ensemble). For further information, please email Darnell at darnellberg@shaw.ca or visit the Aventa website is www.aventa.ca.



Christine Worthing conducted the Illinois Wesleyan University Horn Ensemble in a recital that included *Entrance Fanfare* by Robert Dickow, *Bipperies* by Lowell Shaw, *La Chasse* by John Barrows, *Miradita* by John Clark, *Canzon Primi Toni* by Giovanni Gabrieli (arr. Worthing), *Vexilla Regis* by Anton Bruckner (arr. Peterson), *Suite for Eight Horns* by Ronald LoPresti, and *Caravan* by Duke Ellington (arr. Bissell).



WIU horns (l-r) Jessica Pearce, Liesl Miller, Margaret Kane, Kathleen Mitchell, Laura Bales, Bridget Wall, Paul Meiste, Jessica Seils, Marta Haalboom, Daniel Monge, Kevin O'Keefe, and Christine Worthing.

Mary Bisson of the Baltimore Symphony returned to her hometown of Owensboro KY in January to play Mozart's Horn Concerto K. 447 with the Owensboro Symphony. This was Mary's first professional gig in the town where she started playing the horn! Mary was delighted to see many old friends, including her grade school band director and junior high chorus teacher. Also in attendance were students from Western Kentucky University horn studio and their instructor, Lorraine Fader, currently the principal horn in the OSO. Mary has been busy preparing for this summer's Barry Tuckwell Institute, which will take place June 19-24 at Gettysburg College, where she was recently appointed to the music faculty.

John Dressler, Horn Professor at Murray State University in Kentucky, recently performed as assistant principal in the Memphis Symphony's February performances of John Corigliano's *Overture on an Ostinato Theme* and Beethoven's Seventh Symphony, as a Wagner tubaist with the Indianapolis Symphony's March performance of Bruckner's Seventh Symphony, and as a solo competition adjudicator and guest artist at the Mid-South Regional Workshop hosted by Professor Nick Smith at Wichita State University in March.

"Magic Horn," the most recent recording from Canadian Brass (Bernhard Scully, horn), was nominated for a Juno Award in the category of Classical Album of the Year: Solo or Chamber Ensemble. The CD features fresh interpretations of works by Piazzolla, Paganini, Ellington, and Michael Kamen, and the world premiere recording of Bramwell Tovey's Santa Barbara Sonata. Especially commissioned for Canadian Brass, this piece rocketed to the number three music video spot on Bravo. Tovey's piece has headlined over 160 Magic Horn Tour concerts internationally, achieving unprecedented classical composition performance frequency.

QUADRE (hornists Meredith Brown, Alex Camphouse, Nathan Pawelek, and Daniel Wood) recently celebrated the

release of their new CD Citrus with a gala release party at the Le Petit Trianon Theater in San Jose CA. The recording features new music for the horn quartet written by QUADRE members Daniel Wood and Nathan Pawelek, and San Francisco Conservatory composition professor, David Garner. Also included is the trio



QUADRE-The Voice of Four Horns (l-r) Nathan Pawelek, Meredith Brown, Daniel Wood and Alex Camphouse

Shepherd's Call and the quintet Fire in the Hole written by longtime friend of the ensemble, Mark Adam Watkins. All of the music will be available from Emerson Horn Editions. Visit their web site at www.quadre.org.

Timo Ronkainen, principal horn of the Helsinki Philharmonic Orchestra, was bestowed by the President of Finland, Mrs. Tarja Halonen, with the honorary title of Professor. Timo belongs to the generation of horn players whose training was influenced by Viennese concepts, primarily through the Viennese connections of his teacher, the late Professor Holger Fransman. Timo joined the Helsinki Philharmonic in 1969 and was appointed principal horn in 1989. He appears regularly as a soloist and chamber musician, and teaches horn at the Sibelius Academy, presenting master classes and tutoring groups such as the Gustav Mahler Youth Orchestra. His students perform in international competitions and some two dozen are employed in professional orchestras

This January in Basel, Switzerland, Bruno Schneider, Thomas Müller, Stephan Ruf, and Rosie de Pietro founded the Swiss Horn Society. Bruno was asked to be the first president. The mailing address of the Society is: Swiss Horn Society/Bruno Schneider, Wartenbergstrasse 19, 4052 Basel, Switzerland. Look for a website to open soon.

For all of you film music aficionados, the horn section for the new *Mission Impossible III* score includes eight horns: Rick Todd (principal), Joe Meyer, John Reynolds, Steve Becknell, Kurt Snyder, Steve Durnin, Diane Muller, and John Lorge, all-doubling on Wagner Tuba. Dave Duke, Todd Miller, and Suzette Moriarty subbed for Steve Becknell when needed. The picture has 90 minutes of wild and difficult music by composer Michael Giaccino (Tim Simonec, orchestrator). *MI:*3 opens in May in the US.

College of New Jersey faculty violinist Ruotao Mao and IHS member pianist **Tomoko Kanamaru** were joined by hornist **Brian Kilp** in recitals at Indiana State University in Terre Haute and the First Presbyterian Church in Shelbyville IN. Each performance concluded with Brahms' Trio.

In early February, **Karen Schneider**, horn pedagogue and clinician from Cincinnati OH, presented lectures and master classes focusing on embouchure problem-solving techniques



at the University of Alabama-Tuscaloosa, the University of Alabama-Birmingham, and Samford University. In Tuscaloosa, she also conducted a reading session with the excellent horn studio of **Skip Snead**, featuring horn choir arrangements by **Dick Meyer**, also from Cincinnati.

The University of North Texas horn studio may be setting a horn recital record this semester with 10: Kimberly Doshier (senior recital), Mike Harcrow (DMA recital), Carl Brower (MM recital), Michael Gale (sophomore recital), Michael Dunai (senior recital), William Scharnberg (faculty recital), Nathan McCarter (senior recital), Li Zhi Yeoh (MM recital), Clyde Miller Scholarship Recital (12 undergraduate hornists), and Jason Hofmeister (senior recital). There is no duplication of literature between these recitals!

2003 American Horn Competition winner Thomas Jöstlein will present works by Kauder and Rachmaninov in his New York recital debut on May 30, 2006 in Merkin Hall. Also featuring pianist Christi Zuniga and the Euclid String Quartet, this program is a celebration of the music of Hugo Kauder, an Austrian-American violinist and composer who wrote many pieces for the late Boston Symphony hornist Willem Valkenier. Thomas is the winner of the 2004 Hugo Kauder competition at Yale University, a prize that included this recital and a \$4000 award. Thomas' sister Barbara Currie is fourth horn in the Metropolitan Opera Orchestra, and his wife Tricia is principal horn in the Omaha Symphony.

John Cerminaro's CD of historic live concerts will be released June 27th on Nadja Salerno-Sonnenberg's new label: NSS Music. Included on this disc will be Gliere's concerto, both the Strauss and Mozart second horn concertos, and David Amram's Concerto for Horn and Winds. All are live concerts, spanning a time period of twenty-five years. For a preview, visit the website at www.chmajor.com/nss5.htm. Cerminaro's March 2006 performances of Strauss's Concerto No. 1 with the Seattle Symphony were dedicated to the memory of his former colleague, Martin Smith. On display at Seattle's Parklane Gallery from May 2 to June 4 are John's miniatures in pen and ink, and oil on canvas.

Kazimierz Machala, Professor of Horn at the University of Illinois, composed *Elegie for Sonja* in memory of his high school student Sonya Twist, who was killed in a car accident in April 2005. The quintet was premiered by his students "The Four Hornsmen of the Apocalypse" (Paul Blackstone, Audrey Good, Tony Licata, and Gerald Wood) at the 2006 Midwest Horn Workshop in Stevens Point WI on February 25. Their spring tour included performances and masterclasses at Southwestern Oklahoma State University, University of Texas-Austin, Baylor University, Stephen F. Austin State University, University of North Texas, Oklahoma City University, and the Southeast Horn Workshop in Natchitoches LA.



Vladimira Klanska and Marilyn Bone Kloss

Vladimira Klanska toured the northeast US with the Czech Nonet. Marilyn Bone Kloss caught up with her in February at a concert in Westerly RI, seeing her for the first time since the 1994 IHS Symposium in Kansas City MO. The Czech Nonet, founded in 1924, tours Europe and the US frequently, is often invited to prestigious festivals, and records for the Praha label.

In January the American Horn Quartet flew to the warm summer of Cape Town to help raise local interest in the July IHS International Symposium. The group performed at the



Geoffrey Winter, Kerry Turner, David Johnson, amd Charles Putnam a Cape Point, SA

City Hall in Cape Town and the Arabella Resort near Fish Hoek. Kerry Turner and his fiancée, Kristina Mascher (solo horn of the Flemish Radio Orchestra) tied the knot at the

Fairy Glen Game Preserve, about hour east of Cape Town. The celebration was witnessed by Steve Horwood and Elizabeth Dankwaerts, host and organizer for the IHS Symposium, with the rest of the quartet providing music for the ceremony.

A winter tour started at Gustavus Adolphus College (hosted by Al Behrends and Matt Wilson) in St. Peter MN and condtinued at the IHS Midwest Conference in Steven's

Point (hosted by **Pat Miles**) and Lake Forest IL. At Rollins College in Winter Park FL (hosted by **Carolyn Blice** and **John Sinclair**) the quartet was joined by the Bach Festival Society Orchestra. The last stop on the tour was Kennesaw State University (hosted by **Tom** and **Peter Witte**) where horns students from as far away as Knoxville played for the members of the



The American Horn Quartet with Bach Festival hornists Carolyn Blice and Alan Davis.

AHQ. Joining the AHQ for the evening recital was the horn section of the Atlanta Symphony Orchestra (Brice Andrus, Susan Welty, Thomas Witte, Richard Deane, and Bruce Kenney) for a performance of the Take 9 Fanfare and Farewell to Red Castle, both by Kerry Turner.

Andrew Pelletier, Assistant Professor of Horn at Bowling Green State University, presented a recital with BGSU faculty pianist Laura Melton of 20th-century music from Belgium. The recital, featured on the WGTE FM broadcast "Live from FM 91.5" included an interview by host Greg Kostraba. The BGSU horn studio hosted the Orpheus Wind Quintet from Brigham Young Unversity with hornist Laurence Lowe. Andrew and his wife, hornist Christina Laberge, performed Handel's Water Music with the Columbus Bach Ensemble. The BGSU Horn Club presented a concert as part of BGSU's concert series at the historic Toledo Manor House, and the BGSU Horn Studio hosted brass pedagogue Dr. Earle Louder. In March, Andrew was guest artist at the University of Iowa, where he presented a master class and a recital. Also in March he recorded Mark Schultz's Dragons in the Sky with percussionist Roger Schupp, and Jarmo Sermila's



Monody for Horn and Percussion with Depauw University faculty percussionist Amy Lynn Barber. He performed Strauss' Concerto No. 1 with the BGSU Philharmonia Orchestra and, on a BGSU faculty chamber concert, Arnold Cooke's Nocturnes for soprano, horn, and piano, Reinecke's Trio for horn, oboe and piano, and Wilder's Suite for tuba, horn and piano.

A vacation to Vienna turned into an exciting memory for Michael Papierniak. Thanks to Roland Horvath, Michael's family was able to attend the New Year's concert in the Musikverien and later he had the chance to play his Vienna horn at the weekly rehearsal of the Wiener Waldhorn Verein (Viennese Hunting Horn Society). The WWV rehearses every Tuesday at 3:30PM at 1040 Wein, Parlanergasse 6 1st Stock (second floor) Oratorium and is open to all horn players. This rehearsal led to a performance atd the 124th Church Rally where the Michael Haydn Mass was performed by seven horns at two different churches, St. Christophorus (Filialkirche) and St. Katharina (Atzgersdorf).



Roland Horvath, Gunter Lemberg, Werner Sandbichler, Therese Horvath, Maaci Hoeller, and Michael Papierniak.

William VerMeulen performed Mozart's Concerto in E^b, K. 495 with the Houston Symphony, Strauss's Concerto No. 1 with the Virginia Symphony, the Mozart Horn Quintet on the DaCamera chamber series, and three chamber concerts on the Rice University chamber series in addition to recitals and master classes at the University of Colorado, Rice University, and Old Dominion, and his usual orchestral obligations with the Houston Symphony. Future master classes and recitals are scheduled at Michigan State University, Blast of Brass at Southern Methodist University, Rice University, Festival Institute at Round Top, National Orchestral Institute, National Repertory Orchestra, and Sun Valley. June 2007 brings the Atterberg concerto with the Round Top festival orchestra, and solo and chamber repertoire at Strings in the Mountains in Steamboat Springs CO. The recently formed VerMeulen Music, L.L.C. will provide music and products for hornists including the octet arrangements by Dick Meyer. Look for a website soon!

During the 2005-06 academic year, the Eastman horn studio was privileged to host master classes by Michael Thornton (University of Colorado/Colorado Symphony), Kristy McArthur Morrell (USC/LA Chamber Orchestra), Bernhard Scully (Canadian Brass), and Richard Chenoweth (University of Dayton/Santa Fe Opera). WXXI-FM, 91.5, a NPR affiliate, again featured the Eastman Horn Choir's annual December holiday concert on a live broadcast and the

ensemble will perform again in April with David Kirk, tubaist with the Houston Symphony and professor of tuba at Rice University. Additionally, the freshman and sophomore horn classes collaborated on a birthday tribute to Mozart in celebration of the 250th anniversary of his birth, Jan. 27, 2006. Eastman alumni are making news too: Elizabeth Porter was appointed third horn/associate principal of the Lübeck (Germany) Philharmonic, Maria Harrold to a section position with the New World Symphony, and David Lesser is the new second horn of the Wichita Symphony. Soon-to-be alumnus Jen Hsien Huang has been appointed as 2nd/4th horn of the National Symphony Orchestra of Taiwan.

In January, Jeffrey Agrell was the featured artist at Western Michigan University's Horn Day (host: Lin Foulk), and had an "improvisation gig" at the Blue Shop in Burlington IA with John Manning, tuba, Patrick Hazell, piano and voice, and Will Parsons, percussion. During February, Jeff was performer, panelist, and composer of the required piece Attitudes for the solo horn competition. In March he performed with pianist Evan Mazunik in New York City, at the University of Michigan (host: Søren Hermansson), a recital at the University of Iowa. He also performed with Cerberus (horn, trumpet, tuba, piano, poet) at the University of Iowa; at the Northeast Horn Workshop in Burlington VT Jeff performed a duo recital and workshops with Lydia Busler-Blais. April brings a recital at the University of Iowa (Richard Gloss, piano), a concert in Salt Lake City with the Iowa Brass Quintet. In May he will present a workshop and concert in St Clair MI and he is on the faculty of the Kendall Betts Horn Camp in New Hampshire in June.

University of Arkansas Professor Tim Thompson believes that if you are a musician long enough, you may be asked to play a concerto with an orchestra. Over many years he has had the good fortune to perform both Strauss Concerti, all the Mozart Concerti, Saint-Saens' Morceau de Concert, the Telemann Concerto for Three Horns, Bach's Brandenburg Concerto No. 1, Mozart's Sinfonie Concertante, and Schumann's Konzertstück. Recent opportunities have included contemporary literature such as Hovhaness Concerto with the University of Arkansas Symphony and performed Mark Schultz's Dragons in the Sky with the University of Arkansas Wind Symphony.

Horn maker **Engelbert Schmid** recently moved his shop to a larger facility in his home town of Mindelzell, where he has increased the number of craftsmen. An inaugral celebration included performances by, among others, **Phil Myers** and **Javier Bonet**. A DVD of a portion of the ceremony will be posted on Schmid's website: www.corno.de/schmid.



Javier Bonet and Phil Myers with Engelbert Schmid in the background.



Coming Events

The annual TransAtlantic Horn Quartet Summer Seminar will be June 4-10, 2006 on the campus of Western Carolina University. 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. Cost for the seminar is \$650 (includes room and board) with early registration, by May 1. For further details regarding the TAHQ Summer Seminar 2006, please contact Alan and/or Jackie Mattingly, TAHQ Business Managers at mattingly@email.wcu.edu or 828-227-3957 or visit the website at: http://music.wcu.edu/tahq.

The annual Kendall Betts Horn Camp will be held June 10-25, 2006 at Camp Ogontz in Lyman NH. For the twelfth consecutive year, Kendall is hosting his seminar and retreat for hornists of all ages (minimum age 15), abilities, and accomplishments to study, perform, and have fun in the beautiful White Mountains under the guidance of a world class faculty to include (in addition to Betts): Jeffrey Agrell, Hermann Baumann, Lin Foulk, Randy Gardner, Lowell Greer, Michael Hatfield, Søren Hermansson, Douglas Hill, Abby Mayer, Richard Mackey, Bernhard Scully, and Edwin Thayer, with pianist Arlene Kies. Enrollment is limited to provide for a 4:1 participant to faculty ratio to ensure personalized curricula and individual attention. Participants may attend either or both weeks at very reasonable cost. 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.

The 2006 International Women's Brass Conference will take place June 14-17, 2006, in Normal IL. Please note the change in location. Besides the full range of conference activities, there will be a major solo competition during the conference. For more information on the event please visit www.iwbc-online.org or contact IWBC President Sharon Huff at seh819@aol.com.

The 3rd Annual Lugano Horn Workshop, held at the Conservatorio della Svizzera Italiana in Lugano, Switzerland, July 8-14, will include master classes, group and private lessons and horn ensemble playing. Participants will cover standard solo repertoire for auditions (Mozart Concerti 1-4, R. Strauss Concerti 1 & 2, Neuling *Bagatelle* and the Beethoven Sonata), standard orchestral repertoire: (ca. 10 excerpts each for high and low horn) and horn ensemble playing. The work-

shop is open to all hornists and ensembles will be formed based on experience and individual abilities to insure each participant as much attention as possible. The cost for the course is \$300 US. Housing and food are separate, although inexpensive accommodations are available near the school. Instructors include **David W. Johnson**, professor of horn at the Conservatorio della Svizzera Italiana and the founding member of the American Horn Quartet, and **Sandro Ceccarelli**, assistant horn teacher at the Conservatorio della Svizzera Italiana and principal hornist of the Verdi Orchestra di Milano.

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 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, 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.

The Academie de cor de La Chaux de Fonds 2006 (Switzerland) will be held August 21-26. Instruction this year will be provided by **Thomas Müller** (natural horn), **Christian Lampert**, and **Bruno Schneider**. For further information please visit www.academiedecor.ch.

Chris Wiggins and Silke Peust are hosting the four-day Potsdam Hornfest, October 12-15, 2006. Potsdam, just outside of Berlin, has a wealth of history and culture all within walking distance from the Festival venue, the 18th-century Old Town Hall. Potsdam is easily accessible by train every half hour from the center of Berlin, with a journey time of just twenty minutes.

Hornfest will feature the American Horn Quartet, Kristina Mascher, and Paul Humphries. Other guest artists and workshop leaders include Professor Christian-Friedrich Dallmann from the Universität der Künste in Berlin, and Szabolcs Zempleni, a recent winner of the ARD (German State Television) Music Prize; two local ensembles, the Potsdam Horn Quartet and the Potsdam Ladies' Horn Trio, will also perform. Master classes include horn quartet playing and a lecture on the Baroque horn.

The principal emphases of the event are active delegate participation and youth. It is envisaged that delegates will bring their own instruments as a number of groups will form to play repertoire for large horn ensembles (six to eighteen horns); these groups will perform on the Saturday night in the Nikolaikirche across the square from the main Old Town Hall. In addition, there is a composers competition open to all delegates for a five-minute piece for horn quartet. Three pieces



will be chosen for performance and discussion in a composers workshop, and the winning piece will be published by Emerson Horn Editions in 2007.

Another feature of Hornfest is a special concert featuring up to eight delegates who would like to perform a work (max. 8 minutes) for horn and piano; if a delegate brings a composition for horn and piano, this will be especially welcome.

Exhibitors are also welcome; we have arranged very favorable rates. Accommodation is plentiful and inexpensive, and family members who would like to come along are encouraged to do so. Bookings open in mid-March 2006. Please visit our website: www.hornfest-potsdam.de for further information and booking forms or contact Chris Wiggins at chris_wiggins21@hotmail.com.

The Western US Horn Symposium, hosted by Bill Bernatis, horn professor and Interim Chair of the Music Department, will take place at the University of Nevada-Las Vegas, October 25-28, 2006. As in previous Symposia, there will be an extensive exhibit area, outstanding guests artists and presenters, and plenty of opportunities for participants to play. Paul Basler will be this year's composer-in-residence and will discuss his works, as well as participate in their presentation. For up-to-date Symposium information, visit www. unlv.edu/faculty/unlvhorns. Those with performance or session proposals should contact Bill Bernatis at horn.symposium@unlv.edu or by phone at 702-895-3713. Potential exhibitors, attendees with questions and those wishing to receive the symposium newsletter should contact Allan Ginsberg, Symposium Business Manager, at horn.symposium@unlv.edu or by phone at 702.895.5431. Plan now to "Come Play in Las Vegas" October 25-28, 2006.

The annual 15th HORNCLASS 2006 workshop and courses will take place in Nove Straseci, Czech Republic, August 5-13, 2006. The guest artists / teachers include Adam Friedrich, David Johnson, and Bedrich Tylsar, Horn Trio Prague members Jindrich Petras, Jiri Havlik, and Zdenek Divokytogether with other Czech hornists. There will be performances and workshops by the American Horn Quartet, Szabolcs Zempleni, Ondrej Vrabec, and Jan Voboril. For information, visit www.hornclass.c.

Welcome to the 16th Nordic Horn Symposium in Vara, Sweden! Between July 4-10 horn players from the nordic countries will meet in a week full of concerts, masterclasses and much more fun! For information on the Nordic Horn Symposium visit www.svenskahorn.se/Seminarium/semstart.html. In addition, the new webaddress for the Swedish Horn Society is www.svenskahorn.se. Welcome to Vara and Sweden! Brita J. Jensen, The Swedish Horn Society.

Obituaries

Gale Robinson, born December 7, 1924 in Los Angeles, passed February 16, 2006 in his Burbank home of 56 years. He deeply loved his family including Bev, his wife of 53 years (deceased), and grandson Alex who he raised with his daughter Andrea. He is survived by a brother Alan, nephew Jeff,

and close cousins. His son Gregory, a photographer, was killed in 1978 by Rev. Jim Jones in Guyana; forever a painful tragedy.

Gale was principal horn of the Los Angeles Philharmonic, Pittsburgh Symphony, and a Hollywood studio musician for 65 years. He performed on movie scores such as *Bambi* (at age 15), *Ten Commandments*, *Lord of the Rings*, *The Simpsons*, and for entertainers Frank Sinatra, Ray Charles, Elton John, and the LAPD Band (for 17 years until December 2005).

In the 1950s he held the first of many meetings to end the segregation of the black and white Musicians Unions of Hollywood. His greatest pride in life was "serving in WWII to fight fascism," as quartermaster on the U.S.S. California,. Here he survived eight major battles while continued to practice on his mouthpiece. An avid reader, which was not allowed, he hid his books on the ship. Gale was gymnast and exceptional photographer, who stressed the importance of strong mind and body. He was a highly intelligent, loving man, who even found humor during his final battle with cancer. He was wise beyond his years and teacher to many; his love, laughter, and loyalty will be painfully missed. James Decker

Reports

Reported by Steve Horwood, SA Horn Society

In building up to the 2006 IHS conference, the South African Horn Society has embarked on a number of local and national programs to introduce the horn to the youth of the country, particularly those in previously disadvantaged communities. Andrew Joy had a very successful visit in October 2005. He performed the Strauss Second Concerto with the Cape Town Philharmonic Orchestra and Haydn's Concerto No. 1. His visit also took him to Port Elizabeth where he performed the Pflüger Concerto with organ accompaniment. He must have enjoyed his stay in Cape Town as he has published comments on his website (also at www.sahornsoc.com). Andrew will perform the Strauss Second Concerto, the Pflüger Concerto, and the Icy Concerto at the symposium in July.

The American Horn Quartet and Kristina Mascher visited Cape Town in January, performing two concerts in and around Cape Town. Their January visit was a huge success and they will also attend the symposium in July where they will once again treat us to a display of their virtuoso ensemble playing. The American Horn Quartet's comments about their visit are on the American Horn Quartet website, Kerry Tuner's website, Kristina Mascher's website and at www. sahornsoc.com. During the tour, Kerry and Kristina were married in a small stone chapel in the mountains outside Cape Town to the sounds of the American Horn Trio.

Kerry and Kristina Turner remained in Cape Town to participate in a summer school program held through the University of Cape Town in January this year. This course was open to the public and covered the history of the horn, the working of the horn and some performances. Kerry and



Kristina performed a number of duets including the Haydn Concerto for Two Horns. Their input was inspirational and they will perform Rosetti as a duo at the symposium in July.

Our crash course in the horn was completed with a visit from *Frøydis Ree Wekre* to Cape Town and Durban at the end of February. She performed the Gliere Concerto and the Rondo from Mozart's Fourth Concerto in Cape Town and the Gliere in Durban, accompanied by the Kwazulu Natal Philharmonic Orchestra. Her enthusiastic temperament made her master classes memorable experiences on all occasions. Frøydis will join us in July as a performer, lecturer and teacher.

Tremendous effort has gone into producing the best IHS symposium ever and there will hopefully be something for everyone. In addition, a huge thrust has been made to involve as many local role players as possible in the event, including our drive to introduce the horn in previously disadvantaged communities. We hope to see you in Cape Town in July.

Horn Day at Penn State School of Music reported by Sarah Schouten

On Sunday, January 29, 2006, sixty hornists attended a horn workshop hosted by The Pennsylvania State University Horn Studio, Professor Lisa Bontrager, instructor, featuring guest artist Karen Schneider. Schneider is a renowned artist and pedagogue who traveled from Cincinnati OH. The day began with a lecture on the importance of proper embouchure, technique, and how to produce a clear, centered sound with warmth and depth. This lecture was followed by a master class, where horn players from fifth graders to graduate students performed. Her ability to quickly diagnose performance problems allowed each participant to come away from the experience with the means necessary to improve their horn playing. Other activities for the day included an informative and practical lecture on horn maintenance and repair by April Strong. The day ended with two horn ensemble rehearsals conducted by Schneider. The group read pieces in different genres ranging from classical to jazz, all arranged by Dick Meyer of Cincinnati. The event proved to be both fun and informative for all who attended.



Horn Day at Penn State School of Music

Western Michigan University reported by Kayla Nelson

Dr. Lin Foulk and the horn studio at Western Michigan University hosted the third annual Horn Day on January 28, 2006. Guest artists, Jeffrey Agrell of the University of Iowa and pianist Evan Mazunik, joined middle school and high school students from throughout the area and WMU horn students for a busy day of music making, learning and fun

The day's events included a solo competition, master classes, performances, a presentation on instrument maintenance and repair, and a discussion on careers in music. An afternoon recital featured WMU student soloists Michael Petterson and Megan DeRubeis, the Western Horn Quartet. and a performance of Eric Ewazen's Grand Canyon Octet by the Western Horn Choir. The highlight of the day was undoubtedly the opportunity to work with the creative team of Agrell and Mazunik. In two master classes with the duo, Horn Day participants learned new ways to think about making music, with and without their horns. After playing improvisation games, participants were introduced to the language of "soundpainting." Horn Day concluded with an evening concert featuring the improvisatory talents of Agrell and Mazunik, as well as Lin Foulk performing Marcel Bitsch's Variations sur Chanson Francais. The concert ended with a mass horn choir performing Lowell Shaw's Frippery No. 9 and three pieces demonstrating newly learned "soundpainting" skills, including a spontaneous horn concerto, with the horn choir providing the accompaniment for Agrell. For all involved, the "repercussions" of the experience are sure to live on beyond the day.

See the WMU horn studio website at homepages.wmich .edu/~lfoulk for more information about next year's Horn Day.

From South Africa reported by Kerry Tuner

I would like to take this opportunity to make a pitch for the IHS International Symposium to take place in Cape Town, South Africa, July 21-29. During my recent visit I was shown many of the venues that have been booked for this very exciting week. The main body of the convention, including the exhibits, will take place at the South African College of Music in Cape Town, where various concerts will be scheduled in Baxter Theatre; the evening concerts are scheduled to take place at Cape Town City Hall. There is excellent student-quality housing available and the hotels are within walking distance. Some of the artists as well as some of the more independent participants will be staying at hotels a bit further away, but still within a 40-minute walk or a short taxi ride. The organizers are also setting up a shuttle bus service to the various hotels and venues. Meals will be served at a facility that is only a few minutes walk away. On Thursday evening July 27th, the organizers are planning a surprise event that will take place a bit out of town, complete with bus and train transportation for all participants. I am sworn to secrecy, but I can say that it promises to be a most enjoyable evening. There are excursions planned during and after the week to



magnificently scenic points of interest around the Western Cape area.

One particularly interesting feature of this symposium will be the ensemble competition: horn classes from around the globe who would like a more goal-oriented role in the convention, should consider making the trip as a group (trios to horn choirs) and compete in this event. I also spoke at length with Steve and Elizabeth about the cost of attending this most interesting event. It is true that the flight there is a long one (12 hours from central Europe, Australia, and South

America, and longer from the US and Japan), but the package of ground transportation, meals, entrance to the symposium, and tickets to all the events is offered at an affordable price (accommodations are additional). Steve and Elizabeth have set up the



Kerry Turner and Kristina Mascher wed in South Africa

official website (www. sahornsoc.com. Elizabeth is prepared to help people find and book flights to Cape Town. In addition to the other featured guest artists, the American Horn Quartet will be performing a full recital. I do urge you to seriously consider making the trip and attending the 38th IHS Symposium in Cape Town. It could very well be an event you shall never forget. Look at me: I flew down there to play a few concerts and ended up getting married at a wild game reserve!

2006 Midwest Horn Workshop reported by Jeffrey Agrell

Some 120 horn players from 19 states attended this year's Midwest Horn Workshop hosted by Patrick Miles at the University of Wisconsin-Stevens Point February 24-26. Participants were treated to a rich assortment of offerings over three days. On Friday Douglas Hill demonstrated "Extended Techniques on the Horn" and then segued into a panel discussion on "Players as Composers" that also included composer/players Jeffrey Agrell, Charles Young, and Stacey Berk. The evening duo recital of Kendal Betts and Lowell Greer opened with the UWSP Horn Choir performing the premiere of a Fanfare for Plenty 'o Horns by Stacey Berk. KB and LG concluded their varied solo offerings with the Haydn Concerto for Two Horns. After the concert, Tom Varner showed that other side of horn playing with some swinging jazz with a resident quartet.

Saturday was packed with activity from early to late. The exhibit hall offered a smorgasbord of horns, accessories, sheet music, CDs, and more (special hits: Horn Stuff's new portable horn stand, and the gorgeous mutes by Ion Balu). Competitions for solo horn, quartet, and natural horn were held, while several recitals featured regional artists (Jim DeCorsey, Kaz Machala, Verle Ormsby, Gary Reeves, Gregory Flint, Brian Kilp, and John Ericson). A number of lectures were offered: Jeffrey Agrell's "Soundpainting and Improvisation," Kendall Betts' "How to Play a Successful Audition," Lowell Greer's "Why Play Natural Horn," John

Ericson's "High Horn Playing and Descant and Triple Horns," and Brian Kilp on "The IVASI System." The evening concert featured the peripatetic **American Horn Quartet** performing the Schumann *Konzertstück* accompanied by the Central Wisconsin Orchestra (conducted by the ubiquitous Pat Miles, who deserves kudos for the savoir-faire and sangfroide he evinced at every turn in his excellent organizational multitasking).

Sunday's Gala Concert included competition winners (Natural Horn: Matthew Hellenbrand, University of Iowa; Solo Horn: Audrey Good, University of Illinois; Quartet: Northwestern University Quartet). The audience was treated to Lowell Greer conducting a guest artist ensemble of natural horns playing his composition "Gallatin Fanfare," The workshop concluded in grand style with Pat Miles (again) wielding the baton before a phalanx of workshop participants performing "Six Pieces" from the Water Music by Händel.

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 \$6300 per year plus a full tuition waiver worth \$10,650 per year for non-residents. The assistantship is a renewable award worth up to \$16,950 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 class, 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. The Department of Music 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 2007 academic year. Duties include performing in the graduate brass quintet or graduate wind quintet and assisting in the horn studio; other duties are based upon qualifications and interests. Admission qualifications include a BM in music or the equivalent with a minimum GPA of 3.0 and a successful audition into the Masters degree program. The award, which is renewable for a second year, is up to \$10,452 salary/stipend plus up to \$5540 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.

It is NOT too late!

The 38th International Horn Symposium will be held in Cape Town, South Africa July 21-29, 2006. Visit www.sahornsoc.com

By the time you read this article, you might have decided it is too late to attend the 38th Horn Symposium in Cape Town, South Africa, and you might even feel a touch of regret after seeing the list of premier featured artists, the descriptions of Cape Town, and the possibilities for exciting tours of South Africa. The symposium is truly international, with variety that caters to all tastes both in music and in extracurricular activities.

So is it too late? The answer is NO! Below are answers to some questions you might still have.

Featured Artists

- American Horn Quartet
- Allesio Allegrini
- Javier Bonet
- · Daniel Bourgue
- Wallace Easter
- · Lisa Ford
- · Rob Grishkoff
- Douglas Hedwig
- Søren Hermansson
- Andrew Joy
- Nancy Joy
- David Lee
- Frank Lloyd
- Jeff Nelson
- Bruno Schneider
- · Jeffrey Snedeker
- Michael Thornton
- Barry Tuckwell
- Frøydis Ree Wekre
- Yuri Zuvanov



38th International Horn Symposium

Airline Ticket Prices

It is generally true that the further in advance you book, the cheaper the ticket prices will be. However, I have found through personal experience, and I do a lot of international travel, that ticket prices are often cheaper a month in advance than when booked six months in advance. Of course, there is no guarantee on this and the prices will be governed primarily on ticket availability. July is not the most popular tourist season in Cape Town, and consequently free seats are common on flights. Give it a try and see what prices you get.

Winter in Cape Town:

Cape Town winters are mild, with temperatures between 18 and 25 degrees centigrade and mostly sunny, wind-free days. Rumours have been passed around winters are severe. This is not true! The rumour comes from a time, about 20 years ago, when winters in Cape Town could be very wet. Due to climatic change this, in general, no longer applies. In fact, drought has been prevalent for a number of years. Winter storms are less intense and last only for a day or two at the most. We cannot guarantee good weather, of course, but chances are that it might rain – at most – one or two of the eight days you are in Cape Town. Note: It does not snow in Cape Town!

Safety in Cape Town

Cape Town is a very safe city. The Cape Town Metropolitan council has placed considerable importance on the safety of tourist visiting the city. Because of this, the city is covered with surveillance cameras and there is a large precautionary security presence. Cape Town is no less safe than many of the larger, first world cities. The crime rate is very much area-dependent and is low in the areas that delegates will be routinely exposed to.

Expense of Travel to Cape Town

The cost structure has been tailored to allow delegates to choose how much they wish to spend. The flights from certain parts of the world seem expensive. They are not so expensive in the context of the value being offered in the symposium and the combined opportunity to visit a location like Cape Town. Cape Town has been voted the top international tourist destination two years running, and the cost is easily justified by attending such a great event. We also offer tours for accompanying persons. Please see the website for details.

Support South African Students

Your attendance at the symposium will help to stimulate horn playing in South Africa and the rest of Africa. With this in mind, we offer a diverse and exciting program and an exotic location.

We would love to see you in Cape Town, and we hope you decide to join us in July.

Steve Horwood, for the South African Horn Society



South Africa Horn Society Outreach Initiatives

by Sean and Pamela Kierman

he IHS 2006 Symposium in Cape Town should prove to be an exciting venture and a great motivation to future hornists in South Africa! The South African Horn Society (SAHS) invites you to support its player development projects, whether you attend the symposium or not.

We have several projects in the Cape Town area aimed at generating young horn players at the primary and secondary school levels with the express intention of broadening the base of horn playing in South Africa. The horn is particularly expensive to purchase in South Africa, and it is the limiting factor when trying to expand the horn-playing population. Any donations of horns, particularly full doubles – or, in fact, other instruments — would be greatly welcomed. Instruments will be allocated to the projects where instruction is already in place. Donations of funds are also welcome, and donors can specify where their donations are to be used.

Some background on instrumental music in South Africa will illustrate why the development programs and instrument donations are so necessary and the assistance of the IHS and its members so appreciated.

Professional Ensembles and Early Training

Professional orchestras in Cape Town, Johannesburg, and Durban date from the beginning of the twentieth century, established in the colonial British tradition, and originally staffed by overseas players. This tradition was supported by waves of musicians immigrating after the First and Second World Wars, propelled by the uneasy politics and economics of Europe and the U.K. to a sunnier and ostensibly more peaceful South Africa. In its heyday at the end of the 1970's, South Africa had five full-time and two part-time symphonies and supported an active free-lance population of musicians in most urban centres. Each of the major cities had some kind of amateur orchestral activity, including central military bands for the Army, Navy, Air Force, and police — the last of very substantial size (128 players) — plus a number of satellite bands for most of these services. Most symphonic horn sections were sourced overseas, but the majority of band players were South African-born.

Training facilities for orchestral musicians were vestigial until the 1960's, consisting of private teaching initiatives for the most part. Universities and schools hired orchestral players in the large conurbations to give lessons to the occasional student who demanded tuition. Thus, while there was a fairly substantial demand for trained horn players to staff the country's orchestras and bands, local training remained haphazard and highly proficient players were imported. A few elite schools established instrumental programs, but few advanced hornists emerged from these.

School Initiatives

This pattern began to change in the mid-1960's with the introduction of string and, later, wind instruction into primary and secondary schools. This ironically was initiated in the smallest and least populous province of South Africa, the Orange Free State, but the drive towards bands and orchestras spread from there to the Western and Eastern Cape, to Natal, and to what was then called the Transvaal. This was the climax of apartheid, so it goes without saying that these facilities were extended almost exclusively to the white population. Some non-white hornists existed in the satellite military bands dotted around the countryside, but few benefited from these original training initiatives.



Cape Town outreach program (Andre Valentine, horn)

The first institutionalised teaching of horn was in the Free State in 1970, and by 1974 the nascent Free State Symphony Orchestra could field a creditable horn section of up to six players at Royal Schools (U.K. grading system) Grade 8 or higher. This group grew quickly and came to dominate the horn sections of the S.A. National Youth Orchestras of that era. This honour became a much more contested one as young hornists began to emerge from institutionalised teaching in the East and West Cape, Natal, and the Transvaal (now called Gauteng), so that by the end of the 1980's there were undoubtedly 60-80 hornists of Grade 8 or above quality nationwide. The socio-economic trend, however, was not for these proficient young whites to go into the symphonies or the military bands; these were elite youth aimed for the most part toward other professions where higher remuneration was guaranteed: medicine, engineering, law, etc. Uncertainty that the 'New' South Africa would retain even the few professional hornists working at that time was increasing. That fear was justified to a degree: only two full-time symphonies remain in South Africa, with eight horn positions. Had there been a larg-



SAHS Outreach Initiatives

er number of non-white South African hornists and other instrumentalists drawn into the orchestras, one speculates that there might have been more resistance to the other orchestras' demise.

Current Development Projects

The demography of hornists in South Africa in 2006 is impossible to know. The upcoming symposium will allow us to survey this more accurately. We estimate about 300 total for the country, including orchestral, military band, semi-pro, amateur, school pupils, and church-affiliated players.

A number of development projects are in operation throughout South Africa specifically to provide music tuition to the historically disadvantaged. We hope that one of the long-term benefits of the IHS Symposium in Cape Town will be to extend the art of horn playing to all communities. The horn, an expensive instrument to purchase in South Africa at the current exchange rate, has not been accessible to the previously disadvantaged, and it is the aim of the SAHS to ensure that the demography of horn playing in South Africa of the future be more representative of the general populace. Development projects are ongoing in all the major provinces of South Africa, but since the symposium is to be held in the Cape, we will highlight a few of the more prominent projects from this region.

The Cape Philharmonic Development Project, underwritten by the Cape Philharmonic Orchestra, is co-ordinated by

Henriette Ms. Weber (SAHS Committee member) and consists of the Cape Philharmonic Youth Wind Ensemble and the Cape Philharmonic Youth Orchestra. Students receive instrumental tuition, and the ensembles rehearse every Saturday. In addition, Weber has established the MUSEDI music project in conjunction with Mr. John Davids. This project is affiliated with the University of Cape Town and takes music into the communi-

The Redefine Investment Trust Music Project, under the directorship of



Henriette Weber happily shows off donated instruments

Mr. Ronnie Samaai, has been in existence since 1997 in Kuils River in the Cape. Students at this project also receive weekly tuition and ensemble instruction. The University of Stellenbosch has established two Certificate Programmes which fulfil two roles: community interaction, and a Bachelor of Music foundation programme. Students who previously had no access to formal music education have the opportunity to acquire theoretical and practical knowledge under the directorship of Ms. Felicia Lesch.

In addition, three regional music centres operate within the metropole — the Frank Pietersen Music Centre, the Hugo Lambrechts Music Centre, and the Beau Soleil Music Centre — which serve the broader community. Each of these has a complement of primary and secondary level horn players.

How to Help

All donated instruments should be in good playing condition.

- 1. Bring instruments to the symposium and leave them.
- 2. Send instruments to:

South African Horn Society 8 Ravensworth Road, Claremont Cape Town 7700

South Africa

3. Send funds (bank checks in South African Rands are preferred) to:

South African Horn Society P.O. Box 2760 Clareinch 7740 South Africa

For more information, see the SAHS web site at www.sahornsoc.com or e-mail Elizabeth Danckwerts at aecon.e@mweb.co.za.

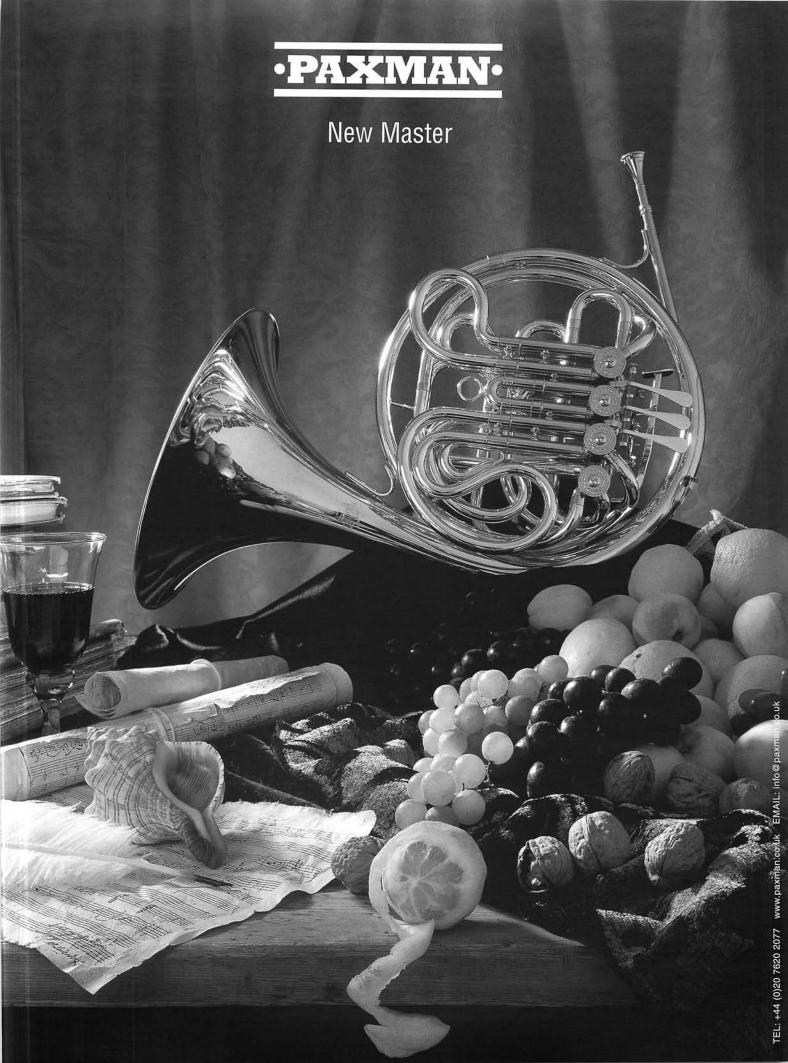






Pamela Kierman

Sean and Pamela Kierman are both members of the South African Horn Society Committee and teachers of brass instruments; Sean is Senior Lecturer at the University of Cape Town and Pamela is Lecturer at the University of Stellenbosch. Both they and their eldest son are active in brass pedagogy in the Cape. Sean was a central figure in establishment of the Free State Instrumental Programme and established a brass studies programme at the University of Port Elizabeth before moving to the University of Cape Town. Pamela has taught high school brass in Port Elizabeth and Cape Town, been active in an outreach brass project with the University of Cape Town, and is head of brass at the Beau Soleil Music Centre in addition to her appointment at the University of Stellenbosch.





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Technique Tips

by Jeffrey Agrell, Series Editor

Getting to Know the Neighborhood

Thich person knows a city better: one who drives down Main Street every day — but only Main Street? Or someone who takes the time to explore not only Main Street, but every avenue and alley? The latter approach takes more time, of course, but is much more interesting and makes one familiar with the entire geography of the area, not just one linear aspect.

Consider this: a player whose only acquaintance with scale material is going up and down octaves is akin to the Main Street driver. Good as far as it goes, but limited. If the point of playing scale drills is to improve our technique and knowledge of music, we need to get out and live a little and see more of the "city" than just one street, the same street, every day.

There are three ways of studying scales and scale patterns. First is the *specific exercise*. This is the way we usually play almost everything: one set sequence of notes. Nothing more, nothing less. Play the ink, don't add, don't subtract. If an etude is written in C major, you play it as is. When finished, move on to a new one.

We could get more out of scale study if we treated the material with the second way, the *systematic* approach. Here, we take the basic idea of a pattern and learn it systematically through all keys. We could also learn it diatonically, so that we maintain the shape of the pattern (though intervals change) as we move it diatonically upwards beginning on each scale step. A good example is the 1231 pattern: CDEC DEFD EFGE, and so on.

The third approach is *comprehensive*, which takes one far beyond the "Main Street driver" syndrome of scale practice. Where specific drills are done one way only and systematic drills go through all keys, the comprehensive approach looks for as many ways as possible to explore the scale material. A Main Street driver knows only one specific way. To get to know your city in a systematic way, you would drive through all streets and avenues. To know it in a comprehensive way, your goal would be to know the city so well that you would be comfortable navigating from any Point A to any Point B in the city.

I prefer to call comprehensive drills "Neighborhood Drills" because they spell out the major difference between the comprehensive approach and the traditional "Main Street" syndrome: instead of playing long 1-, 2-, or 3- octave scales (what piece have you ever played that has a two octave scale?), it focuses on a smaller section of the scale material – a "neighborhood" — that you get to know intimately in many ways instead of roaring through it quickly and briefly.

The neighborhood drill thus takes a chunk of scale material and uses intellect and imagination to transform it into a great many variations, which prepare the player much more thoroughly to meet whatever may come up in written music or improvisation.

As an example, let's consider a small neighborhood - three notes (scale degrees 1, 2 & 3). With a little experimentation (or math: 1 X 2 X 3) we discover that there are 6 possible permutations of the three notes: 123, 132, 231, 213, 321, and 312.

Main Street drivers learn only to zip 1-8 and back. One scale length, one way. Getting to "know the neighborhood" makes us familiar with many more ways. Learning this small neighborhood will go fairly quickly, but we can add to both the fun and the learning by several methods, including:

- Experimenting with variations of dynamics, articulations, note values, tempo, and so on.
 - Repeating in all keys (systematic approach).
- Doubling one of the notes and building 4-note combinations, such as 1231, 3123, 1232, and so on (there are in fact 24 combinations with one note doubled without adjacent repeated notes). Again, articulations, note values, and so on can be changed for fun and added learning.

Longer scale sets have many more possibilities. Following are several examples using the "neighborhood" of 5 notes (=Power Scale) 1 2 3 4 5 (= C D E F G in C).

There are many more, but this is an article, and not treatise (for more detail you'll have to wait for my Scale Proficiency Method), so I must be brief here and leave it to you to experiment and discover more ways. Be sure to have fun with articulation, dynamics, tempo, register, and so on. Then do it all again in key after key. Then repeat in minor. Apply the methods you learn to get around short scales to ever-longer scales.

Although for clarity's sake the examples all use eighth notes, feel free to mix note values as well as adding accent patterns. Make music as you burnish your technique!

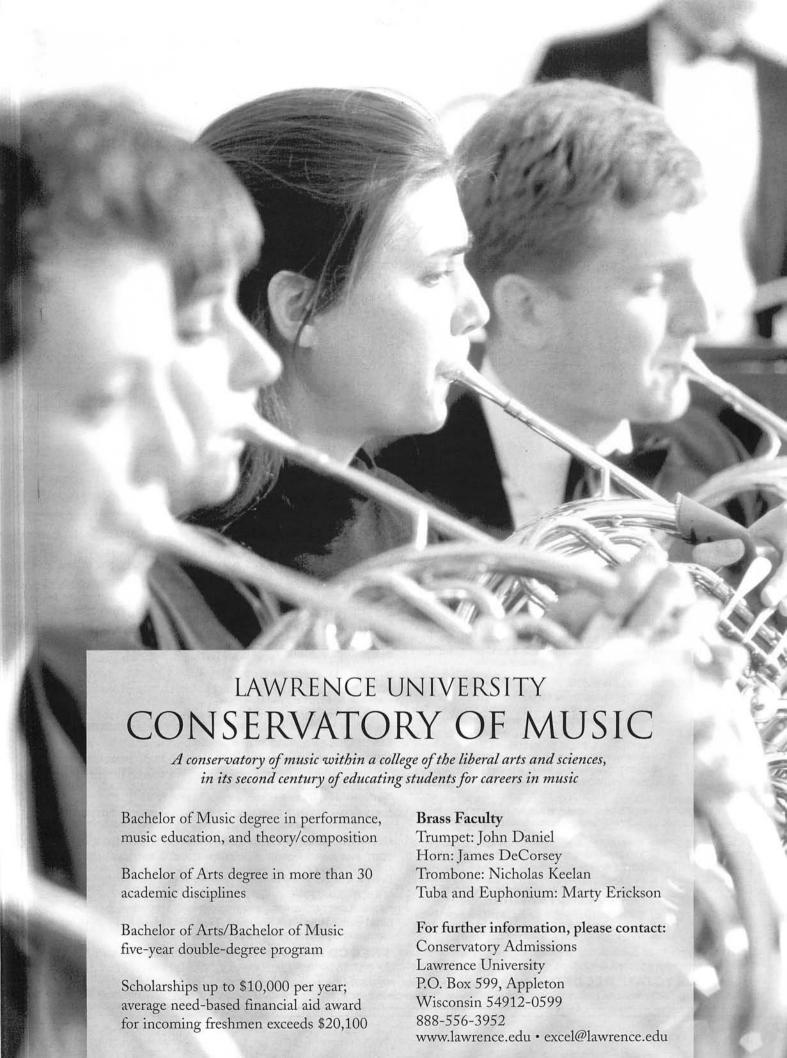
The important thing is to use your mind and imagination in discovering as many ways as possible to get around a selected length of scale. Start with shorter lengths — possibilities increase exponentially for the longer lengths and may seem a little overwhelming at first.

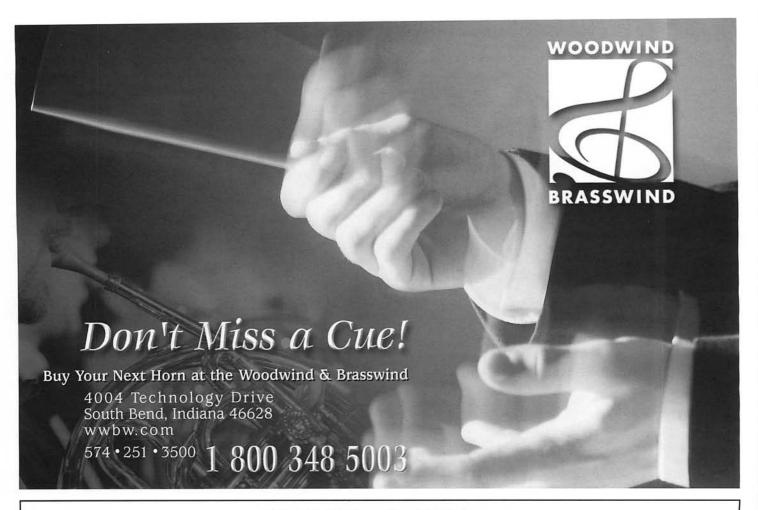
Neighborhood drills are also useful any time you encounter a tricky passage, less familiar key or transposition in written music. Learn the specific sequence, but then "get to know the neighborhood," teaching your fingers and chops familiarity with all kinds of possibilities. You will become more of a fluent "native speaker" than someone who memorized one set phrase from a Berlitz book. So if you are doing a lot of transposing of E horn, spend some time in the various neighborhoods of B major. As Evan Mazunik says, invite your demons home for lunch. Get to know their birthdays and favorite colors. Then they will become more like old friends. So take the time and enjoy the fun of "getting to know the neighborhood" as part of your training in scales.

Jeffrey Agrell is the horn professor at the University of Iowa. Contact jeffrey-agrell@uiowa.edu or attend the Kendall Betts Horn Camp in June.









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EMANUEL KAUCKÝ (1904-1953)

Zdeněk Divoký Praha, červenec 2005



Emanuel Kaucký (1904-1953)

rofesor lesního rohu na pražské konzervatoři Emanuel Kaucký patří mezi nejvýraznější osobnosti české hornové scény 1. poloviny 20. století. Jeho životní příběh je svérázným osudem na pozadí historických událostí, kdy relativně spořádané, klidné a idylické 19. století bylo nahrazeno "velkým třeskem nových déjin" 20.století se všemi svými pozitivními i negativními důsledky. Pro českou hudbu je rok narození Kauckého doslova signifikantní: v roce 1904 umírá skladatel Antonín Dvořák a s jeho odchodem se uzavírá celá epocha hudebního romantismu v české hudbě, kterou vybudoval Bedřich Smetana a jeho následovníci. Vedle dominantního vlivu německo - rakouské hudební tradice je Praha evropskou křižovatkou cest a kultur: kdysi provinční město mocného habsburského státu se stává 1918 hlavním městem Československa a připomíná "kotel" ve kterém se vaří vše podstatné z kulturního odkazu Evropy. Vše, co se děje v Praze v této době je založeno na 3 bodech na kultuře české, německé a židovské a tyto tendence se vzájemně prolínají a olivňují, což vytváří v oblasti umění nejen v hudbě, ale také např. v literatuře, malířstvía architektuře řadu tvůrčích projevů svérázné originality a obsahu.

Vídeň, Paříž, Mnichov, Hamburg, Drážďany, Lipsko a další evropská kulturní centra udávají ovšem v hudbě "tón" a vedle původního poslání hudby, která má publikum potěšit a povznést se objevuje na scéně kulturních institucí - operních divadel, koncertních domů a uměleckých školtaké prestiž a konkurence. Hudební život dostává pevný řád a organizaci a tyto "instituce" přetrvávají ve světě dodnes. Po celé 19. a 20. století výrazné skladatelské, dirigentské a interpretační osobnosti nejen určují další vývoj hudby, ale jejich postoje a usilování ovlivňují hudební život na všech úrovních. V Praze byl takovou osobností na

translated by Zoe Jeremy and Karel Novy

professor of Horn at the Prague Conservatory, Emanuel Kaucky is recognized as having been one of the most significant persons on the Czech horn scene in the first half of the twentieth century.

The events in Emanuel Kaucky's life, marked distinctly throughout his career, were overlooked at the time by events of great historical importance. The calm, idyllic, and relatively trouble-free nineteenth century had been replaced by a "boom" of historical events in the twentieth century, complete with all their positive and negative consequences.

1904, the year in which Kaucky was born, heralded many changes in Czech music. The death of the composer Antonin Dvorak brought an end to the whole Romantic epoch in Czech music, which had been built up by Bedrich Smetana and his successors. In addition to the dominant German-Austrian music tradition, Prague, the crossing point of European nations and cultures, once a provincial town of the powerful Austro-Hungarian monarchy, was turned in 1918 into the capital of Czechoslovakia. It came to resemble a "cooking pot" in which all essential features of European cultural heritage were boiled together. Everything happening in Prague at this time was based on the three cultural influences: Czech, German, and Jewish. These cultural tendencies were mutually mixed and influenced, the results of which can be detected in the individual originality of works in all art spheres of that time - not only music but also in literature, painting, and architecture.

At the same time changes were taking place in Prague, other European cultural centers such as Vienna, Paris, Munich, Hamburg, Dresden, and Leipzig were also moving in new directions. In addition to the original purpose of music and performance, which is to entertain and please listeners, cultural institutions - opera, theatres, concert houses and art-schools - began to take into account the question of prestige and reputation. The music world was in the process of setting standards that have carried on to this day. Throughout the whole of the nineteenth and twentieth centuries, significant composers, conductors, and performers both determined the development of music in general and indeed, through their attitudes and unceasing efforts, very much influenced music life on all levels. At the beginning of the twentieth century, Prague saw the influence of, among others, one of the first conductors of the Czech Philharmonic Orchestra, Oskar Nedbal, and composers such as Josef Suk and Vitezslav Novak, and later, in particular, the conductor Vaclav Talich, under whose baton Kaucky played in the Czech Chamber

Kaucky was one of four children born to a small businessman and amateur musician, in the village Jesenice, only twenty kilometers from Prague. His family moved to Prague where Kaucky spent his childhood. He began to play the violin at the age of six and was admitted to the Prague Conservatory in 1918. Initially he was placed in the flute class

Emanuel Kaucky (1904-1953)



počátku 20. století skladatel a jeden z prvních dirigentů České filharmonie Oskar Nedbal, skladatelé Josef Suk a Vítězslav Novák a později zejména dirigent Václav Talich, pod jehož taktovkou hrál Kaucký v Českém komorním orchestru.

Kaucký se narodil jako jeden ze 4 dětí malého obchodníka a hudebního amatéra ve vesnici Jesenice, vzdálené pouhých 20 km od Prahy. Dětství prožil v Praze, kam se rodina přestěhovala a od 6 let se učil hře na housle. Na pražskou konzervatoř byl přijat v roce 1918 nejprve do třídy fléten krátce na to se však rozhodl pro studium lesního rohu u prof. Antonína Janouška (1858-1938), sólohornisty Národního divadla, který působil na konzervatoři od roku 1895 do 1930. Janoušek byl ve své době vyhledávaným sólistou a odehrál v Národním divadle většinu premiér Smetanových a Dvořákových oper. Traduje se, že na počátku století dostal nabídku od dirigenta Arthura Nikische aby ho následoval do Bostonu, Janoušek ale zůstal v Praze. Vychoval kromě Kauckého celou řadu respektovaných hráčů - Josef Suttner, Bedřich Zvolský, Josef Francl, Oldřich Seliger, Maxmilián Srbecký a další.

Rozsah zájmů Kauckého při studiu byl bohatý - vedle lesního rohu studoval ještě housle, zpěv a skladbu. Už koncem studia (1923-24) byl členem Českého sdružení pro komorní hudbu a v roce 1924 se stal zakládajícím členem souboru České noneto (dechový kvintet, housle, viola, cello, a kontrabas), který existuje a koncertuje dodnes. V témže roce se stal s kolegy Českého noneta profesorem na nově zřízené konzervatoři v Klajpedě v Litvě, kde působil 2 roky. Tam se z německých novin dověděl o uvolněném místě 1. horny Ženevě v Orchestru de la Suisse Romande, vyhrál konkúrs a v letech 1926-30 zde hrál pod vedením Ernesta Ansermeta. Sólově zde provedl Mozartovy koncerty a Weberovo Concertino. Přátelil se synem Henriho Klinga, který v té době hrál v orchestru na violu. Z této doby se dochovaly zajímavé vzpomínky na pobyt ve Svýcarsku, které zpracoval sám Kaucký a publikoval později v českém tisku.

Malá zjímavost: dochovala se kritika René Dovaze z novin "Feuille d'Avis officielle" z 30. 12. 1929 o Kauckého provedení Weberova Concertina pod řízením Ansermetovým L'Orchestre romand a la Salle Réformation:

Každému je známo, že roh je nástroj zvláště obtížný, není však naproti tomu známo, že roh, hraný sólově je nástrojem, jehož zvuk překypuje podivuhodně hudbou se vdechnutými akcenty vřelého romantismu.

Proto se nám líbilo Weberovo Concertino, jež Ernest Ansermet vhodně zařadil do programu. Kaucký nám již odhalil svůj talent v Mozartovi - ve Weberovi ale předčil sebe sama v úžasných obratech a v kadenci, užívajíce nejpodivnějších účinků interpretace a zhodnocuje tak text, jehož okouzlující naivnost se mi zamlouvá.

Jak je cenné být hornistou! Předem je každý k vám shovívavý, všichni se usmívají a když přešel nebezpečný moment, jsme všichni spokojeni, když žádná katastrofa nezkalila provedení. Kaucký se ostatně ničeho podobného neobává neboť e stejně tak dobrý hudebník jako hornista.

V roce 1930 byl vypsán konkurz na místo profesora lesního rohu konzervatoře v Praze po profesoru Janouškovi. Kaucký hrál opět Weberovo Concertino a místo získal. Vrátil se ze Švýcarska do Prahy a nadále se věnoval but shortly after he decided to study the horn with Professor Antonin Janousek (1858-1938). Professor Janousek was the horn soloist of the National Theatre Orchestra in Prague. It was here that Janousek performed the majority of premieres of Smetana and Dvorak's operas. A tale exists that at the beginning of the twentieth century that Janousek received an offer from the conductor Arthur Nikisch to take over from him in Boston. Janousek however refused this offer and chose to remain in Prague. Professor Janousek taught at the Prague Conservatory from 1895 to 1930. In addition to Kaucky, he was the teacher of a number of respected hornists, including Josef Suttner, Bedrich Zvolsky, Josef Francl, Oldrich Seliger, and Maxmilian Srbecky..

Kaucky's interest in music was wide ranging: in addition to the horn he studied the violin, singing, and composition. On reaching the end of his studies (school year 1923/24) Kaucky was already a member of the Czech Association for Chamber Music, and in 1924 he became a founding member of the Czech Nonette (wind quintet, violin, viola, cello, and double bass) which exists and performs to this day. In the same year he became, together with his colleagues from the Czech Nonette, a professor at a newly established conservatory in the city of Klajpeda in Lithuania, where he taught for two years. There he discovered, in a German newspaper, an advertisement for a vacant First Horn position in the Orchester de la Suisse Romande in Geneva. He won the audition and from 1926-1930 performed with this orchestra under Ernest Ansermet. It was with this orchestra that he gave solo performances of the Mozart concertos and Weber Concertino. He became friends with the son of Henri Kling who at this time played the viola in the same orchestra. Many interesting memoirs from this period in Kaucky's life exist, written by Kaucky himself and published later in the Czech press.

As a matter of interest, the following performance review, written by René Dovaz from the newspaper *Feuille d'Avis officiell* (December 30, 1929), has been preserved. It comments on Kaucky's performance of the Weber Concertino under Ansermet's L'Orchestre Romand a la Salle Réformation:

Everybody appreciates that the horn is a very difficult instrument but not everybody knows that when playing the horn as a solo instrument, the sound brims over in music of this genre with light accents of warm Romanticism. This is the reason we like Weber's Concertino, which Ernst Ansermet suitably included into the programme. Kaucky has already revealed his talent in Mozart; in Weber he overcame expectations with amazing phrases and a cadenza with the most admirable effect of interpretation and evaluation, the charming artless type which I like. How valuable is to be a horn player! Everybody is indulgent to you, everybody smiles when you pass a dangerous moment, and the audience is satisfied when the performance is met with no catastrophe. Kaucky however need not worry about anything similar happening in his performances as he is as good a musician as he is horn player.

Emanuel Kaucky (1904-1953)



výhradně pedagogické práci, sólové a komorní hudbě. V letech 1930-36 působil v Českém nonetu a také v Pražském dechovém kvintetu, které tehdy vedl hobojista a později významní český dirigent dr. Václav Smetáček. V této době také vystupoval sólově s českými orchestry a také v přímých vysíláních rozhlasu z Prahy a Plzně. Doménou jeho vystoupení byl celý tehdy skromný hornový repertoár - Mozartovy a Straussovy koncerty, Fr. Strauss, Schumann, Weber, Dukas, a zejména tehdy znovu objevené koncerty Sticha-Punto a Rosettiho. S oblibou uváděl také díla soudobých českých autorů, která mu byla věnována (Křička, Hlobil, Krejčí, Smatek, Maštalíř).

Bohužel z jeho nahrávek se nám dodnes zachovaly pouze fragmenty: 3.věta ze Stichova Koncertu č. 5 F dur, Partita in Dis Krommera-Kramáře atd. Domnívám se, že jeho přínos české hornové tradici byl ale ponejvíce v oblasti pedagogické. Napsal mnoho instruktívní literatury pro lesní roh - Škola hry na lesní roh - ve své době velmi moderně a přehledně uspořádaná s důrazem hraní na "F nástroj", několik dílů středně obtížných etud, Malé etudy, Heroické etudy, sólovou Virtuózní fantazii, nedokončený Koncert pro lesní roh a řadu drobnějších skladeb - dueta, kvartety, skladby pro lesní roh a varhany atd. Mimoto ale často publikoval články a fejetony o lesním rohu, aby se tento nástroj více dostal do povědomí veřejnosti. Spolupracoval s tehdy ambiciózní firmou na výrobu nástrojů "Josef Lídl" v Brně (založena 1892) proslavená právě výrobou žesťových nástrojů (dvojité lesní rohy "Akustik"). Pamětníci uvádějí, že podobně jako kdysi nástrojař Raoux pro Sticha - Punto, vyrobila také firma Lídl pro Kauckého stříbrnou dvojlesnici, kterou byl tak nadšen, že ještě týž den hrál na tento nástroj Straussův Koncert č. l v Brně.

Jeho žáci vzpomínají na jeho spíše komorní tón, ale oduševnělý a ušlechtilý projev a mimořádnou technickou vyspělost na svoji dobu. Jeho zvukový ideál vycházel z F nástroje. Kaucký si liboval v podání vlastních kadencí, kde rád a často uplatňoval vícehlasou hru. Jeho "Heroické etudy op. 9" jedno z mnoha instruktivních děl, která napsal, o tom vypovídají více než výmluvně. Především byl ale Kaucký oblíben jako člověk a při tom plně respektovaný učitel. Když byly krátce po německé okupaci v roce 1940 zavřeny české vysoké školy, postihl tento zákaz také konzervatoř. Kaucký v této době dál učil soukromě ve svém bytě a jeho žáci s vděčností vzpomínají, že po lekci s panem profesorem dostali od jeho paní často také oběd. Dnes tato záležitost může vzbudit úsměv, v době války ale tyto projevy sounáležitosti měly hluboký význam.

Když byla v roce 1946 v Praze založena Akademie muzických umění stal se Kaucký jejím prvním profesorem. Kaucký byl veselý člověk a vyhledávaný společník - jakkoli nezapřel snivou a romantickou náladu svého nástroje který miloval a jehož význam v hudební oblasti a "Stichovské historické tradici" rozvíjel a upevňoval. Byl známý ve svém sametovém mysliveckém kabátě, čímž zdůrazňoval jako člen Českého mysliveckého svazu svou stavovskou příslušnost k historii a tradici. Vzpomínám si při této příležitosti na jednu zkoušku v České filharmonii s Václavem Neumannem někdy kolem 1980 - zkoušeli jsme tehdy 1.větu z 1.Mahlerovy symfonie. Asi v půlce věty najednou Neumann zastavil, obrátil se k lesním rohům a říkal: "... hrajte toto místo rozšafně a fešácky, tak jako kdyby kolem vás prošel pan profesor Kaucký".

Z Kauckého nejvýznamnějších absolventů 1935-1953 bych rád připomněl některá jména: Miroslav Štefek, Alexander Cír, Vladimír Kubát, Josef Hobík, Vladimír Černý, Rudolf Beránek, Jaroslav Kofroň, Edwin Gólnik, Roman Staicu, Jiří Štefan, Otakar Tvrdý, Jiří Krupička a další. To jsou jen některá jména z jeho 45 (!) absolventů, z nichž těch pár dosud žijících na prof. Kauckého s vděčností vzpomíná.

In 1930 Kaucky was invited to apply for a vacant position (following Professor Janousek) as Professor of Horn at the Prague Conservatory. Kaucky performed Weber's Concertino again and was offered the position. He came back from Switzerland to Prague and devoted himself exclusively to pedagogic work and solo/chamber music. During the years 1930-1936 he played in the Czech Nonette, and also in the Prague Wind Quintet, which was led by oboist and later outstanding conductor Vaclav Smetacek. During this time Kaucky also performed as a soloist with Czech orchestras and in live broadcasts from Prague and Pilsen. He kept to the modest horn repertoire - Mozart and Strauss concertos, Fr. Strauss, Schumann, Weber, Dukas, and, in particular, the newly discovered Stich-Punto and Rosetti concertos. He also took delight in performing works of contemporary Czech composers that had been dedicated to him (Kricka, Hlobil, Krejci, Smatek, and Mastalir).

Unfortunately, only fragments have been preserved from his recordings: the third movement from Stich's Concerto No.5 in F major, a Partita in Dis by Krommer-Kramar, and others. I am of the opinion that Kaucky's contribution to the Czech horn tradition was mainly in the pedagogic field. He wrote many instruction books for horn. These include a School for the French Horn (at that time very modern and lucidly arranged with an emphasis on playing the "F" horn), several publications of medium difficult etudes, Little Etudes, The Heroic Etudes, The Virtuoso Fantasy, an unfinished Concerto for Horn, and a whole series of tiny compositions: duets, quartets, compositions for horn and organ. Apart from that he often published articles and essays about the horn, trying to bring the instrument closer to the public. At that time Kaucky also worked in co-operation with an ambitious firm producing musical instruments — Czech double horns, model "Acoustic" by firm Josef Lidl in Brno. People recollect that, just as the instrument making firm Raoux did for Stich-Punto, Lidl made a silver double horn for Kaucky, which he liked so much that on the same day as he received it, he used it to perform Strauss Concerto No.1 in Brno. His students remember his rather chamber tone, but spirited and generous manner and extraordinary performance technique for that time. His sound ideal was based on the F horn. Kaucky took pleasure in playing his own cadenzas, where he liked and often put into practice intertwined voices. His "Heroic Etudes, Op.9," one of his instructive compositions, is a good example of this style of writing. Most of all, Kaucky was a very popular man and a very respected teacher.

During the German Occupation in 1940, all Czech Universities and Higher Schools of Education were closed. This restriction also hit the Prague Conservatory. At this time Kaucky taught privately in his apartment and his students gratefully remember that they used to receive lunch prepared by his wife after lessons. Nowadays, one may smile at such a thought, but at that time of war this display of sympathy was very important.

After the war, in 1946, the Academy of Musical Arts in Prague was established and Kaucky became the first Professor of this Academy. He was merry man and popular companion — in spite of the dreamy and romantic mood of



Emanuel Kaucky (1904-1953)

V důsledku vyčerpání a opakovaných mozkových příhod zemřel Emanuel Kaucký v necelých 50 letech, 7. 12. 1953. To, co je na Kauckém obdivuhodné dodnes je jeho vysoký intelekt sloužící lesnímu rohu v mnoha oblastech hráčské, pedagogické ale také skladatelské, literární a organizační. Za relativně krátký život je jeho odkaz něčím velmi cenným.

Zdeněk Divoký Praha, červenec 2005

Branberger, J., *Prague's Conservatory*, School-Almanach, Prague 1911.

Holzknecht, V., 125 years of Conservatory in Prague, School-

Almanach, Prague 1936.

Krupicka, J., "Memories of Professor Kaucky," text for Czech

Radio, Prague 1960.

Novy, K., Emanuel Kaucky diploma – study. Prague 1980.

World Premiere Performance of 5 Dramatic Pieces for 8 Wagner Tubas by British Composer Andrew Downes

The World Premiere of Andrew Downes' 5 Dramatic Pieces for 8 Wagner Tubas, commissioned by the hornists of the Czech Philharmonic Orchestra, was given on Tuesday October 18th at the Dvorak Hall, Rudolfinum, Prague, in the Czech Republic. The new work was played as the first item in the second half of the concert, the interval giving the players the opportunity to adjust their embouchures from horn to Wagner tuba.



Composer Andrew Downes with players Ondřej Vrabek, Jan Vorbořil, Stanislav Suchánek, Zdeněk Divoký, Petr Duda, Jindrich Kolar, Petra Čermáková, Jiří Havlík during a rehearsal in the Dvorak Hall, Rudolfinum, Prague.

The work is in five movements: Prelude (Úvod), Dawn of Love (Úsvit lásky), New Life (Nový život), Meditation (Hloubání-rozjimáni), Jubilate: O Be Joyful (Vesele, rodostně, jásavě).

Prelude begins quietly, but builds to two exciting crescendos. The monumental chords could almost be seen rising to the roof in the wonderful acoustic of the Dyorak Hall.

Dawn of Love starts with a rising motif with a quiet, pulsating accompaniment, and builds to climaxes of dramatic intensity and emotion.

New Life is a bubbling, buoyant movement, suggestive, perhaps, of a baby bouncing up and down on its parent's lap. This is interspersed by two quiet, reflective and profound passages.

his instrument, which he loved. He developed and strengthened the instrument's importance within the music sphere and "Stich historical tradition." He was well known in his velvet hunting jacket — as a member of the Czech Foresters Federation he emphasized his membership in connection with horn players' history and tradition.

I remember one rehearsal of the Czech Philharmonic Orchestra with conductor Vaclav Neumann around 1980 when we were rehearsing the first movement of Mahler's First Symphony. About half way through the movement Neumann suddenly stopped, turned to horns and said: "play this place cheerfully and elegantly, as if Professor Kaucky was walking past you." I would like to mention the most important graduates of Professor Kaucky's class during the years 1935-53. They include Miroslav Stefek, Alexander Cir, Vladimir Kubat, Josef Hobik, Vladimir Cerny, Rudolf Beranek, Jaroslav Kofron, Edwin Golnik, Roman Staicu, Jiri Stefan, Otakar Tvrdy, and Jiri Krupicka. These are, however, only a few of the names his 45 graduates; those few who are still alive gratefully remember Professor Kaucky.

As a consequence of exhausting and repeated apoplexy, Emanuel Kaucky died at the age of almost 50 years (December 7, 1953). What was admirable about Kaucky was his formidable intellect with which he served the horn in many fields — as a player, teacher, composer, author, and manager. Despite his short life, his heritage is and will continue to be very valuable.

Zdenek Divorky, Prague, 2005

In Meditation each instrument in turn, accompanied by the others, has its voice. The movement is also characterized by chordal passages reminiscent of a choir singing antiphonally in Renaissance-like polyphony.

Jubilate: O Be Joyful is rhythmically and emotionally charged throughout. Intermittent bursts of joyous music finally dominate and end the movement.

The performance by the Czech Philharmonic hornists was outstanding. Their sense of ensemble, immaculate intonation and velvet tone were truly remarkable. The audience gave the performance a long and enthusiastic ovation and many compliments. A number of people on the day following the performance said they had been unable to sleep because of excitement! The players were obviously very taken with the work, and hopefully will record it for Czech Radio.



Article and photographs by Rosemary Cooper

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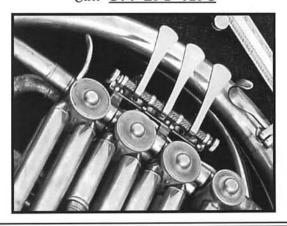
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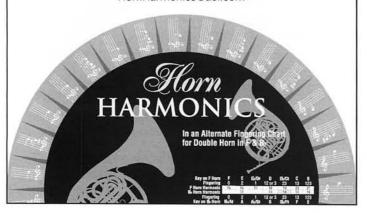
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The History of Musical Pitch in Tuning the Pianoforte

by Edward E. Swenson

n July 27 1987, at its meeting in Toronto, the International Society of Piano Builders and Technicians unanimously renewed their support for A=440 as the international pitch standard for piano manufacturers and for modern piano and orchestral tuning. The advantages for the acceptance of A=440 by all makers of modern musical instruments for use in concert halls and recording studios seems obvious. Unfortunately, the question of musical pitch is even more complicated today than it was fifty years ago when an International Conference in London also recommended the international use of A=440. The history of musical pitch as it relates to piano tuning has important consequences. Stringed-keyboard music written in the Baroque and Classic periods (including the music of J.S. Bach, Handel, Joseph Haydn, W.A. Mozart, C.P.E. Bach, and Beethoven) was originally intended to be played at a lower pitch which ranged from A=420 to A=430, nearly a semitone lower than A=440. Obviously, the musical result of playing harpsichord and early piano music at A=440 is considerably different from the less brilliant low pitch the composers originally intended. In the Romantic period pitch skyrocketed upward well past A=440 and it fluctuated wildly according to location and performing arena. For example, in 1879 Steinway in New York used a tuning fork which produced A=457.1. Although Chickering in Boston preferred A=435, the international pitch standard established by a French Commission in 1859, it is likely that most of the late 19th-century pianos (grands, squares and uprights) built in the United States after the Civil War (1865) were tuned at a pitch higher than A=440.

There is a rapidly growing trend to play Baroque- and Classical-period music on period instruments. Major cities such as London, New York, Amsterdam, Vienna, and Toronto now have orchestras which are solely devoted to performing early music on period instruments at original pitch. Recently all of Mozart's symphonies and piano concertos and the piano concertos of Beethoven have been recorded using period instruments. Performers in early music ensembles will never consider using A=440 as a pitch standard because music written before 1830 sounds closer to the composer's original intentions when performed at low pitch. At present there is still no trend to play music of the late Romantic period at high pitch.

My interest in the history of musical pitch was stimulated during a meeting of the *Arbeitsgemeinschaft der Restauratoren* (A German society of conservators & restorers) in Salzburg, Austria in 1986. During this meeting, which was held at the musical instrument collection of the Carolino Augusteum Museum, I had the opportunity to examine a piano built by the prestigious firm J.B. Streicher in Vienna. Glued on the soundboard was a printed label which gave the instrument's serial number, the maker's name and location and finally the

indication "440." Was it possible that Streicher intended his pianos to be tuned at A=440 in 1839? Was it possible, as early as 1839, to measure musical pitch in cycles per second? My European colleagues unanimously rejected the idea that Streicher could have intended "440" as a pitch indication. Instead it was suggested that this number was a production number or part of a date. Subsequently I found in Mantua, Italy still another Streicher piano which had a similar label with the same 440 indication. When I returned home I began to study the available sources on the history of musical pitch. I was able to confirm that Streicher was indeed recommending A=440 as the ideal pitch standard for his pianos as early as 1836.

In 1880 Alexander Ellis wrote an important essay on the history of musical pitch for the Society of Arts in London.³ Apparently Ellis was unaware that Streicher in Vienna had advocated the use of A=440, but from his research I found the missing link between Streicher and a German physicist named Johann Heinrich Scheibler (1777-1837). Scheibler invented one of the first accurate methods for measuring musical pitch. He called the device a "tuning fork tonometer." It consisted of 52 forks tuned from A 219 2/3 to A 439 1/2 at 69 degrees Fahrenheit. The device and his amazingly accurate method of measuring beats were described in Scheibler's book The Physical and Musical Tonometer.4 Ellis' research confirms that there was a connection between Scheibler in Stuttgart and Streicher in Vienna. A tuning fork with the name "Streicher" written in ink on one of the prongs and measuring A=443.2 was found in Scheibler's collection of forks after his death.5 Scheibler's recommendation for A=440 as an international pitch standard had been adopted by a Congress of Physicists (Deutsche Naturforscherversammlung) in Stuttgart in 1834. It is very likely that the Streicher piano company adopted Scheibler's recommendation for A=440 shortly after the Stuttgart Congress. The label advocating A=440 in the Streicher piano built in 1839 indicates that Streicher supported the establishment of a pitch standard and that he was up to date with the latest developments in musical acoustics.

Scheibler measured the pitch of many early tuning forks with his tonometer. Many of the forks still existed when Ellis measured them again with more sophisticated technology. Ellis points out, with admiration and amazement in his essay, that Scheibler's pitch measurements were extremely accurate.

The Tuning Fork

At about the same time Cristofori invented the first piano in Italy, the tuning fork was invented in England by Royal trumpeter John Shore in 1711.⁶ Ellis provides detailed information on the history and care of tuning forks. I have attempted to extract the most useful information from his research.⁷

A

History of Musical Pitch

Tuning forks vary slightly with changes in temperature. Contrary to the effects of heat on organ pipes, tuning forks are flattened by heat and sharpened by cold. When Ellis made his experiments on tuning forks he took the following precautions in handling them:

- Tuning forks should not be touched by the bare hand or carried in the pocket.
- When a tuning fork is sharply struck, the blow causes heat and therefore slightly flattens the fork.
- Tuning forks are tuned by filing which causes heat and unsettles the molecular structure of the metal. After filing a fork, it should rest for about a week and then be rechecked. It will often rise by several beats in ten seconds in the course of cooling and settling.
- Tuning forks are damaged by wrenching and twisting the prongs which is usually caused by dropping the fork.
- Rust will slightly flatten a tuning fork and is generally more serious at the bend than on the prongs. Modern forks are plated or blued to protect them from rust.

Before turning to specific evidence about pitch level measurements for tuning pianos, here is a quick overview. It is very important to note that, although pitch was generally much lower from 1600 to 1825, pitch began to rise in the early 19th century. A=440 was already recommended as a pitch standard in Germany in 1834. It appears that very few musicians found the standard pitch desirable. By 1879 Steinway in

New York used a tuning fork which measured A=457.2 and in London, Steinways were tuned to A=454.7! Tuners don't need to worry about tuning Steinways from the late 19th century at A=440.

In England I saw three tuning forks, enclosed in a special box, which were used by a Broadwood Piano Co. tuner around 1850. The forks were used for piano tuning in different settings. Broadwood's low pitch equalled A=433 and was close to the A=435 pitch recommended by a French commission in 1859. Broadwood's medium pitch was 445 and the highest fork was tuned to A=454. Generally singers preferred low pitch, the medium pitch was probably used for home tuning and high pitch was used in tuning pianos to the orchestra and in concert settings. In the midst of this chaos, it is little wonder that the establishment of a standard, international compromise pitch soon became desirable.

Chronologically Arranged Tuning Levels for Early Pianos Extracted from the Research of Alexander J. Ellis.

By comparing the date and place of a piano's manufacture to the information given below, at least a general indication of the correct tuning level can be determined. It is clear that much research still needs to be done on the history of musical pitch in the United States.

ca.1715	A=419.9	England. Crude tenor fork, possibly made by John Shore, the inventor of the tuning
		fork.
ca.1740- 1812	A=424.1	Eutin, Germany. Tuning fork owned by Franz Anton von Weber, father of Carl Maria von Weber.
ca.1750	A=424.3	London. "Common music shop fork."
1751	A=422.5	
17.51	A-422.5	London. Handel's tuning fork. The box which contains the fork bears the inscription: "This pitchfork was the property of the Immortal Handel and left by him at the Foundling Hospital, when the Messiah was performed in 1751."
ca.1754	A=422.6	Lille, France. Tuning fork found in the workshop of M. Francois, musical instrument maker.
1754	A=415	Dresden. Fork used to tune the catholic church organ built by G. Silbermanmn.
1776	A = 414.4	Breslau. Marpurg's pitch for clavichord tuning.
1780	A= 421.3	Vienna. Tuning fork of the Saxon organ builder Schulz who lived in Vienna during Mozart's lifetime.
1780	A=421.6	Vienna. Tuning fork used by the piano builder Stein. The fork was inherited by his son-in-law Streicher who Ellis calls "the present great pianoforte maker." A= 421.6 is probably the pitch which Mozart used to tune his fortepianos and clavichords.
1780	A= 422.3	Dresden. Tuning fork in the possession of Dresden court organist Kirsten.
1783	A=409	Paris. Fork of Pascal Taskin, Paris Court tuner.
1796	A= 436	St. Petersburg. Giuseppe Sarti's measurement of the pitch of the St. Petersburg opera. Chladni in his book on acoustics mentions that this pitch was "very high."
ca. 1800	A= 422.7	London. From an old tuning fork belonging to the Broadwood piano makers.
ca.1810	A=430	Paris. Tuning fork belonging to M. Lemoine, a "celebrated amateur."
ca.1820	A=433	London. "Pitch approved by Sir George Smart, conductor of the Philharmonica."
1823	A= 424.2	Paris. Spontini's tuning fork for the Paris Italian Opera.

History of Musical Pitch



1005 00	107						
ca.1825-30		Dresden. Tuning fork owned by Kapellmeister Reissiger.					
ca.1826	A=427.2	London. Old fork belonging to the Broadwood piano makers.					
ca. 1826	A=427.6	London. An old fork belonging to the Broadwood Co.					
1826	A=428.4	London. An old fork belonging to the Broadwood Co.					
1829	A=425.5	Paris. Pitch of the piano at the opera.					
1829	A= 434	Paris. Tuning fork used by the piano maker M. Montal.					
1834	A=441.8	Berlin. orchestra and opera.					
1834	A = 436.5	Vienna. Pitch given by Scheibler as one of the tuning standards for the Vienna Opera.					
ca. 1834	A=445.1	Vienna. The highest fork which Scheibler measured in Vienna and to which he attributed the "monstrous growth in the upswing in musical pitch."					
ca. 1834	A= 434	Paris. Pitch of the Paris opera.					
ca.1834	A=433.9	Vienna. Orchestra fork measured by Scheibler and referred to as "Vienna minimum."					
1834	A=440.2	Stuttgart. Congress of Physicists, based on Scheibler's proposal of "the mean of the variation of Viennese grand pianos by temperature." Scheibler was the first person to recommend the adoption of A=440 as a standard pitch for piano tuning. The piano builder J.B. Streicher in Vienna began to include the indication "440" on his soundboard labels shortly after 1834.					
ca. 1834	A=443.2	Vienna. Streicher's fork as measured by Scheibler.					
1836	A=443.3	Paris. Tuning fork for pianos built by Woelfel in Paris.					
1836-39	A= 441	Paris. Opera pianos. Tuning fork owned by M. Leibner who tuned the pianos of the opera at the pitch of the orchestra. In 1849 it agreed precisely with the oboe of M. Vorroust.					
1839	A=425.8	Bologna, Italy. Tuning fork used by Tadolini, the best piano tuner in Bologna, Italy.					
1839	A=448	Hamburg. Opera pitch.					
Unknown	A=440.5	Paris. Opera. Fork said to have been adjusted by Pleyel.					
1845	A=439.9	Turin Italy. Tuning fork.					
1845	A=446.6	Milan, Italy. Tuning fork.					
1845	A=445.4	Vienna. Fork used at the Vienna Conservatory.					
1849-54	A=445.9	London. Broadwood piano company's original medium pitch tuning fork belonging to tuner Alexander Finlayson, who died in 1854.					
1852-74	A= 452.5	London. Average pitch of the Philharmonic Orchestra under the direction of Sir Michael Costa (1846-54). Broadwood's tuner Mr. J. Black tuned to this pitch. Broadwood retained this pitch for concerts until 1874 when it was raised to A=454.7.					
1854	A=446	Paris. Fork used to tune Pleyel pianos.					
1854	A=450.5	Lille, France. Opera orchestra.					
1856	A=446.2	Paris. Opera pitch. From a tuning fork sent to the French Society of Pianoforte makers.					
1856	A=446.2	The Hague, Holland. Conservatory of music pitch. Fork sent to the French commission.					
1857	A=448.4	Berlin. Opera. Tuning fork sent by the conductor Taubert to the French Society of Pianoforte makers.					
1857	A=444.9	Naples. San Carlo opera theatre tuning fork sent to the French Society of pianoforte makers by F. Guillaume, conductor of the opera orchestra.					
1859	A=443.5	Braunschweig, Germany. opera orchestra pitch. Fork sent to the French Commission by Kapellmeister Franz Abt.					
1859	A=444.8	Turin, Italy. Opera orchestra. Tuning fork sent to the French Commission by director M. Coccia.					
1859	A=444.8	Weimar. Orchestra fork sent to the French Commission.					
1859	A=444.8	Württemburg, Germany. Fork of the concert orchestra.					



History of Musical Pitch

1859	A=435	Karlsruhe, Germany. Pitch at the German opera. Kapellmeister Jos. Strauss felt that this pitch fatigued his singers the least and was the best pitch for the performance of operas from all periods. Strauss' fork became the pitch standard for the French Commission's Diapason Normal.				
1859	A=435.3	Paris. Fork representing the French Commission's Diapason Normal Pitch. Presented by the Commission to John Broadwood & Sons Piano Co. in London.				
1859	A=435.4	Paris. The French Commission Diapason Normal as actually constructed by Secretan and preserved at the Paris conservatory.				
		In the United States this pitch was sometimes called "International pitch." It was recommended by Chickering in Boston as the ideal pitch for tuning Chickering pianos.				
1859	A=435.34	Paris. Secretan made a dozen tuning fork copies of the French Diapason Normal. Excluding one of these forks which is clearly too flat, A=435.34 is the general average pitch of the other eleven forks.				
1859	A=441	Dresden. Opera. Tuning fork sent to the French Commission by Kapellmeister Reissiger, who wrote: The great elevation of the diapason destroys and effaces the effect and character of ancient music, of the masterpieces of Mozart, Gluck and Beethoven.				
1859	A=446	Budapest. Opera.				
1859	A=448	Liege, Belgium. Conservatory of Music tuning fork.				
1859	A=448	Lyons, France. Opera orchestra tuning fork.				
1859	A=448.1	Munich, Germany. Opera tuning fork.				
1859	A=448.8	Leipzig, Germany. Conservatory of Music fork.				
1859	A=449.8	Prague. Pitch of the opera orchestra.				
1859	A=456.1	Vienna. Sharp Vienna pitch from a fork in the possession of the Streicher Piano Co. The Viennese orchestral pitch as used before the introduction of the French Diapason Normal.				
1860	A=445.5	London. Copy of Broadwood's medium pitch fork made for the society of the arts.				
1860	A=448.4	London. Society of the Arts tuning fork.				
1862	A=437.8	Dresden. Court theatre.				
1862	A=445	Vienna. Piano pitch based on the tuning fork of Kapellmeister Proch. The opera tuned				
1862	A=454	during this period at A=466. Vienna. Piano pitch based on tuning fork owned by Kapellmeister Esser. (Compare this pitch with the one above from the same period.)				
1869	A=443.1	Bologna, Italy. Liceo Musicale.				
1869	A=448.2	Leipzig, Germany. Tuning fork used by the Gewandhaus orchestra.				
1874	A=454.7	London. Fork representing the highest pitch used in Philharmonic concerts. Used as the highest pitch used by the Broadwood Piano Co.				
1876	A = 446.7	London. Concert pitch.				
1877	A=449.9	London. Standard fork used by Collard piano Co.				
1877		London. From a tuning fork used by Hipkins to tune for the Crystal Palace concerts.				
1878	A=446.8	Vienna. Opera pitch.				
1878	A=448.1	London. Tuning fork made by Walker.				
1878		London. Standard pitch of church organs taken from Metzler's tuning fork.				
1878		London. Society of Arts pitch.				
1878		London. Covent Garden opera orchestra during performance as measured by Hipkins.				
1878	A=451.9	London. British army regulations. Pitch for wind instruments.				
1879	A=445.5	London. Her Majesty's opera orchestra during performance from a fork made by Hipkins.				
1879		London. Pitch of the opera orchestra at Covent Garden during performance.				
1879		London. Tuning fork used by Steinway & Sons to tune pianos in London.				

History of Musical Pitch

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1879	A= 455.3	London. From a tuning fork representing the concert pitch used by the Erard Piano
		Company.
1879	A=457.2	New York. From a tuning fork used by Steinway & Sons.
1880	A=444.9	London. Her majesty's opera. From a tuning fork of the theatre as measured by
		Hipkins.
1880	A=446.2	London. Tuning fork used by John Broadwood and Co. for in house tunings but not for public concerts.

Notes

¹See, for example, the complete set of Mozart Piano Concertos, recorded at low pitch by Malcolm Bilson, fortepiano, with the English Baroque Soloists conducted by John Elliot Gardner, Archiv recordings.

²Experiments have shown that a low pitch A tuning fork held between the F-holes of a Stradivarius violin (originally constructed to play at low pitch) produces a richer and stronger resonance than a high A=440 fork.

³Long out of print, Ellis' studies have been reprinted by Frits Knuf publishers in Amsterdam in 1968. This book can be found in any good music library.

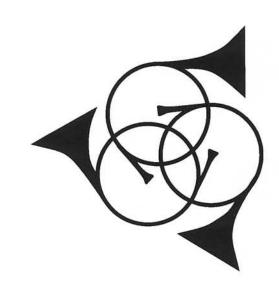
⁴Johann H. Scheibler. *Der physikalische und musikalische Tonmesser Essen*: Baedeker, 1834. Scheibler also wrote a treatise on organ tuning: A method for correctly tuning the organ in equal temperament by means of beats and the metronome, Krefeld: Schüller, 1834.

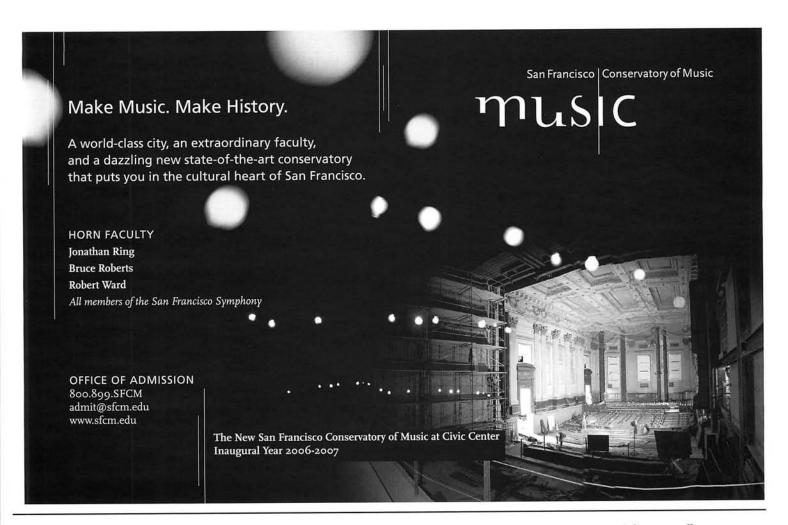
⁵Alexander J. Ellis."On the History of Musical Pitch," Journal of the Society of Arts, (March 5, 1880). Reprinted in Studies in the History of Music Pitch, Amsterdam: Frits Knuf, 1968, p. 44. Ellis measured the pitch of the Streicher fork at A=442.78

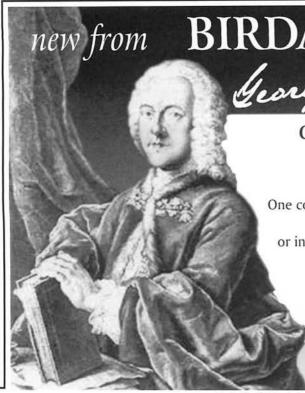
⁶Ellis, op.cit., p. 15

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Medical Issues: Overuse Injuries --An Interview with Lucinda Lewis

by Glenn V. Dalrymple, MD, Series Editor

ucinda Lewis has been the principal horn of the New Jersey Symphony since 1977. Cindy is recognized as an expert in the area of brass players' embouchure disorders, including lip injuries and playing disabilities. Her interest in the subject grew out of her experience with overuse injury and led, after eight years of research, to publication of *Broken Embouchures* (Oscar's House Press, 171 pages, ©2002, revised 2005).

Glenn V. Dalrymple: Please give a brief description of overuse injury and its causes.

Lucinda Lewis: Embouchure overuse occurs when players have played too many hours or with more intensity than they are used to; for example, preparing for an audition or solo performance, a week of playing heavy orchestral repertoire, a long day of playing very high jazz charts, etc. Severe, lingering facial fatigue and substantial lip swelling are the two predominant physical indicators. Embouchure overuse, more often than not, develops into a protracted, painful, and musically disabling redundant injury syndrome known as an Embouchure Overuse Syndrome. Other things, such as medical or dental conditions, can also cause a player to develop Embouchure Overuse Syndrome.

The facial fatigue and lip swelling persist long after the episode of overuse. This not only complicates playing, it

also prevents players from feeling their face and lips normally and quickly begins to cripple their embouchure. Within only a few days, players' mechanics will have deteriorated to the point that they can hardly function, and thereafter, every time they play, minor but painful irritation is inflicted to their lips. This is a full-blown Embouchure Overuse Syndrome. Unfortunately, not even a lengthy layoff from the instrument will remedy Embouchure Overuse Syndrome.

GD: How do you recommend treating Embouchure Overuse Syndrome?

LL: Stop playing for a day or two. If that is not possible, play as carefully as you can and only when you absolutely must play. Perform no lengthy warm-ups, and no practice until the face has recovered. However, once the injury has evolved into an Embouchure Overuse Syndrome, mechanical rehabilita-

tion is the only method that will break the cycle of injury and restore one's ability to play.

Mechanical rehabilitation requires players to retrain the basic structure of the embouchure. In other words, training the chin to stabilize in playing, and reacquiring the strength and ability to deploy and sustain the correct amount of tension in all the muscles of the embouchure. Players who develop an Embouchure Overuse Syndrome unconsciously try to "protect" their injured, tired faces by backing away from using the amount of tension required in the facial muscles for play-

ing. That is certainly understandable. Their lips are constantly swollen and their facial muscles profoundly fatigued; but if embouchures do not have enough tension and resistance, the players have no playing control, endurance, or high range, and also no air control.

Because injured players literally cannot feel their lips and faces normally, they have no way of being able to ascertain, by feel, what their embouchures are doing. The most effective way I have found to retrain a broken embouchure is to have players consciously configure their embouchures with more energy in the muscles. I prompt them to set the embouchure with a slow, simple sequence of physical mechanisms that is used each time. This allows the muscle to strengthen around a specific pattern that the mind can control and replicate. Short practice sessions allow players to strengthen their embouchures without further irritating

control and replicate. Short practice sessions allow players to strengthen their embouchures without further irritating their already tender faces. Injured players have to be discouraged from practicing for long periods. Weak embouchure muscles can only be coaxed into configuring correctly for a few seconds at a time. Overly fatiguing the face with too much playing will only exacerbate and protract the injury syndrome.

Practice sessions consist of playing for a limited period of time (5 minutes), during which players concentrate on making their embouchures work as correctly as possible. This is not an easy task by any means when dealing with muscles that are weak and confused. Five minutes of intense effort is followed by ten or fifteen minutes of rest. This routine should be done for only one hour total early in the day and can be done once again a few hours later. Players must avoid playing to the point of lip swelling. A damaged embouchure cannot work or be made to work correctly when lip swelling is present. As the embouchure strengthens, playing time can be added, and rest time can be shortened.



Lucinda Lewis, author of Broken Embouchures



Medical Issues: Overuse Syndrome

A very typical problem I see in injured players is the tendency to relax the embouchure between notes. The throat often tries to help physically by "gulping" closed from note to note. Again, this is part of the body's way of trying to protect a player's sore, tired face; but if players are to break the cycle of injury caused by overuse, this protective inclination has to be overcome.

GD: How long does it take to get over the symptoms of over-use injury?

LL: There is no single time frame that can be applied to all players. When deadlines inflict themselves on this process or players become so emotionally injured by their playing disabilities, rehabilitation is sometimes more lengthy and difficult. In most cases, though, it is quite possible for players to break the cycle of injury within two to four weeks. While complete playing recovery takes longer, it is a much easier process when no discomfort complicates things.

GD: How does a player find help from the medical profession?

LL: The single most frequently asked question I field from injured players is, "Can you recommend a physician who treats brass players' lip injuries?" I am sorry to say the answer is "No." While music medicine has advanced considerably over the years, and more and more is understood about the performance injuries of string players and pianists, music medicine specialists continue to be completely dumbfounded by brass injuries. The reason for their confusion is quite understandable. The performance injuries that string players and pianists tend to suffer are also quite common in the general population. It's no wonder, therefore, that much more is known about these injuries, and the treatment protocols for them have evolved and improved.

On the other hand, brass injuries are specific and unique to brass players. Unlike tendonitis or carpal tunnel syndrome, each of which is painful and troublesome all the time, brass player's lip injuries are only painful and troublesome in playing and do not otherwise impede the normal function of a player's lips and face. It is impossible for a physician to make sense of an injury which is physically excruciating for a player but cannot be seen with the eye, felt, or identified by medical imaging (CT, MRI, ultrasound, angiography, or plain xrays) and whose primary symptoms are lip swelling, pain, lack of playing endurance, trouble playing in the high range, loss of playing control, unfocused tone quality, and general playing disability. What physicians and players have to understand is that this disabling, residual cycle of injury is perpetuated by the erosion of the physical ability of the embouchure to configure and function correctly in playing. No medical treatment can cure damaged playing mechanics.

GD: Do you see any indication for or value of surgery?

LL: Many players come to believe that they have injured their lip muscles so severely that surgery is required, and that sur-

gery will allow them to recover their playing completely after recovery. It is quite a shock when that does not turn out to be the case. Dr. Simon McCrae, a well-known surgeon who has performed reconstructive lip surgery on brass players, always tells his brass patients that the underlying cause of their injuries is failed "playing technique" that requires a return to the basics of playing. In other words, surgery only repairs the lip, not the playing.

GD: Any final words?

LL: Embouchure Overuse Syndrome is one of the most painful, emotionally wrenching experiences a brass player can endure. I know that well, as I was one of the walking wounded. The good news is that the playing disabilities caused by overuse are totally fixable. Unfortunately, however, for some players the process of rehabilitation is so daunting and frustrating that they eventually give up. That depresses me to no end because I know that with the right physical approach, Embouchure Overuse Syndrome can be successfully overcome.

I've always made myself available to injured players who get stuck in the physical morass of a lip injury and want to come to New York to see me. I have a standing policy of not accepting money from these chop-weary players. I want them to understand that there is no economic incentive in the assistance and advice I offer. So I hope that before any players frustrated by an Embouchure Overuse Syndrome make a life decision to quit playing, they contact me first. My email address is posted on Embouchures.com.

To order the book, send your name, shipping address, and a check or money order in the amount of \$42.00 (\$50.00 US to foreign countries) to:

Embouchures.com, Inc. P.O. Box 20384 Greeley Square Station New York, NY 10001 USA

For personal inquiries contact me at Lucin38345@aol.com or the address above. Please include your telephone number.

Series editor's final comment: as a physician (almost 50 years) and a brass player (60+ years), I strongly agree with Cindy's comments. A player must often look beyond the medical profession for treatment of Embouchure Overuse Syndrome. In my opinion, every player should own a copy of *Broken Embouchures*, and Embouchures.com should be on their list of "favorites."

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.

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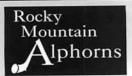
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William Robinson: the Architect of the International Horn Society

by Sabrina Bonaparte

Editor's note: this is an excerpt from Sabrina Bonaparte's Florida State University honor's thesis: William Robinson: The Architect of the International Horn Workshops. The thesis includes a biography of Robinson (b.1919), a native of Oklahoma. From The University of Oklahoma-Norman, Robinson earned a Bachelor's degree in Music Education before WWII, then a Masters degree in Music Education after the war. While working on the Masters degree, he switched from euphonium to horn.

Upon graduation he was hired to teach band at Norman High School. There, with team-teaching assistant James Middleton, he introduced a method of teaching subdivision, widely used in the public schools in Oklahoma and Texas for years, known as the "breath-impulse" system,

After becoming a legend in the public schools of Oklahoma, Robinson moved to El Paso TX, first to teach in the middle school and then at the high school. With his vast teaching experience, Robinson next won the horn instructor position at Florida State University; this is the era from which this thesis excerpt is taken. Robinson taught at Florida State University from 1966 to 1971, then became the horn teacher at Baylor University in Waco TX, a position from which he retired in 1986.

The Idea

Throughout his years of teaching, William Robinson continued to emphasize a universal idea to all of his students: "We all owe a debt of gratitude to the horn players of the past who have contributed to making such beautiful music" (Interview 1). While teaching horn at Florida State University in the late sixties, Robinson became increasingly disappointed with the number of students who were unaware of the names Anton Horner, Max Pottag, Carl Geyer, and Wendell Hoss, pioneers of horn playing in the United States. Robinson felt it was very important for his students to learn about the heritage of their instrument, so he thought of hosting a workshop at Florida State for the young horn players of this country to meet the legends while they were still alive.

While vacationing in Aspen during the summer of 1968, Robinson first expressed his idea about the workshop to Philip Farkas, who was teaching at the Aspen Music Festival and playing in the orchestra at the time. Farkas thought the idea was wonderful, and when asked if he would be interested in attending, he enthusiastically replied, "Count me in, I'll be there" (Interview 1). The approval of Farkas proved pivotal in attracting the attention of other horn players across the country.

After visiting Farkas, Robinson realized that he needed to acquire funding for the proposed workshop. He first contacted the Assistant to the Dean and former Professor of Horn at Florida State University, Dr. Joseph White, with the proposal. Dr. White thought highly of the idea and sent him to Dean Housewright, who unfortunately had no money to offer from

the School of Music. Housewright then referred Robinson to the Office of Continuing Education, where he consulted the director of that department. To Robinson's surprise, the dean approved the idea and awarded an \$8,500 budget for the workshop. At the time, the director was unaware that the budget allotted for the First French Horn Workshop would create such a large influence on the horn world.

The Clinicians

Next, Robinson was faced with acquiring clinicians for the workshop. Since Philip Farkas had already agreed to attend, the workshop appeared more enticing for other horn players. Robinson wrote letters to several influential figures in the horn world, some of whom had already retired. Robinson first wrote to Max Pottag, a father of American horn playing, who came to the United States from Germany and began playing in the Philadelphia Orchestra in 1901. Pottag then joined the Chicago Symphony in 1907, and played second horn in the orchestra for thirty seven years, many of them under Philip Farkas playing first. He also played fourth horn in Chicago for three years, until 1937. In addition, Pottag also played in the Chicago Little Symphony and was the Professor of Horn at Northwestern University from 1934-1952.

Robinson also wrote to Anton Horner, who was retired at the time; he had brought the horn over to the United States from Germany in 1894. Horner played in Henry Gordon Thunder's Orchestra in Philadelphia until 1899, when he was appointed to the first position in the Pittsburgh Orchestra under Victor Herbert. During the summers of 1900 and 1901 he played first horn in the Sousa Band. In 1902, he was awarded the first horn position in the Philadelphia Orchestra. Horner also performed as a soloist with the Chicago Marine Band, the great orchestra for the St. Louis Expedition of 1904, the Wassile Leps Orchestra, the Bethlehem (PA) Bach Festival, the Philadelphia Chamber Ensemble, the Baltimore Symphony, and was a guest artist for the Schmitt Quintet. In addition, Horner taught at the Curtis Institute of Music from its founding in 1924 until 1942.

Robinson next wrote James Chambers, a former student of Horner at the Curtis Institute of Music, who was also retired from horn playing at the time. Chambers served as principal horn of the Philadelphia Orchestra, after being invited by the conductor, Fritz Reiner in 1941. Chambers became the principal horn of the New York Philharmonic in 1946. He later served as the Personnel Manager of the New York Philharmonic after his retirement due to complications with his health in 1969. While playing in the New York Philharmonic, Chambers was the Professor of Horn at the Julliard School of Music.



Taking a chance that Australian horn player Barry Tuckwell would be visiting the United States from his home in England, Robinson wrote him requesting his presence at the workshop. Tuckwell played for thirteen years in the London Symphony Orchestra, and left to pursue a solo career. He taught horn at the Royal Academy of Music in London, in addition to touring international music festivals such as Edinburgh, Aldenburgh, Osaka, Zagreb, and Helsinki. Luckily for Robinson, Tuckwell was visiting the United States at the time and was thrilled to have the opportunity to attend the workshop. Tuckwell's enthusiasm has been a contributing force to the International Horn Society since the beginning.

Robinson continued adding names to his list by writing to Carl Geyer, a German-born horn maker who began making horns at age fifteen, and moved to the states in 1920. Geyer provided many famous horn players with their instruments, including Robinson, who continues to cherish his horn to this day.

Another person Robinson contacted was John Barrows. Barrows held positions in several prestigious organizations, such as the Minneapolis Symphony, the Army Air Forces Band, the New York City Opera, the New York City Ballet, and the Casals Festival Orchestra. He also taught horn at Yale, New York University, and the University of Wisconsin at Madison.

In addition, Robinson also requested the assistance of Wendell Hoss, who taught as the Professor of Horn at the Eastman School of Music in Rochester, New York, the University of Southern California at Santa Barbara, the Academy of the West, San Diego State College, the California Institute of the Arts, and summer sessions at the University of Wisconsin. Hoss also played in various orchestras, including the Los Angeles Symphony Orchestra, the Chicago Symphony Orchestra, the Cleveland Orchestra, the Rochester Philharmonic Orchestra, the NBC Symphony in New York under Walter Damrosch, the Conductor-less Orchestra in New York, and the Pittsburgh Symphony Orchestra. In addition, Hoss spent eighteen years in the Walt Disney Studio recording orchestra as well as others situated in Hollywood.

Also contacted was Arthur Berv, first horn in the NBC Toscanini Orchestra. Joe White, former horn professor and then Assistant to the Dean of the School of Music at Florida State University, assisted Robinson in hosting the workshop. In order to promote the workshop, Robinson would add the names of each person that agreed to attend in letters to other horn players, therefore making the workshop appear more dynamic as well as prestigious. The plan obviously worked, as each of the people Robinson contacted agreed to attend the workshop, making it a success. As a result of the workshop, Robinson made several new acquaintances with whom he remained in contact with for many years. In response to the artists who attended the workshop, Robinson commented, "They were all great people, wonderful people" (Interview 1).

The First Horn Workshop

The first workshop was held June 16-20, 1969, at Florida State University. The tuition was \$50, and housing was \$15. Many students, teachers, and professionals flew to Tallahassee from as far away as California and Washington in

order to attend. A map of the United States was constructed in order to represent all areas of the country that attended the workshop, with pins and strings attaching each location to Tallahassee. The map portrayed the diversity of regions, all coming together in Tallahassee. The high number of participants was surprising, and very encouraging. As a result of the large attendance, many young people had the exposure to the influential figures in the horn world, Robinson's goal from the outset.

Many participants were excited to have the opportunity to meet the wonders of the horn community. Two artists of particular interest were Anton Horner, at ninety-two years of age, and Max Pottag, at ninety-three. Pottag and Horner were both students of Friedrich Gumpert, professor of the Leipzig Conservatory in Germany from 1864-1898. Pottag immigrated to the United States in 1901 to play in the Philadelphia Orchestra, and Horner followed in Philadelphia in 1902.

The reunion at the workshop marked the first time that the two friends had seen each other for forty years, and was therefore extremely emotional. Robinson remembers the touching reunion and commented, "The warmth that existed between them was something I will never forget." (Interview 1)

At the commencement of the workshop, all of the artists took the stage at Opperman Music Hall at Florida State University, and were greeted with enthusiastic applause from the audience. Robinson remarked, "The applause must have gone on for ten minutes!" (Robinson, William and Joseph A.White, "Formation of the International Horn Society," May 1971). The reaction surprised Robinson, as he was not accustomed to this kind of welcome from any type of audience, although he was pleased to hear it. He commented, "To see all the figures of the horn world onstage was certainly a thrilling experience, something I will never forget." (Interview 1)

A pivotal moment for the horn community was Barry Tuckwell's performance of Beethoven's Sonata for Horn and Piano at the workshop. Tuckwell not only performed the piece from memory, he also performed it while standing. At the time, playing the horn while standing was not a traditional form of performance in the United States, because oftentimes the soloist was in an orchestral setting where sitting was appropriate. In addition, a standing performance was seen as very difficult, and most horn players preferred the ease of sitting while playing. The tradition of standing was more apparent in England, where Dennis Brain had brought popularity to solo horn playing; however, after Tuckwell's performance, which shocked the horn community, it became the new tradition in the United States for a soloist to stand while performing.

Also at the workshop was a performance of "Happy Birthday," arranged for horn choir by Irvin Cooper and written in honor of the birthdays of Max Pottag, Anton Horner, and Carl Geyer. This rendition of "Happy Birthday" was not performed again until 1986, at a celebration of the International Horn Society Archives.

The workshop proved to be an overall success, and there was even a surplus of money from the budgeted amount. With that money, Robinson had a souvenir program published and sent to all the participants. The program included



a picture of the map with all the strings ending in Tallahassee. Also included were pictures of the events and names and addresses of all the participants.

The First Workshop—A Participant's Perspective

Dr. William Capps, current Professor of Horn at Florida State University, and the successor of Robinson, had the opportunity attend the first workshop. At the time, he was a member of the United States Marine Band, and he and his colleagues took a week off to attend this prestigious event. Dr. Capps remembers his colleagues and he having no idea what to expect from the conference and were even unsure of whether or not they should bring their horns. Since the workshop took place in sunny Tallahassee, they figured they should bring their golf clubs but, unfortunately for the musicians, they "never set foot on the golf course," as Dr. Capps plainly stated about the event.

When Capps and his colleagues first arrived, they were sent into an audition room and suddenly found themselves playing famous, stressful orchestral excerpts from works such as Tchaikovsky's Fifth Symphony, and Wagner's "Long Call" from Siegfried. Not only were they forced to play the taxing excerpts, but they had to perform them in front of some of the greatest teachers in the horn world, James Chambers and Anton Horner. The rest of the week was spent with endless grueling practice sessions in order to prepare for recitals at the culmination of the workshop.

Dr. Capps recalls a reception towards the end of the workshop, in which all the participants gathered in a faculty room where the dormitory Jenny Murphree currently stands. The reception was a celebration of Max Pottag's ninety-third birthday and Anton Horner's ninety-second birthday. Capps remembers seeing the two giants of the horn world eating birthday cake with the youngest participant in the workshop, an eleven-year-old girl, and being incredibly gentle with her. This sight was touching for all the participants and further reinforced the feeling of warmth within the entire workshop.

The Second Annual Horn Workshop

The first workshop was so successful that a second one was requested by popular demand. The second workshop occurred at Florida State University on June 15-19, 1970. Many of the participants and clinicians returned, and many new artists were added. Included in the newest group artists was James Decker, member of the Los Angeles Wind Quintet, first horn with the Paramount Studio Orchestra, and Professor of Horn at the University of Southern California and Cal State at Long Beach. Joseph Singer, the principal horn of the New York Philharmonic joined the workshop in addition to Ib Lanzky-Otto, son and student of Wilhelm Lanzky-Otto and solo horn of the Stockholm Philharmonic Orchestra. Myron Bloom, principal horn of the Cleveland Orchestra, attended the workshop as well. Gunther Schuller, a hornist who liked to explore the horn in jazz playing, in addition to classical repertoire, brought diversity to the programs of the workshop. Also new at the second workshop was David Krehbiel, the Instructor of Horn and Director of the brass choir at Wayne State University in Detroit, Michigan, and former assistant first horn in the Chicago Symphony Orchestra and then current principal horn of the Detroit Symphony. In addition, Dale Clevenger, the principal horn of the Chicago Symphony Orchestra and studio musician in Chicago, attended his first workshop. Krehbiel and Clevenger became lifelong friends as well as teachers to Robinson later in his career. Returning once again were Barry Tuckwell, James Chambers, John Barrows, Philip Farkas, and many others.

The workshop proved successful, not only for the participants, but for the horn community around the world as well. An administrative decision was made within the workshop that a society should be created for the horn players around the world to unite and learn together. The International Horn Society was established at the Second Horn Workshop in June, 1970.

The International Horn Society

The idea to form a society for horn players began with the First Horn Workshop in 1969, and the idea was formally addressed during the second workshop. A temporary organizing committee of Barry Tuckwell, Philip Farkas, William Robinson, Norman Schweikert, David Berry, Wendell Hoss, John Barrows, and Robert Marsh created the society, appointed permanent committee members, and established by-laws over the short period of the second workshop. Norman Schweikert accepted the responsibility of organizing and guiding the work of the committee, and was later appointed as the Secretary-Treasurer of the organization. The first formal board was established, with Barry Tuckwell as President, Wendell Hoss as Vice President, Norman Schweikert as Secretary-Treasurer, and Harold Meek, who was later appointed as the Editor of The Horn Call, the scholarly journal published three times annually by the International Horn Society, after David Berry could not fulfill the obligations of such a time-consuming position.

Each member of the first board had already contributed a considerable amount to the horn community through playing and teaching. Barry Tuckwell enthusiastically served as president of the society from the beginning in 1971 until 1978, when he passed the presidency to Douglas Hill. Wendell Hoss taught at several institutions, including the Eastman School of Music. Norman Schweikert was the Instructor of Horn and a member of the Interlochen Arts Quintet at Interlochen Arts Academy in Michigan. He also played in the U.S. Military Academy Band at West Point, New York, and played solo horn on many occasions at music festivals. Schweikert also worked as the curator of the Leland B. Greenleaf Collection of Musical Instruments housed in Interlochen, Michigan. Harold Meek spent twenty years as the third horn of the Boston Symphonic Orchestra, the Boston Pops Orchestra, and the Rochester Civic and Philharmonic Orchestras. He was also a soloist at many festivals and CBS radio. Mr. Meek also taught at the Longy School of Music in Cambridge, Massachusetts, summers at the New England Conservatory, Shurtleff College, and Denison University. He was retired at the time of the appointment. In addition, Meek wrote several horn studies and transcriptions for woodwind quintet.

Robinson's contributions to the International Horn Society stretched beyond the initial organization of the first



board. He served as the Vice President from late 1970 to 1976, in addition to serving as the first chairman of the Area Representative program. As the chairman, appointed several representatives from different areas of the country and the world in order for the members of the society to obtain information more easily regarding events in their respective geographic areas. Robinson also served on the Advisory Council from 1970 until 1977.

The Horn Call

The first issue of *The Horn Call* was published in February of 1971 and remains in publication to this date. Harold Meek served as the editor for the first issue, and continued to serve through the end of 1972. Robinson describes Meek's efforts with the publication in an "In Memoriam" dedicated to Mr. Meek in 1998: "He was a perfectionist and had a great respect for the highest standards in everything he did. He graciously accepted the responsibility of becoming first editor of *The Horn Call*, and established the standard of excellence for the publication which has flourished throughout the years."

The front cover of the journal contains a picture of four horns overlapping each other, and on the back cover is the opening call to Wagner's "Long Call" from Siegfried in addition to the logo of the International Horn Society. This cover was created by Waldemar (Wally) Linder, a former member the Minneapolis Symphony. The Horn Call consists of articles on a plethora of topics written by horn players, teachers, and enthusiasts. Many of the articles are printed in English, but some are published in other languages such as French, German, and Spanish. Also included in the journal are advertisements for the upcoming workshops in addition to those pertaining to products marketed for horn players and other kinds of musicians. The Horn Call contains a section for letters to the editor, an extensive list of the orchestras across the country and the horn personnel, many book and recording reviews, an "In Memoriam" section, and a page for announcements. In later years the journal began to incorporate cartoons and horn-related jokes to add a comic tone to the conclusion of each issue.

The second issue of *The Horn Call* contained an article, "Formation of the International Horn Society," by Robinson and Dr. Joseph A. White, former Professor of Horn at Florida State University. When referring to the society, the article stated, "Behind the proposal was the notion that such an organization would serve as a useful vehicle for the exchange of ideas, information, and developments of mutual interest of horn players all over the world." Since 1971, the International Horn Society has striven to make communication a very important aspect of horn players around the world, and to unite all horn players as one large community. Also published in the second issue was a letter to Harold Meek, the editor, from Robinson which read: "The Horn Call arrived and what a thrill it was to have it. I think the whole thing is just great. Linder did a beautiful job with the cover. I didn't know he was an artist as well as a horn player."

Letters to the editor were also written by Philip Farkas, Wendell Hoss, Dean W. L. Housewright of the Florida State School of Music, Dorothy Pottag Barbour, daughter of Max Pottag, who responded to an "In Memoriam" published for her father in the first issue, and many other famous people in the horn world. The reaction among the readers was a positive one, and each person who sent a letter to the editor had many compliments to give the first publication and the people who were responsible for its publication.

Also in the second issue of *The Horn Call* was an article in the "News Notes of Members and Clubs" section, pertaining to Robinson's daughter's wedding. The article read:

On July 31, 1971, Charlotte Ann Robinson, daughter of Mr. and Mrs. William C. Robinson, was married to Stehen C. Miller, son of Mr. and Mrs. Robert Miller, in St. John's Episcopal Church, Tallahassee, FL. Of special interest to horn players was the music used in the wedding. The "Wedding March" from Lohengrin, arranged by Charles Carter, of the Florida State University School of Music, was played by twelve horns and three trumpets. A special number during the ceremony was the Palestrina Stabat Mater, arranged by Burdick, played by the horn ensemble. Joseph White, of the Florida State University School of Music, conducted the ensemble.

Robinson's life had become so involved with the newlyfound Horn Society that even his daughter's wedding was graced by horn players.

Perhaps one of the most important articles ever published in The Horn Call was one by Harold Meek entitled "The Horn!" In the article, Meek expressed his concern for the misuse of the word "French Horn" in the English language, and particularly in the United States. He defended his claim that a "French Horn" was one from France, and that the horns played in the United States were more similar to a Germanstyle horn, which has a wide bore, rotary valves, and a wide bell flare. This type of horn is quite different from a horn played in France. Meek suggested that the term was perhaps coined by someone overhearing a conversation between two British horn players taking about their horns which they had just brought over from Paris. Meek expanded his argument, explaining the meaning of the word referring to the horn in other languages, such as Russian, German, and Japanese, and how each does not refer to it as the "French horn."

The article by Harold Meek was featured in the *Music Educators' Journal* in 1970 prior to its publication in *The Horn Call* in order to make the educators more widely aware of their common mistake. Perhaps one of the educators who read the journal was on the organizing committee for the International Horn Society in 1970, as the name was changed from the "First Annual French Horn Workshop" and "Second Annual French Horn Workshop," to the "Third Annual Horn Workshop", where the proper name was used for the horn, and "French" was furthermore omitted from the title of the workshops. Meek was ironically not a part of this committee until later.

Meek's influence on the Society will always be prevalent, because in the Table of Contents page of each edition of *The Horn Call*, the following statement is printed: "The society recommends that "Horn" be recognized as the correct name for



our instrument in the English language. (From the Minutes of the First General Meeting, Jun 15, 1971, Tallahassee, FL, USA)." The influence of Meek's article, "The Horn!" in *The Horn Call* was incredibly influential on the society as a whole, and his contribution to the horn community will be everlasting. In Meek's "In Memoriam," published in the November 1998 issue of *The Horn Call*, Robinson submitted a respectful letter about his longtime friend. He closed his letter with the following: "The Horn world will miss Harold, and we are all better for having known him. One thing we will all remember, thanks to Harold, is that the correct name of our instrument in the English language is 'Horn' rather than the 'French Horn'."

In 1986, Robinson retired from the teaching profession, and in honor of his contributions to the horn world, and to the International Horn Society, he was the subject of an article in the October, 1986, issue of The Horn Call, "William C. Robinson, Founder of the IHS, Retires," by William Scharnberg, the horn teacher at the University of North Texas. The article begins by expressing the attitude of the entire horn community towards Robinson: "If the creation of the International Horn Society, an off-spring of the International Horn Workshop, could be attributed to one person, it would have to be William C. Robinson, retiring horn professor at Baylor University, Waco, Texas. Of course no one person could ever be considered responsible for founding the IHS, but the idea can be traced to Bill Robinson." The article continues with Robinson's own "modest account" of how the society was established, in addition to a list of his publications and a brief synopsis of his past and current career. It ends explaining where the Robinsons plan to reside after retirement and closes with, "Both [Mr. and Mrs. Robinson] are in excellent health and feel young enough to enjoy many years of fun." The author of the article, in addition to the rest of the horn community, had no idea how truthful this statement really was.

The Third Annual Horn Workshop

The Third Horn Workshop took place at Florida State University, and it was similar in structure and focus to the preceding two. Robinson continued as host of the workshop, even though he had accepted a position at Baylor University in Waco, Texas. The third workshop was very important, as the members of the organizing committee of the International Horn Society finalized plans for the society and created the majority of the by-laws that exist today. The participants of the workshop were essentially the same as those of the previous two, with the addition of Ward Fearn, Associate Professor of Horn at The University of South Florida and former second horn with the Philadelphia Orchestra under Eugene Ormandy from 1944 to 1964. Freidrich Gabler, then first horn with the Vienna Volksoper since 1962 and faculty member of the Akademie für Musik in Vienna, and member of the Vienna Wind Quintet, was also added to the prestigious roster. Also in attendance was Michael Hoeltzel, Visiting Teacher of Horn at Indiana University, and former solo horn in the Wuppertal Orchester, Bamburger Symphonkier, and the Munchener Philharmoniker. Hoeltzel also taught at the Wuppertal Konservatorium at the Mozarteum. Many of the former clinicians returned in order to further establish the International Horn Society and to enjoy time with their peers.

Robinson's Involvement in the Following Workshops

Robinson remained active as a lecturer at many successive Horn Workshops. The Fourth International Horn Workshop took place at Indiana University in Bloomington, Indiana, and was hosted by Philip Farkas. At the workshop, Robinson presented a lecture entitled "Tone Production and the Use of Breath for Brass Instrumental Playing." This lecture addressed issues such as when to work on breathing with students, the importance of the proper use of breath and relaxation, teaching students and "danger signs," the deep breathing philosophy, standing up versus sitting, exercises for warm-ups, embouchure and air and applications, centering the tone, and tuning intervals (Mueller, 21).

The Fifth Workshop occurred at Pomona College in California and was hosted by the Claremont Music Festival. Robinson conducted a horn ensemble which performed Music For Horns by Charles Maxwell, a piece for two solo horns and a double horn quartet. His ensemble also performed Norsk Marsj, a sextet written by Vitaly Bujanovsky. Robinson remained active at the Sixth Workshop at Ball State University in Muncie, Indiana, where he presented a lecture entitled "Psychology of Playing the Horn," where he addressed concentration techniques, practicing fundamentals such as the use of breath, the middle-low register, difficult entrances, arpeggios and breath attacks, improving technique, and phrasing. Robinson also conducted a horn choir which performed Fantasy Over Themes by Wagner, by Vitaly Bujanovsky. Continuing with the Seventh Workshop, at the Oxford Arts Center in Magog, Qubec, Canada, Robinson presented a lecture entitled "Forum on Teaching the Horn." When referring to the Ninth Workshop at the Hartt Conservatory in Hartford, Connecticut, Suzanne Riggio published an article entitled, "Insights from F1," in the April, 1978 issue of The Horn Call: "After the biggies had arrived, I was struck by the absence of three who had been workshop figures since 1969: Philip Farkas, Barry Tuckwell, and William Robinson. Gentlemen, we missed you!"

Despite his absence from a few of the early workshops, Robinson's presence continues to be felt due to his earlier contributions in the society. In 1978, Robinson was awarded the prestigious title of "Honorary Member" of the International Horn Society. This title, according to the official website of the International Horn Society, is awarded to "Living hornists who have made a major contribution at the international level to the art of horn playing. This contribution must be one that will extend beyond the individual's lifetime and should exist in several areas, such as performance, teaching, research, or service to the IHS." Each Honorary Member is nominated by a committee of past and current presidents, and then his or her name is forwarded to members of the Advisory Council, who have to agree with a two-thirds vote to bestow such an honor. The Honorary Members are given free membership to



the organization for life, and cost-free accommodations at each workshop, in addition to a letter and a certificate.

Such an honor was a surprise to Robinson and, in response, he sent this letter to the members of the International Horn Society, which was published in the 1978-1979 issue of *The Horn Call*: "It was such a wonderful surprise to have your letter telling me that I have been granted the Honorary Member status. I feel very humble and most undeserving of this high honor and I certainly feel that I do not deserve to be listed with those great people who are honorary members. I deeply appreciate the thoughtfulness and consideration of the members and I am most grateful to you all. I do want to continue paying my annual dues to the Society and I certainly want to do everything I can to help the Society in every way."

The Archives of the International Horn Society

After almost ten years of workshops, the members of the International Horn Society decided to create an archive for the organization. The collection of taped recitals and lectures began in 1976, and they were then deposited in the Bracken Library at Ball State University in Muncie IN. In 1984, Dr. Fred R. Ehnes wrote a M.A. thesis entitled, "A Guide to the Archive of the International Horn Society 1969-1977 at the Alexander M. Bracken Library," Ball State University, Muncie IN, describing all aspects of the collection. The thesis provided useful information to the Society when organizing a tenyear anniversary celebration of the archives with a celebration of the usual participants in the workshops. The two-day celebration gave an opportunity for members to listen to tapes and view artifacts. In addition, there was a recital at the end which included performances by the Ball State University Horn Choir, the Officer's Quartet of the International Horn Society which included Elaine Brun (Secretary/Treasurer), Gayle Chesebro (Vice President), James Winter (President), and Paul Mansur (Editor), and performances by Philip Farkas and Douglas Hill. The second half of the recital was dedicated to the Deceased Honorary Members of the Society: Carl Geyer, Max Hess, Herbert Holtz, Anton Horner, Wendell Hoss, Fritz Huth, Reginald Morley-Pegge, Max Pottag, and Lorenzo Sansone. For only the second time, ever, a seventyfive person horn choir performed the arrangement of "Happy Birthday" that was performed at the First French Horn Workshop in honor of Max Pottag, Anton Horner, and Carl

Presently, the archives are housed at the Sibley Music Library in the Eastman School of Music in Rochester, New York. The International Horn Society describes the archives as "A repository for documents and memorabilia exclusively related to the history and development of the IHS" (IHS website). The archives also feature English translations of articles written in other languages, in addition to extensive information concerning many of the famous horn players from the beginning of the twentieth century. Mouthpieces, photos, letters, newspaper clippings, and other artifacts from famous horn players of the past can also be found in the archives.

An offspring of the archives is the IHS Lending Library, which allows members to access a number of theses that pertain to anything related to the horn or brass playing. This collection is housed at the University of Iowa, and there are currently 106 items available for research purposes.

The International Horn Society — Now

In 1971, the International Horn Society consisted of just over 400 hundred horn players and a membership for a year was only \$5. In 2003, the Society consists of over 3500 members from sixty different countries, and a year's membership has been increased to \$35. The Society continues to publish *The Horn Call* three times a year, but now also possesses an online website where horn players can access information about the Society in minutes. The website has everything from a brief history of the Society to the most recent occurrences in the horn world. The website, www.hornsociety.org, also contains biographies of famous horn players, scholarship information, a directory of members, instruments for sale, job and assistantship opportunities, and many other useful resources.

The Society has grown in other areas as well, and now includes many scholarship opportunities to encourage study of the horn. A majority of the scholarships are memorial ones, named after the great horn players of the past; however, one active performer and teacher, Barry Tuckwell also has a prestigious award named after him. Also, at each workshop, solo and orchestral excerpt competitions are held, and the winners are the recipients of a scholarship.

Another program of the International Horn Society is the "Friendship Program," formerly the "NEWS" (North/East/West/South) Program. It provides memberships to horn players of countries in which the economic situation precludes their being able to afford membership fees. The program is funded solely by the existing members, who are asked to contribute to the fund. Currently, the Society is attempting to expand the program by creating a "Friendship Project Endowed Account" for the sole purpose of the funding the charitable part of the organization.

The International Horn Society stemmed from a simple idea and the desire to better educate the young horn students in the United States, and grew to an organization that spans across the world. Robinson himself will probably never take full credit for what he started, as he received much help to carry out the endeavor, but he will always be recognized by many as one of the most influential people in the Society.

Sabrina Bonaparte studied horn with Bill Robinson in Orlando, Florida since 1994. In 2004, she graduated from Florida Stare University Magna Cum Laude with a Bachelor of Arts in Music and compiled a biography of Mr. Robinson as a project for an honors thesis. She spent her last year at FSU studying in Valencia, Spain, and spent a semester studying and assisting in teaching young children in the local conservatory of music. Sabrina is currently a student in the masters program of ethnomusicology at the University of Washington in Seattle after receiving a GO-MAP Graduate Opportunity Program Scholarship.

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An Interview with Fryødis Ree Wekre

by Ellie Jenkins

Trøydis Ree Wekre has become a household name in the → horn world since her first appearance at an International Horn Workshop in 1973. She spent 30 years as co-principal horn of the Oslo Philharmonic, while simultaneously building an international reputation as a soloist and pedagogue. Now retired from the orchestra, Wekre is professor of horn and chamber music at the Norwegian Academy of Music, and remains in high demand as a clinician, chamber musician, and soloist throughout Europe and North America. Her students populate orchestras around the world. She has commissioned and/or premiered approximately 30 works for horn, and recorded many of them on the Philips, Simax, and Crystal labels. Her latest recording, Ceros, was released in 2005 on the 2L.no label. An honorary member of the International Horn Society, Wekre is also past president of the organization.



Did you study music as a child?

Yes, at the age of three, I demanded to learn the names of the notes out of jealousy of my brother, who was four years older, and who got a lot of attention from our mother, because he was a gifted piano player. We both had (or developed) the so-called perfect or absolute pitch. Then at four I started to get piano lessons from my mother, and at six I demanded to change

to violin (my father played that.) They found a nice teacher for me, a woman who lived about 5 minutes away, walking distance. Since then, 20 minutes daily practicing was the requirement to get the weekly "pocket" money. If we needed more we could practice overtime.

At the age of 16-17 I developed a strong interest in the horn, got a mouthpiece as a gift, borrowed an old instrument from an amateur orchestra, took lessons from Rolf Antonsen, 3rd horn in the Oslo Philharmonic at the time, practiced (parallel with the violin) and changed to horn in "my" youth orchestra and started also to play in the amateur orchestra where they had let me borrow the horn.

Why did you choose the horn?

Some horn players in the youth orchestra where I played made a lot of PR for their instrument, talking about the sound of eternity and so on. One of them gave me a mouthpiece. My mother did not think this was a very good idea, and in any case I was not allowed to stop playing the violin, so that little resistance also gave me some inspiration (protest, protest). I paid the horn lessons from my "pocket" money (and earned those by practicing on the violin).

If your mother wasn't thrilled about you playing the horn, what did she think when you became a professional musician?

That she didn't approve wasn't a big deal. She just didn't want me to stop playing violin. We didn't have all that much money, so she wasn't going to support my horn lessons. I played both instruments for two years, and she thought that was fine, and when I got a job she was very proud.

What did your parents do? Were they musical?

My mother was a pianist and a piano teacher. She also gave weekly classes to the neighborhood kids, musical kindergarten. My father was dairy educated. He was the secretary general of the dairy workers union, and he was also the editor of the weekly magazine, Meieriposten. In addition, he was an amateur violin player, who practiced a little bit now and then at home, and when I was about nine or ten he took me along to an amateur orchestra where he played. This was my first orchestra experience.

Why did you choose music as a profession?

Music chose me - I was just almost given my first job, and then I wanted to try it out. One year later I got another job in a better orchestra (from the opera to the Oslo Phil), and then I was hooked. Later I tried to get educated in a non-traditional way, by studying intensively in shorter periods, with a leave-of-absence from the orchestra. First for 2 months in Stockholm with Wilhelm Lanzky-Otto, and later several short trips to him, then in 1967-68 I got a governmental scholarship to study with Vitaly Bujanovsky in Leningrad (now again called St. Petersburg) for 4 months. In those periods I had a lesson more or less every or every other day. Later I returned to consult with/study with Bujanovsky for one week yearly for some time.

Did you consider anything else as a career?

Well, like every young person, I was thinking, "What do I want to do?" Music was a big part of my life. I didn't have any other strong urges. Then these jobs came up, and my teacher said I should go play, and I just got them. And then I thought, "Well, I'll just take a year and see how it goes." Because you know, it's great to get a job right out of high school.

What was your audition like, for your first job?

It was just me, and there were two jobs, third and fourth horn. I played just for the conductor, and he brought in the principal horn from his orchestra, the Oslo Philharmonic. I played Mozart 3, the first movement, then they gave me some excerpts to sightread. I remember it was the beginning of *Othello*, in E horn, and with the sharps and flats I didn't have a clue! I couldn't play it. The conductor got very upset, and the horn player said, "Oh no, it's impossible to sightread this stuff" – defending me. Then there was one bass clef written C,



An Interview with Frøydis Wekre

that said horn in A-flat. I figured, "Well, if it's horn in A-flat it's got to be a sounding A-flat," and I had perfect pitch, so I played a sounding A-flat, and the horn player said, "Did you hear that? She can play A-flat horn!" Then there was the Mendelssohn *Midsummer Night's Dream*. That one I had listened to on a recording we had at home. So I played it, and the horn player said to me afterwards, "That was very good, but [whispers] I would advise you to play it faster." I had listened to a recording with Dennis Brain, which is pretty slow, I guess. Anyway, they just thought I was a talent.

And a year later you auditioned for the Oslo Philharmonic?

Right, but I didn't even audition. At the time the conductor for the two orchestras was the same. He suggested me to play at something called the Young Talents Concert, which was in April that year. I played Mozart 1, which was an easy piece, technically, anyway. Then the fourth horn player retired, and I applied for it. It was me and one English man, so they had two applicants and one job. Some of the people from the Philharmonic had been subbing in the opera, and they heard me play. I got to play not just third but also first horn, because the old guys there thought I should work more. Basically, I was a good musician because I had played so much violin. I could play in tune and on time. And with horn playing, my strength was not so big, but I had perfect pitch, so if I missed notes I would know that I missed them and fix them as quickly as possible. That makes for fast progress, particularly on the horn.

Did you get any raised eyebrows about you being a woman horn player at that time?

Yes, like surprise. Like when you see a woman bus driver and you've never seen one before. I got a lot of attention in the Norwegian media. There were articles in the newspaper about the Philharmonic only having two women. Also, I got to appear on radio, and television, because I can whistle with two voices. So that was like a little entertainment section, and then I'd play a little horn on the side. Everybody in my generation was aware of me, because I became kind of famous. So for me, the woman thing has been an advantage. I got more chances, more publicity anyway, than I would have as another man. I was mentioned as something of a curiosity in a review my orchestra got in Berlin in 1962. I got gigs with amateur orchestras without really trying – they just called me up. They had a little sensation, "Here's a woman who plays the horn playing Mozart. Come hear it." Those kinds of gigs were very inspiring and stimulating for my growth.

Were there other women in the Oslo Philharmonic when you joined?

There was only one other woman when I joined the orchestra, a violin player.

Were there many other women playing horn in Norway when you started?

I knew about only one, Ingegärd Øien, who was from Sweden, and who had married a Norwegian flute player, Per Øien. She got a job in the opera several years later, and she is still working there.

Who do you consider your main teachers?

Wilhelm Lanzky-Otto and Vitali Buyanovsky. I just had two lessons with Arnold Jacobs, but those were very important lessons. And James Stamp, also.

To begin with, the two Americans. With James Stamp, I attended one summer course and then I took one lesson. He was very inspiring as a teacher. I learned a lot about teaching from him, because he was so incredibly interested in everybody, no matter what their level was. And the methods that he had developed, playing on the mouthpiece and all of that stuff, really helped me to get stronger.

Jacobs, of course, was a big eye opener about breathing. This guy with authority told me that I was allowed to raise my shoulders. At some point in my growing up, somebody had said, "Breathe with your stomach and never raise your shoulders." So I had been doing that and I never had enough. I tried to get by with what I had, but this gave me probably one or two liters extra. That's a lot. I was already forty, and I felt that I got a new tool at that point.

Wilhelm Lanzky-Otto was also a very beautiful and inspiration teacher. He was an incredibly good musician. He played the piano, so he accompanied everybody, and he had strong opinions about phrasing. He was very into the architecture of the music. He was not a pushy teacher, but he was a nice teacher, encouraging and warm. And he was proud that all of his students played differently.

How long did you study with him?

I studied in periods. I would go there for a week. I was there once for two months, and at that time I took lessons four times a week, so you could compare that to an intense semester. I have a good capacity to learn new stuff, so I just went to the music store and bought music and brought it in for the lesson. So four lessons a week is a lot. If you compare horn parts with violin parts they're much simpler. Horn playing is more about being in good shape and having a good mind set.

Finally, Bujanovsky was also a phenomenal teacher. He was much more demanding than Lanzky-Otto, in the sense that he saw everything from the point of view of music, not so much from the point of view of me, being whatever I was and having whatever lungs and lips I had. He was always saying, "This music needs so and so, so you've got to find it." It was a little confusing at the time, because I didn't have those technical tools that I did later.

He wouldn't let your limitations limit the music.

Right. This was only four months, but with a lesson every day or every other day, and I listened to everybody else. Later I went back once a year for a while. His message was very profound in the sense that we are only servants for the music and for the composer. He was very occupied with the artistic dimension, not just to play the notes, but to say something with each note, and to have a real story to tell.

All that time, those four months, I was really trying to practice a lot, because I had read the Gunther Schuller book where he says that a professional horn player needs to have at least six to twelve months of his life with hard, brutal work, playing at least four hours a day. So I thought "This is my

An Interview with Frøydis Wekre



chance to have hard, brutal work once in my life. I'll have four months here and two months in Stockholm, that should be six months." Buyanovsky's advice was to start the day with long tones, from low C to high C, and I did that, and it really killed me. I didn't feel comfortable ever, over there, but I played my best, and they realized I was a good musician and I was a quick learner, but he didn't consider me a strong horn player, I don't think. Technically, I think he felt that I had these limitations, my lips were too big, and I didn't have the talent that some of the other people had physically. Many years later he said about me that I was his student who made the most progress. It's double-sided, but I take it as a compliment because it tells me that I was a good teacher to myself after I left him.

It sounds like your career evolved, rather than being planned in any grand way.

It simply evolved. My soloistic career developed partly because I was the co-principal horn player, with a principal who wanted to play as much as possible of the larger works himself. I compensated by doing lots of chamber music and getting gigs as a soloist with orchestras and bands, in the beginning mostly amateurs.

In 1969 I decided to participate in a competition in Munich, and there I progressed to the 2nd round. Barry Tuckwell then later recommended me to get invited as a performing artist at the 5th International Horn workshop in Pomona in 1973. This was a very encouraging and inspiring event for me, and I was invited back over and over again. Thus I had to learn always new repertoire and prepare new topics for lectures - very educational for myself!

When did you get serious about being a teacher?

I would say teaching is something that's in my blood, because even in school I remember helping my classmates with homework, and I enjoyed that because it made me understand things better when I explained them. So it was just something I did out of pleasure. When I started playing professionally, immediately somebody showed up to take lessons, so I was just teaching because it was something that happened. So I think I started to get serious around 1992. A few colleagues from Sweden, who taught high school kids, were asking important questions, like, "You who teach at the highest level, what do you expect, or what would you want from the students that you take into your school?" They were teaching high school kids. Then I got really intrigued, because I hadn't really thought about that. We just listened to the auditions and took the best ones. It ended up that we created this group, Norhornped, which met once or twice a year to discuss teaching.

But you were really well known as a coach and a teacher before that.

Yes, I was. I'd been okay, but from that point I started to become a little bit more conscious. I think I've been a natural, and a spontaneous type of intuitive teacher. I don't think there's anything wrong with that, but the problem with being spontaneous and intuitive is that sometimes you maybe take

it too much from yourself, but the people that you teach are different. They're not always what you think they are. Some of them are good at putting up poker faces. Sometimes I can be too rough, and sometimes I'm too nice, and they complain, you know, too many compliments! I say, "Okay, okay, my mistake. I should have asked!" We even watched videos of ourselves teaching, and boy, it was a learning experience. I was talking way too much. It was very educational for me. I realized I teach better in French, because I don't know very many French words, so I have to go down to basics. I can't start to tell stories. It takes away from the students' time, and they're not always ready for it. It goes over their heads. So I learned quite a bit from that group.

How has your life changed since you left the orchestra? Has your playing changed?

I think the problem at this age... I'm going toward 65. One problem of not being in orchestra is that you have to take care of all the practicing yourself, because in the orchestra I got so much free practicing, or paid practicing! I think over the last few years I've been a little sloppy, not with practice as such, but I've been a little lazy about keeping up my speed, my rapidity in my tongue. It could be something to do with age, but I'm inclined to say it's just because my practice habits have gotten a little directed in one direction. When you don't have the need to do something, it's easy to let it go, take a break and think, "Oh, this is normally not a problem for me." But the problem is that it becomes a problem if you don't keep it up.

I thought about it when I turned 60, I thought, "Gee, 60 is a high number." When I was young, the people in the orchestra tended to let it go around 45 or 50. Part of why they let me move up is because they were lazy themselves. But now, I enjoy so much playing, and being in shape, and especially the thing I'm doing for composers, getting new works going. I feel that very few of my students have taken that on, continued it. So I feel an obligation to keep going as long as I have good health. And also to prove, in a way, that my concepts of technique can't be all that wrong.

So your age hasn't been such an issue for your playing, but not playing in the orchestra has put you in a different place as far as staying in shape.

Yes. Partly it's that I have good health. That's a good thing. But secondly, I have been practicing very regularly, although not always enough or not always the right things, I realize now.

How much are you trying to practice every day now?

If I don't have any big events coming up I try to practice at least an hour, an hour and a half, maybe. If I have things coming I try to get in two hours and more, and more specific practicing.

What do you think it takes for you to be in top shape?

I think I should have at least three hours net playing a day, which takes the day, with breaks.



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How do you manage to practice and stay in performance shape when you're traveling internationally?

Sometimes it is easier to practice while on the road, since there are none of the daily obligations... I always have my second mouthpiece in a pocket, plus a piccolo trumpet sordin, set up so that I can play on the mouthpiece into it, without disturbing other people on planes, etc. I also use a regular practice mute for hotel purposes.

Do you think of yourself as a role model or trailblazer for women horn/brass players?

Reluctantly, I do so now, but at the time I only thought of myself as a musician who happened to be a woman and who happened to play an instrument unusual for women at that time.

It all started with the competition where Barry Tuckwell heard you, right? Then you were invited to the IHS workshop.

Right, and again, I was invited because I was a woman, right? Let's admit it. That was to my advantage. But then when they heard me play, I played well, and I played interesting. I played a good repertoire. And so then, I like to think anyway, that they liked my playing, not just that it was good playing for a woman.

Do you think there's a secret to your success?

I don't think there's a secret. It's partly luck, because I had the good fortune to be at the right time at the right place to get jobs, and got support around me. And partly it's a gift for teaching I have, and that gift also includes myself, to teach myself. I've realized that I've done a halfway decent job there over the years. And also the ability to not give up – perseverance. The talent is given to you, but then how do you use it? So I feel a little bit obligated to teach, because I pay my teachers back. I also had good teachers. There's a French saying, noblesse oblige, which means something like "obligation of the nobles." In my translation, if you're born with good health and a talent for something, you have the obligation to use it for the good of some other people, who are maybe not always so fortunate. I'm not saying I'm noble; I'm saying I'm lucky, or have been.

Ellie Jenkins has taught at the University of West Georgia since 2002, and performs with musical organizations throughout the north Georgia area. Prior to returning to Georgia, she lived and performed in Wisconsin for eleven years. She studied with Douglas Hill at the University of Wisconsin, where she received her doctorate in 2005. This interview is a shortened version of one that appeared in her DMA project: Women as Professional Horn Players in the United States, 1900-2005.

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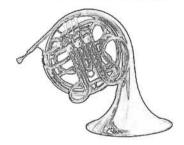
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The Creative Hornist

by Jeffrey Agrell, Series Editor

Performers as Composers

recently had the pleasure of participating in a panel (Douglas Hill, Charles Young, and Stacey Berke) discussion at the 2006 Midwest Horn Workshop at the University of Wisconsin-Stevens Point that addressed the topic of horn players as composers. It was an inspirational jam session between the panel and the audience, and I'd like to share some thoughts generated there in the popular form of "Frequently Asked Questions."

Why Should a Performer Compose?

They once asked a world famous ski jumper if there was a maximum age at which one start learning to ski jump. He answered, "Yes. Three." There are many activities and skills where it is a definite advantage to start early, and composing is one of them. Current music education is not renowned for exposing anyone early to the creation of music, but unlike ski jumping, you can still begin later — even much later — and not risk death, even though it may feel a bit scary in making the transition from consumer to producer if it's your first "jump." What awaits you for the effort?

- Fun!
- Personal enrichment.
- Extending your practical knowledge of music.
- Knowing music "from the inside out."
- A new relationship to music and to your instrument.
- The ability to compose for yourself, your family, your students and not having wait for someone far away to come up with something just right for you.

How Can I Get Started?

One quick and easy way to begin is to bypass paper and improvise. As performers we spend a great deal of time learning to recreate. Improvisation is where you learn to create, quickly, cheaply, easily. If performing is reciting from a book, then improvisation is having a conversation with someone and composition is transcribing that conversation and polishing the grammar and syntax. Composing is not a big stretch to those who are familiar with generating material by improvising. Improvisation is where music is born, and it is the prelude to composition the way learning to speak is the prelude to learning to read. Improvise with other people — the inspiration and energy that arise in partner improvisation cannot be overestimated. Put on a CD and play along. A good way to get started is rhythms-only; e.g. using simple percussion instruments (you can make a great ersatz drum set out of cardboard boxes of various sizes). Improvise with your voice (composer panelist Stacey Berke insisted that she did not improvise, but admitted that she improvised vocally to create composition ideas). Include a Daily Arkady (see May 2005 Horn Call, pp. 95-96) in your warm-ups. Invite passersby in for impromptu jam sessions. Record everything. Then transcribe your most interesting efforts and then polish and rearrange your inspirations into durable compositions.

What If My Composition Is... Not Very Good?

Dare to be bad — in the initial stages of composition. Perfectionism is the assassin of creativity. If you set out to write an immortal masterpiece for the ages, you won't get past the first bar, or it will stink if you do. First drafts are for getting lassos around the neck of the wild mustang of passion and imagination; they are not like meticulous doily tatting. Not caring or comparing during the first draft is immensely liberating. You can always edit – or throw out the whole thing — later. Trying to be impressive, brilliant, erudite, perfect, etc. severely inhibits the creative process and turns it into an ordeal instead of jolly good fun. Don't edit or judge at first, just record your idea any way that you can. Don't hesitate to use what lyric writers call the "dummy lyric" — you want or need something to fill in a section but don't have it yet – write anything for now, replace it later.

What About Arranging or Transcribing?

Transcribing is a great way to get your feet wet in the process. There are many pieces written for other instruments or voice out that that have yet to be transcribed for horn. You will become acquainted with instrument ranges, characteristic idioms, harmony, and so on. Arranging is a step further and will give you experience in motive development, orchestration, timbre, and more. Go for it.

For Whom or What Should I Write?

Write music for specific occasions: recitals, recordings, weddings, funerals, supermarket openings, etc. The best way to write a piece that has universal appeal is to write for a very specific time, place, and person. Write for yourself, an etude, a piece for unaccompanied horn, a duet for you and a student, a lyrical piece for your girlfriend for Valentine's Day,. Write music for people you know. Write it for their specific needs and abilities. Write music for children. They are the best — and toughest — audience. If you communicate and engage their fancy, you will have no more enthusiastic audience.

Where Do I Get Ideas?

Everywhere. Once you start thinking like a composer/improviser, you will find that you listen to music completely differently. You are now learning from every source — you can find useful ideas and techniques in every kind of music, every sound that you hear. Keep a notebook

The Creative Hornist



where you record all the little tidbits that you are constantly picking up: a snippet of melody here, a chord progression there, perhaps a timbre, a mood, an orchestration. It's all grist for your mill. You soon find riches from the living music of every kind around you: classical, country western, zydeco, the Beatles, ragtime, field hollers, gospel, reggae, samba bands, African choral music, jazz, garage bands, Motown, on and on. You can even find inspiration in text and conversation: sometimes great titles come out of the blue ("8 Days A Week" — The Beatles), and sometimes a piece writes itself from a catchy title. . Such a title can also generate interest among audiences or performers who haven't heard your piece, and will keep it in their minds after they have heard it.

Your favorite music can teach much: use it as a model and copy big parts of it: form, chord progression, style, rhythms, length, instrumentation, tempo, meter, and so on. Then change a few things to suit your ear. There are, for example, many jazz tunes which use the exact chord progression of other tunes — but with a new melody.

How Often Should I Write?

Aim to write every day, but set the bar low: a couple of bars is fine. The Platinum Rule for Doing Cool and Useful Stuff is: Just Show Up. Showing up is 90% of it. Quantity,

quality will happen, but you have to show up and start. The minimum you need for a piece is a tempo, a meter, and an instrumentation. That's not much, but with it you could start ten pieces in a couple minutes.

How Do I Know If My Piece Is Any Good?

In the end, there are just three rules to tell if a piece is good: 1. Does it sound good? 2. Does it sound good? 3. Does it sound good? Don't worry if your theory teacher would approve. As Charles Young says, "rules are for people who don't know what they are doing." Write something that you

Write something that you like to play and like to hear... What a concept! Just imagine — if the world were enriched by all of us writing music like this for ourselves and each other, all the time. Just imagine... and start today.

Jeffrey Agrell is the horn prof at the University of Iowa, but he has been known to write and compose on the side. Contact: Jeffreyagrell@uiowa.edu.

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A College Guide for High School Horn Students and Their Teachers

by Cynthia L. Carr

o you want to major in music! Here is a guide, based on my 20 years of teaching horn to high school and college students, to help you reach your goal.

In the United States, there is a bewildering array of options for where to study and what type of music major to pursue. The horn teachers in colleges, universities, and conservatories throughout the country are very competent and dedicated to helping all students realize their musical goals. This guide provides a systematic way of looking at the options available, and finding the best match for you.

Step One

Ask yourself these questions:

Can I see myself as an elementary, middle school, or high school music teacher or band director? Do I have a desire to share my knowledge and love of music with young people?

If yes – go to 1A If no – go to 1B

1A

Consider majoring in music education. The Bachelor of Music degree with a major in Music Education includes private lessons on your instrument, courses in music theory, history, and general educational philosophies. As an instrumental music education major, you will most likely be required to play in the marching band for three or four years. In rare instances, you can major in music education at a school with no marching band. You will study conducting and also take "methods" classes to learn how to play (at an elementary level) and to teach all band and orchestra instruments. In some schools, you might also take choral or vocal methods. You will have opportunities to observe music teachers in public school settings, and will have one semester of student teaching. In most schools, you will play a half recital near the end of your course of study. During your senior year, you will take a certification exam for prospective teachers. Once you pass this exam and complete your degree requirements, you will receive certification to teach music in the schools, grades K-12.

The music education curriculum is very full; it often has one of the highest total credit counts for graduation of any degree in any field. This means you will have little time for electives, to explore things outside of music that might interest you. Be sure to ask whether it is truly possible to finish the music education degree in four years of standard attendance, and find out how many music education majors take summer school courses or spend an extra semester in order to graduate. The admissions representatives should be forthcoming with that information.

1B

A music education degree does not make sense if you do not think you would be happy in a primary or secondary school teaching position. You have several other choices of music degrees. Ask yourself the following questions to find out what would best suit you:

Can I see myself performing full or part time in an orchestra or chamber music group for my career? Do I want to spend many hours every day during college, and throughout my life, practicing on my own and rehearsing with ensembles? Are there indications that I have a high level of talent and potential?

If yes, go to 1C If no, go to 1D

1C

A good option for you would be a Bachelor of Music degree with a major in Performance (called Applied Music at some schools). In this degree program you will have extensive training on your instrument, and most of your classes will be in music, although you will have some opportunities for electives. You will likely play at least two recitals during your time in college, and participate in one or two large ensembles every semester. Participating in chamber music (woodwind and/or brass quintets) may be a degree requirement.

It is important to keep in mind that a performance degree is no guarantee of employment. Professional playing opportunities in the United States are finite and each full-time playing position requires that you wait for someone to leave or retire, and then win the audition over as many as 100 other candidates. If you chose a performance degree, you should have a strong commitment to being a professional performer and a feeling that playing your instrument is one of the most important things in the world to you. Most successful performance majors enter college having had many years of private study on their instrument. Look honestly for indications (such as making your state's regional or Allstate ensembles, or placing well in a district contest) that you have talent and potential, and have reached a high level of skill for your age. You should have frank discussions with your private teacher and other professional musicians you know, to ask their opinion of your chances for success.

Most students who earn a Bachelor of Music degree in Performance go on to graduate school in order to be prepared to win an orchestra audition, or to gain additional training and skills to teach music at the college level. Generally, it takes six years of horn study beyond high school for the average performance major six years of study to be prepared enough to reach the finals of a professional audition. 1D

You still have options for a college major and a career in music. Many students in your situation pursue a Bachelor of Arts degree with a major (or emphasis or concentration) in music. This degree is less intensive than a Bachelor of Music degree and allows for quite a few electives. You can pursue other academic areas that interest you, or a secondary musical interest such vocal music, jazz, or composition. Many

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schools have recently begun offering concentrations and/or degree programs in music management (also termed "music business" or "arts administration"). With this type of training, you could pursue a job as an artist manager, the director of a performing arts center, or an administrator with an orchestra. Another possibility is the field of music technology, which has more and more job opportunities every year. Some schools offer majors or minors in music technology (also termed "recording technology").

Step Two

Now that you have decided which degree most interests you, you can consider the type of school you would like to attend. Note: the lists of schools given in this section are meant as examples, and are not intended to be inclusive. Each list is alphabetical.

Ask yourself the following question:

Would I be happy in a really intense musical environment where I interact almost exclusively with other music students?

If yes, go to 2A

If no, go to next question:

Would I like to be in an intense musical environment but be part of a larger academic community and interact with students outside of music?

If yes, go to 2B

If no, go to next question:

Would I like to be in a large musical environment with lots of other really good horn players, including many older than myself? Am I okay with not being "a big fish in a little pond?"

If yes, go to 2C

If no, go to next question:

Would I enjoy being in a good, medium-sized musical environment where I'll get personal attention and won't ever feel "lost in the crowd?"

If yes, go to 2D

If no, go to next question:

Would I like to be in a small, nurturing environment where I might always be one of the best players?

If yes, go to 2E

2A

You are suited to a conservatory environment such as the Cleveland Institute, Curtis Institute, Eastman School of Music, The Julliard School, Manhattan School of Music, Peabody Conservatory, San Francisco Conservatory. These schools, while they might be associated with a university, are physically separate entities, and you will live and breathe music all day long. These schools attract the most serious high school students to their auditions, and are therefore very competitive. Your audition is the most important part of the application process at these schools. These major conservatories tend to have little talent-based scholarship money to offer undergraduate students, because they have all the talent they need knocking at their doors without it! [Curtis is an exception, with free tuition for all those accepted.] Conservatories do offer financial aid to accepted students with need. At some of these institutions, the horn teacher is contracted to teach a

certain number of students and does so on one or two days a week. Conservatory faculty members often have full-time performing careers in addition to teaching, and may even teach at more than one institution. Therefore your teacher may or may not be able to attend your performances or recitals.

2B

A conservatory with close ties to a strong university or liberal arts college would be a good bet for you. Some choices are Cincinnati Conservatory, Lawrence University, Oberlin College-Conservatory of Music, the University of Missouri-Kansas City Conservatory of Music, The Shepherd School of Music (Rice University), and The Meadows School of Music (Southern Methodist University). These schools require excellent musical skills plus good grades and SAT scores for acceptance. Your audition is an integral part of the application process at these conservatories. They often offer music scholarships as well as academic scholarships, especially to students who are gifted in both areas.

2C

You might be comfortable at a large school of music within a large university, such as Florida State University, Indiana University-Bloomington, University of Michigan, University of Ohio, University of North Texas, University of Texas, University of Illinois, Northwestern University, or University of Wisconsin-Madison. These universities have schools/colleges of music with as many as 1500 students! There might be as many as 40 horn majors (undergraduates, masters students, and doctoral students) at these schools. A large school of music offers a very vibrant musical community with lots of ensembles, many opportunities for chamber music, hundreds of outstanding performances on campus each year, and strong peers to learn from. Your audition is an important part of the application process at these schools, which usually offer music scholarships and academic scholarships. You might study with a doctoral student or adjunct faculty member for at least part of your time at a school of this type, if there is only one horn teacher at the school, or if a teacher goes on sabbatical leave, for example.

2D

A school/department of music at a medium-sized university might be right for you. The majority of state universities fall into this category. These schools offer a full range of musical opportunities, with horn studios generally in the range of 8-20 students. You will need to audition as part of the application process. These are the types of schools where you are most likely to be eligible for talent-based scholarships, as they seek to balance their ensembles with good players on every instrument. They will likely offer academic scholarships as well.

2E

You might be most comfortable in a small liberal arts school with a good music program, such as Elon College (North Carolina), St. Olaf (Minnesota), Pacific Lutheran University (Washington), or Susquehanna University (Pennsylvania). These schools may or may not require an entrance audition. They offer a nurturing environment with a variety of music opportunities. Rather than a full-time horn teacher, a small liberal arts school might have an adjunct pro-

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fessor who teaches one or two days a week at the school. These colleges tend to offer scholarships to students with good grades plus additional talents and service accomplishments.

Step Three

Now that you have identified the degree program and major you are interested in, and the type of school you are most attracted to, you can begin researching specific schools.

Research in printed guides

Several standard college guides can be found in public libraries, your school's guidance office, and large bookstores. These have thousands of facts and figures about every university and college. One of the most popular is Peterson's Four-Year Colleges, published in a new edition each year by Thomson Peterson. This guide and others like it are aimed at the general college student rather than the music major, and are most useful in providing basic comparative information such as student/faculty ratio, ethnic diversity on campus, and graduate rates.

Search on the Internet:

Nearly every college and university has a web site where you can find lots of information, and sometimes even take a "virtual tour" of campus. Here you can often find out details about the music program, and the name and e-mail address of the horn teacher. There are also many college comparison guides online, such as www.peterson.com, which can be accessed through any major search engine. These online guides are also geared towards the general college student, but are a good source for basic information.

Visit the school:

You should visit every college you are seriously considering. There is no substitute for actually seeing the place you might spend the next four years of your life! Pay attention to your gut reaction — do you feel comfortable right away, or does something seem not quite right? What is best for one person is not necessarily best for another person.

Contact the horn teacher:

E-mail the horn teacher at each school you are considering. Give a sentence or two about yourself and your accomplishments, and say which degree program you are interested in. Ask some specific questions about the program to show you have already done some research. The promptness and nature of the response from the horn teacher will tell you something about that person and his/her commitment to individual students. See below for a sample e-mail.

Have a lesson:

If possible, arrange to have a lesson with the horn teacher. No matter what your intended major, this is a person with whom you may be working very closely for four years. It is vital that you feel comfortable in a one-on-one setting with this teacher. Even the most well respected horn teacher is not necessarily the best teacher for every type of student.

Most teachers welcome the chance to meet students who are seriously considering their school. It gives teachers the chance to see if they would enjoy working with you, and to examine the strengths and potential in your playing in a way that might not come through as clearly in a 15-minute audition. If teachers get the chance to know you and work with

you, and would really like to have you in their studio, they can advocate more effectively for you regarding admission and scholarships after your audition.

The "trial lesson" is best done at an initial campus visit, at least a month and as much as a year before you plan to audition. — This gives you the time to work on the things the teacher mentions in the lesson, to improve before you come back to audition. Some teachers will give a sample lesson for no charge; others will charge their regular private lesson fee, which could be as much as \$150. You should ask about this up front when you make arrangements for the lesson, so that you know what to expect.

Template for an introductory e-mail:

Dear Professor [last name of horn teacher]

I am a [junior, senior] at [name of high school] in [name of town, state] interested in majoring in music in college, and I am very interested in [name of college/university/conservatory]. I am currently studying horn with [name of your teacher], and I've been a member of [list select ensembles you've participated in, such as Allstate or youth orchestras]. [Give any other information you'd like the teacher to know about you, that might set you apart from other applicants.]

Could you please tell me how many horn students are currently in your studio? [Ask any other specific questions you might have – but not ones that you could find out yourself from the school's materials or website.]

I would like to have a chance to meet you and play for you when I visit your campus in [month of planned visit]. Would it be possible for me to schedule a lesson with you at that time?

Thank you very much, and I look forward to hearing from you.

Sincerely, [your name]

Note: Because you are going to be contacting college teachers and officials by e-mail, consider what your e-mail address says about you. Some students have had their e-mail addresses for many years, and they may have chosen an address initially that now sounds less than positive or professional. Consider changing your email address if it is going to give prospective teachers the wrong impression about you. For example, Jsmith0683@aol.com is fine; Ilovehorn@yahoo.com is okay; contagion1084@hotmail.com does not give a positive impression.

I hope this information will prove helpful to you in your college search and decision-making process. Best of luck!

Cynthia L. Carr is Professor of Horn at the University of Delaware, and Second Horn with the Opera Company of Philadelphia Orchestra. She has also been a faculty member of Lawrence University and the Brevard Music Center. Ms. Carr holds degrees from the Eastman School of Music and Florida State University, and has prepared students to audition successfully for undergraduate and graduate school at universities and conservatories across the United States.

Book and Music Reviews

Jeffrey Snedeker, Editor

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Beyond Talent: Creating a successful career in music by Angela Myles Beeching. Oxford University Press, 198 Madison Avenue, New York, NY 10016; www.oup.com. ISBN 0-19-516914-X, 2005.

Let me state up front that I heartily recommend this book for anyone wishing to pursue a career as a performer. The author has been Director of the Career Services Center at the New England Conservatory since 1993. This book is a result of counseling hundreds of clients in all areas of the music business. While every musician has unique skills and ambitions, making one's way through the obstacles and realities of creating a career in music has a very arbitrary, almost accidental feel to it. As the title suggests, it takes more than just talent. And, as overwhelming as it seems, learning what to expect and how to make your own path is possible, and this book is terrific at presenting a means by which musicians, performers in particular, can do just that.

There are 12 chapters and each is full of useful information, ranging from making a career plan, making useful connections, promotional materials (including print, recorded, and online), bookings and contracts (including working with agents and publicists), expanding one's reputation (including one's attitude and behavior), connecting with audiences and performing your best (including working with stage presentation and performance anxiety), freelancing (including advice on time and financial management), fund-raising for projects, and practical day-to-day considerations. Even as a firmly entrenched university teacher, I found something useful in every chapter, and I can guarantee that my students will become familiar with this book, especially the performance majors. Real-life experience is reflected here, not just from the author but from the numerous examples provided by real musicians, from resumés and webpages to anecdotes and sample contracts. Among several books addressing careers in music, this one is the most up-to-date and realistic I've seen, with no disrespect intended toward others. The combination of real-world examples and the perspectives of a professional

career counselor really gives the reader confidence in what is presented.

The tone of the writing is supportive and encouraging, with the right dose of reality, and the content is organized and managed very clearly and effectively, with occasional lists, asides, and anecdotes to demonstrate points. I was particularly struck by the overall business sense communicated and encouraged in performing musicians. It is true that most of us wander from one opportunity to the next and somehow it all seems to work out, one way or another. In an increasingly competitive music business, with shrinking numbers of fulltime performing jobs, this book will help people create more opportunities for themselves, and provide guidance for people to shape their musical careers in more realistic and successful ways. As I said at the top of this review, all aspiring performers need to read this book, and it would also serve well as a preliminary text for anyone interested in a career in the business of making music.

The Dynamic Musican Series: Dynamic Stability and Breath, Volume 1, by John Tarr. The Dynamic Musician Series, Weiherhofstr. 152, CH-4054 Basel, Switzerland; www.dynamicmusician.com. ISBN 0-9762113-0-0, 2004.

It has taken me some time to review this book because it involves much more than a couple of read-throughs and a bit of thought. John Tarr is a trombonist and Certified Feldenkreis Practitioner living in Basel, Switzerland. His premise in this book with accompanying CDs is to help musicians develop "dynamic stability" or good posture, and "dynamic breathing": breathing that is easier and freer, applying the physical rehabilitation principles of the Feldenkreis Method, begun by Dr. Morton Feldenkreis in the 1940s. The resulting method teaches individuals to become more aware of and improve their physical mechanics, allowing for reduced stress and physical pain, quicker recovery from injuries, and better general physical health. Dr. Feldenkreis worked with people in all walks of life, including musicians. Tarr's book addresses posture and breathing, and increasing the understanding and capabilities in the parts of the body that support them. There are four "lessons" that help with the torso, sides, and pelvis, using gentle stretching, folding, rolling, turning, and twisting to achieve relaxed, stable posture and deeper, more relaxed breathing. Also included are seven "body warm-ups" that describe the movements related to the lessons. The lessons last 23-28 minutes each, and the CD recordings talk through the movements to clarify the written instructions. Finally, there is a short history and summary of the Feldenkreis Method and a list of resources.

First, I must say I am not an expert in Feldelkreis, but I did go through the lessons to see how they worked. I thought I had figured out a few things about relaxation and posture myself through various other means and methods, but I learned that the gentle movements and focus on breathing that this set of lessons and movements presents really can make a difference in the feeling of physical stability and



relaxed breathing. I am by no means a convert, but in giving this book and its lessons a chance, I did learn some things that I will continue to use, particularly the gentle versus extreme movements for stretching certain parts of the body. I know that other musicians in the world use this method, and if it works for them, it may also work for others. Tarr is available for workshops on more than just breathing, and there more volumes promised on neck, shoulders, back, lips, jaw, tongue, arms, and hands. I know I will be interested in seeing them.

Orchestral Horn Excerpts, compiled by Daren Robbins. Published by Daren Robbins, 75 Second Street, Mansfield PA 16933; E-mail daren-robbins@yahoo.com. \$30.00.

A product of Mr. Robbins' dissertation, this volume contains 46 excerpts, from Bach to Weber, in an attempt to create a reasonable alternative to having to choose between large volumes of complete parts and excerpt books with very small portions, usually not including original parts and typeset for the edition. Mr. Robbins has compiled original parts and created excerpts directly from them. He also has provided multiple parts for some excerpts that involve section work, such that each person playing can read off of the real part, not a combined, score-type presentation. He also chose to use parts from editions that are more likely to be found in orchestra libraries, rather than *Urtext* versions — despite the critical issues, these choices seemed more practical for this type of volume. There is also a companion website that provides different versions of these excerpts for comparison. I checked these out and found a nice variety of choices. The website also offers information about purchasing recordings of the pieces, postings of upcoming auditions, and other relevant information regarding his publications.

I think Mr. Robbins achieved his goal very well. This is a reasonable alternative to the other extremes of materials for preparing for orchestral auditions. I like the choices (all standard repertoire) and the presentation. There are some inconsistencies in how the measure numbers identified in titles match the parts, which could cause some initial confusion in situations where sections try to start together. For example, the title of an excerpt may identify the important measures of the excerpt but the printed excerpt actually starts in a different place. Occasionally, the reverse is also true. Still, this is something that can be easily accommodated by players, or perhaps in a later edition of the book. The combination of book and website makes this resource a valuable addition to the art of preparing for orchestral auditions.



The following arrived from G. Schirmer, distributed by Hal Leonard Corporation, 7777 West Bluemound Road, P. O. Box 13819, Milwaukee WI 53213; www.halleonard.com.

Horn Concerto No. 1, K. 412, by W. A. Mozart, edited by Barry Tuckwell. ISBN 0-634-08172-1, Catalog No. HL 50485603, 2004, \$9.95

Horn Concerto No. 2, K. 417, by W. A. Mozart, edited by Barry Tuckwell. ISBN 0-634-08173-X, Catalog No. HL 50485604, 2004, \$9.95

Horn Concerto No. 3, K. 447, by W. A. Mozart, edited by Barry Tuckwell. ISBN 0-634-08174-8, Catalog No. HL 50485605, 2004, \$9.95

Horn Concerto No. 4, K. 495, by W. A. Mozart, edited by Barry Tuckwell. ISBN 0-634-08175-6, Catalog No. HL 50485606, 2004, \$9.95

I grew up on the G. Schirmer collection of Mozart concertos with the *Concert Rondo*. Years later, in creating my own performance editions, I discovered how deceptively difficult it is to create one that is authoritative, readable, and playable. This, of course, made me critical of some editions, but I confess that, despite its problems, I have always had a soft spot for the Schirmer collection. When I received these new versions, I immediately got out my old book and, wow, was I surprised! Readers may remember that there have been several new editions of Mozart concertos reviewed in past issues of *The Horn Call*, notably by Bärenreiter, that have both served to present more authoritative editions and more playable piano reductions. To be honest, in view of all of the editions now available, I wasn't sure how much farther one could go in presenting an edition different enough to be worth considering.

These new Schirmer editions, edited very responsibly by Barry Tuckwell, are a marked improvement over the older collection in several ways. The horn part has been reedited to reflect more attention to the manuscripts, including articulation and phrasing notation that separates actual from suggested markings. There are suggestions and markings implied by the orchestral manuscript, like the Bärenreiter editions, and what is added seems reasonable to me. Each concerto includes a transposed part and one in the original key — here hand horn players are especially delighted! The piano reductions, however, are the most remarkable difference — to quote my resident pianist: "These are actually playable!!!" Accompanists around the world will be so glad to see these versions, in some cases even easier than the new Bärenreiter editions. I heartily recommend having a look at these editions. While each person has their own preferences, the reasonable price and substantial improvements in these editions make them worthy of serious consideration at any level.

Fantasy on Von Himmel Hoch for horn and organ by Randall E. Faust. Randall E. Faust Music, P. O. Box 174, Macomb IL 61455; www.faustmusic.com. 2001.

In recent issues of *The Horn Call*, I have had opportunities to review several pieces by Randall Faust and describe his musical style, which is tonal-based with added-note chords, stacked fourths, sevenths, and clusters, lots of interesting rhythmic activity, and a good sense of what sounds good on the horn. This medium-length work for horn and organ is no exception. As expected from the title, there are several sections to this *Fantasy*, each built on some aspect of the Lutheran hymn tune *Von Himmel Hoch* (based on *Luke*: 2), and which unfold very naturally. The opening section calls for handstopping, a color change that works very well over the long chords on the organ. The rhythmic activity increases and the next section is a nice contrast, with a repeated rhythmic pattern in the organ and the melody in the horn. This section also speeds up to arrive at a new, faster section in 5/8. This section



will scare away a few because it is somewhat complicated with horn interjections and a few rhythmic twists. Once one gets past the notation, it is not that difficult, but it will demand some rehearsal time. This activity finally relents to a slower, chorale style; however, Faust's "clusterful" style makes this section a little less predictable. The chorale in the organ is interrupted by rising arpeggiated figures in the horn. The work finally slows even further to a broad, loud final section (melody with clusters in the organ, running rhythmic activity, and a "descant" in the horn), to a powerful ending. This is definitely a recital piece, not really one I would recommend for a church service, unless your church likes music on the dissonant side. The piece has an improvisatory quality, which also fits its title, and it would certainly be an interesting contrast to just about anything else I know for horn and organ, including other pieces by Dr. Faust. There is no doubt of its expressive quality — it will be an enjoyable challenge to anyone who appreciates the composer's unique style.

Adagio and Allegro, op. 70, for horn and piano by Robert Schumann. Edition Peters, 70-30 80th Street, Glendale, NY 11385; www.cfpetersny.com. Q-Pack Q2386, with play-along MusicPartner CD accompaniment, \$27.00. Play-along CD accompaniment also available separately as PMP 2386, \$18.75.

The arrival of this edition confirms the next wave of what we can expect. Obviously, to have a recorded version of the piano part of this important and challenging work is extremely valuable for two purposes: to aid in preparing the horn part on one's own, and also to work on certain technical aspects of individual playing. In the first case, since a very fine pianist is required, their time is money, so a recorded accompaniment can help financially by (hopefully) reducing the need for lots of paid rehearsal time. Technically, having a fixed pitch can aid intonation, and working with a rhythmically-secure performance can assist in rhythmic development. The pianist, Karl Kammerlander, is outstanding, the sound quality on the CD is excellent, and the tempos are nicely "middle-of-theroad." The printed edition is the same C. F. Peters has published for years and there is a bonus: a Ventilhorn (valved horn) part plus violin, 'cello, and viola versions, all bound together. Fortunately, the horn part is on top!

There are some down sides to the inclusion of recorded accompaniment: one must take the pianist's tempo and there is a lack of opportunity for interaction with another performer, the most fun part of making music (to me). For practice purposes, however, especially on a piece this demanding, the trade-off in the ability to practice with accompaniment for as long as one's chops hold out is reasonable. The cost seems a bit high to me, especially with other similar editions available at considerably less cost, but hopefully the market will eventually influence how publishers determine what they charge. This edition will be a great tool for those learning this wonderful and important piece.



Play Puccini: 10 Arias transcribed for Intermediate Horn and Piano transcribed and edited by Paolo Toscano. Ricordi (www.ricordi.com), distributed by Hal Leonard Corporation. 7777 West Bluemound Road, P. O. Box 13819, Milwaukee WI 53213; www.halleonard.com. ISBN 0-634-04638-1, Catalog No. HL 50484656, 2003, \$16.95. Comes with play-along CD accompaniment. Versions are also available for many other solo instruments.

If anyone in history could write a memorable melody, it was Giacomo Puccini! With this modest volume, instrumentalists can learn what vocalists already know. Ten well-known arias from eight operas are presented, chosen in part due to their range — "intermediate" in this case means that the notes remain on or just below the treble staff and the keys and rhythms are not too complicated. The printed accompaniment, however, will require an advanced pianist. The CD accompaniment comes with two versions of each song: first, hornist Rick Graef (Indianapolis Symphony Orchestra) and pianist/editor Paolo Toscano provide full performance versions that are excellent models for young players; and then the entire set is repeated with just the piano accompaniments. The printed edition also includes a short biography of the composer and brief synopses of the individual operas and the contexts of the individual arias — most welcome.

Taken as a whole, this edition offers a lot of wonderful opportunities for middle school and early high school players to play beautiful melodies and receive excellent modeling for expressive playing. Therein, however, lies one of the difficulties, similar to those expressed in the review of the new Schumann edition above: at first, it will be very difficult for younger players to cope with the wonderful push and pull that Graef and Toscano demonstrate, especially if one uses just the piano accompaniment tracks. The give and take that these arias require for expressive performance need eye contact and other physical communication for the performers to be together, technically and musically. It will be frustrating at first as players adapt themselves to playing along with both performers or just the piano. Still, the CD will be the same every time and the modeling of very expressive performance will be very instructive; horn players will adapt. The next step, a necessary one, will be for them to work with a live pianist and begin to initiate their own ideas of how long fermatas should last, how to slow down and speed up together, etc. To have a chance to play these wonderful arias is worth these small concerns. Enjoy them! I did!

Suites and Sonatinas for 2 [natural] trumpets or horns from the 18th-Century Britain by [James?] Oswald and "Mr. Messing," edited by Bryan Proksch. The Brass Press, Editions BIM, CH-1674 Vuarmarens, Switzerland. BIM TP 239, 2002.

Mr. Proksch found these duets in John Simpson's *The Delightful Pocket Companion for the German Flute, containing a Choice Collection of the Most Celebrated Italian, English, and Scottish Tunes...* from 1745. In music collections from this time, it is not surprising to find groups of duets for other instruments or by several composers "borrowed" for inclusion, and Simpson's *Companion* is no exception. The selections made for this volume of duets are attributed to Oswald and "Mr.



Messing" (German for "Mr. Brass"). Most were likely written for two trumpets or horns, based on idiomatic writing and note choices within the harmonic series. In his notes, Mr. Proksch admits that a few duets have notes outside the harmonic series, rendering them impractical for trumpets, but horns could have played them, assuming handstopping was known at that place and time — not impossible, and all the "impractical" ones are certainly playable on natural horns with hand technique.

These duets are similar in length and style to those included in the *Moravian Brass Duet Book* (also published by The Brass Press) but they are different enough to be worth having, especially as introductory pieces for hand technique. Most are for open horns, but the frequent appearances of f' and a' make them very practical for this purpose. In all, we have 15 short airs and dances plus two multi-movement "Sonatinas." The first part goes as high as c''', with a full range of 18th-century rhythms and trills. The sonatinas are the problematic ones, with several occurrences of f', a', and b'. Still, these only appear in three of the seven total movements, so there is no reason to be overly critical. These duets can serve a useful purpose for beginning natural hornists.

These next two editions were sent with a notice announcing the launch of a new publishing house, edition db, 7 Clarence Grove, Horsforth, Leeds LS18 4LA; www.editiondb.com. Their intent is to specialize in Horn and Brass Ensemble Music, school ensemble music for beginners (Grades 1-5), the solo sonatas and piano music of British composer Humphrey Proctor-Gregg, and other chamber music for mixed ensembles. More editions will be reviewed in future issues of The Horn Call.

Christus factus est by Anton Bruckner, transcribed for four horns (or Wagner tubas) by Robert Ashworth. edb 0104001, 2005.

Bruckner's famous motet lends itself beautifully to transcription for horns, and here is the proof. Mr. Ashworth, a well-known hornist in the UK, has transcribed directly from the original, switching, however, the alto to the third horn and the tenor to the second, perhaps as a nod to the traditional voicing of a horn section (i.e., 1-3-2-4). The choice to move the lower parts into bass clef and use "old" notation is a curious one and potentially confusing—some ledger lines are avoided, but the necessity for others is created. Still, once you get past that, the edition is clean and easy to read, and this really is a beautiful piece of music. I'd really like to hear it on Wagner tubas!!!

Four Folksongs for horn quartet arranged by Adrienne Fox. edb 0104002, 2005.

Adrienne Fox is a retired British music teacher and pianist who recently learned to play the horn well enough to join several amateur orchestras in the north of England. This set of folksongs includes *Early On Morning, Cockles and Mussels, Drink To Me Only,* and *John Brown's Body.* In playing these pieces, we found them to be surprisingly progressive in harmonic vocabulary (a good thing!), with very active inner lines, plenty of variety in plenty of verses, and some fun little

twists. The voicing is different from the previous edition, with ranges moving from high to low 1-2-3-4. The overall range for the set fits a high school level group, assuming a confident bass clef reader on the fourth part and a reasonable amount of rehearsal time — these are more than just transcriptions. I like Fox's musical sense and her sense of humor, and recommend these as a unique alternative to other folk song arrangements available.

Hornquartette by Franz Strauss, edited by Peter Damm. Schott Musik International, www.schottmusic.com. ISMN M-001-13851-2, Catalog Number Cor 15, 2005.

This collection was a wonderful surprise to receive. Included are six quartets, comprising a suite of charming tunes in a mainstream 19th-century style. Peter Damm received permission from the Strauss Archive in Garmisch to select and publish these pieces, which are undated but original compositions. Stylistically, the fact that Franz Strauss valued the music of Mozart, Haydn, and Beethoven shines through on these works. The melodic workload is generally split between the first and second horns, and the fourth horn must read "old" bass clef throughout. The overall range takes the first horn to c'' and the fourth to B^p.

The first movement, Rondino a la Chasse, is a fun 6/8 in hunting-horn style. Oberbaierische Gebirgsweise (Upper Bavarian Mountain Melody) is a small ABA' with a pleasant melody. Then, a sprightly Gavotte, a stately Minuet and Trio a pleasant Adagio, and nice Andante complete the set. These pieces are very enjoyable to play and to listen to — my students took to them immediately. The entire set or a selection of movements could be played on a recital. I highly recommend these quartets.

Canzona, op. 582 for horn sextet by Carson Cooman. MMB Music, Contemporary Arts Building, 3526 Washington Avenue, St. Louis MO 63103-1019; www.mmbmusic.com. X219001, 2004. \$12.95.

Dedicated to Dennis Abelson and the Carnegie Mellon Horn Choir, this work was a very pleasant surprise. The composer, according to his website, is an active concert organist who has written over 600 works ranging from solo instruments to operas, and from orchestral works to hymn tunes. He describes this sextet as "a straight-forward canzona, with an introduction and interruption of slower, unfolding music."

Cooman's harmonic vocabulary is tonal, and the piece does follow the traditional form of a canzona. The slow introduction is followed by an imitative section (even with the long-short-short rhythm used so often by late Renaissance composers). Antiphonal effects, usually three against three, lead to a return of the slow, introductory material, and a final imitative section leading to a big finish. My students were quite taken with the piece and I expect it would come together very quickly if we were to perform it. It lasts about 3-4 minutes and has an overall range from d to a". It should playable by high-school level players, assuming two of them can deal with bass clef (horns 5 and 6). This is a good piece.





Symphony of Carols for eight horns by Kerry Turner. Paddi's Prints, Schulstrasse 33, 53359 Rheinbach-Oberdrees, Germany. 2004.

All you need to know is who created it — Kerry Turner does it again! In typical Turner style, this is fun to play, impressive if played well, and worth the work. All his techniques, handing off lines, flashy figures, cool harmonies, find the "sweet spots" of the horn, and advanced players or those with a lot of rehearsal time, will thoroughly enjoy the three movements presented.

First, we have a medley, beginning with Deck the Halls, and moving through Away in a Manger, Angels from the Realms of Glory, Bring a Torch Jeannette Isabella, and What Child is This? Each tune is handled deftly with enough time on each to enjoy, but not to dwell on any one. The second movement is an interesting juxtaposition of Coventry Carol and In the Deep of Winter. One quartet plays the first onstage in a traditional setting, followed by an offstage quartet playing the latter in a different key. The result is very provocative as tension between the quartets increases and finally settles. The third movement is a set of verses or variations on Adeste Fidelis. The offstage quartet returns and plays the opening on alphorns. A bright verse that ends with fanfares is followed by a four-voice fugue that also ends with more fanfares. A final maestoso leads to a big finish.

I think calling this a "symphony" is pretty appropriate. This is not sing-along music, but a thoughtful work based on expressions of the season. It is, however, not heavy or overbearing, just filled with the energy that pervades much of Turner's music. The overall range is as expected: there are a few high c"s and plenty of low stuff; the fourth, seventh, and eighth horns read most of the time in bass clef and bottom out at D#. My college students loved this immediately and want to work on it for next Christmas. It may take that long to get it ready, but it will be worth it. What better recommendation than that?

Quintet by Michael Kamen. The Canadian Brass Ensemble Series, Hal Leonard Corporation, 7777 West Bluemound Road, P. O. Box 13819, Milwaukee WI 53213; www. halleonard.com. HL 50485622, 2001, \$25.00.

Michael Kamen was best known for his movie scores and a favorite among horn players for featuring our instrument; e.g., in *Robin Hood: Prince of Thieves*. His premature death in 2003 was a true loss to the musical world. This quintet was written for Juilliard classmate and former Canadian Brass member Ronald Romm, and recorded by CB on *Amazing Brass*, released in 2002. Described as a "tone poem," this four-minute piece has a lovely melody and some very expressive colors, contributing to a very heartfelt, emotional work.

The preface calls this work a "major contribution to brass quintet repertoire" and the "most significant new repertoire for brass quintet in the last decade." In my opinion, these seem to be overstatements; while it is certainly emotionally charged, the work has minimal contrast and range of expression. Time will tell, however, and that said, I find it very attractive, and a good piece to add to a recital program, not necessarily one to build around. Movie music fans will recog-

nize his sound and it does have an appealing depth of expression in its limited framework. Some may also balk at the cost for four minutes of music — I can't say whether it is worth the price, but it is a very nice piece of music for a solid college-level group or better.

15 Favorite Hymns arranged by Larry Moore. The Canadian Brass Ensemble Series, Hal Leonard Corporation, 7777 West Bluemound Road, P. O. Box 13819, Milwaukee WI 53213; www.halleonard.com. Conductor score: ISBN 0-634-06534-3, Catalog No. HL 50485216, 2004, \$9.95; individual part-books sold separately for trumpet 1 (HL 50485209), trumpet 2(HL 50485210), horn (HL 50485211), trombone 1 (HL 50485212), trombone 2 (HL 50485213), tuba (HL 50485214), keyboard accompaniment (HL 50485215), trumpet descants (HL 50485217), \$6.95 each.

As past readers may remember, my first concern in hymri arrangements is whether they are in a singable range, and then whether they are in practical keys relevant to hymnals in use. I am pleased to say that this set fits the bill exactly, and a piano reductionis included in the conductor's score, just in case an organist or pianist needs one. This set of hymns constitutes a solid collection of traditional "hits" and the edition offers some good flexibility in instrumentation. Essentially, these are four-part arrangements with doubling (horn and trombone 1; trombone 2 and tuba), which allows for considerable variety in instrumentation, from 4-6 parts possible. Each arrangement has a standard verse and then a second "variation" verse for variety. I think this is an extremely practical collection and strongly recommend it (with score and parts) to any quintet or church organist/music director. The conductor score has all the parts, including trumpet descants, so one might want to peruse that first to be sure, but I suspect that anyone who likes brass in church will like these arrangements.

Crown Imperial by William Walton, abridged and arranged for brass choir and tympani by Douglas A. Nelson. Creation Station, P.O. Box 301, Marlborough NH 03455-0301. 2005. Catalog No. 133, \$25.00.

The original Crown Imperial was completed in 1937 by Walton for the coronation of King George VI of England. This version was arranged by Douglas Nelson, professor of music at Keene State College in New Hampshire, for four horns, three trumpets, three trombones, euphonium, tuba, and tympani. This is a very playable arrangement, especially for a college group, with nice color changes that fit the original. My university brass choir enjoyed it, though together we discovered a few things to quibble with. Most of the parts are okay when it comes to page turns, but the turn needed for the DaCapo is universally troublesome. All three trumpets reach c", which in itself is not so bad, but there is a significant passage in that range in unison — perhaps there is safety in numbers, but then the intonation challenges usually increase by increasing factors in the high range. Likewise, horns 1 and 3 spend some time up high, also reaching c'' in unison. All in all, however, these quibbles do not subvert the piece, which would make a nice, familiar opener to any brass choir program.

John Dressler and Calvin Smith

JSPerformers who wish their discs to be reviewed should send them to Dr. John Dressler, Department of Music, Murray State University, Murray KY 42071-3342, USA. Readers interested in obtaining discs of works reviewed in this column are urged to place orders with dealers or record stores in their area. If local dealers are unable to assist, contact one of the several online or other reputable suppliers such as: MusicSource (www.prms.org); Compact Disc World, Tel. 1-800-836-8742; H&B Recordings Direct, Tel. 1-800-222-6872; or the distributors or artists themselves:

• IFO Records: www.ifo-records.de

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

• Quadre Records: www.quadre.org

• Sotone Records: www.sotone.com

• Zuk Records: www.ArkivMusic.com

Naji Hakim. Petri Komulainen, hornist with organist Naji Hakim. IFO Records catalogue number 00323. Timing: 67:17. Recorded at the KallioChurch, Helsinki, 2005.

Contents: music of Naji Hakim including *Suite Rhapsodique* (horn and organ), two concerti for organ and strings, and a setting of the *Magnificat* for soprano, violin, and organ.

While I am not keen to review a disc including only one work for horn, this fifteen-minute suite is quite a good piece. Some might remark is it merely a novelty; I would rather refer to it as a unique work. It consists of six movements about two to three minutes each. The work, intended for concert or liturgical performance, is based on tunes that originate from the various regions of France. The sections are individually titled: Noel, Offrandre, Incantation, Air, Alleluia, and Marciale. As the title suggests, the over-all feel of the piece is nuptial from the beginning of the service to the triumphal end. The horn part is not overly challenging but there are many splashes of color versus passages of reflective beauty. It is a tonal work to be certain, but the style of the piece is reminiscent of that of Vierne and Langlais. As such you can imagine that the organ part has much to say musically. The artists do an excellent job exchanging motives and answering each other. I strongly encourage those of you who have a fine organist in your community to explore this work. My caveat is that this composition sounds terrific with the 48-rank organ in this 1100-seat venue. I suspect, however, few of us have an instrument nearby that will do the organ part justice. A piano reduction simply will not do. If nothing else, investigate this recording for some superior playing of an ingeniously-conceived piece, showcasing organ and horn. JD



Richard Burdick, horn, Performs J.S. Bach's Easter Oratorio, BWV 249. Richard Burdick performing in a multi-track setting on a horn made by Dietmar Durk. Performer-produced disc. Timing: 45:12. Recording completed in February 2006 at the composer's home in Regina, Saskatchewan, Canada.

Burdick's latest disc brings Bach's orchestral and vocal masterpiece to the horn. All the parts are here from flute to basso continuo. The recording was made from the original 90-page score. The range of this composition is from Pedal C to high e''' (for horn in F) with countless notes above high c'''. The recording was performed at A = 440 Hertz. The original instrumentation is: 2 flutes, 3 trumpets, 2 oboes, 2 violins, viola, 4 singers (SATB), chorus, and continuo (bassoon and keyboard). Educationally this disc is most intriguing: the listener is challenged to hear all the parts ringing true from the highest to the lowest tessitura. While some of the texture gets thick in the choruses, the recitatives and arias are beautifully rendered.

This project would be an excellent one as a horn ensemble piece; perhaps some of the highest sections could be done on a descant or a triple horn and the lowest passages could be performed on euphonium or tuba. Thi is a truly unique recording and I encourage especially those of you who are familiar with the original setting to compare all the colors now set just for horn. This could perhaps become a brass quintet setting with not too much difficulty. Burdick provides us with an intimate and fresh presentation of these works. He is currently principal horn of the Regina (Saskatchewan) Symphony. *JD*

Horn Quintets. Zbigniew Zuk, horn with the Camerata Quartet. Zuk Records 311. Timing 64:42. Recorded May 1997 in the S2 Hall of the Polish Radio and Television Studio, Warsaw on a Ricco Kuehn (Reissmann model) horn.

Eine kleine Hornmusik. Zbigniew Zuk, horn with the Wrochaw Chamber orchestra Leopoldinum. Zuk Records 160114. Timing 58:49. Recorded April 1995 at the Grand Hall of the Radio Wrochaw on two instruments: Kalison (Crott model) and Knopf f-alto). Jacek Muzyk (second horn in the Leopold Mozart work) used a Lewis horn.

Contents: Disc 1 consists of Dauprat's Horn Quintet in F, Op. 6/I and Horn Quintet in E^p, Op. 6/III; Wilhelm Hauff Concerto No. 1 (Quintet) in E^p; W.A. Mozart Horn Quintet in E^p, K. 407.

Disc 2 includes Mozart Horn Concerti No. 3 and No. 4; Mozart Concert Rondo in E^b, K. 371; Leopold Mozart Concerto in D major; Leopold Mozart Concerto for Two Horns in E^b.

If you have not completed your Zbigniew Zuk set of CDs, here are another two that you need to acquire (purchased separately). This is simply superb playing of the highest caliber.



The first disc focuses on the horn-and-strings timbre. Before listening to this disc, you might predict that the Classical works, for nearly the same combination of instruments, will run together. Zuk's style differentiation, however, easily separates the compositions. It does not help that 3 of the 4 pieces are in E^D major, but I urge the listener to focus on the phrasing, the effortless trills, the fluidity of the melodic lines, and the subtle underpinning of the accompanimental passages. All of these works were written at the end of the Classical era, and for that reason one might start to drift off after the sixth or seventh track. However, by using active not passive listening habits, one will find glory in the scales, triads, arpeggios in ascending and descending forms.

If you have performed the Mozart quintet, K. 407, check out both the Dauprat and Wilhelm Hauff quntets. Although they resemble K. 40,7 they go beyond it with some technical demands and further harmonic exploration. Disc 2 contains music familiar to most of our readers; perhaps the Leopold Mozart works will be new. While the tempi heard on these two concerti are typical of those found on other recordings, I call your attention to some very clever and fresh cadenzas. Without giving away some of the fun, let me predict that you will want to try your hand at them! Jacek Muzyk joins Zuk on the two-horn concerti which closes this disc. He admirably negotiates the large intervals, the beautiful thirds and sixths against the first part and the phrasing throughout. Their intonation is impeccable. *JD*

Citrus: original music for horn quartet. Meredith Brown, Alex Camphouse, Nathan Pawelek, Daniel Wood with help from Douglas Hull on *Fire in the Hole*, horns. Quadre Records QR-178. Timing 59:06. Recorded June and July 2005 at St. Stephen's Church, Belvedere CA.

Contents: David Garner: Cuadro Cuadrangulos; Francisco de Paula Aguirre: Dama Antanona; Daniel Wood: Reason to Rhyme; Mark Adam Watkins: Shepherd's Call; Nathan Pawelek: Horn Quartet No. 1; Mark Adam Watkins: Fire in the Hole; Christopher Wiggins: Fanfare for Quadre.

What could possibly be new for horn quartet? We've got the American Horn Quartet and the TransAtlantic Horn Quartet. Doesn't that just about sum it up? Not on your life! Here are four amazingly talented young hornists with some very hip music for audiences of all ages, not just the musically-trained hornist! These are peppy, jazz-based pieces with some sort of dance element in nearly all of them. As the variety of titles suggests, one will encounter Latin/Spanish rhythms, American idioms, and other contrasts of setting. There are movements of slow tempi with some beautiful cantabile melodies as well. The quartet's blend, intonation, and musical interpretation are excellent. In many spots, they almost sound like one person doing a multi-track recording. There are moments of inspiration, sorrow, silliness, love, virtuosic display, but above all: just plain fun. I wish the group had chosen to open their disc with Wiggins's Fanfare rather than close it since it is the only more "academically-sounding" work and showcases each of the players well. It is idiomatic writing at its finest. It was commissioned in 2000 as "something brilliant" for the opening of Quadre's concerts—they certainly got it! Quadre feels passionately about arts education. Their interactive programs for children and adults combine music, choreography, and drama in a wonderfully positive musical experience. Check out this disc for some fresh sounds from this up-and-coming professional quartet. *ID*

Great Horn Players in Historic Recordings [series].

SOTONE-109: John Barrows: Mozart, Horn Quintet in E^b, K. 407; Rossini: Wind Quartets [without oboe]; Brahms, Horn Trio, Op. 40.

SOTONE-111: Mason Jones: Mozart, Concerto No. 3; Chabrier, *Larghetto*; Janacek, *Concertino* (with piano accompaniment): Brahms, Horn Trio, Op. 40.

SOTONE-112: Miroslav Stefek: Rosetti, Concerto in E^b for Two Horns; Reicha, Six Trios, Op. 82; Masek, *Serenata* in D: Brahms, Horn Trio, Op. 40.

SOTONE-113: Georges Barboteu (volume 1): Mozart, The Four Concerti; Duvernoy, Concerto No. 5 in F.

Over the past few years, Steven Ovitsky has been painstakingly digitally restoring some incredible recordings that might otherwise have been lost forever thanks to the degeneration of old tape and vinyl surfaces. His remastering is terrific. I have a strong suspicion that many of our readers may not be familiar with Miroslav Stefek [Czech Philharmonic for 27 years]. Sadly our younger readers may not even know former New York City freelancer and professor at the University of Wisconsin-Madison, John Barrows — without whom we may never have had some excellent works for horn by Alec Wilder. It is probably the etudes and duets he wrote rather than his horn playing that may have put the name of Barboteu on the lips of some horn players.

Here is an opportunity to rediscover recordings from the 1950s and 1960s in a wonderful audiophile presentation. Gone are the scratches that often distract listeners used to modern recording technology. Listen for different phrasings/breathing, differing degrees of vibrato in various sections, new cadenzas and the like in music with which you are already familiar. Remember recordings of 50 years ago were made in a much different circumstance. These, then, are segments of historical horn playing that cannot be matched today. We have had the Dennis Brain recordings available in more modern pressings, but now we can enjoy others from that era. I had never heard the Janacek Concertino: this sixminute recording has inspired me to seek out a copy for performance. You will not be disappointed in any of these recordings. They serve as further insight into horn playing of the mid-twentieth century. JD





Ceros. Frøydis Ree Wekre, Lisa Ford, Jan-Olav Martinsen, horns. Alte Sponberg, violin; Tor Espen Aspaas, piano; Wolfgang Plagge, piano; Andrea Clearfield, piano. Lindberg Lyd AS recordings, 2L25. Timing 61:49. Recorded at Sofienberg church, 2004.

Contents: Wolfgang Plagge: Raga; Wolfgang Plagge: Monoceros; Wolfgang Plagge: Sonata No. 4; Sigurd Berge: Horntrio; Trygve Madsen: Trio for violin, horn and piano; Johan Kvandal: Salmetone; Andrea Clearfield: Into the Falcon's Eye.

It is a privilege to be asked to review a CD from Frøydis. Frøydis who? In the horn world there is only one Frøydis. I have heard her recorded and live performances for many years now and it is always a thrill and a pleasure. I have always been impressed by her overwhelming musicianship that predominated because of a seemingly fearless performance attitude. I've never asked her if "fearlessness" was how she felt when performing, but I sensed it. Her long list of accomplishments as a teacher, performer, author, and "inspiration" are already well documented, so I have no need to repeat them. She has also been the motivation behind a considerable amount of new solo and ensemble literature for our instrument. This CD contains exceptionally fine playing from all of the performers. I felt an immediate connection and enjoyment of each of the works at my first hearing. I have now heard the entire CD at least a dozen times. Each work still holds my interest and, the more I listen to these works, the more I hear their musical strength and long-term repertoire potential.

All of the works on this CD are worthy of many more performances. My favorites are: *Raga*, inspired by the "formal structure and philosophical content of classical music from India"; however, the composer states that he never meant to give an "Indian" sound. The two horn parts begin with different musical statements but are brought together in the end by the calm and unchanging piano part.

Monoceros is a fantasy work about the unicorn. Its title built by the two Greek words meaning one horn, the unicorn's most distinctive physical feature. How fitting that is written for – one horn.

Sonata No. 4, written in two movements for horn and piano, draws upon two of Medieval Norway's sacred resources: *Veni Creator Spiritus* and *Summi Triumphum Regis*. The *Horntrio* would be a fun piece to perform: the three parts sound interesting. In four movements, the trio moves through a variety of moods and styles: exclamations, somber moments, waltzing processionals, a march, and more. In neither the program listing nor in the liner notes is an indication given of movement subtitles or other descriptions.

Madsen's *Trio* for violin, horn, and piano is a substantial and worthwhile entry to the list of works for this trio. Unfortunately, every trio since the Brahms Op. 40 will be compared to the best. So far, I have not heard, played, or heard of any in the same league as the Brahms, but that does not mean that all others need not be noticed and performed. This Trio deserves to be heard, and frequently. Well-crafted

and full of a variety of emotional content, it seems to be demanding of each performer's technical and musical skill. If you are looking for a first rate trio for your next recital, here it is

Kvandal's *Salmetone* (Hymn tune) for solo horn is a beautiful and expressive work. The soloist has ample opportunity to "sing" this hymn. It is a perfect piece to show off your beautiful sound and lyric skills. This is another fine recital piece.

Into the Falcon's Eye was commissioned by Frøydis and was premiered at the Sarasota Music Festival in 2003. It is for two horns and piano. The horn parts and the piano are skillfully intertwined. This is a trio, not a duet with accompaniment. Pitch bending and stopped horn are used very effectively.

Well, I see that I consider everything on this CD to be my favorite! That's because all of the music is interesting and well written, superbly performed, and recorded with a clarity that makes the listener feel like a part of the ensemble. *Bravi* to Frøydis and all of the performers on this recording. *CS*

Music by Jolivet, Fine, Villa Lobos, and Wood. Patrick Hughes, horn. New Mexico Winds. Centaur Records, CRC 2717. Timing: 54:00. Recorded at Keller Hall, the University of New Mexico, January 2000.

Contents: André Jolivet: Sérénade pour Quintette à vent Hautbois principal; Irving Fine: Partita; Heitor Villa Lobos: Quintetto na forma da Choros; William Wood: Chamber Piece No. 2.

The New Mexico Winds have produced a fine recording with some of the less frequently heard quintets in the literature. Patrick Hughes is currently Assistant Professor at the University of Texas in Austin but, when this disc was recorded, he was on the faculty at the University of New Mexico. Two of the four works here were totally new to me: the Jolivet and Wood. For the many years that I played, toured, and recorded in a very active wind quintet, even the Fine and the Villa Lobos never entered our repertoire. Quintets usually take on a composite personality based on all of the members and we never got around to any of these pieces. It's just as well. I don't think they would have worn well with us. However, the New Mexico Winds are a different personality composite and they play these works exceptionally well. Patrick Hughes plays with sensitivity and flare. He exhibits very fine flexibility and control. He blends well with the winds and this might be the hornist's most challenging role as a wind quintet member. Sometimes Hughes' full tone and articulation should be lighter and more transparent to match my ideal wind quintet horn sound, but that's only my ideal. He balances very well, and the intonation for the entire quintet is excellent. Keller Hall at the University of New Mexico is listed as the recording site, but no mention is made in the liner notes as to whether or not any of the performances are "live." On some tracks the extraneous noise; e.g. coughing, page turning, miscellaneous sounds, etc., make me think it must have been a concert performance. If this is the case, a few very minor performance problems should be forgiven because the performances are excellent. CS

All Hallows for Horn. Charles W. Fisher, horns. Self-produced. Timing 23:38.

Contents: All works by Charles W. Fisher: Awakenings, Spirits Arise as the Curtain of Darkness Falls, Dance, Minions Entertain the Nightly Visitors, March, Transcendent March in Daylight – Conversion of the Soul.

I hardly know where to begin. This CD contains multitracked horns in a synthesized orchestra. The instrument sounds are usually close enough to recognize what instrument they are supposed to be but it is still an unpleasant manufactured sound. Except for the titles no information is given about any of the works. I guess it's supposed to be scary Halloween music. It comes across more as comical. If there were a cartoon to watch it would help the music considerably. The horn sound is acoustically dead. There are moments of some interesting musical ideas but they don't go anywhere. The electronic orchestra is annoying. For this CD I honestly have to warn you — don't bother. CS

Excerpt This! by Adam Unsworth: www. adamunsworth .com

I already had an inkling of what lay in store for me with Adam Unsworth's first CD, having heard him on Douglas Hill's *Thoughtful Wonderings* CD. So I knew the best place to listen to it would be in the car, because there you have seat belts and air bags and you can't fall out of your chair. Just one caveat: don't try to drive while you're listening. Too much chance forgetting little details like steering, speed limits, and so on.

No: just close the doors, belt in, turn the sound up to 11. You get the idea: the Wow! factor with this CD is somewhere between "Whoa!" and "Holy Crap!!" In truth, we should be a little annoyed at Unsworth — after all, isn't the horn supposed to be a difficult instrument to play? Unsworth raises the bar on the possible, and does so as a card-carrying classical hornist — a ten-year veteran of the Detroit Symphony and the Philadelphia Orchestra. But he has gone over the wall and out of the box in this recording, giving us warp speed riffs. *Jeffrey Agrell*.

Vienna Horns. www.viennahorns.com, e-mail: office@viennahorns.com, Postgassse 2/3/55. 1010 Vienna, Austria. Available at OE1 ORF Shop: orfshop@orf.at. 14.50 Euros. 2004

Contents: Michael Kamen: Robin Hood Prince of Thieves, arr. Alexander Wogendristel; Aaron Copland: Fanfare for the Common Man, arr. Josef Reif; John Williams Titanic, arr. Richard Bissell; John Williams: Olympic Fanfare and Theme, arr. Josef Reif; Engelbert Humperdinck: Abendsegen (Hänsel und Gretel), arr. Josef Reif; Robert Schumann: Konzertstück, arr. Alexander Wogendristel; Felix Mendelssohn: Nocturne, arr. Leigh Martinet; Gustav Mahler: Ich bin der Welt abhanden gekommen, arr. Josef Reif.

One of my students brought this CD to her lesson and asked, "Have you heard this?" She loaned it to me and I ordered it on-line that night! This is the most incredible horn

ensemble CD on the planet: *The London Horn Sound* on steroids! The sales of Wienner Pumpenhorns should soar!

Here are thirteen hornists from Vienna, many from the Vienna Philharmonic, joined by one percussionist. The CD notes state that "Only Vienna horns were used in these recordings." Each hornist is listed with the maker of his instrument.

What is most impressive: the fabulous sound and intonation, the incredible high registers, the unbelievable low playing, the fantastic articulation, the awesome power? I ordered the CD on-line from the Austrian Radio site (orfshop@orf.at) for \$16.80 US, including shipping. I don't usually listen to recordings repeatedly but have listened to this one in its entirety at least four times this month and plan to include it on all long automobile treks!

Maybe the antiquated Vienna single F horn with its double piston valves, operated by a cumbesrome lever system, and intonation problems is not the best instrument for the modern horn soloist. In the hands of these gentlemen, it is an incredible instrument — you will want to own one after hearing this CD!

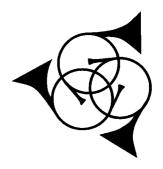
The recording opens with Kamen's theme from the movie *Robin Hood Prince of Thieves*, arranged by Josef Reif, one of the ensemble members. It is so thrillingly rendered that if you hear only this performance, you will pull out your credit card to order it. If this doesn't grab you, you are not a hornist!

The *Titanic* arrangement is the same recorded by *The London Horn Sound* crew. Sorry guys, the Vienna gentlemen win — who would have thought this remotely possible?

Yes, there is some "wah-wahing" on some of the slower arrangements but, good grief, if most of us could play that well on our doubles, descants, and triples we would be thrilled.

Possibly the most impressive performance from the standpoint of sheer virtuosity is the arrangement of Schumann's *Konzertstück*, performed by a solo quartet, accompanied by only horns. Thanks to the virtuosity of al., the performance is simply unbelievable from the e''s to the basement.

These hornists are not just technical monsters — they have a soul. Mahler's setting of Friedrich Rückert's song: "I live alone in my heaven my loving, in my song," is an emotionally-charged performance featuring solo Wagner tuba (Wolfgang Tomböck). Tomböck and Thomas Jöbstl alternate as the prinpal horn throughout the CD. Both are beyond incredible! William Scharnberg.



Fearless Philosophies: "How Much Do You Want It?"

by Jeff Nelsen

have been investigating, lecturing, and coaching on the topic "fearlessness" in the musical arena for many years. I define fearlessness as a mental state of complete faith in the moment at hand, with any task ahead. There is a lack of awareness of any obstacles, self-imposed or otherwise. In many ways, children embody fearlessness very well. There is a wonder-



Jeff Nelser

ful quote written by Ambrose Redmoon that defines "courage." I've substituted "fearlessness" for "courage." This quote exemplifies my idea of a "fearless" performer: "Fearlessness may not always be the absence of fear. Sometimes it can be the judgment that something else is more important than fear."

I believe performing without fear can happen when we have filled our minds with constructive goals. As musicians, we realize the ultimate expression of our art through performing. Good performances are strong in ability and creativity. Creativity starts in the mind, and I believe ability does as well. "Fearless Philosophies", offers creative approaches toward consistent performances.

Why is it that sometimes I can make better music in the practice room than in performance? Why does it often feel so different when people are watching me play? Nothing has changed except for the presence of an audience or audition panel! It's still my body and my instrument, just as in the practice room.

Well, the fact is, something has changed...and this change has happened in my mind. I think, "This time matters more." "That person is judging me harshly." "I'm not prepared." The bad news is, the responsibility for these mental changes lies completely on me. The good news is, the responsibility for these mental changes lies completely on me! I can learn how to make sure the next mental change is a constructive one.

My first exposure to examining the mental approach was reading Timothy Gallwey's *The Inner Game of Tennis*. The "inner game" is our mental process during the pursuit of excellence. I can easily admit that my "success" at the inner game varies, but along the way I have collected many tools with which to play this game in a constructive manner.

As musicians, we realize the ultimate expression of our art through performing. Good performances are strong in ability and creativity. Creativity starts in the mind. I believe ability does as well. Fearless Philosophies is written to bring creative approaches to refining our abilities in our art: performing!

When we feel nervous about something, we are choosing to think about the things that could go wrong, or we aren't well prepared. This keeps us from relaxing, trusting, and simply performing. My three favorite cures for "nerves" are these:

- Make sure I have prepared way more than I need.
- Once I walk on stage, I completely believe in what I've prepared.
- I completely believe that the audience wants me to play well.

We shouldn't do things during performance that don't benefit our performing abilities. Thinking about being judged doesn't help inspire a better performance. Why not be the naive fool onstage? Why not believe that our audience is supportive, and they are enjoying the experience? They have paid money to come be touched, and are more than hopeful that this will happen. We can leave our thoughts about "was that good?" and "was I ready?" for after our performance, when we've returned to the practice room. While we are onstage, we are thus free to have performance experiences that are completely optimistic.

Further to the "is this good" self-analysis, when I was offered the Canadian Brass horn position, Marty Hackleman sent me a great quote from the poem "If" by Rudyard Kipling: "If you can meet with triumph and disaster, and treat those two imposters just the same..."

This alludes beautifully to the possibility that neither success nor failure actually exists. Consider Shakespeare's thought of "It is neither good nor bad, but thinking makes it so." We can choose to not assign worth to our thoughts and actions. We can simply be here, acting, learning, and planning to act...oh, and maybe getting a little of what we should get out of our thoughts and actions: some enjoyment! Crazy, I know...but eternally possible.

Thoughts influence actions. I believe we have the ability to choose what and how we think. We can all admit that we are rather borderline insane about choosing our mouthpieces, reeds, bows, and instruments. We should have an equally intense scrutiny of our thinking.

Calling our thinking process an "inner game" is fantastic. Gallwey's reference point was tennis, a game many people "play." We "play" music. My approach to playing this game well with regards to music is simple:

- Study and practice how to make wonderful music
- Make wonderful music
- Note as soon as possible when I am thinking a fearful thought
- Recover as quickly as possible by selecting and using one or two "fearless tools" to get my mind back on a constructive track
 - Immediately go back to #1 or #2

How Much Do You Want It?



By using what I call "fearless tools" I can remain mentally constructive more often. Fearless tools are thoughts that I can call on to help me stay out of my own way. Most of my tools come in the form of succinct inspirational quotes that fill my mind with positive goals for the performing experience.

Because we play much of the inner game with words, words can affect people as magically as music. They can symbolize ideals larger than their literal meaning. In this and upcoming installments of "Fearless Philosophies," I will share two basic types of affirming quotes. The first type is motivational. It helps me pick up my horn at a time when I'd rather pick up the TV remote and gets me to wake up at 6 a.m. instead of three hours later. The other, which is more inspirational, reminds me to walk onstage with an optimistic naive mind full of constructive goals, and to replace fearful thoughts with higher ideals. With each article I'll alternate between these two types of quotes, and I'll show you how each quote's inspirational and motivational magic apply to music making.

We've discussed the inner game sufficiently, so now I'd like to introduce our first fearless tool for embracing a "Fearless Philosophy." If you have read this far, you must be interested in learning. Researching music and practicing our instrument are equally important to learning how to be more fearless in performance. The amount of study and practicing we do in an hour, a day, or a year is ultimately determined by how we answer this one fundamental question: "How much do you want it?"

In this form, the word "it" stands for anything we don't have at the present time. In the music world, "it" can be a position in honor-band, a place in your favourite teacher's studio at your favorite school, a great performing opportunity, or a wonderful job. "It" could also be memorizing a piece or playing something beautifully a semi-tone higher or two metronome markings faster. The time-line length doesn't matter when choosing "it." All that matters is the fact that we haven't achieved or attained it yet, and most importantly, that we want it!

In order to reach our goals, the answer to "How much do you want it?" must be immediately followed by action. I guarantee you the most successful people in the world will have, more often than not, answered, "I want it enough to do something in the pursuit of it right now." Constructive action invariably follows this type of thinking. "You can't build a reputation on what you're going to do." Think, hope, act: most people think and hope, but it's the "act" part that is frequently missing.

"How much do you want it?" I have these words posted all over my home. Each time I need help focusing on getting something that I want, I write those six words on post-it notes, and stick them up in high-traffic areas as well as high-temptation-to-slack-off places. The first one always goes on my alarm clock. If I roll over in the morning to hit the snooze button and see this self-reminder of why I set the alarm for such a painful time, I get up! The second one goes on the TV. A constructive goal for me is to be smarter than myself. If I know I can be easily distracted, these post-its help preempt the distraction.

These reminders are not there to force abstinence of enjoyable things like snoozing or channel surfing. They are there to inspire and motivate. Without these reminders, our inner dialogue might go something like this. "Hmmm...a TV. I wonder what's on." Two hours later, we still haven't practiced or transcribed or done something constructive in our pursuit of whatever our "it" is. I guess we didn't want it enough to leave the TV off and go practice. That post-it note on the TV might just give us that tiny little friendly reminder to stay focused and active on the path to our goal. Why is posting reminders to ourselves worth it? Because these reminders keep us focused on our goal. Our goal as musicians (or athletes, or dancers, or poker players, etc.) is to perform at a very high level.

The beauty of performing is that it is always a culmination of one's choices up to the moment of performance. A good example of a high-level performance opportunity is an audition. How we perform at an audition is a reflection of our choices leading up to that moment. Consider for a moment that the winner may simply be the one who played the postit game the best, and stayed focused the most.

The only "control" we have over the result of an audition resides in our own choices. We hope our choices will lead to the most fantastic moment of the day. We are all generally free to choose our actions, and we do so hundreds of times a day. For me, if choosing to do something will give me a .0001% improvement, I'll do it: "Success not only comes for wanting it the most; it comes from wanting it the most often."

If I frequently ask myself "how much do you want it," I increase how often I think about what I want. The important thing is to keep a clear idea of what "it" is, keep investigating all the things we can do to achieve "it", and act accordingly.

Before I leave you to your post-it notes, I must mention that positive thinking is not a replacement for practicing. All the constructive naiveté in the world is useless without preparation. Positive thinking alone will keep us positive, and this is worthwhile. But only when positive thinking is combined with doing incredibly disciplined long hours of practice will your musician within be able to burst forth onto the world in an embraceable form.

We have to think anyway, so why not think big? While driving the tractors on the pig farm I grew up on in westerr. Canada, I remember wondering what it would be like to be a member of Canadian Brass. I guess I wanted it often enough.

I hope this and upcoming articles inspire you to dream crazy dreams too, and go for it...fearlessly! Next issue I'll examine a quote from my "Inspirational Sheet" that I keep with me before walking onstage to audition: "Make the decision easy for them."

Jeff Nelsen is best known for his time spent as the hornist with Canadian Brass. Since leaving the group over a year ago, he has been performing solo engagements and presenting recital/master classes all over the world. Jeff has also been recently freelancing with orchestras, including the National Symphony and New York Philharmonic. Jeff's auditioning wisdom comes from winning many auditions and being official runner up for positions with the Chicago Symphony and the Los Angeles Philharmonic. Jeff teaches privately and performs "Fearless Auditioning" coaching sessions in New York City. Visit his website at www.jeffnelsen.com.

How Much Do You Want It?



Everything But Haiku:
Thoughts on Jeff Nelsen's Thoughts
by Martin Hackleman

Jeff and I are presently on tour together. He brought his wonderful article to me and we discussed things into the night. After he left, my mind continued the discussion...and so did my pen.

How much do you want it?

Enough to surpass the dictums and smooth platitudes? Enough to not settle for repeating average, hoping a thousand "OKs" earn good?

Enough to step back and look at how things are being done as physics and not only Farkas Theory?

Think of the act of playing in the simplest terms. The simpler the problem the closer the truth. Natural can be cultivated. The parameters at the core are few.

How much do you want it?

After you have run all the basics as you sense them, turn around and exaggerate what you are already doing. Then try doing the opposite. It is often a small ironic circle.

Fear: Let it run through you like an ice arrow that misses your heart. Don't try to always stop it. Be a screen and it water. Use it as firewood for your dedication. It will always be there in large logs or small kindling. Let it inspire. Repetition channels it. Contemplation before raw acts make it a sinew in your performance rather than a cramp in your efforts.

When driving at high speeds small movements — and there are only a few to choose from — make all the difference between executing an exhilarating smooth trip or the alternative. Don't think ahead. There are few greater joys that just hitting the note on the horn. Experience it. Cherish it. This momentary brilliance can lead to reams of success.

We easily contemplate with deep severity the trouble days. When we are breathing the heady fresh air of "Good Days," contemplate the balance that is taking place. Balance of effort, energy, and resonance.

Be like a dog rolling in rapture on the grass...

...but thinking.

Martin Hackleman has been the hornist for both Canadian Brass and Empire Brass. He was principal horn for the Vancouver Symphony for twenty years and the Montreal Symphony for one year before assuming his present position as principal horn of the National Symphony in the Kennedy Center, Washington, D.C. in 2000.

Future Horn Call Articles

(Excerpts from) French-Horn Playing: An In-Depth Treatment of Selected Technical Aspects from a Career in Retrospect by Mell Carey

Medical Issues: Strength and Endurance by **Dr. Glenn V. Dalrymple, editor**

Medical Issues: Vision and Horn Playing by Dr. Glenn V. Dalrymple, editor

Issues of Form and Content in Richard Strauss's Tone Poems from the Perspective of the Horn Parts by **Aviram Freiberg**

Air Speed Explained by Howard Hilliard

Fearless Philosophies by Jeff Nelsen

Memoirs by Valeri Polekh, translated by David Gladen

Bach's Horn Parts by J. Drew Stephens

John Barrows Revisited by Milan Yancich



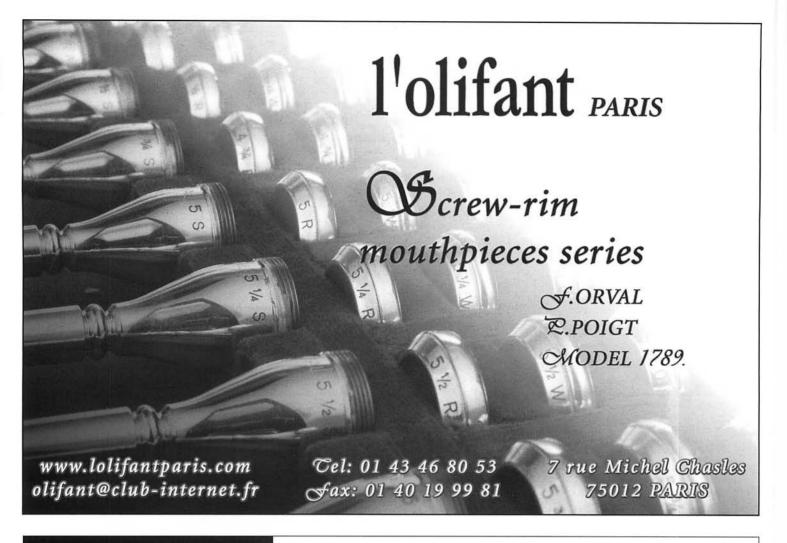
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2005 IHS Composition Contest

by Paul Basler, Coordinator

The 2005 IHS Composition Contest received 65 entries from 13 nations (Australia, Brazil, Canada, China, Czech Republic, France, Germany, Italy, Japan, Luxembourg, Spain, United Kingdom, and USA). This year there were many outstanding pieces for a variety of instrumental combinations, making it difficult to select the top works. However, the panel of distinguished judges picked the exact same pieces for 1st and 2nd prize and honorable mention. Winning First Prize was Etudes and Parodies for Violin, Horn and Piano by Paul Lansky (Professor of Composition at Princeton University). Second Prize went to Lawrence Dillon (Composer in Residence at the North Carolina School of the Arts) for his Revenant: Concerto for Horn and Orchestra. Honorable Mention was given to Andrea Clearfield (faculty member at The University of the Arts in Philadelphia) for her Into the Falcon's Eye for Two Horns and Piano, Laurence Lowe (Professor of Horn at Brigham Young University) for his Sonata No. 1 for Horn and Piano, Roger Reynolds (Professor of Composition at the University of California-San Diego) for his Consider for Baritone Voice and Horn, and to Andrés Valero-Castells (Professor of Composition at the "J. Rodrigo" Superior Conservatoire in Valencia, Spain) for his I for 18 Horns.

Many thanks go to the panel of distinguished judges: Joelle Wallach (internationally recognized New York City composer), Michael Kallstrom (Professor of Composition, Western Kentucky University), and Michelle Stebleton (Professor of Horn at Florida State University).

First Prize Winner: Etudes and Parodies by Paul Lansky

Etudes and Parodies is a set of seven movements for horn, violin and piano. It is dedicated to William Purvis and is published by Editions New Rochelle (www.bridgerecords. com/7009.htm). The work marks my first effort in writing for the horn, after forty-five years of composing. I approached the task cautiously and with a certain amount of trepidation, having been a horn player, and respectful of the instrument's richness, danger, and complexity. The work attempts to exercise things the horn does well: golden tones, rapid small-stepped figuration, large upward leaps, tongue-tipped staccato, natural harmonics, and mournful melodies. Several movements are, in addition, parodies of familiar musical genres. I well remember the joy of playing the horn, and my greatest hope is that the work will be challenging and fun for generations of horn players (and it would be nice if violinist and pianists enjoyed themselves as well.)

Paul Lansky (b.1944) was educated at the High School of Music and Art, Queens College and Princeton University, where he is now William Shubael Conant Professor of Music. His early musical career was spent as a horn player: he played with the Dorian Wind Quintet in 1966-67 before going to graduate school at Princeton in composition. His primary horn teacher was Joseph Singer, of the N.Y. Philharmonic. He has long been recognized as one of the pioneers of computer music. Most of his electronic works are available on recording, largely on Bridge Records, and have been played and broadcast widely. The computer piece Notjustmoreidlechatter is included in the Norton Anthology accompanying the widely used music appreciation text, The Enjoyment of Music. In 2002 he was the recipient of a lifetime achievement award from SEAMUS (the Society for Electroacoustic Music in the United States) and in 2000 he was the subject of a documentary made for European Television, My Cinema for the Ears, directed by Uli Aumuller and now available on DVD. Numerous dance companies have choreographed his works, including Bill T. Jones/Arnie Zane & Company and the Eliot Feld Ballet. He has received awards and commissions from the National Endowment for the Arts, the Guggenheim, Koussevitsky and Fromm Foundations, Lila Wallach/ Reader's Digest, ASCAP, the American Academy of Arts and Letters, among others.

Though the bulk of his work is electronic, he has kept his hand in instrumental music as well over the years, writing works for instruments and electronics as well as for instruments alone. His work, Three Moves for Marimba, written for Nancy Zeltsman and recorded by her, has been gaining wide recognition as one of the most challenging and rewarding pieces for this instrument. (Zeltsman devotes a chapter of her recent book on four mallet marimba playing to the work.) Recent works include *Ricercare Plus* for string quartet, written for the Brentano Quartet, *Semi-Suite* written for guitarist David Starobin, *It All Adds Up* for the duo pianists Quattro Mani, and *Threads* for the So Percussion Quartet. For more information, visit http://paullansky.org.

Second Prize Winner: Revenant: Concerto for Horn by Lawrence Dillon

A revenant is a person who returns from the dead. Revenant: Concerto for Horn and Orchestra was composed between February and December 2004. While working on the piece, I had thought I was addressing issues surrounding the death of my father, but I was surprised to realize, as I neared completion, that the piece was actually about me, about losing one's way, and stumbling back into a renewed awareness and appreciation of life.

The first movement is a dirge, or, more accurately, the memory of a dirge from long ago. The second movement is a simple song form, with the return of



the opening melody floating off into the distance. The third movement, Revelry, is an exuberant dance: short, fast, and life-affirming.

Revenant was commissioned and premiered by David Jolley and the Carolina Chamber Symphony, with the composer conducting. *Revenant* is available from American Composers Editions, 648 Broadway, Suite 803, New York, NY 10012, (212) 362 8900, info@composers.com.

Composer Lawrence Dillon has produced an extensive body of work, from brief solo pieces to a full-length opera. Partially deaf from birth, Dillon was raised by a widowed mother and seven older siblings. He began composing as soon as he started piano lessons at the age of seven. In 1985, he became the youngest composer to earn a doctorate at The Juilliard School, and was shortly thereafter appointed to the Juilliard faculty. Dillon is now Composer in Residence at the North Carolina School of the Arts, where he has served as Music Director of the Contemporary Ensemble, Assistant Dean of Performance and Dean of the School of Music.

The Featured American Composer in the January 2006 issue of Chamber Music magazine, Dillon keeps a new music blog on Sequenza21.com called an infinite number of curves, which has developed a readership in the thousands in just over a year. In the past year, he has had works performed in St. Petersburg and Paris, as well as in Kiev, Salzburg, Graz, Vienna, and New York City. His *Embarkation* for flute, horn, and piano was premiered in October 2005 by Tadeu Coelho, David Jolley, and Eric Larsen.

Dillon's music, in the words of *American Record Guide*, is "lovely...austere...vivid and impressive." His works are recorded by Albany Records, Channel Crossings and CRS, and published by American Composers Editions. He is represented by Jeffrey James Arts Consulting. For more information, visit www.lawrencedillon.com.

Honorable Mention: Into the Falcon's Eye by Andrea Clearfield

Into the Falcon's Eye was commissioned by acclaimed Norwegian horn player Frøydis Ree Wekre, who premiered the work with Mary Bisson and the composer at the Sarasota Music Festival in June, 2003. The title is drawn from a line in a poem by Manfred Fischbeck. A seven- note theme forms the primary motivic material, heard in fragments throughout the work. Into the Falcon's Eye appears on the CD Ceros on the 2L label (www.2L.no) with Frøydis Ree Wekre and Lisa Ford, horns, and Andrea Clearfield, piano. The work is published by Jomar Press (www.jomarpress.com)

Andrea Clearfield, a prolific composer of music for instrumental and vocal soloists, mixed chamber ensembles, chorus, and orchestra has had her works performed by noted artists both in the U.S. and internationally. A native of Philadelphia, she received a DMA in Composition from Temple University. She serves on the composition faculty at

The University of the Arts and is the pianist in the Rêlache Ensemble for Contemporary Music. She has received numerous grants and awards from such organizations as ASCAP, The Leeway Foundation, the American Music Center, the American Composers Forum, the International Alliance for Women in Music, the Independence Foundation, and the Pennsylvania Council on the Arts. Upcoming premieres include The River of God for chorus and organ (west coast premiere) at Disney Hall with the LA Master Chorale, The Rim of Love, a song cycle for soprano and orchestra at the Kimmel Center, and The Golem Psalms, an oratorio for baritone soloist Sanford Sylvan with the Mendelssohn Club Chorus and the Chamber Orchestra of Philadelphia. Her works are published by Oxford University Press, International Opus, Jomar Press and Angelfire Press. A strong believer in creating community through music, Dr. Clearfield is also the host and founder of the Philadelphia SALON Concert Series featuring contemporary, classical, jazz, electronic and world music since 1986.

Honorable Mention: Sonata No.1 by Laurence Lowe

The Sonata No. 1 for Horn and Piano was finished in the Winter of 2004. My intention was to write a lyrical piece that exploits the capabilities of the triple horn while being playable on the standard orchestral double. The range, encompassing more than three octaves, is considerable. In addition, there are several large leaps, especially in the second movement. One of my goals was to push horn technique along just a little. These are things we should know how to do, but are not considered "idiomatic" and are therefore not usually called for.

I wrote in the post avant garde new romantic style of composition that I hear so often as I play for motion pictures and television. Players will immediately notice that the range of the first movement is rather high. As a part of my effort to reflect modern expectations, this just grew out of what is possible and what I think is beautiful.

The first movement is in loose sonata form. No effort was made to follow common practice rules in terms of key relationships, but the general plan of theme A, theme B, development, and recapitulation is too useful musically to ignore.

The themes of the second movement, *Elegy*, were conceived, in part, when I was 17. That year, my brother died a month before his wedding in a car wreck. He was 19. This *Elegy* in his honor utilizes elements from a song I wrote after his death expressing the complicated emotions I felt at the time. Composing the *Elegy* was a highly emotional experience for me, as I faced life issues I had not looked at squarely for many years.

The *Caccia*, is inspired, without a doubt, by the caccia in Verne Reynolds' *Partita*. I used a loose rondo form. I want it to be wild and fun. Take it fast! The work is available through RM Williams Publishing, www.rmwpublishing.com



Laurence Lowe has established a national reputation as a horn soloist, orchestral player, composer, and teacher. A prizewinner at the 1996 McMahon International Solo Competition, he has been a soloist at six international horn workshops sponsored by the International Horn Society. Orchestral and chamber music engagements have taken him to Europe, the Far East, Brazil, Mexico, Hawaii, Carnegie Hall, and the Blossom Festival in Cleveland. He recently played solo horn in Chip Davis's "A Fresh Aire Christmas" video. His first solo CD, Four American Sonatas for Horn and Piano, is available on Tantara Records A former member of the Utah Symphony, Mr. Lowe is principal horn in The Orchestra at Temple Square in Salt Lake City. He was Professor of Horn at Missouri University from 1983 to 1993. Mr. Lowe is currently Professor of Horn at Brigham Young University, where he also teaches theory.

Honorable Mention: Consider by Roger Reynolds

Consider... is based upon a text extracted by the composer from Paul Auster's prose poem White Spaces. Because of the rather wry sequence of ideas centering on the word, on the phenomenon, "it," my setting moves the performers abruptly between slightly different tempi, unmeasured passages (for solo horn). The baritone moves between singing and speaking, and the sometimes explicitly clipped delivery is a part of my larger effort to make the entire song onto a more immediate and persuasive presentation of the poet's notions, which seem simultaneously light-hearted and penetrating. The horn is treated very flexibly as well: it is an "alternative voice" that announces, joins with, and comments upon the text and the singer's treatment from its own perspective. Consider was written for William Purvis and is published by C.F. Peters Corporation (www.cfpetersny.com).

Roger Reynolds was educated in music and science at the University of Michigan. His compositions incorporate elements of theater, digital signal processing, dance, video, and real-time computer spatialization in a signature multidimensionality of engagement. The central thread woven through Reynolds' uniquely varied career entwines language with the spatial aspects of music. This center first emerged in his notorious music-theater work, The Emperor of Ice Cream (1961-62; 8 singers, 3 instrumentalists; text: Wallace Stevens), and is carried forward in the VOICESPACE series (quadraphonic tape compositions on texts by Coleridge, Beckett, Borges, and others), Odyssey (an unstaged opera for 2 singers, 2 recitants, large ensemble, multichannel computer sound; bilingual text: Beckett), and JUSTICE (1999; soprano, actress, percussionist, computer sound and real-time spatialization, with staging; text: Aeschylus).

In addition to his composing, Reynolds' writing, lecturing, organization of musical events and teaching have prompted numerous residencies at international festivals. He was a co-director of the New York Philharmonic's Horizons

'84, has been a frequent participant in the Warsaw Autumn festivals, and was commissioned by Toru Takemitsu to create a program for the Suntory Hall International Series. Reynolds' regular masterclass activity in American universities also extends outward: to the Sibelius Academy in Helsinki, Ircam in Paris, the Central Conservatory of Music in Beijing, to Latin America and Asia, to Thessaloniki. His extensive orchestral catalog includes commissions from the Philadelphia, Los Angeles, and BBC Orchestras.

In 1988, perplexed by a John Ashbery poem, Reynolds responded with Whispers Out of Time, a string orchestra work which earned him the prestigious Pulitzer Prize. Critic Kyle Gann has noted that he was the first experimentalist to be so honored since Charles Ives. Reynolds' writing — beginning with the influential book, Mind Models (1975), and continuing, most recently, with Form and Method: Composing Music (2002). He has also appeared widely in Asian, American, and European journals. Reynolds' music, recorded on Auvidis/Montaigne, Lovely, New World, Pogus, and Neuma, among others, is published exclusively by C.F. Peters Corporation, New York.

In 1998, Mode Records released WATERSHED, the first DVD in Dolby Digital 5.1 to feature music composed expressly for a multichannel medium. "As in all art making, there is a kind of 'alchemy' going on [producing] a richly nuanced and authentic result," wrote Richard Zvonar in Surround Professional. In the same year, The Library of Congress established the Roger Reynolds Special Collection. Writing in The New Yorker, Andrew Porter called him "at once an explorer and a visionary composer, whose works can lead listeners to follow him into new regions of emotion and meaning."

Honorable Mention: Valentia by Andrés Valero-Castells

Valentia is a fanfare for 18 horns, divided into two groups of nine players placed symmetrically on the stage, forming a spatial structure that multiplies the sonorous perception and floods the room with sound. There are two main ideas or subjects: one of an expressive nature and another of heroic proportions, the two combined to represent a magnanimous event (and also using a tune that is identified with the Spanish city of Valencia (Valentia in Latin).

Andrés Valero-Castells was born in Silla (Valencia, Spain). He studied at the Superior Conservatoires of Valencia and Murcia, where he received eight degrees and won four Honor Mentions and the Honor Prize in Composition. His most imfluential teachers have been Ramón Ramos, Enrique García Asensio, Eduardo Cifre, Manuel Galduf, Francisco Tamarit, José Mª Vives, Vicente Campos, Pilar Fuentes, and Pilar Valero. He has won important composition and performance awards and prizes. His pieces have been premiered and played in various festivals in Spain, France, Belgium, Netherlands, Italy, Finland, Norway, Germany, Portugal,



Albania, Hungary, Poland, Switzerland, Russia, the United States, Argentine, Japan, and Korea. He has been commissioned to write music for different institutions, as well as other important musicians and groups. He was head member of the Valencia Symphonic Composers Association (COSICOVA) and is a member of WASBE. He is resident composer of the Young Orchestra of the Government of Valencia (2005-06), and of the International Festival Spanish Brass (Alzira, 2005).

He was been a Trumpet and Piano Professor at the following Conservatoires: Superior of Murcia, Professional of Soria and Municipal of Silla (1992-95). He was also a music teacher in the "E. Valor" Institute of Silla (1996-02). He was a Composition, Harmony, and Analysis teacher at the Professional Conservatoire of Valencia (2002-04). Since 2004 he has been Professor of Composition at "J. Rodrigo" Superior Conservatoire of Valencia.

Daniel Temkin USA)

Entries for the 2005 IHS Composition Contest*

Entries for the 2005 IHS Composition Contest*							
Title	Instrumentation	Composer					
The Sound of Summer Running	horn, harp, string bass	Mark Elliot Bergman (USA)					
Disjecta	violin, horn, piano	Ken Ueno (USA)					
Darrell of New Orleans	horn and electronics	Hugh Levick (USA)					
Divergence	brass quintet	Jason Bahr (USA)					
"wild horn whose voice woodland fills"	8 horns	Pamela Marshall (USA)					
Five Stars	woodwind quintet	Howard Buss (USA)					
Into the Falcon's Eye	2 horns, piano	Andrea Clearfield (USA)					
A Table of Most Used Chords	horn quartet	Morris Rosenzweig (USA)					
Water's Edge	horn, piano	Aaron David Miller (USA)					
Light Wells	woodwind quintet	Calogero Mario Panvino (Australia)					
Cloning Around	horn and MIDI	Herb Bielawa (USA)					
Chamber Poem No.2 "this dance they call life	." horn, cello, piano	Vicki Trimbach (USA)					
A Sad Milonga (Argentine Tango)	horn, piano	Charles Joseph Smith (USA)					
Sonance	horn, piano	Stephen Roberts (UK)					
Variations and Rondo	horn, piano	Darren Buhr (Canada)					
Woodwind Quintet	woodwind quintet	Nathan Loften (USA)					
Consider	horn, baritone voice	Roger Reynolds (USA)					
Concerto	2 hns, orchestra	Martin Vitous (Czech Rep.)					
Etudes and Parodies	violin, horn, piano	Paul Lansky (USA)					
Valentia	18 horns	Andrés Valero-Castell (Spain)					
The Heroic Horns	8 horns	Don Haddad (USA)					
Strictly Horns	horn quartet	Joseph DeRaad (USA)					
Mass Without Words No.4	brass quintet	John J. Lucania (USA)					
Aforisma Primo	solo horn	Luca Vanneschi (Italy)					
The Black Forest: Concerto	horn, orchestra	James Bryan Schroeder (USA)					
sky is falling in	flute, horn, percussion	Michelle McQuade Dewhirst (USA)					
Quintet No.1	2 clar. hn., vln., cello	Christopher Dietz (USA)					
Concerto Grosso	hn, wind controller, synth	Gilbert Trythall (USA)					
34 Duets	2 horns	Richard O. Burdick (Canada)					
Trio	violin, horn, piano	Clint Needham (USA)					
A Tempered Hero	horn, piano	Daniel P. Kelley (USA)					
Festmusik: Fanfarondades, Parades and Escapades	brass octet, timp.	Gary Noland (USA)					
Suite	solo horn	Roger Zare (USA)					
Sonata	horn, piano	Jianjun He (USA)					
Four Vignettes	clar., hn., cello, piano	Dorothy Chang (Canada)					
Designs	horn, piano	Byron W. Petty (USA)					
Gradation of Emerald	horn, piano	Michiko Kawagoe (Japan)					
Revenant: Concerto for Horn	horn, orchestra	Lawrence Dillon (USA)					
Sonata No.1	horn, piano	Laurence Lowe (USA)					
In Animate Objects	violin, horn, piano	John Parcell (USA)					
Forgotten	natural horn in F	James Ferree (USA)					
Sonata	horn, piano	Graham Ross (UK)					
Three Pieces	solo horn	Kerry Turner (Luxembourg)					
Idyll	horn, string orchestra	Barbara E. Garrett (USA)					
Nato di dolore	2 hns., vibra., cello, double bass	Derek Serino (USA)					

horn, piano

This Still Night



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Variations and Theme

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Jeffrey Birk (USA) Li Ying (China)

Andersen Viana (Brazil)

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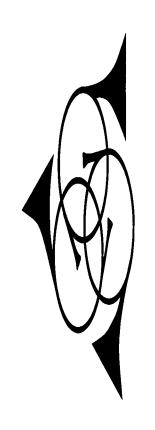
mezzo sopr., fl., hn., vln., cello Mark Nerenberg (Canada)

2005 International Horn Society Composition Contest

International submissions: 12 nations, 17 entries (26%)

USA submissions: 21 states, 48 entries (74%)

65 entries total from: Australia, Brazil, Canada, China, Czech Republic, France, Germany, Italy, Japan, Luxembourg, Spain, United Kingdom, California, Florida, Hawaii, Illinois, Indiana, Massachusetts, Michigan, Minnesota, Mississippi, Missouri, New Jersey, New York, North Carolina, Ohio, Oregon, Pennsylvania, Texas, Utah, Virginia, Washington DC, and Wyoming.



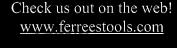






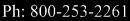






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^{*}For mailing addresses to contact these composers, consult the IHS website at www.hornsociety.org/NEWS/index.html.

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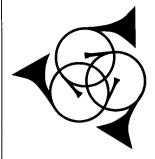
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IHS T-Shirt Design Contest!

Winner receives a 3 year IHS membership and a free t-shirt.

Entry Deadline: December 1, 2006



- 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.
- 6. The International Horn Society receives all rights to the winning design, including, but not limited to, complete exclusive ownership of the design, the right to use and display the design in any media and any format, and the right to modify the design as needed to adapt to various printing formats. The creating artist will be consulted before any such changes are finalized to ensure that the original theme and intent is captured accurately. The International Horn Society will not retain rights to designs that do not win the contest.
- 7. You may enter more than one t-shirt design, but no more than three.
- 8. Deadline: T-shirt designs must be received by the Executive Secretary before December 1, 2006. Entries must include your name, address, phone number and email address (if available). Mail entries to: Heidi Vogel, Executive Secretary, International Horn Society, PO Box 630158, Lanai City, HI 96763 USA

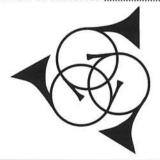
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Out the Bell: Orchestra Fines for Horn Players

by Jeffrey Agrell

The following is a shameless adaptation I made of an anonymous e-mail entitled "Big Band Fines."

Coming late to rehearsal: \$100 Coming late to performance: \$500 Not showing up at all: \$400

Not showing up at all: \$400 Forgetting music: \$50

Forgetting instrument: \$100

Bringing wrong instrument: \$150

Not noticing: \$250 Not warming up: \$50

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Playing highest note possible during warm-up: \$107 Warming up with principal horn's solos: lethal injection Staring at principal during solo: burning at stake

Emptying water during principal's solo: electrocution Giving advice to principal after a clam: hanging

Playing principal's solo correctly after principal clams: Applause, followed by being fed to piranhas.

Pointing out to principal that "Player X" on your CD at home

never misses that solo: firing squad

Telling principal after a clam what your teacher always told you: dismemberment

Humming along with principal during solo: \$500 Playing along with principal during solo: \$1000

Badly: \$10,000, dismissal plus an appearance on Jay Leno Leaving brand new copy of Kopprasch on principal's stand after principal clams the last note of short call: \$8

Blaming clam on prescription medication: \$20

Blaming clam on violas: \$5 Blaming clam on conductor: \$2 Blaming clam on weather: \$40 Blaming clam on George Bush: \$1

Surcharge for blaming clam on anyone/anything: \$100

Raising hand after clam in rehearsal: \$15 Raising hand after clam in concert: \$150

Pointing to the player next to you after clam in rehearsal: \$50

Same, in concert: \$500 Bad intonation: \$50

On purpose: \$500 Taking solo down an octave: \$15 Taking solo up an octave: \$150 Playing wrong piece: \$250

Not noticing: \$500 Tapping foot: \$10 Tapping both feet: \$50 Not together: \$100

Playing Bb when oboe tunes the orchestra: \$75

Faking section into early entrance: \$10 Faking self into early entrance: \$50

Missing entrance while reading bestseller: \$10 Missing entrance while talking to colleague: \$20

Missing entrance while sleeping: \$30

Missing entrance while counting carefully: \$50

Missing entrance and conductor doesn't notice: \$100 bonus

Not knowing the count when the player to your left gives you

a paniced look: \$15

Not knowing who the player on your left is: \$25

Failure to transpose: \$25

Transposing to the wrong key: \$15 Asking colleague how to transpose: \$50 Asking conductor how to transpose: \$100

During concert: \$500

Asking conductor if part in question is B alto or B basso: \$500

Playing too loud: \$20 Playing too soft: \$5 Forgetting mute: \$10 Dropping mute: \$20 Twice: \$100

During solo: \$200 Twice: \$400

Dropping horn: \$100 (plus repairs)

Forgetting to transpose with brass mute: \$30

Forgetting pencil: \$25 Using pen instead: \$75

Forgetting to wear concert dress: \$50

Forgetting to bathe: \$75 Repeat violations: \$150 Forgetting mouthpiece: \$20

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Bragging about horn make and model: \$250 Unresolved digestive tract issues: \$20

During first horn's solos: \$40

Repeat violations: \$80

Playing only swing 8th notes: \$35

Beginning sentence: "When I subbed in Chicago...": \$75 Beginning sentence: "Who is this Beethoven guy?": \$750

Coming drunk to rehearsal: \$50 Coming drunk to concert: \$100

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Pretending to be friends with conductor: \$500

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