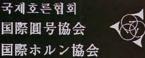
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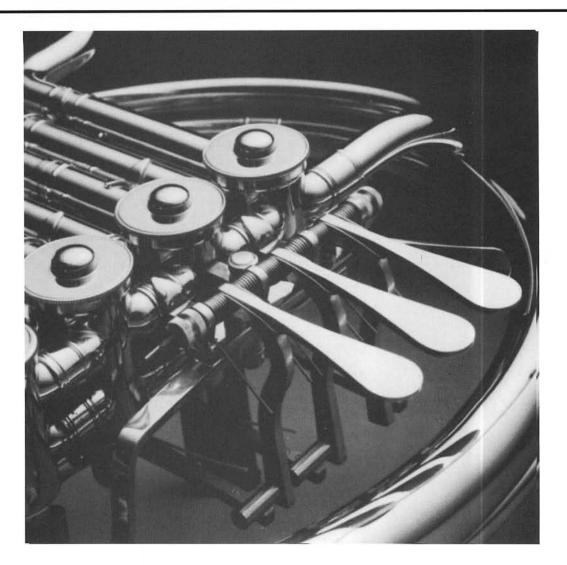
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Journal of the International Horn Society

Volume XXXVII, No. 2, February 2007

William Scharnberg, Editor

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The International Horn Society

Officers

President
Jeffrey L. Snedeker
Department of Music
Central Washington University
400 East University Way
Ellensburg, WA 98926-7458 USA
Tel: 509-963-1226
president@hornsociety.org
snedeker@cwu.edu

Vice President Bruno Schneider Hirzbodenweg 110 CH-4052 Basel Switzerland Tel/Fax: 41-61-311-6674

Secretary/Treasurer Nancy Jordan Fako 337 Ridge Avenue Elmhurst, IL 60126 njfhorn@aol.com Tel: 630-279-6244

Executive-Secretary
Heidi Vogel
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Lanai City, HI 96763-0158 USA
Tel/Fax: 808-565-7273
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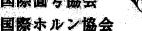
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Sociedad Internacional de Trompas Société Internationale des Cornistes

Volume XXXVII, No. 2

February 2007

Contents

The Interna	tional Horn Society	2
The Horn Ca	1	
President's	Message	5
IHS Annou	ncements	4 5 6 22 57 61 65 36 34 75 108 39 41 41 43 44 46 50 81 91
IHS News a	nd Reports, Heather Pettit-Johnson, Editor	22
Articles		
New Af	rican Music for Horn by Adam Lesnick	57
Views o	n Horn Playing and Teaching: John Barrows and Milan Yancich by Milan Yancich	61
Modern	Currents in Hunting Horn Music in the German Speaking Regions by Josef Pöschl	65
Columns		
Techniq	ue Tips: Duets – A New Pedagogical Tool, Jeffrey Agrell, Series Editor	36
Medical	Issues: More on Strength and Endurance by William Scharnberg	34
The Crea	ative Hornist: Improvised Duets as Collaborative Learning, Jeffrey Agrell, Series Editor	75
Fearless	Philosophies by Jeff Nelsen	108
Tributes:	Georges Barboteu by Daniel Bourgue	39
	Xiao-Ming Xie by Eric Ruske	41
	David Battey by Joe Simnacher and William Scharnberg	41
	Zdeněk Tylšar by Zdeněk Divoký	43
	Yasuyo Ito by S. Nishiyama	44
	The Robinson Brothers by Annie Bosler	46
	Yours Valeriy Polekh translated by David Gladen	50
Reviews		
Music a	nd Book Reviews by Jeffrey Snedeker and Virginia Thompson	81
Recordin	ng Reviews by John Dressler and Calvin Smith	91
IHS Busines		
Recent I	HS Donors	53
	Scholarship Programs, Michael Hatfield and Nancy Joy, Scholarship Program Coordinators	
Index of	Advertisers	107

3



The Horn Call

Editor

William Scharnberg
College of Music
University of North Texas
P.O. Box 311367
Denton TX 76203-1367 USA
Tel: 940-565-4826
Fax: 940-565-2002 (College of Music) editor@hornsociety.org
wscharn@music.unt.edu

Assistant Editor

Marilyn Bone Kloss 1 Concord Greene #8 Concord MA 01742-3170 USA Tel: 978-369-0011 mbkloss@comcast.net

www.hornsociety.org

Website Manager: John Ericson manager@hornsociety.org

Contributing Editors

News Editor Heather Pettit-Johnson Toesstalstrasse 85 8400 Winterthur, Switzerland (011)-41-52-232-3551 hephorn@yahoo.com

Music and Book Reviews
Jeffrey L. Snedeker
Department of Music
Central Washington University
400 East University Way
Ellensburg WA 98926-7458 USA
Tel: 509-963-1226
Fax: 509-963-1239
snedeker@cwu.edu

Recording Reviews
John Dressler
Department of Music
Murray State University
Murray KY 42071-3342 USA
Tel: 270-762-6445
Fax: 270-762-6335
john.dressler@murraystate.edu

Column Editors
Jeffrey Agrell, The Creative Hornist and Technique Tips
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Advertising Agent

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From the Editor

Bill Scharnberg

As the October 2006 Horn Call went to press, I received word that the famous Czech hornist Zdeněk Tylšar died of a heart attack on August 20. In the intervening months word came of the passing of other hornists who are also remembered in this issue. Georges Barboteu, Valeriy Polekh, Gale Robinson, David Battey, Yasuyo Ito, Wolfgang Wilhelmi, and Xiao-Ming Xie. These hornists are remembered for both their personal and professional contributions.

Please consider attending the International Horn Symposium in La Chaux-de-Fonds Switzerland, July 8-14, with host Bruno Schneider. Those of you who know Professor Schneider can expect a Symposium run like a Swiss watch – in the unique town in northwest Switzerland where watch-making began! The celebration will feature Swiss music, the alphorn, and music written for Dennis Brain (remembering the fiftieth anniversary of his death).

Those of you who will not be able to attend might ask, "Where will the 2008 Horn Symposium be held?" Although Nancy Joy (IHS Symposium Coordinator) and others on the Advisory Council may know, it is their policy to not undermine attendance at the forthcoming Symposium by volunteering this information. We hope you can attend the 2007 Symposium and know it will be a spectacular event; however, if you can not make this one, the next will be equally engaging.

Finally, John Ericson has decided to step down from the position of IHS Website Manager to pursue other professional goals. Those of you who have paid attention to our website know what a tremendous job John has done over the past few years: congratulations and a heartfelt thanks to him! On page six of this journal you will see the announce ment for this very important position. We are living in an era where the internet has become the dominant realm of communication – the IHS is in the process of reacting to that alignment while preserving many of its traditions.

Bill Scharnberg

Errata: Professor John Mason was incorrectly identified on page 30 of the October 2006 *Horn Call* as the horn professor at the University of Virginia. Dwight Purvis is the horn professor and John Mason is a professor of history at that institution.

Guidelines for Contributors

The Horn Call is published three times annually in October, February, and May. Submission deadlines for articles are Augus 1, December 1, and March 1. Submission deadlines for IHS News items are August 10, December 10, and March 10. Inquirie 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 guide lines regarding usage, style, and formatting. The author's name, address, telephone number, e-mail address (if available), and brief biography should be included with all submissions.

Articles can be sent as paper/hard copy or electronically on a CD, zip, or floppy disk, or attached to an e-mail. If the forma 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 pape or using an electronic format readable on a Macintosh computer with Finale 2007 software. Photographic or other illustrations should be glossy black and white prints or sent as files readable by QuarkXpress 7, 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 Messages

Jeffrey Snedecker

Building a Culture of Participation

Hello everyone,

So, here I am, confronted with my first real President's Message, and I am wondering what I can say that would be useful to anyone. I looked back at president's messages over the past five years or so, and not only did I find some very inspiring stuff (I swear I read them when they first came out, too!), but I found an interesting thread through all of them: in one way or another, the president of a society needs to be its head cheerleader. In virtually every message, there was encouragement to participate, something I feel strongly about, too. So, if I am to be the head cheerleader, what can I say that hasn't already been said? Hmmmm...probably not much.

One of the trickiest parts of participating is figuring out how much you can manage in the context of your own life. I am amazed at people who seem to be busy all the time, yet find time to take on more, especially important, time-consuming things. More amazingly, I've been "accused" of being that sort of person myself.

Today, statistics show we are less inclined to join professional or social organizations, to vote in elections, to give time and money to causes without something tangible in return. It gets worse: we are less inclined to go to concerts and social events, to keep up on current events, to value broad-based education, even to keep up our hobbies. In short, we are less inclined to participate. We can blame this on many things: availability of information and entertainment in our homes, fear of venturing out at night, not having enough money, the feeling that we can't participate unless we are absolutely passionate about it (and risk being looked down upon if we aren't), or we are just too busy to do one more thing. The difficulty here is twofold: one, a society like IHS depends completely on the willingness of individuals to participate; and two, we have no one to blame but ourselves when something doesn't go the way we want.

In the US and elsewhere, we are concerned when outspoken individuals on the extremes seem to be able to wield power and influence, yet we balk at opportunities to take steps to fix things ourselves. Sometimes, these opportunities involve very small but important things, like simply casting a vote. If there is any good news in this, however, there are movements taking place to engage people and build cultures of participation. My neck of the woods, the US Pacific Northwest, cannot boast workshop attendances of 600 or even 300, yet we have learned that if we don't support each other by participating, unique opportunities are lost. We are trying to build a culture of participation. Sometimes it works and sometimes it doesn't, but I don't expect we'll stop trying.

The horn world has suffered some difficult losses recently, individuals who were important influences as players, teachers, friends, colleagues, even forces in the IHS. It is safe to say that part of their legacy is that they were engaged, they participated. So, what can we do? Well, if you want to help out in the horn world, it is actually pretty easy — just share music and/or the horn with someone. Play duets some evening; tell someone about your teacher or an influential horn player in your life; invite someone to a concert, recital, or other horn event; give someone an old *Horn Call*; when you renew your IHS membership, give another as a gift; hand someone an IHS membership form. Even the smallest steps matter.

If you are inspired to do more, take some bigger steps (or several little ones at once): host larger gatherings and invite people you don't know but you suspect are interested in the same things you are (like playing quartets!); go to a day-long or weekend workshop; buy season tickets for your local concert series, invite your friends, and give unused tickets to others; send your smallest news items to *The Horn Call*; form a horn club with your students and have their dues pay for group memberships in IHS (you only need 8!); put on a concert that features a wider group of performers than your own studio, including other teachers as special guests.

You get the idea. You've heard it before: "if each IHS member recruits one new member...", well, Heidi Vogel would have a lot more work to do (but then we could probably raise her salary, too!). Despite a few years of relative solvency, even the IHS has suffered recently, about a 10% drop in membership over the past four years. It is not as bad as it sounds, but I invite you to join me in reversing the trend. If you are truly passionate about the horn and/or the IHS and want to take really big steps: go to international workshops; host a regional event; volunteer to be an IHS area representative; make a bunch of contacts, organize them, and make them into a regional society; better yet, take some real risks and engage younger players, professionals, anyone who plays horn to find out if they are IHS members, and if not, why not - then tell us what you find out. Give us your input (theirs, too) on what we can do better with our website, our other publications, our workshops, whatever we are not doing to support their participation in our mission: supporting music education with specific reference to the horn.

So, I am about out of room, and the only thing this cheer-leader has left to do is pull out the pom-poms...well, perhaps I'd better just go practice. Please let me know what you think. I look forward to engaging with you as we both participate however we can in this worthy society for its worthy cause.

Wishing you good chops,





The IHS Seeks Applicants for WEBSITE MANAGER of www.hornsociety.org

Preferred starting date: May 1, 2007
Review of the applications will begin March 1, 2007
and continue until a suitable candidate is found.

The IHS seeks an experienced individual to manage the Society's website: www.hornsociety.org. The Website Manager reports to the IHS Publications Editor and is responsible for overseeing the design and maintenance of the site. Duties include but are not limited to: soliciting, receiving, editing, and updating content; working with the editorial staff of *The Horn Call* to highlight relevant material from the journal; providing technical assistance in the site's design and operation; and making recommendations to the IHS Advisory Council regarding improvements in content and presentation.

Requirements

The Website Manager should meet most, if not all, of the following requirements:

- experience in web design
- experience with PHP, MySQL, MS FrontPage, Dreamweaver, and/or similar software packages
- experience with a website Content Management System
- be willing to work with the IHS Publications Editor and Advisory Council to maintain www.hornsociety.org as a primary resource for horn players and a recruiting platform for the IHS.

Compensation and Budget

The IHS currently offers its Website Manager an annual honorarium of \$1000 (US) plus a budget of \$2000 (US) for technical assistance. Both amounts are subject to annual review.

For further details regarding the position and how to apply, please contact IHS President Jeffrey Snedeker at president@hornsociety.org; Tel. 509-963-1226; Fax 509-963-1239.

The IHS thanks outgoing Website Manager John Ericson for his years of service in this position.

IHS Announces a New Workshop Scholarship:

Paul Mansur Scholarship Award

This award, named for the longtime Editor of *The Horn Call*, Emeritus Dean, and IHS Honorary Member, provides opportunities for full-time students attending IHS international symposia to receive lessons from a featured artist or Advisory Council member at the symposium. There are two awards, one for a full-time student 18 years or younger at the time of the symposium, and one for a full-time student 19-26 years old at the time of the symposium. Winners also receive a one-year membership in IHS. This award does not offer financial assistance to attend the symposium but creates opportunities for students to receive free lessons from prominent artists/teachers at the symposium.

Applicants for this award must submit a Paul Mansur Scholarship Application Form, available from IHS Executive Secretary at the address below or downloaded from the IHS website. Proof of full-time public or private school, conservatory, or university enrollment must be provided at the time of application; students must be enrolled in the academic term immediately preceding the symposium. The application form includes an essay from the applicant on the subject of how attending and receiving a lesson during the symposium will enhance the student's education.

The preferred language for the application is English; however, an applicant whose native language is not English may submit the applications in his/her native language, with an English translation. Applicants may seek and receive outside assistance in completing this translation, but versions in both languages must be submitted. Essays will be evaluated for both content and grammar, so time and care in preparation is encouraged.

The committee evaluating the applications will consist of Dr. Paul Mansur and other individuals appointed by the IHS Advisory Council.

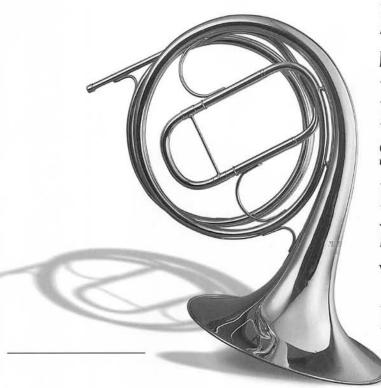
Application forms, deadlines, and other information may be obtained from:

Heidi Vogel
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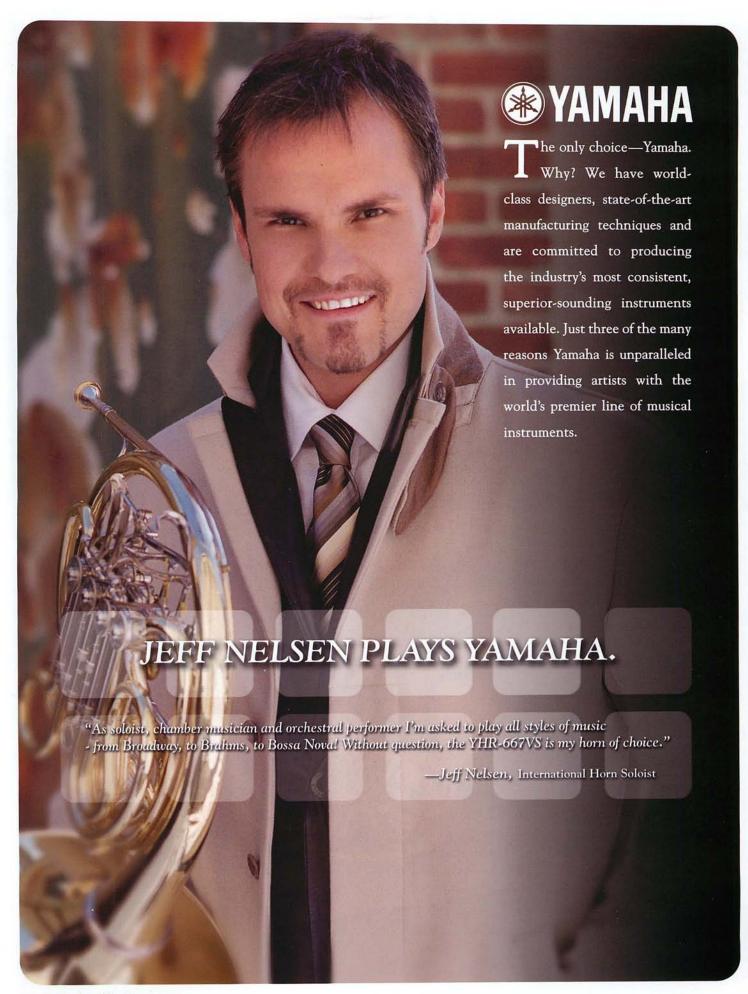
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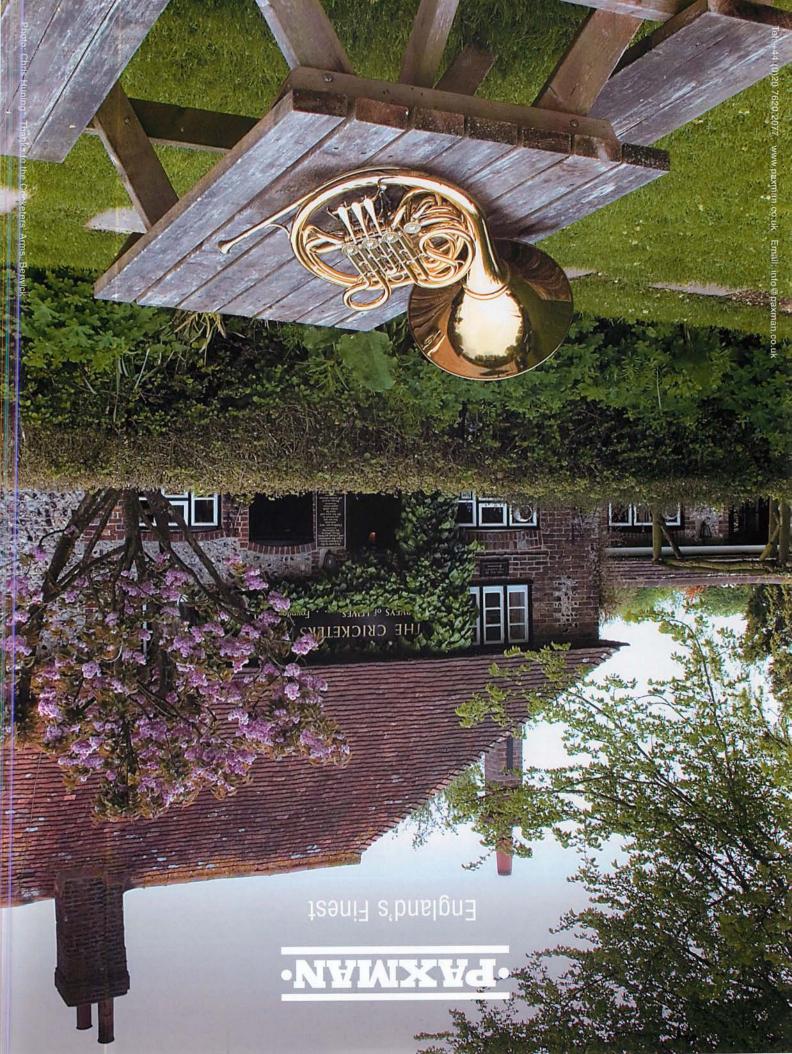
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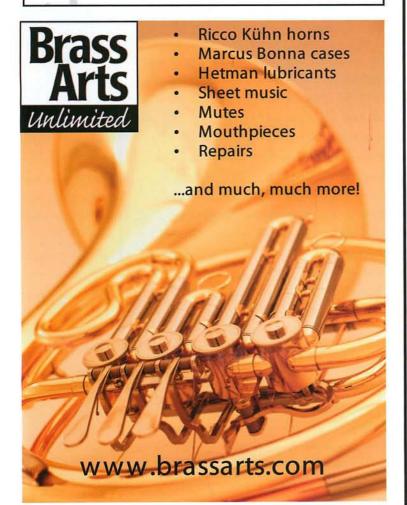








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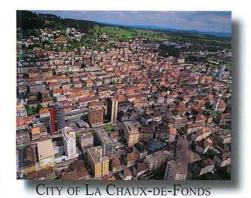




Pays de Neuchâtel
Watch*Valley

International Horn Society-39th Symposium

THE 39TH IHS SYMPOSIUM WILL TAKE PLACE 8-14 JULY, 2007 IN LA CHAUX-DE-FONDS, SWITZERLAND IN THE HEART OF THE SWISS JURA MOUNTAINS, THE «WATCH VALLEY» REGION OF WESTERN SWITZERLAND. LA CHAUX-DE-FONDS IS LESS THAN 2 HOURS AWAY BY TRAIN FROM THE COUNTRY'S THREE INTERNATIONAL AIRPORTS: GENEVA, ZURICH AND BASEL.



INVITED ARTISTS

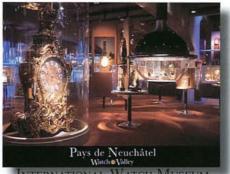
HOSTS, THE HORN ACADEMY OF LA CHAUX-DE-FONDS AND ITS PRESIDENT BRUNO SCH-NEIDER, INVITE YOU TO HEAR AND MEET IN-TERNATIONALLY RENOWNED HORN PLAYERS. WHET YOUR APPETITE WITH SOLOISTS SA-MUEL SEIDENBERG, FRANK LLOYD, ANDRE CAZALET, ELIZ ERKALP, JUNJI TAKEMURA, TSUTOMU MARUYAMA, CHRISTIAN LAMPERT, IVO GASS, BILL SCHARNBERG, ZOBOLCS ZEM-PLENI, CLAUDE MORI, THE BUDAPEST HORN QUARTETT, ALESSIO ALLEGRINI, LOUIS PHI-LIPPE MARSOLAIS, IVO GASS, AND FOR DES-SERT, ENJOY THE COMPLETE HORN SECTIONS OF THE BERLIN PHILHARMONIC (STEFAN DOHR, RADEK BABORAK), THE ZURICH TONHALLE ORCHESTRA, THE BERN SYMPHONY ORCHES-TRA AND THE SUISSE ROMANDE ORCHESTRA.

PROGRAM

THE PROGRAM PROMISES GREAT VARIETY: A DAY DEDICATED TO TEACHING THE YOUNG UNDER THE GUIDANCE OF STEPHEN RUF AND HEINER KRAUSER, TEACHERS AT THE BASEL MUSIC CONSERVATORY; AN ENTIRE DAY DEVO-TED TO THE NATURAL HORN ORGANIZED BY THOMAS MULLER, WITH TONY HALSTEAD AND JAVIER BONNET, AMONG OTHERS. 2007 WILL ALSO BE AN OPPORTUNITY TO COMMEMO-RATE THE 50TH ANNIVERSARY OF THE DEATH OF DENNIS BRAIN - CONCERT PROGRAMS WILL HAVE MANY REFERENCES TO WORKS WRITTEN FOR HIM OR WHICH WERE OFTEN INTERPRE-TED BY HIM IN HIS ALL TOO SHORT CAREER. HIGHLY ACCOMPLISHED CONTRIBUTING AR-TISTS SUCH AS THE STRING QUARTET "SINE NOMINE" AND THE NEUCHÂTEL CHAMBER ORCHESTRA WILL ACCOMPANY OUR SOLOISTS. LAST BUT NOT LEAST, IT WOULD BE IMPOSSI-BLE TO HOLD A SYMPOSIUM IN SWITZERLAND WITHOUT MENTIONING THE SWISS ALPHORN. THE «NATIONAL» INSTRUMENT WILL HAVE A SPECIAL PLACE IN THE PROGRAM. EVENTS ON THE FINAL SATURDAY WILL INCLUDE THE MANY FACETS OF THIS RESOURCEFUL INSTRUMENT; THE HIGHLIGHT BEING AN OUTDOOR PREMIERE PERFORMANCE OF A PIECE WRITTEN BY BRUNO SCHNEIDER FOR 100 ALPHORNS PERFORMED IN A BEAUTIFUL COUNTRY SETTING; PROVING THAT THIS IS CERTAINLY AN INSTRUMENT CAPABLE OF MORE THAN BRINGING IN THE COWS.

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ACCOMODATION

La Chaux-de-Fonds offers a variety of accommodation, prices ranging from 20.00 - 600.00 (if you want a palace:)) Swiss francs, whichever suits you best. Most of the hotels are within walking distance from the venue. Present exchange rate 1\$ =1.30 Sfr.



ONLINE REGISTRATION NOW ON WWW.IHS2007.COM

HOST
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SECRETARY
ROSIE DE PIETRO INFO@IHS2007.COM

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FEES

EARLY REGISTRATION (UNTIL MARCH 1st): ENTIRE WEEK 1 DAY NORMAL € 300 € 60 € 260 € 60 MEMBER STUDENT € 200 € 40 LATE REGISTRATION (FROM APRIL 1ST): ENTIRE WEEK 1 DAY NORMAL € 320 € 60 € 280 MEMBER € 60 € 200 € 40 STUDENT BANQUET - FONDUE PARTY € 25

PAYMENT

PAYPAL: INFO@IHS2007.COM

BANK TRANSFER: UBS SA

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CHEQUE: SEND TO THE ADDRESS BELOW

ONLINE REGISTRATION ON WWW.IHS2007.COM

REGISTRATION FORM

Please fill in and send this form to: IHS 2007 Secretariat, Rosie De Pietro Pierre-a-Sisier 5, 2014 Bôle

Switzerland	r 5, 2014 Bole		
Title:	Mr Mrs Ms		
Last name:			
First name:			
Address:			
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City:			
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Special rate:	Member Student		
Selection:			
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	Day (s)		
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Second Prize: \$500

University Division * First Prize: \$500 † Second Prize: \$200

- * Please see eligibility requirements for this division.
- † Includes possible solo appearances at U.S. music schools and master classes.

BGSU

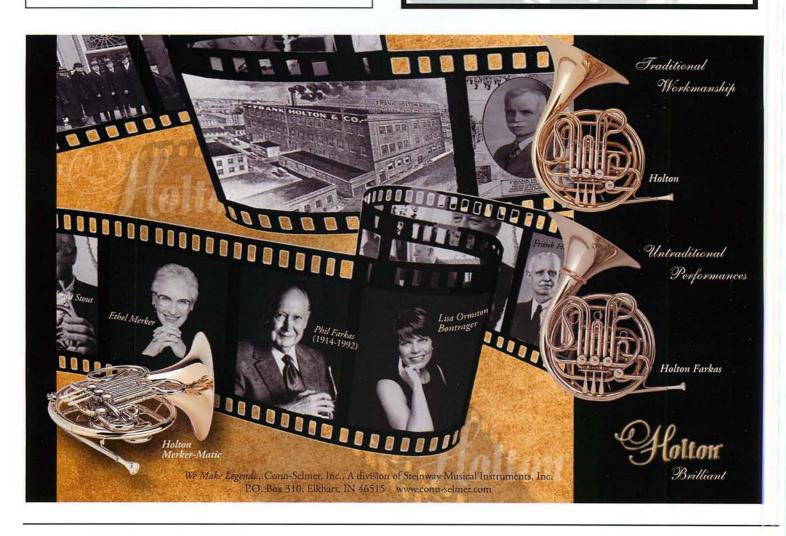
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Day Two: Professional and qualified student participants will be given the chance to perform (a professional accompanist will be provided) and to exchange ideas regarding interpretation and technique with one of the finest living authorities on their instrument.

In addition: Professional participants will each receive a complimentary ticket (\$24 value) to attend Mr. Koster's performance:

Saturday, March 17, 2007, 8pm
The Hill School Center for the Arts
Pottstown Symphony Orchestra
Masterworks III concert: Four Centuries/Four Countries
Mr. Koster will be featured soloist in a performance of
Mozart's Concerto for Horn and Orchestra in E-flat, KV 417,
which he will perform on the valveless horn and Jan
Koetsier's Concertino per Corno e Orchestra d'Archi, in
which Mr. Koster will give the US premiere with the
Pottstown Symphony Orchestra.

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Heather Pettit-Johnson, Editor

Advisory Council Members Election

s you consider the nominees listed below, please consider the duties and responsibilities of the position. The Advisory Council (AC) is responsible for carrying out the aims and purposes of the Society, determines the policies and budget allocations for IHS programs, and elects additional AC members. AC members work via email, phone, and fax throughout the year and attend annual meetings at the international workshop.

The following individuals (listed alphabetically) have been nominated to serve a term on the IHS Advisory Council beginning after the 2007 international symposium. Vote for up to three nominees on the postcard found in this journal (stamp required). Votes submitted by any other means, including email, will not be accepted. Ballots must be received by April 15, 2007.

John Ericson is Assistant Professor of horn at Arizona State University and Artist Faculty at the Brevard Music Center, recently serving as Website Manager for The IHS Online, the Internet presence of the International Horn Society. Ericson has released two solo CDs on the Summit label and has presented sessions at three international horn symposiums and numerous regional events. Author of over 25 articles, Ericson is an authority on the history of the early valved horn. Besides performing as principal horn in the Brevard Music Center Orchestra, he was a member of the Nashville Symphony and the Evansville Philharmonic. Prior to joining the faculty at ASU he taught at the Crane School of Music (SUNY Potsdam), Tunghai University in Taiwan, Western Kentucky University, and the Bay View Music Festival. A native of Emporia, Kansas, Ericson holds degrees from Indiana University, the Eastman School of Music, and Emporia State University. (Ericson has not previously served on the Advisory Council.)

Grammy winning hornist Marian Hesse is Associate Professor of Horn at the University of Northern Colorado and hornist with the Chestnut Brass Company of Philadelphia. Ms. Hesse has performed as principal horn with the Philadelphia Virtuosi, the Boulder Bach Festival, the Chamber Orchestra of Philadelphia, and the Kansas City Chamber Orchestra. Ms. Hesse has served on the juries for the Cheju International Brass Competition and the International Horn Competition of America. A graduate of the Yale School of Music, she has studied with Christopher Leuba, Jack Herrick, and Paul Ingraham. (Hesse has not previously served on the Advisory Council.)

Patrick Hughes teaches horn at the University of Texas at Austin. He was recently recognized by UT as an Outstanding Teacher of the Year. In addition to his active free-lance career in Austin, Patrick has soloed throughout the US in recitals, at regional horn conferences, and at the IHS International Horn

Symposia of 2001 and 2005. He hosted the 2005 Mid-South Horn Workshop. He has also performed across the US as an orchestral musician. From 1995-2001 Patrick taught at the University of New Mexico, played principal horn with Santa Fe Symphony and Santa Fe Pro Musica, and performed throughout the US and in China with the New Mexico Brass Quintet. Other teaching appointments include Ithaca College and SUNY Fredonia. Patrick studied horn at St. Olaf College, the University of Wisconsin-Madison, and the University of Iowa. He can be heard as a contributing artist on the recordings Thoughtful Wanderings (2001), MidWinter (2005), and New Mexico Winds (2005). (Hughes has not previously served on the Advisory Council.)

Western Australian born horn player Peter Luff was a member of the Queensland Symphony Orchestra from 1987 to 2000 and has performed with many Orchestras and ensembles including the Adelaide Symphony Orchestra, West Australian Symphony Orchestra, State Opera Orchestra of South Australia, Queensland Philharmonic Orchestra, Queensland Wind Soloists and is currently a member of the internationally acclaimed chamber ensemble the Southern Cross Soloists. In 2004 Peter graduated with a Masters in Instrumental Conducting from the Queensland Conservatorium Griffith University and as a conductor has directed the University of Queensland Brass ensemble, the Queensland Conservatorium Brass Ensemble, South Bank Wind Ensemble, Macgregor Summer School Symphony Orchestra, and The Queensland Orchestra. In 2000 Peter took up his current position at the Queensland Conservatorium Griffith University, as Head of Brass and Senior Lecturer in Horn, where he is able to pursue a busy teaching, performing, and conducting schedule both locally and internationally. (Luff has not previously served on the Advisory Council.)

Barbara MacLaren is in her fifth year as North-West Representative and Executive Committee member of the British Horn Society. She has used her experience in project management to the benefit of the Society, being active in organizing BHS Festivals from 2003 to 2005 and chairing the Festival subcommittee in 2006. Barbara holds the Associate Diploma of the Royal Manchester College of Music where she studied horn with Sydney Coulston. Freelance playing has included third horn on the RLPO recording of Mahler's Fourth Symphony, conducted by Gerard Schwarz. As coach of Lancashire Student Symphony Orchestra winds and horn tutor at Lancaster University, she has extensive experience in education. She has taught in private practice since 1973. Having been a member of the IHS since 2003, Barbara would, if elected, bring skills in project management, delivering projects to a high standard. She is extremely enthusiastic and energizing, and a great networker. (McLaren has not previously served on the Advisory Council.)

Susan McCullough, Instructor of Horn at Denver University's Lamont School of Music since 1996, earned her Bachelor of Music degree from Emporia State University in



1975. She was principal horn and soloist with the Air Force Academy Band in Colorado Springs CO from 1975-78, and recently finished twenty-two years with the Colorado Springs Symphony. Ms. McCullough is principal horn with The Denver Brass and has been with the Aries Brass Quintet since 1996. Ms. McCullough has been a participating artist/soloist at the 2004 Western United States Horn Symposium in Las Vegas NV, the 2005 Mid-South Horn Symposium in Austin TX, and the 2006 International Horn Symposium in South Africa. A much sought-after horn player in the Denver area, she regularly performs with many of Colorado's top ensembles including the Colorado Symphony, the Colorado Ballet, and Broadway shows that come to Denver. (McCullough has served one partial term on the Advisory Council: 2006-07.)

Heather Pettit-Johnson has had an extensive career in music and education. She is a graduate of the University of Cincinnati College Conservatory of Music where she studied with Honorary IHS member Michael Hatfield. Heather consistently worked as a free-lance musician in greater Cincinnati, Chicago, and Central Florida and also managed to squeeze in a 25 year teaching career as a school band director. Heather is a consulting editor for *The Instrumentalist* magazine and has been the IHS newsletter editor for many years. She has recently retired from teaching and now lives in Switzerland with her husband, David Johnson, who is kind enough to play duets with her. If elected, this would be her second term on the Advisory Council and allow her to continue serving on the many committees of which she is currently a member. (Pettit-Johnson has served one term on the Advisory Council: 2004-07.)

Michelle Stebleton is a current member of the Advisory Council and has been a member of the IHS since 1980. Most recently, she served as a guest artist at the conference in Cape Town. Ms. Stebleton frequently performs and teaches around the world, including at IHS workshops, the Interpreter's Horn Courses (Czech Republic), the Ameropa Chamber Festival, and with the OSCA and OCM in Paraguay. She has won the IHS solo competition as well as six prizes in the American Horn Competition. She can be heard on the new CD Harambee: The Horn Works of Paul Basler. She currently serves as an Associate Professor of Horn at Florida State University, a Holton-Leblanc Artist Clinician, and as a member of Mirror Image, horn duo with Lisa Bontrager. She is sole proprietor of RM Williams Music. Locally, she organizes the area amateur horn meetings. (Stebleton has served one term on the Advisory Council: 2004-07.

Address Corrections and Lost Sheep

Send address corrections directly to IHS Executive Secretary Heidi Vogel. Mailing lists are updated from the Executive Secretary's records approximately one month before each mailing. The following people are "lost sheep" (current IHS members who have not submitted address corrections or updates, and are no longer receiving IHS mailings): Kenji Aiba, Tracy Blizman, Sue Butler, Gordon Campbell, W A Everheart, PFC Amanda J Harper, Furuno Jun, Gregory A

Magie, Cathy J Miller, Dennis M Moller, Didac Monjo, Kozo Moriyama, Maki Nishiuchi, Michiyo Okamoto, Roberto Rivera, Hyun-seok Shin, Alexander Steinitz, and Sachiko Ueda.

News Deadline

The next deadline for news submissions is February 10, 2007. If using email, send the text of your message in the body of the email. If a photo (only one) is included, include a caption in the email and attach the photo as a downloadable JPG file. Send submissions directly to Heather Pettit-Johnson.

The IHS Friendship Project

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

IHS Composition Commissioning Funds

The IHS Advisory Council (AC) has approved \$3500 to encourage new compositions for the horn. The Meir Rimon Commissioning Fund was founded in 1990 in memory of our esteemed colleague who had such a positive effect on so many performers, composers, and audiences around the world, and it 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 you are collaborating on the creation of a new work featuring horn. Awards are granted by the AC, 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.

Request application forms and information from Dr. John Ericson, School of Music, Arizona State University, Tempe AZ 85287-0405, Phone: 480-965-4152, Fax: 480-965-2659, john.ericson@asu.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 posts the information on the IHS website.

Area Rep News

Welcome new US Area Representatives Larry Kursar (New Jersey), Jack Masarie (North Carolina), Robert Green (Montana), and Benito Diaz (Puerto Rico).



Member News

The 2006 Brno Competition for horn was held in September in Brno, Czech Republic. Winners in the under-20 category were 1st Prize: Pablo Lago Soto (Spain), 2nd Prize: Tomás Koláš (Czech Republic), 3rd Prize: Marianne Tilquin (France), Honorable mention: Mikuláš Koska (Czech

Republic). Prizes in category B, participants between 21 and 30, went to Zoltán Szöke (Hungary), 1st Prize; Christoph Ess (Germany), 2nd Prize; Karel Hofmann (Czech Republic) and Megan McBride (USA), shared 3rd Prize; András Chlebovics (Hungary), and Daniel Ember (Hungary), received honorable mentions

The judges for the 2006 Brno Competition had a difficult, yet enjoyable, week listening to the many well-prepared participants. The panel was diverse and included many IHS members.



Megan McBride, 3rd Prize winner, 2006 Bruno Competition



Brno Judges (L-R): Bohuš Zoubek (Czech Republic), David Johnson (Switzerland, USA), Chairman: Ádám Friedrich (Hungary), Christian Dallmann (Germany), Michael Höltzel (Germany), Francis Orval (Belgium), Jindřich Petráš (Czech Republic), Vicechairman: Bedřich Tylšar (Czech Republic)

The **Ni Ensemble of Luxembourg** (**Kristina Mascher**, horn) won 1st prize and a special prize for Best Original Interpretation at the 9th International Brass Chamber Music Competition of the "Europastadt Passau" in November.



L-R Frigyes Hidas, Isabelle Marois (trumpet), David Polkinhorn (tuba), Kristina Mascher (horn), Leon Ni (trombone), Heather Madeira Ni (trumpet), and Dr. Max Brunner

Groups in the Professional Division prepared a 30minute program of their choice, with repertoire spanning differmusical ent styles and eras. Among works the Ni Ensemble offered were Quintet No. 2 of Victor Ewald and *Ricochet* by Kerry Turner of the American Horn Quartet. Head of the jury was the Hungarian composer Frigyes Hidas. The Ni Ensemble was proud to represent their adopted home of Luxembourg at this memorable event.

Julian Begg invites IHS members to participate in a panel discussion about teaching horn to the physically challenged. He apologizes to anyone who tried to access the link mentioned in the previous newsletter. The correct link is groups.yahoo.com/group/horn_therapeutics.

Ian Wagstaff, amateur horn player and British racing journalist, has moved from writing magazine articles to writing books. His newest venture, *The British at Le Mans, 85 Years of Endeavour*, examines the involvement of his countryman in the famous 24-hour sports car race. Published by Motor

Racing Publications, the book pays tribute to not just to the cars and the people who have driven them over the past eight decades, but to all those who have shared in their successes and disappointments. Ian was recently awarded the prestigious Mercedes-Benz Award for the Montagu of Beaulieu Trophy for his book.



Ian Wagstaff had the opportunity to drive the 1953 winning Jaguar C-type during his research for The British at Le Mans.

Philip Myers, Erik Ralske, Allen Spanjer, and Howard Wall are performing Schumann's *Konzerstueck* at Avery Fisher Hall with the New York Philharmonic on February 22, 23, and 24, 2007.

Kendall Betts, adjunct professor of horn at the University of New Hampshire, gave the world premiere of the horn and wind ensemble version of Joseph Schwantner's *Beyond Autumn*, arranged and conducted by graduate assistant Tim Miles in November 2006 with the UNH Wind Ensemble. Mr. Schwantner, now a New Hampshire resident who has a working relationship with UNH, helped with the preparation of the performance, and the work will be published by Schott. The IHS originally commissioned the piece for horn and orchestra, and Greg Hustis gave the world premiere and recorded the work with the Dallas Symphony in 1999.

Kendall Betts has purchased Lawson Brass Instruments (LBI), a custom horn manufacturer. IHS Honorary Member Walter A. Lawson has decided to semi-retire after a 60-year career as a professional hornist with the Baltimore Symphony, instrument repairman, and mouthpiece and horn maker. He formed LBI in 1980 and since then has produced top quality horns of innovative design with the help of his sons Bruce, Paul, and Duane. Duane left the business in 1999. Bruce and Paul will help Kendall with the transition and the training of his new staff before pursuing other business ventures. Walter is continuing to make mouthpieces and serving as a consultant. Kendall will maintain the Lawson tradition of acoustical innovation, highest quality design, fit, and finish, and knowledgeable, friendly customer service. He will offer repair and customization services such as valve rebuilding, custom leadpipes, and bells for existing horns, and he will produce all cur-



rent Lawson models on order. He has plans to expand the current line of double horns with the addition of "stock" models, and he and Bruce are also working on designing a new triple horn. Kendall will be moving the shop to Bethlehem NH this spring and is actively recruiting repair and manufacturing technicians. Qualified applicants are encouraged to contact Kendall at 603-823-7482 or KendallBetts@aol.com.



Walter Lawson with sons Paul and Bruce (holding a new model designed by Prof. I.M. Gestopftmitscheist) "passing the torch" to the new owner of Lawson Brass Instruments, Kendall Betts.

Jim Decker reports that IVASI premiered ten new systems aimed at high school horn players at the Western US Horn Conference in Las Vegas. E-mail Jim at deckkerhorn1@aol.com for information on the contents of each system.

Jesse McCormick, second horn with the Cleveland Orchestra, will present a recital and master class on April 2, 2007 and a class on winning auditions on April 3 at Illinois State University (Normal IL) as its spring guest artist. For information, contact Dr. Joe W. Neisler at jneisle@ilstu.edu.

Richard Todd toured Australia last summer as soloist with the San Luis Obispo Symphony, featuring Craig Russell's *Rhapsody for Horn and Orchestra* and including a performance at the Sydney Opera House. Rick also performed at the Green Music Festival in Sonoma CA, as well as Music at Menlo. The Los Angeles Chamber Orchestra held a two day chamber music marathon where he performed the Schubert Octet, the Dohnanyi Sextet, and the Ligeti Trio. Rick released a recording of the Dohnanyi Sextet on Centaur Records with Gary Gray, clarinet, Robert Thies, piano, and the New Hollywood String Quartet. This season's activities include chamber performances in Sedona, Mammoth Lakes, a jazz recording with Thomas Quastoff, and a jazz performance in March in Carnegie Hall with Thomas Quastoff, Alan Broadbent, and Peter Erskine.

Keith Johnson will retire at the end of the current academic year after 32 years at the University of Arizona. In celebration of the students who have studied at UA, former students are invited to attend a Horn Bash Weekend, April 28-29, 2007. Rick Todd will be the featured clinician, and Randy Faust will write a piece for the UA horn studio. For more information, see www.arts.arizona.edu/horn.

David Johnson, a member of the American Horn Quartet, was on the faculty of both the annual Horn Course in Nove Straseci, Czech Republic and the second annual Swiss/Chinese Woodwind Quintet Workshop in Aarau,

Switzerland and performed at Ticino Musica in August. He returned to the Czech Republic as a judge for the Brno Competition in September and was invited to the island of Malta to coach their symphony orchestra's brass section in November.

J. Bernardo Silva, winner of the 2002 Philip Farkas Competition and member of the Oporto (Portugal) National Orchestra, has a new recording. *Lunar Songs* presents works from Ketting, R. Strauss, Carrapatoso, Lézé, Koechlin, and Neuling among others. The CD contains both premiere recordings and some rarely played pieces. See www.jbernardosilva.com or contact Bernardo at jbernardosilva@netcabo.pt.

Rick Seraphinoff announced at the Indiana University Jacobs School of Music's horn studio 2006 Halloween party

that Jeff Nelsen, previously visiting professor, is now a permanent professor. Jeff was called on to give a speech, which was very gracious and well received. Rick later joked, "I won't be surprised if I see a picture of myself from tonight in



Rick Seraphinoff and Jeff Nelsen celebrating Halloween

The Horn Call." So, not to disappoint him, here it is! Some upcoming performing events for Jeff include The Pirate Queen on Broadway and Mahler 5 with David Robertson and the IU Festival Orchestra this summer. Jeff will also be hosting his IU summer seminar "Fearless Audition Training for Hornists" from August 2-7, 2007. See www.music.indiana.edu or www.jeffnelsen.com.

Susan LaFever toured the Midwest in October 2006, in recitals with pianist Ron Levy. At Western Illinois University,

Susan LeFever, Randall Faust, and Ron Levy

she and Mr. Levy gave a talk about working in New York and a recital that included Randall Faust performing with them in his composition Three American Folksongs for two horns and piano. At the University of Iowa, she gave a recital and a master class for Jeffrey Agrell's students. Finally, she opened the Keokuk IA Concert Association's 81st season with a program (again with Dr. Faust in

his *Folksongs*) that included the Gliere Concerto, Sonata by Bill Holcombe, *Moon Lilies* by

Lydia Busler-Blais and Andante e Polacca by Czerny.



The First Annual Bangkok Horn Seminar took place in Bangkok, Thailand at Srinakharinthwirot University in August 2006 with Hans Pizka as the featured clinician. The Yamaha Music Corporation sponsored the event, organized by Marcato Music Store Owner Chanakorn Panmuan and Bangkok Symphony principal horn Krit Vikornvongvanich. Mahidol University Horn Professor Leslie Beebe Hart also served as a clinician. Topics included horn history, breathing, natural horn, and orchestral excerpts. The event welcomed over 200 horn players and band directors from all over Thailand. The Mahidol Horn Choir directed by Ms. Hart was featured and is the first student horn choir in Thailand. Also performing was the Bangkok Horn Club, the first-ever professional horn choir in Thailand, conducted by Nipatdh Kanchanahuta. More concerts are being scheduled from both horn choirs as horn playing continues to grow in Southeast Asia.

The Center City Brass Quintet (CCBQ) performed the world premiere of a concerto for brass quintet and orchestra in Tokyo in July 2006. Particularly exciting for the quintet was



The Center City Brass Quintet with Tokyo Symphony conductor, Naoto Otomo

that the new piece, commissioned by Tokyo Symphony Orchestra, was composed by Anthony DiLorenzo, trumpet. Chimera is in three movements

utilizes an orchestra comprising full string, woodwind, and percussion sections and a re-duced brass section. CCBQ hornist **Richard King** co-founded the quintet in 1985 at the Curtis Institute of Music. He is also principal horn of the Cleveland Orchestra. For information about the quintet see www.centercitybrassquintet.com.

British hornist Chris Larkin has spent most of his professional life researching original brass music from the 19th century and trying to drum up interest in concerts offering full programs of art music for brass from the period 1815-1840. Alas, the music world, it would seem, was not ready for the concept. Just when all seemed bleak, Arnold Myers, Curator of the Edinburgh University Historic Musical Instrument Collection, prompted the Georgian Music Society of Edinburgh to schedule a concert by the London Gabrieli Brass on March 25, 2006. The program included works by Cherubini, Marc-Antoine, Marquis de Dampierre, Leopold Kozeluh, Antonín Rejcha, Louis-François Dauprat, Sigismund Neukomm, and Prince Carl Friedrich von Löwenstein-Wertheim-Freudenberg and featured the UK premiere of a Beethoven sketch for three horns that dates from 1815. The London Gabrieli Brass's CD Antique Brasses is available from Hyperion (#CDA67119).



(L to R) Martin Lawrence (Orchestra of the Age of Enlightenment) with Chris Larkin's Raoux trompe de chasse dating from the time of Napoleon III, Chris Larkin (Director LGBE) with a Le Brun trompe dated 1721 loaned by the Edinburgh University Collection of Historic Musical Instruments, and Andrew Clark (soloist and principal horn, Orchestra of the Age of Enlightenment) with a mongrel of his own construction! (originally an anonymous French trompe to which he added his own leadpipe and a Baroque bell).

The Eastman Horn Studio's Horn Choir presented a concert in October 2006 featuring guest conductor Christopher Seaman, Music Director of the Rochester Philharmonic Orchestra, and also performed its annual Christmas concert on "Live from Hochstein" on the December 6, 2006, broadcast live on WXXI-FM 91.5, an NPR affiliate. On March 5, 2007, the American Horn Quartet will present a master class for all horn students, and on March 7 the quartet will speak on musical entrepreneurship prior to an evening concert. Radovan Vlatkovic will present a solo master class on March 26, followed by his performance of the Brahms Horn Trio and Harbison's Twilight Music with "Musicians from Marlboro" the following evening. The Eastman School will sponsor a special concert on May 9, 2007 featuring the original compositions and transcriptions of Verne Reynolds, Professor Emeritus of Horn, who celebrated his 80th birthday this past July. Peter Kurau, professor of horn at Eastman and also principal horn of the Rochester Philharmonic Orchestra, was soloist in Strauss' Horn Concerto No. 1 with the RPO in January 2007; he will also present a faculty recital on April 4, 2007, an alltranscription program. Horn students Patrick Walle, Dan Nebel, Gretchen Snedeker, and Allen Fogle are on the extraplayer roster of the Buffalo Philharmonic following a recent audition, and J. Greg Miller has been appointed assistant principal horn of the Flagstaff (AZ) Symphony.

Mike Harcrow has been appointed to the faculty of the School of the Arts, Messiah College, Grantham PA. Mr. Harcrow is completing a doctorate at the University of North

Texas with William Scharnberg, prior to which he was concurrently professor of horn at the Korean National University of Arts and principal horn in the Korean Symphony Orchestra (1997-2003). At the invitation of Professor Harcrow, The School of the Arts hosted the United States Army



Mike Harcrow

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Field Band Brass Quintet (Robert Cherry, horn) and the Four Hornsmen of the Apocolypse (Paul Blackstone, Audrey Good, Anthony Licata, Gerald Wood, horns).

Illinois Wesleyan University horn studio, directed by Christine Worthing, presented a recital focusing on American music including *Festival Fanfare* by Nicholas Perrini, *Faith* by Alex Brofsky, 6 x 4 by Alec Wilder, *Le son du cor* by Arne Oldberg, *Fandango* by Kerry Turner, *Five Pieces for Three Horns* by Douglas Hill, and *Birdland* by Joseph Zawinul (recorded by Weather Report) and arranged by senior **Paul Meiste**.



Illinois Wesleyan University horn studio: (L to R) Marta Haalboom, Christine Worthing (director), Paul Meist, Bridget Wall, Kathy Pechous, Liesl Miller, Ella Hays, Kathleen Mitchell, Margaret Kane, Jessica Pearce, and Jessica Seils.

The American Brass Quintet was the featured ensemble-in-residence during the Western Illinois Brass Festival in November 2006. Hornist David Wakefield worked with a quintet from The University of Iowa during a master class. For more information about the Western Illinois Brass Festival, contact Dr. Bruce Briney, School of Music, Western Illinois University, Macomb, Illinois 61455.

D. Bruce Heim, Associate Professor of Music at the University of Louisville, was invited to serve as acting coprincipal horn of the Louisville Orchestra for their 2005/2006 season and principal horn for their 2006 summer season. **Eric Overholt**, who served as acting coprincipal last season, has recently been appointed to the horn section of the Los Angeles Philharmonic. Additionally, this past summer, Bruce made his third appearance at an International Trumpet Guild Conference, assisting **Michael Tunnell** in a performance on a modern *Corno da Cacci* made by Thein. As an active performer



L-R: Arthur Vanderhoeft, Nancy Rawlins, Bruce Heim, Enrique Crespo, Matthias Höfs, and Michael Tunnell, after an International Trumpet Guild performance.

on this hybrid instrument, essentially a cross between a horn and a trumpet, Heim is one of the rare hornistsin a community that consists primarily of trumpet players. The Louisville Brass (Bruce Heim, horn) recently performed their second residency in Hirosaki, Japan, and released their third compact disc, "Season to Dance," on the Centaur label.

Andrew Pelletier gave the premiere performances of several new compositions as part of his recital, American Journeys, in November 2006 at Bowling Green State University. On the program was the first performance of Randall Faust's arrangements of *Three English Folk Songs* for horn and piano commissioned by Dr. Pelletier for his recently released recording, *Celebration the Horn Music of Randall Faust*. Collaborating with Professor Pelletier are Western Illinois pianist and Coordinator of Accompanying Jason Aquila, harpsichordist and Emeritus Music Professor Hyung Ja Kim, and organist Brian Rotz of St. Mark's Episcopal Church of Toledo, Ohio. The recording was released by MSR Classics (msrcd.com).

Wei-ping Chou was principal horn on Mahler 4th with the San Diego Symphony in December at the request of conductor Jahja Ling. The other members of the section were Keith Popjoy (assistant), Warren Greff (second), Tricia Skye (third), and Douglas Hill (fourth). Wei-ping is completing an Artist's Diploma under Julie Landsman at Juilliard, where she also earned the master's degree and has been principal horn with the Juilliard Orchestra. She is a graduate of the Manhattan School, where she studied with Jerome Ashby, and Idyllwild Arts in Los Angeles, where she studied with Kurt Snyder. Wei-ping currently free-lances in New York and plays second horn with the Albany Symphony.

James F. Wilson, principal horn of The Florida Orchestra in Tampa, and Jay Hunsberger, principal puba of the Florida West Coast Symphony in Sarasota, commissioned a new work



L-R: James Wilson, Jan Bach, and Jay Hunsberger

for horn and tuba from composer Jan Bach. The six movement *Oompah Suite* was premiered (in recitals that also featured the music of Alec Wilder, Frank Zappa, Dana Paul Perna, and Roger Kellaway) in October 2006 at Northwestern, DePaul, and Northern Illinois Universities and at the

Interlochen Arts Academy. Thanks to hosts **Gail Williams**, Jon Boen, John Fairfield, and Julie Schleif.

Coming Events

The **Mid-South Horn Conference** will be held in Kansas City MO March 23-25, 2007, featuring **Thomas Bacon**, **Eric Ruske**, the Kansas City Symphony horn section, and contributing artists from around the region. Attend a Kansas City Symphony concert featuring Eric Ruske as soloist and



Mahler's Fifth Symphony. Conference highlights include master classes, guest and contributing artist recitals, lectures, ensemble performances, student solo and excerpt competitions. For information, see conservatory.umkc.edu/hornworkshop or contact Ellen Campbell: campbellel@umkc.edu.

Radovan Vlatkovic is featured in the Musicians from Marlboro series at the Metropolitan Museum of Art on March 30, 2007. This program was enthusiastically received on the west coast last season and offers the Brahms and Harbison horn trios, as well as the Ravel string quartet. To order tickets, contact Julia Lin at 212-581-5197, x. 12 or jlin@marlboromusic.org. For more information, see www.marlboromusic.org and click on Marlboro on Tour.

Richard (Gus) Sebring, associate principal horn of the Boston Symphony Orchestra and principal horn of the Boston Pops Orchestra, will be the visiting guest artist/soloist at James Madison University, Harrisonburg VA for the 2007 Festival of Brass along with conductor/composer Philip Sparke. The festival takes place March 30-31, 2007. For more information, contact Abigail Pack at packal@jmu.edu.

Plenty of excitement was evident throughout the nine days of Summer Brass Institute and Festival in July 2006, where hornists enjoyed plentiful opportunities to learn and play. Robert Ward (acting principal for the last four years of San Francisco Symphony) gave an energetic, informative mas-



Brass sectional on Mahler's Symphony No. 5

ter hearing talented hornists perform orchestral excerpts and standard works like Strausses Concerto #1. Also

rewarding was the experience of sitting beside Bay Brass horns Jonathan Ring, Bruce Roberts, and Ward in a performance at Stanford University's Memorial Church, and again in a symphonic section class on Mahler's 5th Symphony. Commentary from visiting trumpet artist Adolph "Bud" Herseth added interest, along with opportunities to talk with the Symphony hornists and to take lessons from them. Brass quintets and large ensembles received coaching all week, performing in concerts after polishing their ensemble work. The 2007 Summer Brass Institute and Festival featuring the Bay Brass will be held July 7-15. Participants enjoy lessons, master classes, performance opportunities, and expert coaching in quintets and larger ensembles. See http://brass.menloschool.org for information and to contact director Vicky Greenbaum with questions.

The 2007 Northeast Horn Workshop will be held February 17-18 at Mansfield University, Mansfield PA, featuring Thomas Bacon, Patrick Hughes, Kelly Drifmeyer, and Tim Thompson and sessions on yoga and Alexander Technique. Contact host Rebecca Dodson-Webster at 570-662-4713 or

rdodsonw@mansfield.edu or see faculty.mansfield.edu/rdodsonw/nehw/.

The first Alternative Horn Workshop will be held in early June 2007 (date TBA) in northwestern Massachusetts (location TBA) under the direction of John Clark and Jeffrey Agrell. Clark is horn professor at SUNY Purchase and a leading jazz hornist. Agrell is horn professor at the University of Iowa, gives creative concerts and workshops, and teaches a course in improvisation for classical musicians. The Alternative Horn Workshop will provide an introduction to improvisation for traditionally trained hornists, both jazz (Clark) and nonjazz (Agrell). The workshop is open to all horn players, and no improvisation experience is necessary. This workshop will include six hours of workshop sessions plus two hours in the evening each day for an informal "concert." Enrollment will be limited, and sections will be divided according to experience and ability. For more details or to apply for the workshop email john@hmmusic.com or jeffrey-agrell@uiowa.edu Updated information will be posted, as interest in the workshop is determined, at www.hmmusic.com.

The 2007 Kendall Betts Horn Camp will be held June 9-24 at Camp Ogontz in Lyman NH under the auspices of Cormont Music, a New Hampshire non-profit corporation. For the thirteenth consecutive year, Kendall is hosting his unique seminar and retreat for hornists of all ages (minimum age 15), abilities, and accomplishments to study, perform, and have fun in the beautiful White Mountains under the guidance of a world class faculty to include (in addition to Mr. Betts): Jeffrey Agrell, Hermann Baumann, Lin Foulk, Randy Gardner, Lowell Greer, Michael Hatfield, Douglas Hill, Abby Mayer, Richard Mackey, Jesse McCormick, Bernhard Scully, Edwin Thayer, and others to be announced. Enrollment is limited to provide for a 4:1 participant to faculty ratio to ensure personalized curricula and individual attention. Participants can attend either or both weeks at reasonable cost. A number of scholarships to the camp are awarded on a competitive basis for students age 15-27. For further details, application and scholarship information, see www.horncamp.org or contact Kendall Betts, PO Box 613, Sugar Hill, NH 03586, Tel: 603-823-7482, Fax: 603-823-7093, Email: HORNCAMP@aol.com.

Hilo Chamber Music Festival (organized by Orchid Isle Music Productions, LLC) is now accepting applications. The festival (June 10-24, 2007) is open to accomplished and aspiring amateur chamber musicians who are interested in playing with and being coached by professional musicians (many from the Honolulu Symphony, including the Spring Wind Quintet). The application deadline is February 15, 2007. See www.orchidislemusic.com for details and application.

The 2007 Barry Tuckwell Institute will take place June 18-22 at Mesa State College, Grand Junction CO. Hornists of all ages (16 and older) and abilities are invited to attend for an event filled with master classes, performance opportunities, and close interaction with a renowned faculty that includes Barry Tuckwell, Mary Bisson, Dave Krehbiel, Michelle Perry, and Jean Rife. Located in a beautiful part of the US, participants will have opportunities to explore Western Colorado and Utah before or after the Institute. For more



information, see www.homepage.mac.com/kaswanson/BTI or email kaswanson@mac.com.

The 5th Annual Lugano Horn Workshop, featuring the American Horn Quartet, will be held at the Conservatorio della Svizzera Italiana in Lugano, Switzerland, June 30-July 6, 2007. Participants will cover standard solo repertoire, standard orchestral repertoire, and horn ensemble playing in master classes, group and private lessons, and horn ensembles. The workshop is open to all hornists and ensembles will be formed based on experience and individual abilities to insure individual attention. The cost for the course is 450 Swiss Francs. Housing and food are separate; inexpensive accommodations are available near the school. Instructors include David Johnson, professor of horn at the Conservatorio della Svizzera Italiana and a founding member of the American Horn Quartet, Sandro Ceccarelli, assistant horn teacher at the Conservatorio della Svizzera Italiana and principal hornist of the Verdi Orchestra di Milano, and Charles Putnam, Kerry Turner, and Geoffrey Winter of the American Horn Quartet. E-mail Heather Pettit-Johnson at hephorn@yahoo.com for further information.

Reports

2006 Idyllwild Arts Summer Festival reported by David Hoover

Sixteen horn students participated in the Idyllwild Music Festival, an annual international program that includes some 300 student musicians and young professionals from nations around the world at Idyllwild Arts in the San Jacinto Mountains near Los Angeles CA. The festival culminated with a concert on August 20 at Walt Disney Concert Hall in Los Angeles with a program that included Strauss's *Don Juan*, Elgar's *Cockaigne Overture*, Ravel's *Daphnis and Chloé Suite No.* 2. **David Hoover** (California State University, Northridge) and Calvin Smith (University of Tennessee, Knoxville) directed the horn studio.

The horn faculty presented a recital including works by Mozart in honor of his 250th anniversary. Dr. Hoover performed Mozart's original version of the Rondo in D from the 1st Concerto on an Austro-Bohemain style natural horn patterned after a horn made in Vienna in the 1790s by Nicodemus Pechert. The movement was billed as *Rondo for Horn and Heckler* and included a critic hurling insults in a translation of Mozart's running commentary prepared by David Hoover from the original Italian. Calvin Smith performed Franz Strauss's *Nocturno* and explained to the audience the connection between the horn-playing father and the composer son, Richard.

The photo shows the horn students and faculty preparing for a performance of Rossini's *Le Rendez-vous de Chasse* with Dr. Hoover holding his Austro-Bohemain natural horn crooked in D for the opening call and Professor Smith holding a TrumCor mute since the picture was taken by Richard

Giangiulio, former Principal Trumpet of the Dallas Symphony and co-owner of TrumCor mutes. Other horn ensemble works included Karl Stiegler's *Lützows wilde Jagd*, Gregory Kerkorian's *Sextet*, Kerry Turner's *Farewell to Red Castle*, and various *Fripperies* by Lowell Shaw.



I cornisti di Idyllwild 2006

2006 Manchester Horn Festival reported by John Humphries

The British Horn Society came of age in 1992 when it hosted the IHS workshop at the Royal Northern College of Music in Manchester and it has subsequently taken its annual festival to London, Glasgow, Radley, Cardiff, Southampton, and Birmingham. Manchester, however, has remained a favorite venue, not only because of the RNCM's superb facilities but also because this thoroughly modern city retains such vivid links to its musical and industrial past.

The feeling of local color came over particularly clearly during the "trompe tramp", an excursion to St. Ann's Church, a delightful 18th-Century gem that reverberated to the sounds of trompes de chasse, hand horns, valve horn, and organ. The great Manchester industrialists whose lives are commemorated there can hardly have heard anything like the vibrant timbres we enjoyed as the assembled forces romped through the Messe de St. Hubert. Although this tribute to the French hunting tradition leaves one in no doubt about which note is the tonic, listeners could easily have imagined themselves transported to rural France. The rip of the trompes was so good it should have been bottled, and if it had, its rustic earthiness would surely have tasted like the very best vin de pays.

The performance was led by **Bob Ashworth**, a player who has done so much for the horn in the north of England and who was also involved in another of the festival's high points. His quartet's performance of Gallay's *Grand Quartet* for four hand horns crooked in different keys was truly sublime.

The centerpiece of the weekend was the performance by the Netherlands Wind Ensemble of Mozart's *Gran Partita*. Their seating arrangement, with double bass in the middle and pairs of horns on either side, was a terrific idea. Between each movement, Bart Schneemann, the NWE's principal oboist, made an engaging "Mozart" as he read spoof letters allegedly from the composer to his father.

Other performances that took my fancy were Humphrey Procter-Gregg's *Horn Sonata* (played by that man Ashworth again) and Thomas Adès's *Sonata da Caccia*. This marvelous



addition to the repertoire sounded as if the Birmingham Contemporary Music Group had commissioned it direct from the spirit of François Couperin rather than from a composer working in the 1990's! Jeff Nelsen gave a delightful recital in which for me the most memorable moment was an arrangement for horn ensemble of Jay Unger's modern classic, Ashokan Farewell. The publicity for Jeff's master class, "Get Fearless," made it sound a bit new-age, but the reality was a lot of good, practical common sense to help players overcome the mental anxieties of performance. I found myself quoting Jeff at length a week or so later as I helped my daughter prepare for an audition.

As David Guerrier was indisposed, another extraordinary young talent, the Maltese Etienne Cutajar, newly-appointed 3rd horn Scottish the **BBC** Orchestra, stepped in at short notice and gave a flawless recital that seemed to encompass everything that is most difficult to do on the horn. His playing was genuinely beautiful and, what's more, he's a thoroughly nice chap! In 25 years time, will he, I wonder have made as

much of an impact as Mike



Etienne Cutajar

Thompson and Frank Lloyd, who bowled me over at the BHS's first festivals all those years ago? BHS Chairman Thompson's contribution to the artistic success of this festival must be recorded, as should his performance of the Adès Sonata, but former IHS President Lloyd also deserves a word. At one point he moaned that this was his weekend off, and here he was playing, teaching, fetching, and carrying. But it was clear that he loved every minute of it! And the two little chaps who turned up for the beginners' horn ensemble class and got a lesson from Frank had an experience which they will surely never forget.

This year, the festival was given in conjunction with the RNCM's Blast!, an event for woodwind players. I dropped in on a couple of their classes and found that the plangent lines of the baroque oboe and the sensuous delights of the baroque flute cleansed my horn-sated palate like a sorbet between the courses of a particularly rich dinner. There were lots of other things which there is no space no mention - the wonderful, but slightly bizarre arrangement of Strauss 1 for 4 horns and piano, is just one of them - but no report on Manchester 2006 would be complete without thanking Barbara Maclaren and her husband, Andrew, whose indefatigable energy made this year's festival so memorable.

2006 Nordic Horn Seminar reported by Maria Becker Gruvstedt, Lisa Ford, and Annmari Wangin

The Nordic Horn Seminars have a 30-year tradition, starting with Oulu, Finland in 1975, Darbu, Norway in 1976, Ry, Denmark in 1977, and Piteå, Sweden in 1978. After this impressive beginning, the seminars now taken place every other or every third year. The responsibilities of hosting are distributed between the national horn clubs, and now Iceland will host the seminar in Reykjavik in June 2008.

We do not know exactly who initiated these events, but surely Mikko Hynninen, the former president of the Horn Club of Finland, and Frøydis Ree Wekre, the Norwegian horn soloist and teacher, were both key persons behind the event. From the beginning, we had at these seminars the best Scandinavian hornists and also an impressive list of soloists from outside our region. Frøydis Ree Wekre and Ib Lanzky-Otto, two prominent "local" players, have attended most of the seminars, together with invited soloists and teachers of each host country. Guests from outside include such names as Vitali Boujanovsky, Dale Clevenger, Peter Damm, Michel Garcin-Marrou, Michael Höltzel, Ifor James, Frank Lloyd, Francis Orval, Arkadi Shilkloper, Ferenc Tarjani, Michael Thompson, Barry Tuckwell, Radovan Vlatkovic, Richard Watkins, and Sebastian Weigle.

In the Nordic Horn Seminars, everybody lives together in a boarding school. In a village called Vara in Västgötaland, the small community has built a spectacular concert hall. The leaders of the Swedish Horn Society were inspired by the enthusiasm and cooperative spirit of the local cultural workers and politicians during the planning of the 16th seminar. This year we chose to highlight the diversity of the Nordic sound by inviting leading horn players from each of the five countries. Our five younger performers were Stefán Jón Bernharðsson (Iceland Symphony Orchestra), Annamia Eriksson (Royal Opera in Stockholm), Markus Maskuniitty (from Finland, solo horn in Deutsche Symphonieorchester, Berlin, and also Professor in Hannover, Germany), David Palmquist (the new solo horn of the Danish Radio Orchestra), and Norwegian Irene Ruud (co-principal of Trondheim Symphony Orchestra). Participants heard horn playing on a remarkably high level from this new generation.

What gave the concerts a golden touch was the solo and ensemble playing by so many professional horn players, including Lisa Ford (solo horn in the Gothenburg Symphony Orchestra), Erja Joukamo-Ampuja (teacher at the Sibelius Academy and freelance player in Finland), Johan Åhnberg, (co-principal in the Sjælland Symphony Orchestra, Denmark), Gustav Carlsson (Odense Symphony Orhcestra), Einar Öhman (co-principal in the Malmö Symphony Orchestra), and Thomas Ekman (Sjælland Symphony Orchestra). Concerts featured everything from duos to 12-horn ensembles, jazz on the natural horn, and The Casbah of Tetouan by Kerry Turner. Incredibly memorable moments!

New this year was a special program of master classes, ensembles, and a concert performance for very young horn players, 30 youngsters between 9 and 19 years old from various Scandinavian Schools of Culture. This program offered the experience of strong musicianship and good role models. Two of the younger professional players, Annamia Eriksson and Stefán Jón Bernhar_sson, were instructors.

Russian hornist Sergei Dovagliouk (third horn in the Radio Philharmonic Orhcestra in Hilversum, Holland) and



Frøydis, both students of Vitaly Boujanovsky, performed a duet by their former teacher. **Christian Dallmann** (*Universität der Künste* in Berlin) presented a lecture on the use of the natural horn in the classic and romantic periods.

Presentations included Important Nordic recordings from the 20th Century and The Swedish Horn Tradition, with Thomas Ekman and Ib Lanzky-Otto and Erja Joukamo-Ampuja offered "Do you know enough about practicing?" At a nearby castle, the Skånska Jakthornssällskapet met us with fanfares and traditional hunting music. Pedagogical seminars with Frøydis Ree Wekre, Erja Joukamo-Ampuja, Maria Becker Gruvstedt, and Annmari Wangin dealt with topics like creative teaching, recruiting, brass games, improvisation, and rhythm.

The Swedish Horn Society has started an exchange program with South Africa through the initiative of Lisa Ford. During the IHS Symposium in Cape Town, Anita Anderssson presented two horns from the Swedish Horn Society to the South African Horn Society, made possible by a collection of money from the 16th Nordic Horn Seminar, as well as donations from M. Jiracek & Sons, and from Leif Wangin at Wangin Music HB; the horns will be lent to students. Some accessories were also donated by Ulrich Harzer Brass Centrum, Copenhagen, and Windcorp, Gothenburg.

The Nordic Horn Seminar was as successful as we had hoped. See you in Iceland in June of 2008! For information contact Stefán Jón Bernharðsson at stefanjbw@isl.is.



L-R: Annamia Eriksson, Erja Joukamu-Ampuja, Markus Maskuniitty, David M. A. P. Palmqvist, and Stefán Jón Bernharðsson performing The Casbah of Tetouan.

Sixth Annual Western Illinois Horn Festival reported by Randall Faust

The Sixth Annual Western Illinois Horn Festival took place October 22, 2006 at Western Illinois University and featured Thomas Jöstlein, winner of the 2005 Hugo Kauder International Music Competition and the 2003 American Horn Competition. In addition to recitals, clinics, and horn ensemble rehearsals and performances, Thomas presented a lecture and a master class on his own successful techniques for audition and competition preparation. In fact, his evening recital included works by Mozart that have been a notable part of his recent auditions. Other selections included the Sonata for Horn and Piano by Halsey Stevens, two works by Randall Faust, and two of Mr. Jöstlein's compositions for horn choir (Andante, composed for the festival, and the Campbell Fanfare, in honor of Dr. Douglas Campbell). For more information about the festival, contact Randall E. Faust, School of Music, Western Illinois University, Macomb IL 61455.

Guest composer and hornist Thomas Jostlein with Randall Faust, Roger Collins, and the Western Illinois Festival Horn Choir

International Jevgeny Mravinsky Brass Competition reported by Pasi Pihlaja

The International Jevgeny Mravinaky Brass Competition, sponsored by the governor of St. Petersburg, V.I. Matvienko, was held in St. Petersburg, Russia October 26 - November 4, 2006. I was honored to be invited as a member of the jury which also included **Viktor Sumerkin**, Russia (the head of jury); **George Wiegel**, Holland; **Veniamin Margolin**, Russia; and **Vladimir Dosadin**, Russia.

The competition was open to brass players from around the world under 21 years of ages. The level of competition was very high, and we had a wonderful opportunity to hear many talented young artists on all brass instruments. One truly outstanding performer was the young artist who won the competition, trombonist Alexei Lobikov. Second prize went to a horn student of **Andrej Gloukhov**, **Oleg Skrotsky**, who played the Mozart Concerto, K. 497. Third prize was awarded to 11-year-old trumpet player, Alexej Ivanov from St. Petersburg. The fourth prize winner was **Alexej Furukin**, a horn player from Moscow. His slow moment of the Strauss 1st concerto was one of the best ever. The jury was very pleased with the high level of the candidates, and truly enjoyed listening to all of them.

The event was very well organized due to the efforts of the director of the School of Art in Mravisnky, Evelina Petrova, and the chairman of the committee, Olga Ivanova.

The only minus of this competition was that information about the event was not effectively disseminated, so most of the candidates were from Russia or the Baltic countries. I hope that at the next competition in 2010, more musicians will receive the information so talented players from around the world can take part in this competition.

2006 Western US Horn Symposium reported by Bobbie Litzinger

The 2006 Western US Horn Symposium was held at the University of Nevada, Las Vegas (UNLV) in October. The focus of the symposium was utilization of the horn in many styles of music (from opera to jazz with many stops in between), in various groupings (soloist to unaccompanied quartet to orchestral horn section to mass ensemble), and the natural horn in period and contemporary use.



Among the many highlights of the symposium was an all-Paul Basler concert which featured Paul, composer in residence, either playing the horn or accompanying other performers on piano in every one of the eight works. The other performers on that concert included Bill Bernatis (symposium host), Richard Chenoweth, Nancy Joy, Laurence Lowe, and Michelle Stebleton. The High Desert Horns (the UNLV university/community horn ensemble) opened and closed the Symposium with additional Basler pieces. Among the other artists who performed or presented sessions were Bruce Atwell, Ellen Campbell, Sandra Clark, John Ericson, Janine Gaboury-Sly, Steven Gross, L. William Kuyper, Eldon Matlick, Richard Nichols, the Oregon Symphony horn section, Ken Pope, Quadre - The Voice of Four Horns, Jeffrey Snedeker, Paul Stevens, Michael Thornton, Lydia Van Dreel, and Ken Wiley.

The 2008 edition of this biennual event has been scheduled for October 29 – November 1, 2008. Plan ahead to "Come play in Las Vegas" by signing up for the email newsletter at horn.symposium@unlv.edu.

XVII Incontro Internazionale di Cornisti "Guelfo Nalli " reported by Alessandro Macrì

In August 2006, at Supino (Frosinone, Italy) the XVII edition of the International Meeting of Horn Players "Guelfo Nalli" took place. The two concerts, at Fiuggi and Supino, were dedicated to the memory of Domenico Agostini, the father of Angelo and Fabio, artistic and musical directors. This is the only event of its kind on the Italian peninsula. According to custom, music originally for other instruments is included; this year featured music for horn and piano: Angelo Agostini transcribed for horn quartet and piano the Sonata in C by Giuseppe Aldrovandini and for horn ensemble and piano the Marche Pontificale of Charles Gounod; Alessandro Macrì transcribed for horn ensemble the Brausle de chevaux et Jouyssance vou domerai of Thoinot Arbeau and for solo horn and for horn quartet, Le Basque by Marin Marais; Fernando Servidone transcribed and performed Mozart's Concert Rondo K.371; a transcription of the Piano Concerto K.466 for piano and horn ensemble (Keith Goodman), Horn Concerto No. 3 K.447 (Rondo) for solo horn, ensemble, and piano (Bernardo M. Sannino), and Eine Kleine Hard Day's Nachtmusik for horn ensemble (David Short), all in honor of Mozart's 250th birthday.

The professional horn players present were: Salvatore Acierno, Angelo Agostini, Filippo Azzaretto, Francesca Bonazzoli, Marcello Bonechi, Luciano Caporossi, Silvano Cardella, Antonio Fracchiolla, Fabrizio Giannitelli, Daniele Iacomini, Alessandro Macrì, Jeffrey McGuire, Marco Penciarolo, Rino F. Pecorelli, Giampiero Riccio, Silvia Rimordi, Fernando A. Servidone, Nikolaus Walch, and Jonathan Williams. Gesuanldo Coggi participated at the piano, and the director was Fabio Agostini. A special mention must be made of Angelo Agostini who has organized the event that has become an annual destination for many of the best horn players in Europe. For more information, see www.cornofestival.it.

University of Wisconsin-Stevens Point Horn Choir Festival reported by Patrick Miles

The Sixteenth Annual UWSP Horn Choir Festival was held in Stevens Point WI on Saturday, November 11, 2006. The festival was hosted by the UWSP Horn Studio and Dr. Patrick Miles, Professor of Horn and Director of Orchestral Activities at UWSP. The event is the longest running festival of its kind in Wisconsin and over the years has had more than 1000 total participants. The day includes rehearsals with the mass choir, sectionals for the participants which are run by UWSP horn students, performances by UWSP horn quartets, a master class given by Dr. Miles, and a final gala performance. This year's concert included the Reedsburg High School Horn Ensemble, the UWSP Horn Choir, and the massed Festival Choir.

International Horn Competition of America reported by Marian Hesse

The International Horn Competition of America (IHCA) will take place July 19 to 22, 2007 at Bowling Green State University in Bowling Green OH. Host for this year's event is BGSU horn professor **Dr. Andrew Pelletier**.

There are several hallmarks of the IHCA that make this occasion a rewarding experience for all who participate, whether or not they finish as a finalist or prize winner. Each IHCA begins with a clinic featuring all of the jurors of the Professional and University divisions, as well as the Board of Directors. In this competition, all performers play their solo program without interruption in a concert setting. This makes the event more than a competition — it creates a setting where each person presents a solo performance complete with audience and applause. For those hornists who do not advance to the next round, there is an opportunity to discuss their performance with each of the jurors of their division.

The 2007 competition marks the thirteenth time the event has been held since its inaugural year in 1981. In 2005, the event was hosted by **Dr. Eldon Matlick** at the University of Oklahoma in Norman OK. In that year, the word International was added to the name to make it clear that the event is open to hornists of all nationalities.

Over the past two years, the Board of the IHCA has succeeded in enhancing the awards for the Professional Division. Much of this is attributable to the efforts of the IHCA General Director, **Steve Gross** who has presided over the organization since 1985. Dr. Gross is Professor of Horn at the University of California at Santa Barbara, and was the winner of the first major American competition, the 1976 Heldenleben Horn Competition.

In 2007, the First Prize in the Professional Division will include a cash award of \$5000 and a horn by Meister Hans Hoyer of Markneukirchen, Germany. Work is underway to develop solo opportunities for the winner. Second Prize in the Professional Division is \$500. The University Division has a first prize of \$500, and a second prize of \$200.

Prize winners in the 2005 IHCA in Oklahoma came from a variety of backgrounds. The highest award given in 2005 in the Professional Division was Second Prize to Jesse



McCormick. At the time of the competition Mr. McCormick was fourth horn in the Colorado Symphony; he is now second horn in the Cleveland Orchestra.



Professional Division Judges (L-R): David Thompson, Karl Pituch, Bill VerMeulen, Randy Gardner, Rick Todd, Peter Kurau, Bill Capps, Steven Gross, and Elliott Higgins

The winner of the University Division, Cara Kizer, has been quite active since the 2005 IHCA. She has been a finalist principal for with the Saint Paul Chamber Orchestra and one of the final three hornists in

the recent New York Philhar-monic assistant/utility audition.

Nick Caluori took home Second Prize in the University

Division in 2005. Caluori recently finished Basic Training prior to beginning his position with the U.S. Military Academy Band at West Point.

Previous winners of this competition include many well-known hornists. In the Professional Division they include Kristen Thelander, Jeffry Kirschen, Lowell Greer, Eric Ruske, Karl



University Winners L-R: Robert Davis (3rd), Cara Kiser (1st), Nicholas Caluori (2nd)

Pituch, Bill Barnewitz, David Thompson, Laszlo Seeman, Tod Bowermaster, and Thomas Jöstlein. The 2007 IHCA host, Dr. Andrew Pelletier, won First Prize in the Professional Division in 2001.

The website for the competition, www.ihcamerica.org, includes all rules and regulations for the competition, as well as a printable application form.

Graduate Assistantships

The Illinois State University School of Music anticipates a graduate assistantship vacancy and graduate tuition waivers for 2007-2008. Illinois State University is located in Bloomington-Normal. The Master of Music concentrations are in Performance, Conducting, Composition, Music Therapy, and Music Education. The application deadline is March 1. For more information, contact **Dr. Joe Neisler**, Associate Professor of Horn, at jneisle@ilstu.edu. Applications are available at www.admissions.ilstu.edu. Send School of Music application materials to Dr. Angelo L. Favis, Campus Box 5660, School of Music, Illinois State University, Normal IL 61790-5660. Send Graduate School applications to Admissions as directed on the forms. Visit the School of Music web site at www.cfa.ilstu.edu/music/

The Penn State School of Music has a graduate horn assistantship available for Fall 2007. Awards include a 10-month

stipend of approximately \$6,097 for 10 hours/week, plus a grant-in-aid covering the full tuition and fees. Duties include private horn instruction for non-music majors, teaching horn methods class, and managing the Horn Ensemble. For more information, see www.music.psu.edu/ or e-mail Lisa Bontrager at ljb5@psu.edu.

The University of Oklahoma has two graduate assistant-ships available. One position includes performing with the graduate brass quintet, assisting with major and non-major lessons, co-directing the OU Hornsemble, and performing in Wind Symphony or University Orchestra. The other position includes performing with the graduate woodwind quintet, assisting with major and non-major lessons, co-directing the OU Hornsemble, and performing in Wind Symphony or University Orchestra. To request an application, contact Dr. Eldon Matlick, Professor of Horn, School of Music, University of Oklahoma, 500 W Boyd, Norman OK 73019. Applications are due by March 1, 2007.

Western Michigan University announces a graduate assistantship opening in horn for the 2007-08 academic year. Admission qualifications include a BM in music or the equivalent with a minimum GPA of 3.0 and a successful audition into the Master's degree program. Interested hornists should contact Professor Lin Foulk at 269-387-4692 or lin.foulk@wmich.edu and visit the studio webpage at homepages.wmich.edu/~lfoulk/. Additional information about the graduate program is available at www.wmich.edu/music.

The University of Iowa Horn Studio announces two financial aid opportunities for incoming graduate students (MM or DMA) beginning Fall 2007: a horn teaching assistantship (two-year position), and the Garzio Fellowship, a one-year stipend of \$8000 plus a \$4000 tuition scholarship (in-state tuition). The application deadline is March 10, 2007. For more information, contact Jeffrey Agrell, School of Music, University of Iowa, Iowa City IA 52242, jeffrey-agrell@uiowa.edu. Visit the horn studio website at www.uiowa.edu/~somhorn

The Horn Graduate Assistant vacancy at Wichita State University (includes position with the Wichita Symphony) will be postponed for a year. Applications and support materials (resume, CD, and references) will be accepted for the Fall of 2008 starting November 2007. Contact Nicholas Smith, Professor of Horn, Wichita State University, Wichita KS 67260-0053 or email nicholas.smith@wichita.edu for explanation or more details.

The University of Louisiana at Lafayette School of Music announces its graduate programs for fall 2007. Master of Music concentrations are performance, music education, conducting, or theory/composition. Graduate Assistantships are available based on departmental need and students' performance level. Eligibility criteria are available from University College (universitycollege@louisiana.edu). The semester begins August 16, 2007. Address inquiries to: Dr. Andrea Loewy, Graduate Coordinator, UL School of Music, P.O. Drawer 41207, Lafayette LA 70504-1207, 337-482-5214, loewy@louisiana.edu. Address questions regarding horn study to Dr. Catherine Roche-Wallace, horn professor, UL School of Music, P.O. Drawer 41207, Lafayette LA 70504-1207, 337-482-5208, cmr3877@louisiana.edu.

Medical Issues: More on Strength and Endurance

by William Scharnberg

r. Dalrymple's October 2006 Horn Call article on strength and endurance inspired me to contribute some thoughts on the subject. Each spring semester for the past twenty-three years I have taught a course Brass Pedagogy and Literature, required for our brass performance majors. For this class and the horn studio, I have developed some teaching tools concerning strength and endurance.

The types of muscle fibers in the body are: slow-twitch and fast-twitch A and B. Slow-twitch muscles use oxygen as their fuel and are the muscles found primarily in the back, torso, and lower legs, where endurance is important – long distance runners and cyclists rely on these muscles. Fast-twitch muscle fibers have a quick contraction time, burn glycogen (a complex carbohydrate stored in the muscles and liver) rather than oxygen, and are incapable of extended activity. Fast-twitch B fibers (for bursts of energy) tire the quickest and are used for very brief anaerobic activities (anaerobic = without oxygen) such as heavy weight lifting, sprints of up to 100 yards, the shot put, long jump, and high/loud notes on a horn. Fast-twitch A fibers (for speed) are used for longer anaerobic activities such as sprinting 500 yards, swimming a 100-yard race, and playing Siegfried's "Short Call."

In poultry, dark meat (slow-twitch fiber) is found in the legs and thighs – in the muscles used for extended periods of low impact activity (feeding/foraging). The white meat (fast-twitch fiber) is found in the breast connected to the wings where sudden bursts of energy are required. Dark meat is dark because it contains the type of blood vessels necessary to transmit oxygen.¹

Brass players need both strength and endurance in various proportions. To carry the poultry analogy further, we need more oxygenated dark meat to play Mendelssohn's *Nocturne* and more glycogenated white meat to perform the first horn part to Beethoven's Seventh Symphony.

Athletes (and their coaches) generally divide themselves into those who have innate endurance/stamina (the marathoners and other "distance" athletes) and those who are born with strength (the sprinters and power event specialists). If you are a soccer coach, it makes good sense to put your endurance athletes in the mid-field and your strength (speed) players as forwards or defensive players. "High" hornists need fine fast-twitch muscles with the first horn also requiring strong slow-twitch muscles; low hornists are primarily slow-twitch athletes.

It is well known that weight training can improve the proportion of fast and slow-twitch muscles in the body. Body builders who work toward improving strength lift heavier weights with fewer repetitions – for brass players that equals high/loud notes played fewer times. For endurance, lighter weights are lifted with more repetitions – middle range notes played for longer periods of time. Specific strength and

endurance exercises from a variety of sources will be offered in the next *Horn Call*.

Endurance relies on the processing of oxygen for fuel and the prime source of oxygen is the lungs. If the breathing apparatus is operating efficiently, it follows that the flow of oxygen to the muscles is enhanced, thereby increasing the endurance of the player.

The breathing apparatus is controlled by opposing muscle groups. Muscles can only contract or relax – to efficiently move your forearm, the bicep contracts while the tricep relaxes. If both contract simultaneously, you have an isometric activity: no movement. Likewise, when we inhale we contract one set of muscle while (ideally) the muscles used for exhalation are relaxed. When we see an expert brass player take a full breath, there is distension of the abdominal area – this is a result of the relaxation of exhalation muscles.

The primary muscles involved in inhalation are the diaphragm, the large dome-shaped involuntary (uncontrolable) muscle below the lungs and the external intercostals (muscles between the ribs that contract to pull the rib cage outward). So the famous catchphrase, "support from the diaphragm," is impossible because the diaphragm is an involuntary muscle in the inhalation process (it continues to contract while we sleep) and has nothing to do with forced exhalation. "Support" is a misleading static activity – we need to move air!

The primary muscles involved in exhalation are the abdominal muscles and the internal intercostals (the opposing muscles in the rib cage that contract to pull the ribs toward the lungs). Yes, there are other muscles that play minor roles in forced exhalation (scalenes and sternocleidomastoids); however, experts can not determine how these muscles help produce a beautiful horn tone!

Isometric contraction of the breathing muscles works against the movement of air. Unfortunately, isometric contraction of these muscles is required for defecation, to prepare for a blow to the torso, and child birth. The closing of the glottis and contraction of both muscle groups has been dubbed the "Valsalva maneuver" and is considered a big "no no" in brass playing! However, when you are performing a high very soft note with virtually no tone (accompanying a voice or stringed instrument), closing the glottis and contracting the opposing muscle groups can get the job done (this should never be our "normal" beautiful singing tone). Never mention the glottis around low brass players!

For most brass players, simply breathing in a low-pitched (or no-pitched) breath opens the glottis, activates the appropriate inhalation muscles and then, using a vowel sound characteristic to the instrument ("oo" or "oh" for horn) when exhaling, takes care of breathing issues. If the tone is not char-

Strength and Endurance



acteristic, the first place to look is the efficiency of the breathing apparatus.

There are many side issue concerning the breathing apparatus, for example, the importance of a good posture. If we are "out-of-balance" (playing with a poor posture) the vestibular mechanism in our ear will send that message to our brain, initiating muscle contraction (which we do not want or need) to correct our posture. Good posture is critical to our long-term success in the musical world.

Is it possible to increase one's vital (lung) capacity? No, but if the capacity is small, one can learn to be more efficient and breath more often. Should a brass player always take a complete breath regardless of the musical passage or take in only the amount of breath needed to play a phrase? In the high range we use a small amount of fast-moving air while the low range requires a larger amount of slower moving air. Which is best: to have too much air or not enough?

Brass players should understand the difference between "singing" and "shouting" and use our breathing apparatus to perform as required: we "sing" using a larger volume of slower moving air and "shout" with a smaller volume of faster air. While we spend a great deal of time in large ensembles shouting our part from the rear, for solos, chamber music, and auditions, our audience wants to hear us sing!

Probably the best types of exercise for the muscle groups involved in forced breathing are those that are "aerobic" in nature (running/jogging, speed walking, swimming, biking, and so forth). These types of activities can improve the endurance of the horn player and provide overall good pul-

monary health. Studies have shown that aerobic exercise also aids mental acuity. Look for specific exercises to improve strength and endurance in this column in the May 2007 issue!

 ${\footnotesize 1 \ For \ a \ more \ thorough \ discusse \ www.bbc.co.uk/science/humanbody/body/factfiles/fastand-slowtwitch/soleus.shtml.}$

William Scharnberg is Regents Professor of Music at the University of North Texas and principal horn of the Dallas Opera Orchestra. He has performed as principal horn in a number of orchestras and is an active chamber musician and soloist. He is the editor of The Horn Call and has served the IHS as President (1980-82), Music Review Editor, and as a member of its Advisory Council.

Median and Ulnar Neuropathies in University Brass Players by David G. Greathouse

In a doctoral physical therapy project at Belmont University (TN), students Justin C. Smith, Cate E. Langley, Maureen A. Kendrick, Jeremy S. Smith, and Cara L. Wilkerson, supervised by Professors Dr. John S. Halle and Dr. David Greathouse, studied forearm nerve (median and ulnar) problems in university brass players. The doctoral students studied fourteen brass students and found forearm neurological problems in some. A very detailed account of the study, with references to exercises to minimize forearm stress in brass playing, can be found on the IHS website: www. hornsociety.org. Please address correspondence and reprint requests to David G. Greathouse, PT, PhD, ECS, 3211 Crystal Path, San Antonio TX 78259. E-mail: greathoused1@ yahoo.com.

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Technique Tips

By Jeffrey Agrell

Duets - A New Pedagogical Tool

A monk in an abbey has nothing on a really dedicated musician, except that the former takes a vow of silence and the latter takes a vow of sound. Both live mainly in a small cell and repeat certain rituals that supposedly are beneficial (at least in the long run) to producing deep personal benefits.

Perhaps it's time for a paradigm shift, or a tweak, at least, in the view that only solitude supplies the requisite condition for personal improvement. After all, it can get lonely in there after all those hours of dedication/privation, and hey, all jobs later involve working with someone else. So just for fun, let's postulate the new paradigm: that we could spend some of our usual "monastic" time working toward the same goals with a partner and reap deeper and broader rewards while doing so.

It only takes a little browsing to find support for our tweaked paradigm. Stephen Nachmanovitch, author of *Free Play*, says,

One advantage of collaboration is that it's much easier to learn from someone else than from yourself. And inertia, which is often a major block in solitary work, hardly exists at all here: you release each other's energy. Learning becomes many-sided, a refreshing and vitalizing force.

In other words, duets are fun! And fun is both contagious and intrinsically motivativing. If you are motivated to do something, you tend to do more of it and with a better attitude, alertness, and retention of benefits. In spite of the pervasive (if archaic) sentiment that enjoyment of an activity is somehow antithetical to its usefulness or seriousness, our new paradigm sounds like a "consummation devoutly to be wish'd."

Think about how we as horn players usually practice technique. Up the scale. Down the scale. Next key, and so on, as long as we can stand it. Work on etudes. Do some sight-reading. Do some daily transposition. Work on tonguing. Slurring. Low range. High range. Arpeggios. And on and on, our musical Sisyphean assignment. Nothing wrong with the ingredients, but perhaps there is a tastier recipe with the same nutrients.

Couldn't we come out of the monastic cell and hone the same material using duets? Why not try a conversation instead of a monologue for a change?

As teachers, we can use duets to work on a multitude of techniques. Donn Schaefer is the trombone professor at the University of Utah. His doctoral essay [University of Iowa, 2003] is entitled "Using Duet Literature in the Applied Trombone Studio: A Method and Annotated Guide." Schaefer says that what duets do is to model desired music results, and that "modeling is an effective pedagogical technique for working on intonation, range, tone, relaxation, embouchure control, flexibility, phrasing, musicality, counting rhythms, inde-

pendence, dynamics, contrast, sight-reading, ensemble playing (chamber music)."

There are certainly ways to do most of this back in the cell, but working on duets with a teacher or a playing partner provides an excellent complement to solitary technical study in a social and stimulating way. Schaeffer goes so far as to say, "Using duets, it is possible to model almost any given aspect of trombone playing." And besides technique, duet partners acquire those elusive skills needed to play sensitively in any ensemble: awareness and instantaneous adjustment in pitch, rhythm, and phrasing, subtle communication of entrances and releases. Playing alone in a practice room does not help us with this important part of musicianship, but duets do provide this kind of training in a comfortable setting.

Duets In Action

With the benefits of duets in mind, our horn studio set forth on a "duet project" last semester. The rules of the game were simple: everyone had to play 100 duets during the semester (which comes out to about one per day). There are a lot of duets out there to choose from (Robert King Music lists around 180 collections of duets), but a specific list of duets was required so that everyone would have exposure to a wide variety of styles and eras from the core of the repertoire. Following is the list of required duets:

5 from Bipperies (Shaw)

5 - Odd Meter Duets (Gates)

2 - Otto Nicolai duets

1 - Barboteu "4 Duos"

5 - Contemporary Rhythm & Meter Duets (Del Borgo)

2 - 12 Duets (Mozart)

3 - 20 Duets (Duvernoy)

5 – 30 Duets (Kling)

2 - Five Canons (Bernard Heiden)

5 – 60 Selected Duets (L.A. Horn Club – pub. Southern)

5 (mvts) - Six Sonatas for 2 horns (Schenk - trans. Reynolds)

5 - Amsden's Celebrated Practice Duets

4 - Fiddle Tunes for 2 horns (arr. Agrell)

5 - Selected Duets for French Horn Vol. 1 (Voxman)

5 – Selected Duets for French Horn Vol. II (Voxman)

2 - Six Canonic Sonatas - (Telemann, arr. Shaw)

4 – Ten Pieces for Two Horns (Hill)

4 – 22 Duets (Wilder)

Ten duets had to be improvised (See "The Creative Hornist" this issue). Twenty duets could be free choice. If players were already familiar with duets from the list above, they were free to substitute any other duets of choice. At least 40 duets had to be transposed; transpositions had to include E, E, D, C basso, B natural, and B basso.

We played lots of duets to start off lessons, and we had some occasional "duet marathon sessions," but most of the duet sessions were just impromptu duet partners getting together and playing together. At the end of the semester we did a public duet recital. It's too early to tell (the semester is not yet over as of this writing), but the hope is that the habit of playing duets and reaping the benefits is something that will become a permanent positive habit.

Coda: How to Write Your Own Duets

It's great to play all kinds of duets that others have written for us. But it's a wonderfully enriching process to create some for ourselves, and composing duets is one of the most user-friendly composition tasks there is: they are quickly created and feedback is immediate. You can also write them to match your particular musical tasks and needs of the moments.

To start, all we need is a melody. Let's assume that you just came up with a catchy melody during your morning Daily Arkady or that you have decided to set a familiar tune for your nephew Huey. So you've got the melody for horn 1. All you need is some ideas for what horn 2 could do to as accompaniment.

Some ideas for possible horn 2 roles:

- 1. *Unison* play the same melody and the same rhythm, either at pitch or an octave lower.
- 2. *Drone*. Play the same rhythm, but stay on one note; this is often the tonic or dominant, but experiment with different tones. Or don't play any rhythm: just hold out one long tone (pedal point).
- 3. Ostinato take a short idea and repeat it and repeat it and repeat it... An ostinato is often improved by using a catchy rhythm. The rhythm may be derived from part of the melody.
- 4. Harmonize the melody play the same rhythm at some diatonic interval. The most common interval is the third, but again, experiment with different intervals. You may also use different intervals for effect: the famous "Horn Fifths" come from the second horn playing steps 3-5-1 (octave) beneath the first horn playing steps 1-2-3. For a different kind of effect, have the second horn play at a fixed interval from the first horn, e.g. a perfect 5th.
- 5. Countermelody move when the melody rests, hold when the melody moves.
 - 6. Outline a chord using arpeggios.
- 7. Play *long tones* not quite a drone; you play a slower moving melody line that leaves the energy in the upper voice.
 - 8. Bass line. Play mostly chord tones in the lower register.
- Imitate (canon, fugato). Play the same melody as the first voice – just start a bit later.
- 10. Don't play! Silence can be highly effective. One form of this is to let the melody play the beginning of phrases and have the second voice join in at the end of the phrase as an answer, completion, or comment. Silence puts a 'frame' around the melody.

Technique Tips



11. Switch, i.e. take over the melody! Map out your duet so that the melody switches back and forth between the two voices so that everyone gets a turn.

While it's is certainly possible to write a whole duet using only one of the above techniques, most duets will use several of these in alternation for the sake of variety.

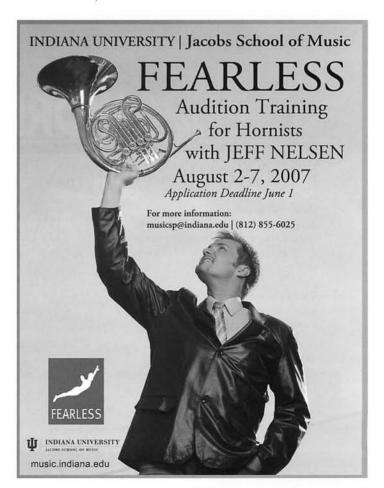
Proof of the Pudding

After writing your duet, spend some time polishing the details. Listen to it, talk to players, get audience feedback to find places to improve it. Sometimes small changes make big differences in playability or listenability. Don't hesitate to change anything that helps the piece. How do you know if you have succeeded? In the last analysis, as jazz theory guru Bert Ligon says, there are three ways to tell:

- 1. Does it sound good?
- 2. Does it sound good?
- 3. Does it sound good?

It doesn't matter if your composition follows any of "the rules." It only matters that you like how it sounds. And your nephew Huey, of course.

Jeffrey Agrell is horn professor at The University of Iowa. The new web site of the UI horn studio can be found at: www.uiowa.edu/~somhorn



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Tributes: Georges Barboteu

1

Hommage a Georges Barboteu (1924-2006) by Daniel Borgue

a famille Barboteu, Catalane d'origine, est établie en Algérie depuis plusieurs générations quand naît à Alger, le 1er avril 1924 Georges Barboteu.

Son père, Joseph Barboteu est corniste et quel corniste !!!! En effet, bien avant de connaître Georges, j'ai rencontré Joseph et j'ai eu le privilège de jouer à ses cotés pendant un an (1961-62) à l'orchestre de Radio d'Alger. C'était un instrumentiste

remarquable et un pédagogue avisé. J'ai beaucoup appris à ses cotés. Plus tard, en 1964, ayant rejoint son fils Georges, à l'orchestre de l'Opéra Comique, j'ai également beaucoup appris en partageant avec lui le même pupitre.

L'enfance de Georges Barboteu a baigné dans une ambiance musicale intense. Des l'age de neuf ans son père lui donne ses premières leçons sur un cor en fa. A 12 ans il obtient un premier prix au conservatoire d'Alger. Peu de temps après, en 1938, il est engagé, au cotés de son père, pour la saison du Grand Casino de Biarritz

Il est fasciné par la découverte de la métropole, de ses grands orchestres et de sa première rencontre avec Charles Munch. En 1939 il participe de nouveau à la saison de Biarritz et son père obtient un rendez-vous avec Jean Devemy pour une audition en vue du concours d'admission au conservatoire de Paris. Hélas la Seconde guerre mondiale éclate et les Barboteu, père et fils, sont contraints de rejoindre l'Algérie. Georges passe alors avec succès le concours d'admission à l'orchestre de Radio Alger et y joue pendant trois ans la partie de second cor aux cotés de son père. Puis celui-ci, le trouvant suffisamment aguerri, décide de lui laisser sa place de cor solo.

Insatiable, Georges décide de mettre a profit son temps libre pour parfaire son éducation musicale et étudie l'harmonie, la fugue et le contrepoint. Dans le même temps il apprend à jouer de la contrebasse et se produit avec, entre autres Martial Solal, au « Tantonville », grande brasserie tout à coté de l'Opéra. C'est de cette époque que datent ses premières compositions principalement dédiées au cor.

En 1948, la guerre finie, Georges Barboteu revient en métropole. Il passe avec succès le concours d'entrée à l'Orchestre National de l'ORTF (Radio France) et effectue, aux cotés de Louis Courtinat, sa première tournée aux Etats-Unis et au Canada avec Charles Munch.

Ce n'est qu'en 1950 que Georges Barboteu décide de se présenter au concours d'entrée du conservatoire de Paris. En 1951 il y obtient un brillant premier prix et remporte, dans la foulée, le premier prix du concours international de Genève. Puis il est admis à l'Orchestre de la société des concerts du conservatoire (futur Orchestre de Paris) ou il jouera de nombreuses années aux cotés de Lucien Thévet. Ensuite il intègre l'orchestre de l'Opéra comique dont il deviendra rapidement le cor solo. Il quittera cet orchestre en 1969 pour rejoindre

Hommage a Georges Barboteu (1924-2006) by Daniel Borgue

eorges Barboteu was born in Algiers, April 1, 1924. His family was of Catalan origin, but had been living in Algeria for many generations.

His father, Joseph Barboteu, was a horn player...and what a player he was! In fact, long before meeting Georges, I met Joseph, and I had the privilege of playing beside him in the orchestra of Radio Algiers during the 1961-62 season. He was

a remarkable horn player and a wise teacher. I learned much from him. Later, in 1964, I joined his son in the orchestra of the Opera Comique, where I also learned a great deal while sharing the first stand with Georges.

As a child, Georges Barboteu was immersed in a musical environment. At the age of nine his father gave him his first lessons on an F horn. At twelve he was awarded the premier prix at the Algiers Conservatory. A short while later he was engaged to play next to his father for the season of the Grand Casino in Biarritz. He was fascinated to

discover France and its great orchestras, and he was thrilled by his first encounter with Charles Munch. In 1939 he played once again in Biarritz, and his father arranged a meeting with Jean Devemy for an entrance audition for the Paris Conservatory. However, the Second World War broke out and father and son were forced to return to Algeria. Georges auditioned and was accepted by the orchestra of Radio Algiers where he played second horn to his father. After three years, his father decided he was sufficiently experienced to occupy the solo horn position, so he relinquished it to him.

Infinitely ambitious, Georges decided to profit from his free time by pursuing his musical education, studying harmony, fugue, and counterpoint. At the same time he took up the double bass and performed with, among others, Martial Solal at the « Tatonville, » a famous brasserie next to the Opera. It was during this period that he wrote his first compositions for the horn.

After the war, in 1948, Georges Barboteu returned to France. He auditioned and was accepted by the Orchestre National de l'ORTF (Radio France), and, alongside Louis Courtinat, he took part in his first tour of the United States and Canada, under the baton of Charles Munch.

In 1950, Georges Barboteu decided to audition for admission to the Paris Conservatory. In

1951, he won the *premier prix* and immediately afterwards he won first prize at the international competition in Geneva. Soon after, he became a member of the *Orchestre de la Société des Concerts du Conservatoire* (the future *Orchestre de Paris*) where he played for many years with Lucien Thévet. Subsequently he joined the orchestra of the *Opera Comique*, soon becoming solo horn. He left this orchestra in 1969 in order to play with the *Orchestre de Paris* that had just lost its first horn, Roger Abraham. Meanwhile Georges Barboteu had



Georges Barboteu



Daniel Borgue and Georges Barboteu at the 1985 International Horn Workshop



Tributes: Georges Barboteu

l'orchestre de Paris qui vient de perdre alors son premier cor solo, le regretté Roger Abraham. Entre-temps Georges Barboteu a succédé à Jean Devemy au Conservatoire de Paris. Il y formera de nombreux élèves.

En 1976, il est invité au premier colloque international des cuivres organisé à Montreux (Suisse). C'est cette même année que je crée l'association des cornistes français et, naturellement, afin de cautionner cette entreprise, je le propose comme Président d'honneur. Il sera par la suite invité à de nombreux colloques par « L'International Horn Society » : l'I.H.S.: (Association internationale des cornistes). Cela nous donnera l'opportunité de voyager ensemble, de partager et d'y défendre nos idées communes. En 1998 l'I.H.S. le nomme Membre d'honneur.

Georges Barboteu était un musicien complet. Il a approché tous les styles de musiques, de la musique baroque à la musique contemporaine en passant par le jazz. Il a fait des enregistrements avec Duke Ellington et je me souviens d'avoir joué plusieurs fois avec lui sous la baguette de Michel Legrand.

Il a pratiqué la musique d'avant-garde: en tant que compositeur au cours d'un stage à Darmstadt avec Stockhausen et en tant qu'interprète au sein du quintette de cuivres « Ars Nova » dont il fut l'un des fondateurs. Il s'est produit de nombreuses fois en soliste notamment avec l'Orchestre Lamoureux et l'Orchestre de chambre Jean-François Paillard avec qui il a réalisé des enregistrements mémorables. Son importante discographie inclue les œuvres majeures du répertoire cornistique.

Perpétuant la glorieuse tradition des grands cornistes du passé, tels Dauprat ou Gallay, il a composé une trentaine d'œuvres dont une grande partie est dédiée au cor. Plusieurs de celle-ci ont fait l'objet d'un enregistrement discographique. Georges Barboteu était aimé et apprécié pour son charisme, sa constante bonne humeur et sa grande cordialité. Il avait su inciter tous les arrangeurs et compositeurs de jazz ou de variétés à inclure des cors dans leurs orchestrations, de Franck Pourcel à Claude Bolling. Il a ainsi, indirectement, procuré beaucoup de travail à ses collègues cornistes.

C'était un compositeur inspiré et un grand artiste. Il avait hérité de son père les techniques du cor simple et pratiquait à la perfection les sons demi-bouchés. Je me souviens, à l'Opéra comique ou la fosse d'orchestre était très sonore, l'avoir entendu jouer des nuances pianissimi extraordinaires. Une fois, alors qu'il jouait un solo, j'ai tourné la tète pour le regarder jouer. A mon grand étonnement, j'ai alors constaté qu'il employait des doigtés particuliers et qu'il jouait en sons demi-bouchés. A ma connaissance il n'enseignait pas cette technique particulière, malheureusement tombée en désuétude.

Georges Barboteu est décédé le samedi 30 septembre 2006. Je pourrais multiplier les anecdotes à foison, tant sur lui que sur Joseph, son père. Cela fera peut-être l'objet d'un prochain chapitre pour celui qui restera l'un des cornistes le plus marquant de notre époque.

succeeded Jean Devemy as professor at the Paris Conservatory. He taught numerous students there for many years.

In 1976, he was invited to the First International Brass Congress in Montreux, Switzerland. It was this same year that I founded the *Association des Cornistes Français*, and, of course, in order to ensure the reputation of this organization, I had him named Honorary President. Subsequently he was invited to numerous symposia of the International Horn Society (IHS). That gave us the opportunity to travel together and to share and promote our common ideas. In 1998 the IHS named him an Honorary Member.

Georges Barboteu was a consummate musician. He was involved in all styles of music, from baroque to contemporary and even jazz. He recorded with Duke Ellington, and I remember having played many times with him under the baton of Michel Legrand.

He embraced the avant-garde as a composer, during a course at Darmstadt with Stockhausen and as a performer with the brass quintet *Ars Nova* of which he was one of the founders. He was soloist many times with the *Orchestre Lamoureux* and the *Orchestre de Chambre Jean-François Paillard* with whom he made many memorable recordings. His large discography includes the major works of the horn repertoire.

Perpetuating the glorious tradition of the great horn players of the past such as Dauprat and Gallay, he composed more than thirty works, the majority of which are for the horn. Several have been recorded.

Georges Barboteu was loved and appreciated for his charisma, his steadfast good humor and his immense cordiality. He was a master at inspiring jazz and theatrical arrangers and composers to include horns in their orchestrations, from Franck Pourcel to Claude Bolling. He can thus be credited with providing much work for his horn-playing colleagues.

He was an inspired composer and a great artist. He inherited from his father techniques of the natural horn and he knew how to use the half-stopped technique to perfection. I remember hearing him at the *Opera Comique*, where the orchestra pit was very resonant, play some extraordinary pianissimo nuances. Once while he was playing a solo. I turned to watch him play. To my great surprise I noticed that the fingerings he was using were those of half-stopped notes. As far as I know he did not teach this technique which has unfortuately become obsolete.

Georges Barboteu passed away on September 30, 2006. I could add many more anecdotes about him, as well as about his father. That will become perhaps the subject of a new chapter about someone who will remain one of the most outstanding horn players of his generation.

Translated by Nancy Jordan Fako

ŒUVRES DE GEORGES BARBOTEU

ARIANA - Pièce concertante pour flûte en sol seule

ADAGIO POUR UNE MESSE pour quintette de cuivres

ASTRAL - pièce pour quintette de cuivres et métronome

CARICATURES pour cor, hautbois, clarinette, basson, flûte

CHANSONNERIE pour quintette à vent ou quintette de cuivres (enregistrée sur disques ERATO)

CINQ PIECES POETIQUES pour cor en fa

DIVERTISSEMENT pour tuba et quatuor (cuivres)

ESQUISSES pour cor, flûte et piano

DIX PIECES CONCERTANTES pour trompette seule

ETUDES CLASSIQUES pour cor

FA 7 - pièces pour cor seul

FLUTACORANNE - pièce concertante pour flûte et quatre cors

FORMULE 6 - sextuor de cors

INTRADA ET BAL - pièces pour quintette de cuivres

LECTURES ET EXERCICES pour cor - solfège instrumental

LIMITES pour cor principal et orchestre Création au théâtre des Champs-Elysées par l'Orchestre de Paris

MEDIUM pour cor et piano

PIECE POUR QUENTIN pour cor et piano

PRELUDE ET CADENCE pour tuba en ut ou en fa

PRELUDE ET DIVERTISSEMENT pour quintette à vent

PROGRESSIONS - volumes I. II. III.

QUATRE DUOS pour deux cors

RENCONTRE pour clarinette basse et piano

SAISONS - 4 pièces pour cor et piano

SAISONS - 4 pièces pour cor et orchestre de chambre et orchestre à vent

SOLOGNE - pièce concertante pour quatre cors Crèée par le quatuor de cors Trétracor en l'église des Invalides le 3 mai 1981

TOURNOI pour quintette de cuivres et percussion (enregistré sur disque ERATO)

TRIO POUR UN COLLOQUE - pièce pour trompette, cor et trombone

VINGT ETUDES CONCERTANTES pour cor (enregistrées sur disques ERATO)

VOLUBILE pour clarinette et piano

Xiao-Ming Xie (1959-2006) by Eric Ruske

n September 19, 2006, with his family at his side, Xiao-Ming Xie passed away at a hospital in Beijing after a 15-month struggle with cancer.

Xiao-Ming affected so many people from so many different walks of life that it would be impossible to fully describe his own life. He was the son of a famous Chinese horn player



Xiao-Ming Xie, Shanghai 2004

and pedagogue, and he attended the Central Conservatory of Music in Beijing. While only in his late teens, he won the principal horn position in the Beijing Radio Symphony. However, he decided that he wasn't improving enough, and he left that job and came to the States to study. He studied in San Diego and Philadelphia before finally settling in Boston in 1992. He returned to China in 2000 as principal horn of the Shanghai Radio Broadcast Symphony Orchestra. During his tenure, he performed the Chinese premieres of

many major orchestral works, including Eine Alpensinfonie by Richard Strauss.

While perhaps one of the greatest horn players I have ever heard, his true greatness was achieved in the way in which he

Tributes: Xiao-Ming and Battey



lived his life. For all of those who knew him, Xiao-Ming was the personification of dedication and commitment. Never a day went by without practicing, and his work ethic was inspirational. He treated all people kindly and with respect, and he was always willing to be there for the many people who were lucky enough to be his friends.

As for me, I have lost my only duet partner, a second father to my sons, my teacher, and my best friend. I consider myself so lucky to have had the opportunity to spend all of the time together that we did. He changed the lives of so many people in the rarest of ways; he led by example. Thank you Xiao-Ming.

A memorial concert was held in November at Boston University.

David Battey (1936-2006) Compiled from:

"DSO French horn player known for wit," by Joe Simnacher, Dallas Morning News "A Tribute to David Battey" by W. Scharnberg The Horn Call, August 1999 XXIX No. 4, p. 23

avid Battey was known for more than the beautiful music he made as a horn player during his 35 years with the Dallas Symphony Orchestra. He also served in management and with the musician's union and was the unofficial keeper of silly quotes from conductors. Dallas musicians will remember him as a superb hornist, a gentleman beyond reproach, a scholar of the tallest order, and one who aged gracefully.

Battey, 70, died September 17, 2006 of Alzheimer's disease at a nursing home in Hanover NH. A memorial service was held September 23 at the Episcopal Church of Epiphany in Newport NH. In an interview with Dave in 1999, he confessed," I am a very fortunate person, with no regrets - but I was born with atrophied memory cells."



David Battey (1936-2006)

Born July 12, 1936 in Chicago, Dave wanted to be a drummer but his parents argued that and found him a single Pan American horn in F. He began horn lessons in high school with Helen Kotas, principal horn of the Chicago Symphony during World War II and a marvelous player and teacher. Upon graduation from high school, he joined the Air Force Band, stationed in Pensacola FL. While there he performed with the Mobile and Pensacolar Symphonies with members who also performed in New Orleans. The summer after his stint with the Air Force he studied with Philip Farkas at Kotas' recommendation.

The fall of 1958 he enrolled at the New England Conservatory, studying with Paul Keaney, fourth horn in the Boston Symphony. There he met his wife his wife, Mary, a violin student and began his professional career performing with the Boston Opera Orchestra. The next season he joined the



Tributes: Battey and Wilhelmi

Indianapolis Symphony as assistant principal and, the following season, went to the New Orleans Philharmonic as third (1960-64) where Mary could also play in the violin section. When he won the principal horn position in the Dallas Symphony in 1964, one of his competitors was Dale Clevenger, whom he had met in the summer of 1959 in the American Wind Symphony.

In 1965, Battey co-founded the Dallas Brass Quintet and throughout his playing career was much in demand as a commercial and recording session player. He was principal horn in Dallas from 1964 to 1974, when he stepped down to second horn and assumed additional managerial duties. During his career with the DSO, he served three seasons during the 1970's as the orchestra's first Operations Manager, where his considerable expertise in human interactions and problem solving helped the orchestra through a critical era. He also was a trustee of the orchestra through a critical era. He also was a trustee of the orchestra's pension plan, served on the symphony's liaison and negotiating committees, and held a position with Musician's Union. He retired from the orchestra in 1999 and later moved to New England.

Battey taught at Loyola University while he was in New Orleans and at Southern Methodist University and Baylor University while in Dallas. He was a wonderful teacher who could convey with equal enthusiasm and expertise the art and passion of music and the physical requirements necessary to master the horn.

Alan Yanofsky, double bass player with the DSO, said Battey could work a crossword puzzle in idle moments while playing in an orchestra. And, on one occasion, not with the DSO, Battey covered two parts with his horn – his own and that of a trombone player who was absent. He took the trombone music and played what he determined to be the most essential passage at any given point in the score – trombone or horn – while transposing the additional part from bass clef to his usual treble clef. Yanofsky said, "He just added that to the three things he was able to do at night – he still did the crossword puzzle."

Janet Cherry, a violist with the DSO, said Dave, "was a quiet guy who was always thinking." "Very often, he was thinking up a clever pun or a play on words," Cherry said. "He loved to puzzle out things. If you asked him a question, he'd think for a minute and come out with a very clever way of saying something."

Battey's personality was good for the symphony, Yanofsky said. "We work in very small places – big talents and big egos – and it can be trench warfare at times. Dave just had a way of being friends with everybody." He was known for his sense of humor. "Very often conductors say things that are ludicrous and can be very funny, even in the context that they are intended," Yanofsky said. "Dave had the capacity to hear these things, remember them, and be able to write them down accurately. There is a list of hundreds of them. It shows his extraordinary mind at work." While standing at the men's urinal backstage, Dave quipped, "This is the only room in the building where everyone knows why they are here and what they are doing." "Dave's IQ was once measured at 180," Yanofsky said.

In an interview with upon retirement, Dave offered the following advice to young hornists:

Listen to as much music as possible: broadcasts, recordings, attend instrumental performances. Seek out players who impress you and ask them how they achieved it. Then go back to your practice room and emulate what you heard!

Listen to trained singers; horn players can learn a great deal about phrasing and style, not to mention intonation, from them.

If possible, study with a successful performer in your area; a professional player can both help you learn the orchestral repertoire and keep you abreast of job opportunities in professional organizations.

Getting a job in an orchestra requires dedication, perseverance, and constant honing of skills, but the rewards of playing in a good orchestra make it well worth the effort! I have enjoyed my musical career very much!

David Battey is survived by his wife, Mary Battey of Grantham NH; a daughter, Sybil Dow of Royse City TX; two grandchildren; and two great-grandchildren.

Expressions of sympathy may be sent to Mary Battey at P.O. Box 1187, Grantham NH 03753. Memorial contributions may be sent to the Alzheimer's Foundation of America, 322 8th Ave., Sixth Floor, New York NY 10001.

Wolfgang Wilhelmi (1934-2006) by Hans Herrmann (Gebr. Alexander-Mainz)

Countless horn players in Germany and Europe are closely connected to Wolfgana Wilhelmi. With his untiring energy, he was an influence to generations of young musicians. Stefan Dohr of the Berlin Philharmonic Orchestra is a fine example of the many players who received the final "polishing touch"



Wolfgang Wilhelmi

necessary for a career on the horn. Their success speaks for itself. His fatherly approach to dealing with his students is without comparison. Patience and the ability to listen to their problems were a part of his daily routine. The challenge of searching for new technical possibilities as well as analyzing and correcting students problems never allowed him to rest. The daily dialogue between him and the Alexander company (technical as well as human) contributed

immensely towards the development of today's horn.

From August 1969 until July 1994, Mr. Wilhelmi was a member of the Philharmonic Orchestra Essen, and after retiring from his position at the Folkwang School of Music in Essen, he returned to his home state of Bavaria. Together with

Tributes: Zdeněk Tylšar



Wolfgang Gaag, he taught at the music college in Munich. Several workshops such as Stapelfelder Horntage, Stams and Telfs were successful due to his contributions. Many thanks go to his wife, Helga, who accompanied and supported him through all his horn endeavours, 24 hours a day. His departure leaves a great void in the horn world. We shall miss him very much.

Zdeněk Tylšar (1945-2006) by Zdeněk Divoký

Zdeněk Tylšar was born in the small Czech village Vrahovice near Prostejov. His first instrument was trumpet. He later switched to the horn and was a pupil of legendary Czech professor of horn Frantisek Solc in Brno, where he, as did his older brother Bedrich, studied at the Conservatory and Janacek Academy of Arts. In the beginning of Zdeněk´s career, he was successful in prestigious international competitions in

Munich (1964 and 1969) and Prague (1962 and 1968). The competitions opened a path to international fame. In 1964 Zdeněk won a position in the Czech Philharmonic Orchestra under conductor Karel Ančerl and three years later became solo horn. His unforgettable solos in orchestral works by Brahms, Dvořák, Tchaikovsky, Mahler, and Strauss however are associated chiefly with the era of conductor Vaclay Neumann.



Zdeněk Tylšar

Zdeněk was not only much appreciated as an exceptional orchestral horn player. His repertoire, nearly all of which has been captured on more than a hundred recordings includes practically the entire repertoire of traditional horn concerto literature: Haydn, Mozart, Weber, Schumann, Strauss, Hindemith as well as numerous chamber works. Especially noteworthy are the recordings of old concertos for two horns, which he made with his brother Bedrich. His solo projects with orchestra were also musical triumphs. With the CPO alone, he performed 32 times as soloist and also appeared with orchestras and ensembles worldwide.

Zdeněk recorded the four Mozart concertos twice, once with the Philharmonic Chamber Orchestra, conducted by Zdeněk Košler for Pony Canyon, and with the Prague Chamber Orchestra for Supraphon. His chamber music activities were outstanding, especially his work with the *harmonie musik* ensemble Collegium Musicum Pragense, with stand partner Emanuel Hrdina.

Zdeněk was also a well-respected teacher. He first taught at the Prague Conservatory and then from the mid 1970s at the Prague Academy until his death. Generations of young horn players have been tutored by him not only at the school, but also at master classes which he conducted internationally throughout his life.

Remembrances of Orchestra Colleagues

František Sláma, cellist in the Czech Philharmonic Orchestra (CPO) in his book *From Heralec to Shangrila and Back Again*:

When Miroslav Štefek (CPO Solohorn before Tylšar) became ill, it seemed that to find a horn player of his calibre would be impossible.

But, as is the way, either destiny or the Philharmonic God planned that softly-spoken young man with an incredible head of afro-style black curly hair would turn up for the audition, sent from Professor Šolc in Brno. Although he was only nineteen, he stood his ground extremely well amidst tough competition and astounded everyone sitting in the hall. One of our group, who just sat there and, instead of making notes, simply listened in pure enjoyment, commented on his performance with a single phrase: "He's heaven-sent". His technique was staggerling and he played with such lightness that people were fond of coming out with quips such as: "He could play with his nose!"

Unlike many other musicians, however, he didn't see this goal in technical artistry but aimed much further, even back then. As an orchestral player and soloist, he had a remarkable musical imagination, refinement and a legendary musician's sixth sense which you can't acquire even by studying with the greatest of teachers, nor with many years' experience.

Vaclav Neumann, CPO conductor 1968-1996, in an interview for Czech TV:

If I consider Zdeněk Tylšar and his horn players – well they're simply excellent players. Our Mahler recordings would not have been possible without Tylsar and our hornists, and without Miroslav Kejmar and our trumpet players.

Milan Slavický, composer and recording director of the Supraphon label:

...I witnessed one of the supreme performance of Zdeněk's career – the Supraphon recording of the complete Mozart concertos. Zdeněk prepared for this project carefully, he asked me to write cadenzas for him – the existing ones seeming too exhibitionist and not Mozartian enough for his liking – and during a single weekend he recorded the CD with the Prague Chamber Orchestra without conductor. This was exceedingly difficult for a soloist to record without conductor means to play with the orchestra the whole time, listening carefully for the mutual agogic accents, the phrasing, etc.

Zdeněk, incredibly, pulled it off both musically and physically, and we only had cadenzas to record the following weekend. This 21-year-old recording



Tributes: Tylšar and Ito

was still holding on to the market and there won't be any trace of the extreme difficulty which emerged in the given situation. I admired him even more – from a professional point of view and as person, he was also extremely reliable, serene, and amiable, he never caused any conflict, he never made a big issue of his exceptional ability and, in short, he just got on with the job perfectly, without making a fuss. Thank you Zdeněk for a slice of wonderful life and great artistry.

Zdeněk Divoký, CPO hornist:

....I remember my first tour with the CPO to Japan: the orchestra was waiting at Prague airport for departure with the Russian airline Aeroflot. There Zdeněk Tylšar came to me telling me: "Dear colleague, I do not fly to Japan, I've had an akward dream and do not trust at all in this Russian airplane... You ought to play the entire tour Solo-Horn, I am so sorry, but I go home." Tylšar has had an strong flightfear. When Chief-conductor Vaclav Neumann noticed his trouble he talked longtime to him... After that Tylšar entered the aircraft. During the flight I was asking him: What did Neumann say to you, so you finally changed your decision? He answered me, laughing: Neumann said: "Dear Mr. Tylšar, I've been afraid of flying all my life, so don't worry."

Yasuyo Ito (1943-2006) by S. Nishiyama

On October 17 and 18, 2006, at the Ekoda Funeral Hall in Tokyo, located near the Musashino University of Music, where he was the long-time faculty horn teacher, the funeral services for Yasuyo Ito were conducted, according to Buddhist rites, and attended by approximately 1500 mourners. Trees planted in its central garden tinged red under a cloudless autumn sky.

Inside the Hall, on its lower level, stood an altar, fully embedded with flowers – orchids, chrysanthemums, and roses – in the center of which a coffin laid in state. Above the coffin was a large framed picture of Yasuyo Ito, gently smiling as we knew him best, and beneath a horn, obviously his own, serving as a symbol of his life. Mourner's ears were gently

touched with the music of *Ein Heldenleben* and *Siegfried Idyl*, conducted by Karajan, which Ito enjoyed so much.

Buddhist *sutras* for his departure were recited gravely by the officiating priests – the chant sounding as though his soul was being presented with the precious words of the Buddha, filling the



Yasuyo Ito

Hall with an air of an official Buddhist funeral. Mourners were asked to proceed, one by one, towards the incense-burners provided in front of the altar to offer incense for the repose of the departed soul of Yasuyo Ito, deeply bowing towards the seats where his family and relatives sat.

Bruno Schneider, vice-president of the IHS, read a memorial statement from Jeffrey Snedeker, President of the IHS, before the family, translated in Japanese by Maruyama, one of the Ito's closest students.

The saddest moment came when, after all ritual programs were completed, the coffin was to be carried out of the hall. Mourners, processing in double lines, were handed pieces of flowers taken from the altar to throw respectfully into the coffin in which Ito's body was laid. Many with tears in their eyes, and some with tears pouring down their cheeks, said in their minds, "May he rest in peace."

The other end of the hall was occupied by a horn ensemble of more than 25 professional horn players from the symphony orchestras in Tokyo, led by Maruyama, which continually performed beautiful and solemn music from *Tristan*, *Tannhauser*, *Air in G*, *God's Glory in the Nature*, etc., while the mourners proceeded slowly with flowers in their hands. With solemn horn ensemble music filling the hall, mourners, walking sadly towards the coffin, were deeply touched and reminded of Ito's life, which was fully devoted to the horn and its music.

Yasuyo Ito - A Life With and for the Horn S. Nishiyama, JHS International Coordinator

Born into a family of music lovers (his elder brother and sister both played the piano) – his father, President of the University of Niigata, created a student orchestra there. From his earliest childhood, Yasuyo Ito was surrounded by classical music, listening to recordings of Mozart, Beethoven, and Wagner. However it was baseball that occupied his interest before he began to learn his first instrument – the trumpet – in the junior high school, where he happened to meet with a teacher who was very enthusiastic about music. One day, while playing with a local orchestra, he was handed a mellophone – his first encounter with a relative of the horn.

When he entered a local high school, his father sent him for professional lessons on the trumpet. He had to take the 11 pm train to arrive in Tokyo by 6 am the following morning to arrive at his professor's house. At his third lesson, the professor told him, "The trumpet has so many students, it may be difficult to survive professionally. On the other hand, there are fewer horn players and it will be easier to make a living on it – it would be wise to change to the horn – I will send you to a good teacher." Meek as a lamb, at that time, Yasuyo accepted this advice without hesitation and that led him to the world of the horn. His earlier encounter with the mellophone may have made this change of destiny easier!

As a student, not able to find any subjects of interest other than in music and physical training, he spent his high school days studying only the horn, as a result of which he was admitted to a music college in Tokyo – The Musashino University of Music. At an entrance exam for another college,

Tributes: Yasuyo Ito



to which he was also admitted but did not choose, he played the second movement of Mozart's Concerto No. 3 for the examination board. Because of the very tense situation, he began the movement on the wrong pitch and could not find the correct key until near the end. Deeply discouraged and ashamed, he went back to his hotel and did not return for the following day's exams, ready to accept a complete failure. A telephone rang in his room and a voice said, "No problem. You should go through with the tests." It was Hideo Saito, the teacher of Seiji Ozawa.

Ito fully enjoyed his college life, with a horn in his hand, playing in orchestras and brass ensembles under the instruction of Professor Kiyotaka Sono, who was the second horn in the NHK Symphony Orchestra. As a teacher, Sono made no comments while passing him from one piece to another. However Yasuyo clearly remembered a verbal message from him. One day he asked his teacher, "Mr. Sono, which do you think is more important in life – to be a good horn player or to grow as a good man?" Sono responded, "Both are important. No matter how good you are as a horn player, it is nothing if you are not accepted as a good man. On the other hand, no matter how good a man you become, if you are not a good horn player, no orchestra will invite you even as extra." This message, given from a very quiet and gentle teacher, was never forgotten.

At the end of his third collegiate year (in 1964), when the Olympic Games were held in Tokyo, the Tokyo Metropolitan Symphony Orchestra was formed. Ito was accepted in that orchestra and initially quit college, but then learned that the first year was only for training, so he returned to college and finished in two years. American elements began to exert an influence at this time: Richard Mackey, retired fourth horn of the Boston Symphony, gave him lessons. Mackey's performance of the opening to Ein Heldenleben became an unforgettable memory to Ito.

In Japan, at that time, there were two simultaneous trends: a German tradition heard in the NHKSO and an American tradition heard in the Japan Philharmonic and Yomiuri Nippon SO. After this period, most horn students aimed toward Germany for further study. A second American influence on Ito was William Capps of Florida State University, who played in the TMSO for about two years. Finally, the Los Angeles Horn Club released a recording of works that impressed Ito so much that he wrote to Wendell Hoss, librarian of the Club, asking for copies of the music to play in Japan. The scores reached him, to his tremendous surprise. With these scores, he called on horn players in the various orchestras and thus began a professional horn ensemble called The Tokyo Horn Club. The LA Horn Club recording was the inspiration for the first ensemble of the same instrument in Japan. Ito recalled this revelation that an ensemble of horns could create an unbelievably harmonious sound, with high notes played beautifully, supported by horns in the lower register.

In his early thirties, Ito went to Chicago to study with Dale Clevenger. Before going to the US, he happened to hear Chicago's horn section play *Ein Heldenleben* with the New Japan Philharmonic. Knocked out by this performance, he went back stage and waited for Clevenger. On seeing him, he

asked, "Please let me come to Chicago for lessons with you." Ito at that time was in a gloomy mood, facing difficulties in controlling the horn's high and low registers as well as musical expression.

Ito recalled, "A great hornist, Dale Clevenger was only five years older than me. However his teaching was very good. I had expected that Dale should have some scientific and systematic approaches that were unknown to Japan, such as how the embouchure should be formed. There was nothing of that sort. Clevenger taught that musical imagination should lead the technique – no matter how hard you practice, poor musical imagination would produce nothing. Try to grow your heart into feeling beauty when you see something beautiful and to feel 'tasty' when you eat tasty food – unless you have an image of how you would like to express the music, you can never achieve success, regardless of how long and hard you practice! This advice became what I, in my turn, told my students."

"I still think that it was a good to choose Dale. He is a warm-hearted person, in addition to the hornists around him: Norman Schweikert, Daniel Gingrich, and Gale Williams. It reminded what my first teacher Sono had told me: good horn players ought to be also good human beings."

"My life in Chicago was spent taking lessons, ensemble playing at Northwestern University, and going each week to the CSO concerts. Lessons were taken near the shore of the Lake Michigan where, in the winters, I was blown with very chilly wind from the lake while I walked toward the studio. It was so chilly that my eyelashes froze! Walking alone in that weather, I said to myself that I am already over thirty years old and came here to study horn, leaving my family behind in Japan – I must endure this – I must go through. My tears froze on my cheeks."

Some days later, Dale invited me: "Come. Let's go out for some fun." It was to the 10th IHS Workshop held at Michigan State University! Stars like Barry Tuckwell, Alan Civil, and Michael Thompson (in his early twenties) were there and I stayed for the whole week, immersed deeply in horns and horns. Peter Damm and Philip Farkas were also there! It was like a dream. It was at that time that I had the dream of bringing the IHS Workshop to Japan."

"Soon after I returned to Japan, a festival was held to celebrate Mr. Chiba – a renown pioneer of horn playing in Japan – upon his retirement from the NHKSO. The date was 2 July, 1983 and I took the initiative of organizing this festival. Because of Chiba's name, which was very respected throughout Japan, a great number of horn students and amateurs gathered to make this quite a successful event. It was the first festival run on my own initiative and this bonding of hornists bore fruit – the formation of the Japan Horn Society."

The idea developed in Ito's mind to establish a Japan Horn Society. He dreamed of holding an International Workshop in Japan to reproduce the excitement he had experienced in Michigan. "I seem to have a strong desire to impart on others the wonderful things that moved me deeply," said Ito. In order to "help other people know the joy and pleasure that the horn gives us," he made up his mind to form a Japan Horn Society. Several months and numerous meetings were



spent with fellow co-founders to finalize the standard rules for the Society. A minimum membership of well over 100 was targeted. Ito felt strongly that professional players should also be included and therefore, with a letter of prospectus, he visited many orchestral players to explain the purposes for their active participation. Not all of the professionals accepted this invitation. Membership in the JHS is open to anyone who loves the horn – professionals and amateurs, teachers and students. This policy was taken from the IHS and was something that Ito insisted; however, at one point he considered that this policy might be a little too idealistic. How could the top class professionals be treated the same as students and amateurs? However, he returned to the concept of "sharing the pleasure of the horn equally – at the same eye-level."

The JHS, which began its activities in 1988, with Ito as its first chairman, initiated annual horn festivals in various regions, an annual summer camp, a quarterly publication of its official bulletin, and occasional mini-concerts or recitals, with lectures and coaching by the players of international stature; all of these features continue today. The peak of the JHS's activities came, as all will agree, in 1995 with the IHS International Workshop in Yamagata, the first one in Asia.

"The plan for the Yamagata workshop, or its seed, was born when I was drinking at a restaurant in Tokyo with two amateur horn players, one from Yamagata University who knew of the interest on the part of the officials of the Yamagata Prefecture for events that might activate its regional culture and economy." Ito had also seen the success of the Japan Tuba Society with their workshop in Sapporo, Hokkaido.

Ito began searching for a suitable place for a horn workshop. He approached the city of Yokohama, with its slogan "Future Urban Communities Plan." Between these cities, Yamagata had a stronger desire to present an "International" event and the JHS's plan to host an International Workshop coincided with this goal. Ito then paid frequent visits, with Professor Yamamoto, to the Yamagata Prefecture office to explain such basics as what the horn is, including playing the horn for the officials, so they could understand its capabilities. One of the cities in the Yamagata Prefecture, Matsuyama City, offered to let the JHS use its facility for a summer camp. Officials there, who understood and respected the arts and culture, offered their full support. This support then spread to Sakata City and Tsuruoka City, and soon the entire Yamagata region began supporting the plan to host the International Horn Workshop. This region is traditionally famous for the trumpet-shell (or shell-horn), blown by its Buddhist monks. Surrounded by beautiful mountains and rivers, coupled with this symbol connected to the origin of horn, this area was, in all respects, the best venue for the International Horn Workshop which Ito had dreamed of since the Michigan State workshop.

In 1994, officials from the Yamagata Prefecture visited the International Workshop at Florida State University to present (with their shell-horn gifts to the Advisory Council) the JHS's official bid to host the 1995 Workshop, competing against another bid from Lyon, France. On the morning following the bid presentation, the Advisory Council of the IHS disclosed to

Ito its unanimous decision for Japan. "That news shook my whole frame," recalled Ito.

The '95 International Horn Festival took place in July 1995 in Yamagata. It was supported financially by the municipal government of Yamagata and, in addition to the the attendance of the IHS Advisory Council and many players of international fame, it was visited by an audience totalling more than 10,000 people, during the week. The scale and variety of this Workshop was unprecedented by previous workshops and remains a record today: a number of horn ensembles played in the streets concurrent with official programs in separate area halls; Japanese traditional boats floated down the Mogami River (the largest in the area) full of players with their horns in the air, while groups of alphorns responded from its banks. Participants and audience were carried by buses from one place to another. In the main dining hall, a number of local people cheerfully worked voluntarily to serve meals for all participants, players, and audience. The participation of other Asian horn players, including ones from China, was subsidized, which may have paved the way for the China workshop held in 2000. The IHS expressed its appreciation by presenting the prestigious Punto Award to Ito.

Ito recalled in 2005, "At the beginning, my plan for this Festival was very conservative but, during the preparation, Yamagata became more positive, offering to spend a huge budget (about one million US dollars). Although there were disputes and quarrels that entangled me with the officials of Yamagata during the preparatory stages, which were not happy memories, the Festival was quite successfull and its legacy is, I think, great. It seems that, viewed from 2005, the Festival created a solid foundation that has resulted in a higher level of horn playing among the Japanese youngsters."

Ito officially retired from the Japan Horn Society in 2005 – 10 years after the Yamagata Festival. During this period, the JHS, now with about 500 members, changed its chairmanship first to Mr. Yamagishi, principal horn of the Yomiuri Nippon Symphony Orchestra, and now to Mr. Higuchi, principal horn of the HHKSO. The JHS's traditional activities continue with an annual horn festival, summer camp, occasional guest concerts and lectures, and the distribution of its official bulletins.

Even after the Yamagata Festival Ito continued to feel the need to involve himself in ensemble activities, although there were already some well-established groups in Tokyo. The last horn ensemble that he formed was the Alexander Horn Ensemble Japan. It was established in order to provide opportunity for players in their thirties who showed a strong performance ability. After this ensemble grew to the point of issuing a CD that showed its undisputably high level of performance, Ito retired. Listening to this CD, he commented, "I am convinced that the players of this generation will produce generations of an even higher level in the future. Rails were laid and put into service."

Retired at the age of 60 from his old haunt, the Tokyo Metropolitan Symphony Orchestra, Ito had more leisure time. He set about a plan to increase the base of the horn population in Japan by including children. His plan was to organize, in a newly built concert hall seating 150, near his home, horn

Tributes: Gale and Alan Robinson

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ensemble concerts three times annually in June, September, and December.

At a concert of this series, which was held in September 2006, he appeared in a wheel-chair, looking very faint. This appearance became his last public appearance. On the 13th of October 2006, news circulated among all horn-related people of his passing due to prostatic cancer, from which he had been suffering for years. He was 63 years old.

To conclude, I thank Mr. Tohru Nose, of the Yomiuri Nippon Symphony Orchestra and long-time editor of JHS's official magazine, for articles that appeared in five consecutive issues in 2005, featuring his interviews with Yasuyo Ito. This article is largely based on that series.

The Robinson Brothers by Annie Bosler

The Robinson brothers, Gale and Alan, have been an important part of a music scene that has emerged within the last eighty years – the Los Angeles studios. Within the last year, the world of film music mourned the loss of Gale Robinson, but his brother Alan still survives as one of the eight remaining horn players from the early era of film music. Between the two brothers, Alan and Gale recorded close to 100 albums with leading popular musicians and are heard on the soundtracks of over 500 movies.

Considering that the occupation of a film studio musician is not even a century old, history is literally in the making. An entire genre of recorded music began in 1927 with Warner Brothers' movie *The Jazz Singer*. Other studios soon followed suit, recording soundtracks and synchronizing them with pictures

By the 1950's, the studios (MGM, 20th Century-Fox, Warner Brothers, Paramount, Columbia, RKO Radio Pictures, Republic Productions, and Universal) employed about 500 contracted musicians, including 36 full-time contracted horn players. Of the original horn players from the 1930's and early 1940's, Alan Robinson, Vince DeRosa, James Decker, George Hyde, Fred Fox, Richard Perissi, Gene Sherry, and James McGee are still living.

Gale's Start as a Horn Player

Gale Robinson began studying horn in 1938 at age 13 with Charles Peele. Gale said, "I seemed to have an aptitude for [the horn] because ... I could play the range of the instrument in six weeks." When Gale was 15, the conductor of the Los Angeles Philharmonic, Leopold Stokowski, formed the National Youth Administration (NYA) orchestra as part of the Works Progress Administration. Gale laughed and said, "I had been on the track team and I had pulled a ligament, so when I went in to audition, I went in on crutches." Gale was waiting outside to hear the results of the audition for the NYA orchestra when Stokowski pointed at him and said, "You, my first horn." Stokowski introduced Gale to James Stagliano and Alfred Brain, the top two Los Angeles horn players of the time. Gale said, "I got some help from some very big people,

and that is how I broke into the business."

Gale's first break into the studio scene came in 1941, when he played for the Disney movie *Bambi*. He was 16 years old. Over the next two years, Gale was often excused from high school to play recording dates. These included John Wayne westerns at Republic Studios, Alfred Hitchcock pictures at Universal, and several Lux Radio Theatre shows. Gale said, "I



The young Gale Robinson

was always taught when I was a young kid that if you are a good horn player, you will always make a living. That is always what I believed."

The War Years

As Gale's studio career was beginning to take off, the rest of the world was entering WWII. Gale was planning to enlist after high school. "In the back of all of our minds," he said, "that is what we were thinking." Many musicians were drafted during the war, but the majority of them played in bands rather than fighting.

Upon high school graduation, Gale entered the Merchant Marine Band for three months on Catalina Island (just off the coast of Los Angeles). Also in the band were big band musi-



Gale in the Merchant Marines

cians who played for Tommy Dorsey, Harry James, and Glen Miller. Gale recalled, "These were the guys that were on the merchant ships ... many of them were losing their lives with the Uboat attacks. I felt guilty being in a band ... I felt like I was dodging something. I put in a request to leave the Merchant Marines to join the Navy as a seaman. I ended up on a battle ship and it was the end of my horn playing [until after the war]." In 1943

Gale entered the Navy and stayed for almost three years. He fought in seven major battles, encountered over 300 air attacks, and received the Purple Heart when he was wounded by shrapnel.

Just before the end of the war, Gale transferred back to play in a band at NBC studios doing command performances. Referring to those days, Gale said, "I was shot, literally shot. My nerves were shot." After the war, Gale signed a contract with MGM for two and a half years, but left MGM before the contract was over to do more live work with the Los Angeles Philharmonic. Gale played in the orchestra for six years, until the mid 1950s when he signed on with Paramount Studios.





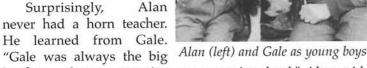
Tributes: Gale and Alan Robinson

Family History

Both Robinson brothers were born in the same French hospital in Chinatown, north of downtown Los Angeles. Gale was born on December 7, 1924, and Alan on November 26, 1929. They grew up in an area known as Gopher's Flats and attended the same grammar school, junior high school, and high school.

Both brothers learned to read music at an early age

because their mother was a pianist. They listened to recordings of the New York Philharmonic, Detroit Symphony, CBS Orchestra, and Philadelphia Orchestra. They both thought that Bruno Jaenecke, the first horn of the New York Philharmonic, was "a god."





brother ... but no nepotism was ever involved," Alan said. Gale played mostly classical music, while Alan eventually became more of a jazz performer.

Alan's Start as a Horn Player

While Gale was away at war, Alan learned to play the horn. Five years younger than Gale, Alan was playing clarinet and oboe in the junior high school band. When the music teacher asked, "Can you get a French horn?" Alan replied, "'Well, my brother has one in the closet ...' So I picked the lock, took the horn, and I started playing in the orchestra in junior high school. I loved the French horn."

During junior high school, Alan's parents gave him five cents each day to take the bus. One morning, Alan decided to save his five cents and hitchhike. "I stood," he recounted, "on Riverside Drive with my thumb out and this big semi truck



Alan in his youth

stopped ... it was slightly raining, if I remember right. I got way up in the cab with my brother's horn, a Kruspe compensating model, and the case opened up, the horn fell on the ground ... a car was making a right turn, and it rolled right over the horn and went off! Oh, I was devastated." Since Gale was coming home from overseas in about two weeks, Alan took the horn to a local repairman with some Scotch as a payment. When Gale came home, he never noticed that there was damage to the horn and began playing it in the studios. Alan contin-

ued, "I was at a party once ... and I was telling somebody the story. I didn't know that Gale was standing behind me ... he heard the story ... and got completely mad at me. And it was thirty years after I did it!"

Alan's Early Professional Life

Alan was thirteen years old when he started playing in a local Los Angeles Youth Orchestra conducted by Pyotr Merenbloom. When a movie called for young musicians, Merenbloom's youth orchestra was used "on-screen", so the first picture Alan played was the movie Humoresque in 1946. In 1948 Alan began attending the Los Angeles City College, with a major in geology and a minor in psychology. "Music was my life," he says of his choice of study subjects, "I knew all about music, so I wanted to learn about other things."

While Alan was still in college, he won the third horn position with the Utah Symphony. At the same time, he was offered the principal chair in the Honolulu Symphony, but opted to move to Utah because of his interest in skiing. Alan performed with the Utah Symphony for three years before returning to L.A. to play in Alfred Newman's studio orchestra at 20th Century Fox. He was the youngest contract musician in the studio, playing second horn to Alfred Brain, the uncle of Dennis Brain. Alan continued to play in the section when Los Angeles legend Vince DeRosa took over as first horn.

Although Alan did many classically-based performances early in his career, his niche would become playing jazz and "pop" albums with many of the top recording artists of his day. Starting in the 1950's (and continuing well into the 1980's), Alan traveled back and forth between Las Vegas and Los Angeles to perform with leading artists. Among others, Alan played solo horn with the Beach Boys, Barbara Streisand, Dizzy Gillespie, Peggy Lee, Judy Garland, Frank Sinatra, Elton John, Paul McCartney, Glen Campbell, The Carpenters, and Earth, Wind, and Fire. Alan's movie list from the 1950's at 20th Century Fox includes The King and I, Carousel, Spartacus, and The Sound of Music. Alan finally left 20th Century Fox in 1958.

The Strike of 1958

The year 1958 brought turmoil to the Angeles film Los industry when the musicians went on strike. Gale recalled that the musicians' strike occurred for two reasons: first, the studios decided not to contracts. Second, the President



Photo of the 1958 strike

of the American Federation of Musicians (AFM), James C. Petrillo, did not support recording of music or residuals (money paid to musicians for the re-use of recorded music). Petrillo tried to argue that studio recordings would be the end of live music. Because of Petrillo's adversity toward them, many musicians decided to break away from the AFM and form their own union, the Musicians' Guild of America. The



Gale during the strike

Robinson brothers stayed with the AFM.

When the contracts ended in 1958, musicians who sided with the AFM could only do live work, while musicians who sided with the Musicians' Guild of America could only record. Alan became a house painter and real estate agent; Gale went to work in a photography shop. Gale said, "I

only did the photography for about two months, and then all of a sudden they started calling us back and work started again ... It was a divided time, with a lot of tension ... The strings were for the AFM and the winds and brass were for the Guild." By September, contract orchestras were extinct. Studio freelancing became a Los Angeles musician's way of life. Gale and Alan Robinson both preferred contracted work to freelance, and a large division formed between horn players because of the differences of opinion.

The Freelance Era

The era of freelance allowed musicians a more flexible schedule where gigs were per service and there were no quotas (that is, restrictions on how many hours a musician could work per week). Gale and Alan took advantage of this early decade of freelance to play in other parts of the world. In 1958, directly after the contracts ended, Alan toured with the National Orchestra of Mexico, where he played principal on Shostakovich's Fifth Symphony 39 times. Between 1962 and 1965, Gale played for three seasons as principal horn with the Pittsburgh Symphony Orchestra (turning down the position of first horn in Chicago). Under conductor William Steinberg and the PSO, Gale recorded Tchaikovsky's Fourth Symphony, Mahler's First Symphony, and all but the Ninth of the Beethoven Symphonies. After playing with Zubin Mehta in the Los Angeles Philharmonic, Alan joined Gale for the

Pittsburgh Symphony's tour of Europe in the summer of 1964.

In the years following the resolution of the strike, freelance studio work became the staple income for the Robinson brothers. For Gale these titles include Lord of the Rings, Indiana Jones and the Temple of Doom. Summer and Smoke, Rocky, and the TV show The Simpsons. Alan performed on TV



Gale (left) and Alan performing together

series for both *The Waltons* and *Starsky and Hutch*, and his movies include *The Muppet Movie, Star Trek I*, and *To Kill a Mockingbird*. The brothers performed together in nearly 100

Tributes: Gale and Alan Robinson

films, including *The Ten Commandments*, *Close Encounters of the Third Kind*, and *The Godfather*. Alan's last studio session was in the early 1980's for television, and Gale ended his recording career at the age of 78 in 2002 with the TV show *The Simpsons*.

Conclusion

The phenomenal contributions of Gale and Alan Robinson have scarcely been noticed by the world of music. Because of the lack of credit given to recording musicians on and off the screen, their names are virtually unknown. One glance at the seemingly endless lists of recordings by the Robinsons attests to their tremendous influence in the genre of recorded music. History is made every day in Los Angeles, but most of these musicians remain anonymous – invisible people whom we can hear but not see. Gale Robinson passed away on February 16, 2006. Although he is gone, his music and the music of his brother Alan survives. In the City of Angels, the music of horn players will forever soar.

Annie Bosler is a doctoral student in horn performance at the University of Southern California studying under Dr. Kristy Morrell and James Thatcher. This article is part of a project that includes a documentary film about horn playing in the Los Angeles studios and a biography of the players. Special thanks to Jon Burlingame, The Thornton School of Music, Gad Zeitune, Robert Litton, Erin Breen, and the LA horn players who are participating in this endeavor. Annie would also like to thank her teachers: John Zirbel, Richard Todd, Dennis Abelson, and Robert Pruzin.



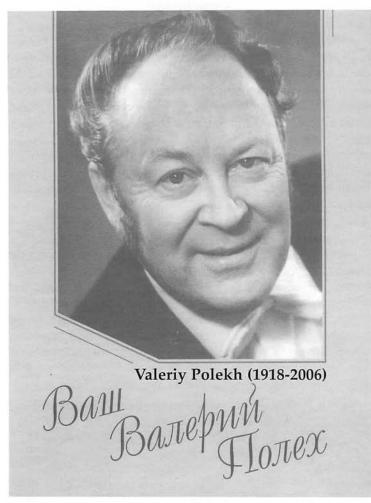
Gale (left) and Alan Robinson in 2005



Gale Robinson (1925-2006)



Your Valeriy Polekh translated by David Gladen



Editor's note: The following autobiography of Russian hornist Valeriy Polekh, who passed away in September 2006, was sent to James Decker, who forwarded it to me for possible publication in The Horn Call. After receiving permission from Polekh to reprint the text, it was translated by David Gladen, Decker's son-in-law and a Russian scholar. The orginal plan was to publish the Russian text beside to the English translation. The Russian text did not scan well enough, so only the English translation is present below, with photos from the book. The translation will continue over several journals.

Aknowlegements:

For participation in the preparation of the materials of the book, I express sincere thanks to my son-in-law Andrey Kuznetsov, Zakhar Lozinskiy, and the publisher "Glavnaya Kniga."

Moskow, December, 2005 V. Polekh

Childhood

I was born July 5, 1918, in Moskow, in Zamorskvorech. Big Kaluzhskaya Street, on which we lived, was plowed up for gardens. In the winter Kaluzhskaya Street was closed by the cleanest snow and sleighs drawn by chestnut horses crawled along ice-cold rails. At Easter, there stood a crimson bell and the Believers went to early mass. My parents took my brother and me to church with them. It was interesting for us to watch the procession of the cross, and after the church service joyfully go home with lighted candles.





(left) Lyalya (diminuative form of the name Valeriy) (right) Dita (Vladimir) age 14, Lyalya age 8

We really loved the Christmas holiday. The decorated fir tree, candles, colored lights, and, of course, Christmas presents. In the time of my childhood, the holiday of Christmas was forbidden, and it was almost impossible to buy a fir tree, but my Papa by hook or by crook got a fir tree. Sometimes he drove to the forest and cut down a little fir tree, or on Christmas Eve went to the firewood yard where, in secret, late at night they hauled in fir trees and sold them for a high price. Papa hauled the tree to our place – it was usually two meters tall – and hid it in the barn. Only when the night before Christmas came did he bring it into the house. Out of the closet Papa pulled a big box of Christmas decorations. First, a beautiful star was established at the top. After this, balls of various colors were hung – there were a lot of them.

Oh, the icicles! They were so realistic and made so that it seemed as though drops of water would drip from them. Here the snowman with a carrot for a nose. Here the Snow maiden, and hanging near her would be little snowy stars. Here a jolly little cook carried hot pies on a tray. There appeared gold and silver fishies, horsies, and various little animals, puppets and dollies and with them Punch from the (Punch and Judy) show. There stretched a line of beads and Christmas cookies. They were varied – small and large. Around on the lower branches hung a golden paper chain. On the heavy branches were fastened candle-holders, and candles were standing in them.

Beneath the tree were bonbons with nuts and chocolatecoated raisins. In the middle hung the "Magic Lantern." It had a many-faceted lens and in its middle stood a big candle that lighted everything around with rosy flames. Such was the Christmas tree and its decorations.

But all this beauty we had to closely hide. You know, it was forbidden to observe the Christian holidays. The Christmas tree also was under the ban. So, in order to hide our beautiful one from other people's eyes, we set up the tree in a large space that had been curtained off earlier.

Tributes: Polekh



Christmas arrived, and in the morning my brother and I, having awakened when it was just barely light out, ran to the tree. There awaited us two sacks with Christmas gifts from Grandfather Frost. We wanted to touch everything – every toy, every bead and Christmas cookie. Having looked our fill at the abundance, we ran to the bedroom to exclaim about the presents to our parents. In the bag marked for me were two beautiful books with pictures and many-colored blocks. My brother got a collapsible little house and a book of stories by Pero. We also received as gifts two tickets to the theater. That is how our beloved Christmas Holiday went.

I remember Mama very early in the morning. It would happen, having awakened, opening my eyes, she was already looking at me – my sweet mama with her sweet smile. I began to feel so good. "Mama, sing my favorite song." And she began to sing.

Before my eyes came forth a picture of flowering summer; as though we, Mama, my brother Volodya and I, were in the forest. Mama sang with inspiration, in such a gentle voice, that her singing somehow flowed together with shaggy fir trees and birches, with the blossoms of bluebells and dandelions, with wondrous silky grass-spiderwebs. The sounds of Mama's song were mixed with the songs of birds and only the cuckoo was counting out someone's years.



Parents: Vera Alekseevna and Vladimir Vasilevich

Mama had a phenomenal memory, and because of this remembered a lot. Whatever I would ask, the answer was always ready. Her musical memory was also amazing. Just let Mama hear some musical performance one time, and she remembered it forever. I would go to her with questions about art or music and always received an exhaustive answer. Our Mama did not work: she was occupied with our upbringing and conducting household affairs. Weekdays we were occupied with lessons. Mama read to us or told us about something. On Sundays, we went to the movie theater "Velikan," that was located on Serpukhovskiy Square. Mama carefully chose films that would be interesting and useful. We also frequented the dramatic theaters. The first show I saw at MKhAT was Blue Bird by Meterlink, and at the Bolshoi Theater -the ballet by Punya Hunchback's Hobby Horse. This was the first musical show I had seen in my life, and it left such a strong impression that when I joined the orchestra of the Bolshoi Theater, and on one lovely day was designated for the show Hunchback's Hobby Horse, it seemed that I remembered the musical ballet from beginning to end.

In the school I attended, they often gave out tickets for shows at the Bolshoi Theater. Then shows were presented at the Lensovet Theater that is on Ordynka and now is affiliated with the Maly Theater. We heard the operas Eugene Onegin, Deamon, Barber of Seville, Rigoletto, Carmen, Lakme, and others.

Attending shows at the Bolshoi Theater was a real holiday for me. I prepared myself for each show. It was essential to go to the barber. I asked Mama to get a white shirt ready, and a necktie. Mama told us about the show, about the composer, and what he had written. At the Bolshoi Theater the singers always were brilliant. In my time these were Barsova, Stepanova, Maksakova, Obukhova, Katulskaya, Dzerzhinskaya, Pirogov, Reyzen, Mikhailov, Nortsov, Politkovskiy, Migai, Lemeshev, Kozlovskiy, Alekseev, Yudin. Mama told about the artists, took us to the Tretyakovskiy Gallery and the Museum of Fine Arts (now called the A. S. Pushkin Museum). Mama tried to expand the range of our knowledge as much as possible, and she succeeded in this to a great extent. We always were grateful to her for this.

Mama monitored our acquaintances very carefully, and asked us to bring each of our new friends home with us. She got to know him, visited with him, found out about his inclinations and interests. If the boy was OK, she gave permission to be friends with him. However, Mama did all this not in a manner of giving orders, but very quietly, correctly and intelligently. We always were in view. Mama helped, not just us but our good friends also, to set up interesting evenings, where we drew, sang, told each other short histories, or recited poetry. Mama read very well, the guys listened to her with bated breath. Another time she would invite everyone to tea with home-made biscuits or traditional pirogies with apple jam. We always, with pleasure, helped Mama straighten up the apartment. We called this our subbotnik (voluntary, unpaid, overtime work)

I remember the large friendly Petrov family – the family of my aunt by birth. Aunt Nastya had six girls and three boys – all of them my first cousins. The head of the family was Nikolai Petrovich. The Petrovs lived not far from us on Donskoy Street in a small house. In the house stood a large Russian oven with a sleeping platform on it. Sometimes, we youngsters climbed up on the oven, and on the oven several long sheepskin coats lay scattered about. It was both warm and cozy and had some kind of special smell – the smell of a Russian oven. Another time, the older children also climbed up on the oven and were telling us stories that were interesting, but at times were strange. I remember, as I climbed up the oven with difficulty, how the older ones helped me up to sit beside them.

At one o'clock in the afternoon, Nikolai Petrovich came home from work. Everyone sat at the big table. Nikolai Petrovich took oven prongs in his hand and out of the Russian oven pulled an enormous cast iron kettle of cabbage soup. Aunt Nastya ladled out the soup into bowls. The eldest girl, Lyubochka, sliced dark bread – fragrant and still warm from having just finished baking in the Russian oven. Nikolai Petrovich read a prayer, after which everyone began to eat. The second course was buckwheat porridge with cracklings. This is hog fat cut in tiny pieces, browned to high color, crushed, and mixed with porridge – it was my most favorite course. Nikolai Petrovich knew about my predilection and

Tributes: Polekh



always said: "Lyalyon, for you a little extra is given, eat in health."

The Petrovs really loved to put on various theatrical presentations: plays, vaudeville, and excerpts of musical shows. I remember the grown children put on a play in which boyars had a part. The oldest brother, Seraphim, played the part of Ivan the Terrible. The preparation for the show took about two months.

They themselves made costumes, wigs, and decorated head-dresses. The opening performance approached. I liked the costume of a boyar very much, more accurately, I simply was in love with it. I wanted to participate in the show very much, but the grown-ups did not agree to this; they said I was still young. However, I somehow was able to get Seraphim/ Ivan the Terrible to agree to permit me to sit at the table on stage in the boyarin costume. The day of the show arrived. Everyone was in a excited mood. Someone was getting dressed. Someone was trying out his voice. Someone repeated a monologue. There were many guests, and all the many relatives - about twenty people. The quarters were large, and there was a lot of room for the stage and the audience hall. At last, everyone dressed in the costumes. I put on the costume of a boyarin and sat on stage in my place at the table. It was hot in the house, and the costume was warm. I was to sit in it not less than an hour. It was time to start, but no Seraphim – performer of the lead role. This was not like him, a disciplined, accurate man. The public was getting upset. Suddenly a shot rang out, and there was loud knocking on the door. Seraphim ran in – pale and with a revolver in his hand. It turned out that bandits had fallen on Seraphim, wanting to rob him of the Komsomol's cash-box. He was forced to run and defend himself by shooting. Seraphim calmed everyone down. The viewers returned to their places. I felt as though I was wet clear through, but bore it patiently. The curtain opened; we began the show. It was not long before, in spite of the heat, I began to feel myself to be in the Seventh Heaven. As usual, the show went on with great success. Everyone was satisfied. The artists were called out several times.

We bring away from childhood all that is kind and bright. The First of May – this is when the soul is spirited and rejoices.

Glorious, great First of May--Holiday of labor and falling of fetters Glorious, great First of May--Holiday of labor, and springtime, and flowers! Sisters, put on your festive gowns, Strew the path with garlands of roses. Brothers, open your arms to each other. Gone are the years of suffering and tears.

Whole families went out to the demonstration and walked until evening itself. They came home tired but jolly and happy. And, as is customary, all sat down at a festive table. At the table they again sang songs – wine was not customary. Papa played the balalaika very well, and so we sang with accompaniment. We all loved the Ukrainian songs: Reveta Stogne, Zakuvala ta Siva Zozulya, Susidko, and especially Dyvlyus Ya na

Nebo. Mama and Papa sang very clearly and very melodically. My brother and I also joined in a little, but tried not to interfere. In the future, my brother Vladimir and I learned to sing clearly, and we all sang together. Usually, we sang the melody, and our parents split off into voices. It turned out very pretty. To this day, I remember our musical evenings. I very much wanted to learn to play the balalaika, but Papa categorically forbid me to even touch it. I often dreamed about the balalaika in my dreams and already wanted to hold it. Well, one day, on my birthday, Papa not only allowed me to touch the balalaika, he gave it to me as a gift. Soon, he began to work with me, giving assignments that were not too difficult. With such pleasure I worked to complete everything Papa required – I so wanted to make him proud. And my efforts did not prove to be fruitless. In a short while Papa taught me to play Svetit Mesyats, Korobochka, and Barinya. With Mama's help I picked up a few songs myself. Papa listened to me and was pleased.

A military man lived in our apartment building. He played the guitar almost like a professional. Papa said that the neighbor knew notes. Once in the evening from beyond the wall sounded a very lovely melody. Until then I had never heard such a thing. I asked Mama what on Earth melody that was. She answered that it was a very well known waltz, "Over the Waves," and sang the whole melody through for me. I do not know why, but I wanted very much to play the waltz together with the guitar. That would be great! I on the balalaika, and the neighbor, Nikolai Ivanovich, on the guitar. I felt happy just thinking about it. But – the important military man played the guitar so brilliantly, almost like a professional, that I became even a little terrified. However, the great desire to play a duet with the guitar overcame all fear. Therefore, I decided all the same to ask Nikolai Ivanovich to play the waltz with me. The neighbor was very surprised by the proposition - such a small child with such stubby little fingers preparing to play a duet with him. Seeing how much I wanted to play with him, he did not begin to insult me and answered, promising, "Well, well, Lyalya child, somehow we will play." Such was the result of my request, but all the same hope burned within me. Then one evening, there was a knock on our door. It was the neighbor, Nikolai Ivanovich. I noticed that in his hand he held a guitar - all decorated with mother of pearl. "Well, young man of pleasant appearance, shall we play?" the neighbor asked. With difficulty, I responded, "Yes!" I quickly brought the balalaika. My hands were shaking a little, but the idea that my dream was coming to pass and now I would play a duet all the same gave me both courage and boldness. We tuned the instruments.

"What shall we try?" asked Nikolai Ivanovich.
"A waltz, 'Over the Waves," I replied.
"Oho," said Nikolai Ivanovich. "In that case, I will play four bars of introduction for you, and you begin."

Nikolai Ivanovich began the introduction. Lord! How beautiful the guitar sounded! I joined in and the melody poured out. This was just incomparable bliss! I tried to play very expressively. With its velvety timbre the guitar carefully

Tributes: Polekh



accompanied me. What I experienced at that time is impossible to describe. I had only one wish – that this bliss would continue as long as possible. However, to my sorrow, the music came to an end.

I began to return to myself. Nikolai Ivanovich regarded me very cordially. He was very pleased with me and advised me to study music. I thanked him. That is how our friendship was established. When guests came to the neighbor's, they sang there with the guitar. Later, Nikolai Ivanovich invited me, and we played together – already now several waltzes and songs.

This was my very first and very earliest participation in an ensemble. I was six years old. At that time,I began to join family concerts. I liked appearing before the public and before my relatives.

One day one of the teachers from my brother's school came to our home. She was working with him on the German language. The teacher saw that we had a balalaika hanging on the wall and asked who played this instrument. Mama replied that her younger son played. The teacher asked me to play something. After thinking a little, I began playing. She listened through almost all of my repertoire. She liked the child musician very much.

"Would it be possible for you little son to play at the school?" asked the teacher. "We are putting on a concert of amateur musicians and we need artists. What do you think of my proposition?"

I fervently agreed, and Mama gave an affirmative answer. You know, it is so great to play before the public! The day before the concert we went with my brother to the school. I sat on the stage a little. I played some in the empty hall. This was a dress rehearsal for us. Mama had sewed a bag for the instrument, and I carried my little balalaika there. Now, like a real musician, I would play in public.

The day of the concert arrived. I prepared very seriously for the first concert of my life. I asked that they take me to the barber, dressed in the best clothes I had – black shoes, white knee-high stockings, dark blue short pants, white shirt, and a large light blue bow tie. Mama and Papa went with us to the school. My brother did not leave me for a minute, making sure I did not get lost or break the balalaika. A likable young teacher was conducting the program. When he saw me, he rejoiced greatly, as though Sobinov himself had come. He caught hold of me by the hand and led me around the stage for a long time. As a result, he decided to put me on a riser; so everyone could see me.

A pleasant teacher showed me where the performer's room was and gave me some candy. I was nervous and did not start to eat it. I did not know where to stash the candy since I did not have any pockets. I decided to put it in the balalaika bag. I pulled the balalaika out of the bag, tuned it, and strummed a little. After that, I went to look to see what they were doing on the stage and in the hall. It turned out the concert had already started. In the beginning, they showed physics and chemistry experiments. After that, a young girl came out, and sang a well-known Italian song. The young girl was not dressed very well, and was so tall and plain looking that at first I did not like her. However, when she started to

sing it was evident to me that she was a beauty among beauties. The girl sang very soulfully with a ringing voice like magical little bell. The audience received her warmly. The young teacher I had already met was the master of ceremonies. He read a very funny humorous story. After that they announced the intermission.

They designated me to open the second part. The teacher carried in a riser, stood a chair on it, carefully sat me on the chair and asked how I felt. I answered that I was alright. "Then," he said "I will open the curtain." At first it seemed to me that the hall was empty - nobody there, but gradually I began to look more closely - the hall was full up. I got a little scared, but that same young teacher came over to me and announced me to the audience: "Now appearing before you is the young musician, Lyalya Polekh. He will play for you on the balalaika the Russian folk tune "Shines the Moon." I began to play. Later I played two more short pieces and a waltz. The audience demanded more and more. I was already prepared to play, but at that time a small young girl approached the stage and held out to me a pretty doll. I was taken aback. In the first place, I was a boy - why a doll? Because the hall resounded with friendly applause, I decided to accept the doll, but I was afraid to get down from the riser because it was high. Then the girl's mother took the doll and put it on the riser. With pleasure I played my whole program again. The audience still applauded me a long time. After this the master of ceremonies took me down from the riser, kissed me and led me to the wings. I went holding the balalaika in one hand and in the other the doll I had been given. My parents were very satisfied with my performance and my success. I was happy. (to be continued...)

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New African Music for Horn

by Adam Lesnick

Is it really possible to make the favorite instrument of Wagner and Strauss sound African? I hoped to prove that it is when I attended the 38th IHS Symposium in Cape Town, South Africa, and played the world premiere of

Okukoowoola Kw'Ekkondeere (Horn Call) by Ugandan composer Justinian Tamusuza.

Okukoowoola Kw'Ekkondeere is the short unaccompanied horn call that serves as the introduction to a longer ensemble piece scored for horn, string quartet, and maracas. This unaccompanied horn introduction works very well as a colorful stand-alone recital piece that includes a number of sounds that are unexpected from a solo horn, even for those of us who play the instrument. In just over four minutes the horn opens with dissonant quartertone calls, followed by sections with rhythmic African pentatonic melodies, and then becomes increasingly more percussive, finally fading into the distance with a unique muted drumming passage. It is very audience-accessible, fun to perform for both professional and advanced student hornists, and adds some

interesting diversity to the existing horn repertoire.

There is no literal English translation for *Okukoowoola Kw'Ekkondeere*. In the Luganda language horn translates to *Ekkondeere*; *Okukoowoola* means "a calling or reaching to someone who is far away and cannot be seen." It would seem that in well-known horn calls from Wagner's *Siegfried* or Britten's *Serenade*, the musical term "horn call" clearly suggests that same sense of distant communication that is implied in the African term *Okukoowoola*.

Dr. Tamusuza is one of the leading voices on the contemporary African music scene. His early musical training was in Kiganda traditional music and organ. He studied composition at Makerere University in Uganda, Queens University in Belfast, and as a Fulbright scholar at Northwestern University in Evanston IL, where he received his Doctoral Degree. He has taught at Makerere University and Maseno University in Kenya, and served as Composer-In-Residence for residencies in the United Kingdom, United States, and South Africa.

Tamusuza's music first received a worldwide audience with the Kronos Quartet's best-selling recording of his string quartet on their album "Pieces of Africa" which made history when it hit the top of both of Billboard's Classical and World Music categories. In 1993 I commissioned him to write a woodwind quintet for an upcoming Richmond Symphony Woodwind Quintet tour to Kenya and Tanzania. His quintet, Abaafa Luli, was a huge success with our African and American audiences alike and is now in the repertoire of hundreds of groups on six continents.

Tamusuza composes music for Western classical musicians incorporating traditional African folk elements, minimalist techniques, pentatonic scales, quartertones, percussion-

ism, and poly-rhythms, and challenges instrumentalists to use extended techniques in order to make their Western instruments sound African. He has described his works as minimalist, not like the American minimalist movement of Philip

Glass and Steve Reich, but in the sense of traditional African Kiganda music culture and his personal expressions which are a product of both his Kiganda and Western Classical music training.

Upon learning in January that the IHS Symposium would be held in Africa for the first time, I contacted Justinian and we both agreed that this was the time to shift a previously discussed commission for horn to the "front burner." I am very appreciative that Justinian took time out of his busy teaching schedule in three African countries to complete this commission in time for the Cape Town premiere. His openness to my suggestions about the horn's possibilities and limitations made it a rewarding collaborative project in a compositional process involving dozens of e-mails, many with



Dr. Justinian Tamusuza involving dozens of e-Finale music attachments and sound files.

Knowing that Tamusuza likes to use extended techniques, I sent him a recording demonstrating a variety of horn sounds including glissandi, stopped horn, muted horn, lip trills, and flutter-tonguing. Attempting to duplicate the hollow wooden sounds that the Kronos Quartet had made by drumming on the bodies of their instruments, I also included excerpts where I percussed in various ways on the wooden base of a straight mute, both by itself and while simultaneously playing muted notes.

The entire Okukoowoola movement is in a fast 6/4 meter. The first half of Okukoowoola is in Bb (concert) pentatonic using only the pitches Bb, C, D, F, and G, or quartertone alterations of them. Even though quartertones are easily produced on horn and other instruments they have rarely been utilized in Western music, except by composers such as Ligeti. Based on the Kigandan vocal tradition known as *eggono*, there are a number of quartertones in this piece, usually in an effect at the end of phrases where the last note is raised by a quartertone just before its cut-off.

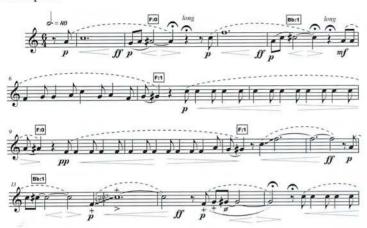
The opening calls are the only places in the piece where quartertones are sustained, similar to the opening of Britten's Serenade. In bars 3, 5, 7, 9, 11, and 13, the quartertones are produced by fingerings for natural harmonics. In bar 15, the eggono effect bends up a quartertone from a stopped note, easily produced by opening the right hand halfway.

Note: the composer uses the dotted-line slur to indicate phrasing, not articulation.

New African Music for Horn



Example 1

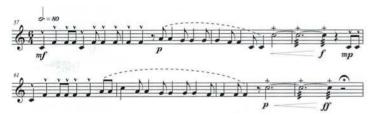


The following excerpts illustrate simple pentatonic African melody figures and effects. The *eggono* quartertone inflections are played by opening the right hand halfway from stopped horn notes.

Example 2



Example 3



Example 4



In the following excerpt the horn plays percussive African ostinato figures that are common in Kigandan music. Several tuning slides are removed from the valve section of the horn and notes are played with the unusual harmonic series that are created by the open slide tubes. Because this sound does not come out of the bell, it is much smaller than the usual horn tone and, if played with strong articulation, can sound more like African percussion than a wind instrument. Notated with triangular note-heads, the horn transposition in this section varies depending on the type of horn and which slides are removed. For this example below, on a Kruspe wrap horn such as a Conn 8D, I remove the second F slide, play on that fingering and the section works exactly as if notated as "Horn in E." Having also tried this on double and triple Paxman, Yamaha, and other horns, the player can experiment by removing different tuning slides to find a transposition where these harmonics work on their instrument "in E" or another nearby key.

Example 5



In the last section the music becomes even more percussive with the mute drumming effect used by itself and in combination with muted horn notes. The diamond-shaped note-heads indicate sections where the muted notes and percussive effect are played simultaneously. After some experimentation with fingertips and various wooden sticks, I opted to percuss on the mute with an inexpensive, plastic egg-shaped maraca (with the composer's approval). This produces a unique percussive-maraca sound on the hollow mute and allows the audience to clearly hear both the percussion and the muted horn notes.

Example 6



The entire chamber work with string quartet and maracas is called *Ebisoko By'Ekkondeere* (Colors [Timbre Variations] of the Horn). There is a slow movement in an African form called *Ebiggu*. The last movement, *Okuyigga N'Ekkondeere* (Hunting with the Horn), is fast with recurring passages in concert keys of B^b and E^b, showing some of the musical similarities between

New African Music for Horn



the African and European Classical musical traditions of using the horn as an instrument depicting the hunt.

The solo horn call, *Okukoowoola Kw'Ekkondeere*, will be published by International Opus this fall, and the complete chamber piece (22 minutes) will be available in 2007, following its premiere.

I would like to thank the Meir Rimon Commissioning Assistance program of the International Horn Society for funding part of this commission. Additional thanks are due to Makerere University in Kampala, Uganda, for providing travel funds for Dr. Tamusuza to attend the premiere at the IHS Symposium in South Africa.

Adam Lesnick received BM and MM degrees from the Juilliard School of Music. Since 1986 he has frequently substituted with the Philadelphia Orchestra and is a former member of the Chamber Orchestra of Philadelphia and Richmond Symphony. He has performed with the New York Philharmonic, Pittsburgh Symphony, Colorado Symphony, New Jersey Symphony, Colorado Music Festival, National Repertory Orchestra, Tanglewood Music Center Orchestra, Britt Festival, and Spoleto Festival Orchestra in Italy. In 1999/2000 Mr. Lesnick served as a Fulbright Research Scholar at the Cairo Conservatory, Egypt, and University of Delhi, India. He is the founder of International Opus, a music publishing company featuring ethnically diverse classical music.

Note: Adam Lesnick and Jeffrey Snedeker presented the US premiere of this new African piece on September 24 on opposite ends of the country. Lesnick's premiere was about three hours ahead of Snedeker's due to the time zone difference.

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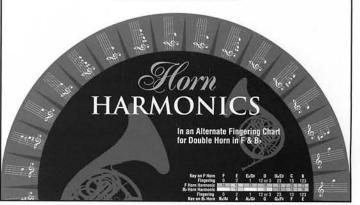
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Mr. Seraphinoff won the Erwin Bodky Award for Early Music (1984) and the Heldenleben horn competition (1981). He is author of articles about the natural horn and an instrument maker of early horn reproductions.

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Views on Horn Playing and Teaching: John Barrows and Milan Yancich

by Milan Yancich

John Barrows had definite philosophies about teaching, and I was fortunate to discuss these with him one summer. Barrows was an extraordinary horn player whom I had admired since World War II. His playing struck me as the most poetic among the great horn players of his generation. We met at a camp in Morehead KY in August of 1966. I had the pleasure of spending time with John Barrows, an extraordinary horn player who I had admired since World War II. Among the great horn players of his generation, his playing struck me as most poetic. The following are recollections of conversations we had that August concerning teaching philosophy.

I was honored when he commented that "I had composed the best beginning horn method ever written." When I replied, "John, put that in

writing." He later tempered his endorsement by saying, "I have found it to be the most effective approach to class teaching for the beginning student." We spent one afternoon discussing his philosophy of teaching. Like all great artist performers, he possessed the knowledge and intellectual curiosity that bring about successful musicianship.

Starting Young Students

Barrows was reluctant to start a ten-year-old student unless he saw that the student was dead set on playing the horn. He tried every legitimate diversion to steer the student either learn either the piano or the baritone/euphonium, where the student could develop some sense of security and ease of tone production. He first made sure that playing the horn was not just a passing fancy. In the case of young students, he was careful that the horn was not too large for their body. Because he had so few beginning hornists in his teaching career, he had no theory about whether a player was best suited to the horn over another brass instrument.

For several years in my own teaching, I polled my students as to why they took up the horn and in the majority of cases the choice was determined by the school music director's need for his organization rather than by a personal desire. When I asked why they liked the horn, in most cases the reply was, "I like the sound."

When Barrows worked with beginning students, he would ask the student to make a sound on the mouthpiece, imitating his buzz, and suggest that the student place the mouthpiece higher than lower on the lips. He emphasized the importance of the sound and then demonstrated a quiet tone on the horn. He encouraged placing the mouthpiece horizontally on the center of the lips. If the teeth extruded in any way or were "bucky," which might cause pain, he encouraged



John R. Barrows (1913-1974)

switching to a larger mouthpiece instrument like the trombone, baritone/ euphonium, or tuba. His preference in mouthpieces was for a narrow rim. I mentioned that Carl Geyer recommended a large bore mouthpiece for the beginner student so that he could develop his breathing; Barrows agreed with this and was inclined to recommend a larger mouthpiece so that the young student might produce a richer, fuller sound. He played a mouthpiece with a 15 wire-gauge drill size, as I did. He had played mouthpieces with larger throat sizes but could not find the center of the tone, so he returned to the 15 throat.

Hand Placement

Barrows was quite firm about the placement of the right hand in the bell. The fingers were to be together, curving the palm like holding water, so there would be a minimum leaking of air between the fingers. The back of the hand should be placed firmly against the curve of bell, particularly the tips of the fingers; if not, the sound would be "pocketed." He was very strict about the hand position, depending on the size of the bell. He made the student aware of color and pitch differences created by the hand and, when the student produced an agreeable sound, he placed a piece of tape in the bell approximately where the middle fingers should touch. As the student developed a basic sense of hand placement and the resistance it offered, he would allow adjustments to the hand position. He made sure that the student understood that if the hand is pulled out of the bell, the pitch was affected and the player would crack notes trying to tame the horn. Although it is very important to place the hand generally in the same position, constantly checked by the teacher, we agreed that the nature of the music and the tone color desired for a variety of music would necessitate modifications to the hand position. He stated that many horn players kept the same hand position and that only changes were to blow harder or softer to attain the notated dynamic level. I interjected, "Many claim that the sound is the same whether it is Mozart or Brahms." He replied, "I certainly hope that I don't do it!"

Tongue Placement

Barrows did not care whether the performer placed his tongue between or behind the teeth. He explained the function of the tongue by stating, "The tongue is not a hammer, a plectrum, or a pick. It is a plug or a plunger. Nothing happens until you pull it away slightly down and back." He instructed students to place the tongue in the front of the mouth where it felt most comfortable and then build the air pressure for the volume of the note behind the tongue, not in the throat. The



focal part of the air column, before it begins to move, is at this point. Moving the tongue should instantly create a tone and not a "wah." Asking the student to place the tongue in a specific spot seemed often impossible. In Barrows' case, he placed his tongue "right smart between the teeth," because he had a short jaw and a long tongue. One of his students had a short jaw and tongue and articulated on the roof of her mouth – she sounded great: her tongue had fulfilled its function. Barrows explained that he had arrived at his way of articulation by accident. At the age of six, he began playing the baritone and had no instruction about articulation.

One of my devices for explaining "attack" was to place a paper fragment on the student's lip and say, "Spit it off!" It was also one of Barrow's tactics in teaching articulation but he went further, instructing the pupil to "Spit it a hundred yards!" By concentrating, the student lost all inhibitions in order to achieve an explosive dynamic.

My vocal studies taught me that the tongue could be in the same location and it was only whether one's tongue motion was straight back or downward. Barrows agreed with that premise. He believed that the basic placement of the tongue had to do with the volume and color desired by the hornist. Although, in his early years of teaching, he insisted that his students do what he did, he discovered that this method caused as many problems as it fixed. He became more concerned that students should discover a method that was best for him.

Syllables

While he agreed the syllable "tu" worked well for most students, it was important to think about the position of the tongue after the enunciated "tu," considering the aftermath of the "attack" as a "state of repose."

Barrows attended the Eastman School of Music for one year, studying with the Russian hornist Arkady Yegudkin. The use of syllables was one of the few specifics he was given by Yegudkin. "Ta" for the middle register and "Tu" or "Tee" for the high register. He also taught an extreme stretch going to the ears for a high note, although Barrows believed that Yegudkin never did this himself. Yegudkin seemed to be intuitively a master of psychology but did not know how he himself played. He was not an analytical person: in many of Barrows lessons, Yegudkin would end up in a corner of the room, loudly proclaiming, "Play boy; just play!" Barrows laughingly commented, "Well, that's great, if you can just play and surmount your problems."

In our discussion, I told him of my teaching discovery concerning enunciation of the syllable "ti" or "tee." To say "tee" the tongue can be between the teeth, behind the upper teeth, on the roof of the mouth, and even against the lower teeth. Barrows reaction was that any rigid vowel approach is questionable – what may make sense to oneself does not necessarily apply to the next.

Breathing

Barrows' observations on breathing were interesting. He stated that most students had problems but, oddly enough, only after adolescence (ages 14 through 16) when a tone sud-

denly had connotations or meanings. Students become emotionally involved with tone at this point and begin to worry about missing notes. Often band or orchestra directors berate students for missing notes. This is a traumatic experience, and students do everything possible to not miss notes, including "sneaking in" by closing off the glottis to control the beginning of the pitch. This caused the student to strangle himself (blow with a "knotted throat"), "pinch" the embouchure, and press or tense the hands.

To correct these problems, especially when they occurred at the college level, Barrows returned to the basics of breathing. He had students lie on their back to sense the breathing process. Reading The Hindu-Yogi Science of Breath by Yogi Ramacharaka, omitting the religious connotations, the student could use the basic descriptions of breathing and practical exercises to help bring about a degree of consciousness when breathing. Certainly it would be best if the student did not have to think about breathing but, unfortunately, this was often not the case. Barrows used the "classic" exercises of bending the flame of a lit candle, without blowing out the flame for breath control. When I brought up the analogy of blowing up a balloon, a procedure often used to strengthen lungs in hospital patients who have rib injuries, Barrows related a dramatic experience. On of his student's initially turned purple trying to blow up a balloon. That student happened to visit a cousin one week-end, with two small children. Although the horn student had difficulty blowing up balloons, the youngsters had no trouble. However, by competing with these children, the horn student returned the next week sounding like a giant: his tone had increased about 75% and his high register had gone up four to five notes.

Another Barrows breathing stratagem was to first have students form an embouchure and breath in and out while keeping the throat (glottis) open. Next a finger was added to the middle of the lips to block the air-flow while the throat remained open. Finally, the air flow blocked with the tongue while the throat remained open. While this was a slow process, it was essential in keeping the throat open while inhaling and exhaling.

Warm-ups

Concerning the use of "long tones" in the warm-up, Barrows did not generally believe in the practice; however, he believed in the long phrase. Although he would occasionally resort to long tones with a student, generally he did not. He gave his students scales which they did a various speeds. He said that, "Long tones, per se, rarely existed in music. There are long tones that go somewhere." He had a difficult time requiring students to play long tones when he did not believe in doing so himself. He compared long tones to weight lifting: no weight lifter held a 5 to 50-pound bar bell at arm's length in a static manner (like a long tone). While a hornist can develop a certain amount of endurance through long tones, there is a loss of flexibility. Holding a pitch, making a crescendo, and going to another pitch can be thought of as a "long tone" without the rigidity of remaining on one pitch.

Barrows had no warmup routine before the rehearsals in which we participated. When discussing this issue, he talked

Views - Barrows and Yancich



about the New York City free-lance world where often there was no time to warm up. At the other end of the spectrum, he spoke of Bruno Jaenicke, whom he knew and greatly admired and who had an extensive routine. Rudolph Pulitz, also an magnificent hornist and associate of Jaenicke's, said that Jaenicke had a "terrible lip" which he had to "beat into submission." Jaenicke would arrive an hour before a broadcast performance and it would take him 10 minutes before he could produce a tone, and then it was a hoarse sound. At the age of 26, a dentist maimed Jaenicke's teeth, which may have been his reason for taking an hour and a half to "warm-up."

Carl Geyer had related a similar story to me about Louis Dufrasne, principal horn with the Chicago Civic Opera, who often practiced in Geyer's workshop. Geyer said that the 10 or 15 minutes were dreadful and then it would be magnificent and with great endurance. Philip Farkas was a student of Dufrasne and, when a Wagner opera was staged, he would travel by train to Chicago from Kansas City, where he was principal horn, to hear his teacher play. Sitting in the front row, he noted that Dufrasne never took the mouthpiece off his lips, played with incredible strength, and missed only a few notes in the entire performance!

Miscellaneous Concepts and Techniques

Hand horn played a part in my teaching. Barrows took a strong interest in the subject late in his career. He admired the technique of those early hornists and remarked that Mozart and other composers would not have written their horn concertos for some abstract person with the idea that they could be played – composers were writing not for the future but for performers and audiences of their day.

Barrows used vibrato in his horn playing but only sparingly, since the majority of horn playing involves *tutti* and *soli* passages where vibrato was not appropriate. His ideas about vibrato came from much thought. He believed in a "splash of color" vibrato, which was not wide, and that the vibrato centered in the breath, as a vocalist, with a modulation in the throat. However, when he practiced vibrato, he used an obviously wide pulsing vibrato ("ah-ah-ah-ah"). He did this in rhythmic triplets and sixteenths but was not able to achieve what is called a "diaphramatic" vibrato because his version was too wide. Shaking or waiving the hand in the bell was another way to produce vibrato but both negatively affects the lip. However, before vibrato could be considered, a student's sound should be thoroughly solid.



Conclusion

Concerning tonguing speed, Barrows believed that the problem was not the tongue but breath. The tongue is a large organ and if the muscle of the tongue constantly locks and unlocks, this tension can spread to other areas and perhaps throughout the body. Keeping the throat (glottis) open is of utmost importance. To overcome problems in articulation, Barrows had a favorite exercise: play a middle register pitch at an "easy" dynamic level, perhaps mezzo forte. In a four-four meter, play this note as a quarter followed by three counts rest and repeat the measure. Next play two eighth-notes with three beats of rest, repeating that bar; then triplet sixteenths on the first beat, following the preceding pattern. This study requires complete attention, making the repeated measures exactly the same, with a long time to think about each portion of the exercise. The exercise only takes about five minutes and would be useless if repeated for hours.

Throughout my conversation with John Barrows, it was clear that he espoused the importance of intelligent practice, guided by the teacher, but most importantly cultivating the habits of self-observation and self-criticism, not becoming carried away by the sheer intoxication of playing the horn. Resting during the practice session can not be overlooked: great teachers of many instruments recommend no more than thirty to forty minutes of practice followed by ten or fifteen minutes rest.

John Barrows was a self-effacing individual, an intelligent human being, and a sensitive musician, all of which combined into a great horn player. He forever positively influenced colleagues, friends, and students.

John Barrows had a distinguished career as a performer and teacher. Highlights included positions with the New York Woodwind Quintet, Minneapolis Symphony, Army Air Forces Band, the New York City Opera, the New York City Ballet, and the Casals Festival Orchestra, as well as teaching positions at Yale, New York University, Arizona State University, and University Wisconsin at Madison. In addition to his recordings with the New York Woodwind Quintet, he recorded the horn music of Alec Wilder and Mozart's Quintet for Horn and Strings.

His personal demeanor inspired the admiration of audiences, students, and colleagues. Composer Alec Wilder, who wrote many horn compositions with Barrows in mind, once said that John Barrows proved that the "impossible was possible, by possessing such exquisite taste in music as to cast a spiritual glow wherever and whenever he performed."

Milan Yancich is Professor Emeritus of the Eastman School of Music. His horn-playing career spanned decades, during which time he performed as a member of the Rochester, Columbus, Cleveland, and Chicago Symphony Orchestras. He was solo hornist of the American Broadcast Company Orchestra.

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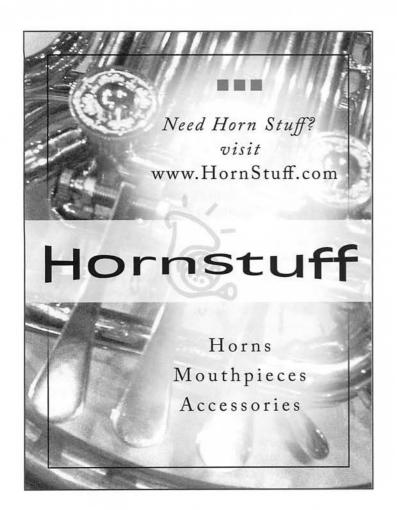
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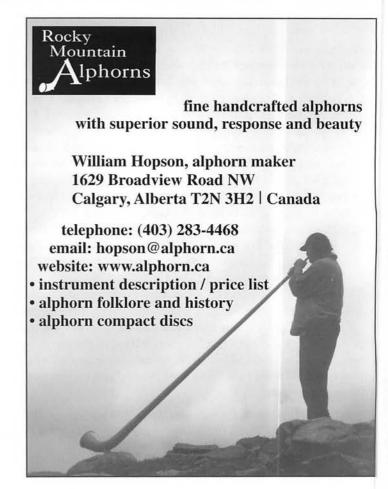
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Moderne Strömungen in der Jagdhornmusik im deutschsprachigen Raum von Josef Pöschl

^en den Kriegszeiten der ersten Hälfte des 20. Jahrhunderts lag das Jagdhornwesen im gesamten europäischen Raum 🚣 danieder. Anfang der Fünfziger Jahre entstanden im zentralen Europa neue Jagdhornbläsergruppen. Musiker, die sich auch für die Jagd interessierten, begannen neue Stücke zu schreiben und zu publizieren. Die neunteilige Ausgabe "Handbuch der Jagdmusik" von Reinhold Stief (1973-1992) und die mehrteilige Serie "Neue österreichische Jagdmusik" Band 1 - 11 von Josef Pöschl (1990-2005) sind die umfangreichsten und gängigsten Beispiele dafür. Jagdmusik, die ursprünglich gerade im deutschsprachigen Raum ausschließlich Signalmusik war, wurde durch umfangreichere Werke zur Umrahmungsmusik erweitert. Eine weitere Steigerung ergab sich schließlich durch jagdmusikalische Kompositionen, die durch ihren größeren Umfang, aber auch durch ihren Schwierigkeitsgrad der Kunstmusik zuzuordnen sind. Dieser Trend zeichnete sich ab, weil manche Gruppen einen sehr hohen musikalischen Standard erreichten, und diese günstige musikalische Basis konnten zeitgenössische Komponisten für schwierigere Werke nützen. Gegen Ende des 20. Jahrhunderts wagten sich einige Komponisten an neue Kompositionsstile heran. Diese Musiker waren meistens bereits in irgendeiner Form mit der Jagdmusik verbunden und gingen nun daran, für fortgeschrittene Laiengruppierungen neue, musikalisch anspruchsvollere Werke für Jagdhörner zu schreiben.

Der Beginn eines neuen Stils

Da ist zunächst Hermann Maderthaner (geb. 1943), Organist, Komponist und Kapellmeister aus Windhag in Niederösterreich anzuführen. Er bringt als Kapellmeister und Arrangeur auch das nötige Wissen für die Konstellation von Jagdhornmusikkompositionen mit. Seine Werke Jagdhörner sind vielfach so angelegt, dass er den tiefen Jagdhörnern oft solistische Rollen zuweist wie dies bei der Marschmusik häufig der Fall ist. Dort übernehmen die Tenorhörner diesen Solopart, in den Jagdmusikwerken von Maderthaner hingegen wird diese führende Stimme von den tiefen Parforcehörnern in Es übernommen, was in den Beispielen "Gamsschützen-Marsch", "Auf zur Morgenpirsch" und "Jubiläums-Fanfare" klar zum Ausdruck gebracht wird (Pöschl 1999). Diese Art von Jagdhornmusik ist Gebrauchsmusik, die für jede versierte Parforcehorngruppe in Es mit brauchbaren tiefen Stimmen aufführbar ist.

Eine bahnbrechende Jagdmusik für fortgeschrittene Jagdhornbläser schuf um dieselbe Zeit Ewald Pinter (geb. 1943) aus Gaming, er stammt wie Maderthaner aus Niederösterreich. Als der deutsche Jagdhornspezialist Reinhold Stief in den sechziger Jahren des 20. Jahrhunderts begann, Hornsätze für gemischte Jagdhörner in B zu schreiben, tat er dies auf der Basis eines meist vierstimmig homophonen Satzes, vergleichbar mit dem eines gemischten

Modern Currents in Hunting Horn Music in the German Speaking Regions by Josef Pöschl

Tunting horn music languished throughout Europe during the wartimes of the first half of the 20th centu-Lry. At the beginning of the 1950's new hunting horn groups were formed in Central Europe. Musicians who are also interested in the hunt began to write and publish new pieces. The nine part edition "Handbook of Hunting Music" by Reinhold Steif (1973 – 1992) and the several volume series "New Austrian Hunting Music" Volumes 1 - 11 by Josef Pöschl (1990 – 2005) are the most encompassing and current examples. Hunting music, which originally was exclusively horn music particularly in German speaking regions, was expanded through more extensive works to background music. A further enhancement finally ensued through hunting music compositions which due to their length and degree of difficulty could be ascribed to artistic music. This trend emerged because some groups achieved a high musical standard, and this favorable musical basis could be used by contemporary composers to write more demanding pieces. Towards the end of the 20th century some composers ventured to try new styles of composition. These musicians were usually in some form connected to hunting horn music and hence began to write new musically more demanding pieces for hunting horns for advanced amateur bands.

The Beginning of a New Style

First to be mentioned is Hermann Maderthaner (born 1943), organist, composer, and conductor from Windhag in Lower Austria. As band master and musical arranger he possesses the requisite knowledge for the constellation of hunting horn compositions. His pieces for hunting horns are often arranged in such a manner that the deeper hunting horns are frequently given solo parts, as is often the case in marching music. Here the tenor horns take over the solo part. In contrast in Maderthaner's hunting music pieces this leading part is taken over by the deep hunting horns in E^b, which is clearly expressed in the examples "Gamsschützen-Marsch" (Chamois Hunters March), "Auf zur Morgenpirsch" (Off to the Morning Hunt), and "Jubiläums-Fanfare" (Jubilee Fanfare) (Pöschl, 1999). This type of hunting horn music is utilitarian music which can be played by any accomplished hunting horn group in E^b having the necessary deep parts.

Pioneering hunting horn music for advanced players was written during the same period by Ewald Pinter (born 1943) from Gaming, like Maderthaner from Lower Austria. The German hunting horn expert Reinhold Steif, who began to write horn movements for mixed hunting horns in B^b in the 1960's, did this on the basis of a usually four part homophone movement comparable to that of a mixed chorus. Pinter, however, employed the high hunting horn in B^b not only in the chorus as the tenor part but also as a solo, even as a virtuoso as, for example, in the piece "Frohe Jagd" (Happy Hunting) (Pöschl 2005). In many public performances and in various competitions he caused a sensation with this piece.



Chores. Pinter hingegen setzt das hohe Parforcehorn in B nicht nur chorisch als Tenorstimme ein, sondern solistisch und noch dazu sehr virtuos wie etwa im Stück "Frohe Jagd" (Pöschl 2005), mit dem er bei vielen öffentlichen Auftritten, etwa bei diversen Wettbewerben, Furore machte.

Professionalität und Einbeziehung von Naturhörnern

Eine ganz konträre Komposition verfasste der Wiener Paul Walter Fürst (geb. 1926), ein Auftragswerk mit dem Titel "Jäger tot - Almenraus(ch)" (1993), komponiert für vier Parforcehörner in Es und vier Naturhörner in A, E, As und B basso; technische Voraussetzungen wie Verwendung der Chromatik, Stopfen und Dämpfen setzt der Komponist voraus, was soviel heißt, dass dieses Stück für Laien kaum ausführbar ist. Fürst nutzt der Natur der Instrumente gemäß drei Faktoren: Die Kraft des Dreiklangs und dessen Zerlegung, die Klangcharakteristik und den metaphorischen Reichtum der Hörner, aus dessen Spektrum er die Jagd wählt. Der Jäger - der Mensch - wird Gejagter bis zum tödlichen Ausgang. Den mittleren Teil nennt Paul Walter Fürst "melodramatisches Zwischenspiel", ein im Innersten unruhevolles Nachtstück. Der letzte Satz beginnt mit symphonischen Akkorden, gegen Schluss werden von den Jagdhörnern gleichzeitig verschiedene Signale intoniert: Damhirsch tot, Hirsch tot, Auerochs tot und Bär tot. Das Werk endet mit der höhnischen Aussage "Almen raus!", die von den Hornisten gemeinsam zu sprechen ist und mit einem punktuellen Unisono von den Jagdhörnern beendet wird (Fürst 1999).

Wenn das vorher besprochene Werk professionellen Bläsern zugedacht war, ist die folgende Komposition "Impressionen auf dem Ansitz" auch von versierten Laienbläsern zu bewältigen. Sie stammt vom Autor dieses Artikels, Josef Pöschl (geb. 1943), und repräsentiert ein sechsteiliges zyklisches Werk für sechs solistische Parforcehörner in Es (Pöschl 2001). Durch den polyphonen Satz im ersten und fünften Stück ist eine solistische Besetzung durch weit flexiblere Beweglichkeit auf jeden Fall von Vorteil! "Die ersten Hahnenschreie" - so das erste Stück - stellen eine musikalische Unterhaltung sechs verschiedener Hähne (Hahnenruf: Kikeriki) dar; nach Möglichkeit sollten die langen Schlusstöne (punktierte Viertelnoten) der einzelnen Motive am Ende glissandoartig heruntergezogen werden, damit eine realistische Klangmalerei entsteht. Aufgelockert wird mit dem Gedanken an "Frühmorgens, wenn die Hähne kräh'n", um dann schließlich in Clusterform zu einem gemeinsamen Hahnengeschrei zu kommen. Mit "Erster Anblick", dem zweiten Stück, wird die Stille rund um den Beobachter ausgedrückt. Im "Morgengebet" möchte der Betrachter Dank sagen für den wunderschönen Anblick. Ein Motiv aus dem Quartett von Anton Wunderer bietet dafür die Basis. Ein persönlicher Dank, dargestellt im Solo, gilt dem Schöpfer der Natur! Der etwas zu tief klingende, notierte Naturton b1 ist stets präsent und verleiht dem Stück durch seine ungewohnte Präsenz Spannung und Ausdruck. Der "Sonnenaufgang" beginnt, ein Sonnenstrahl bricht hervor, schließlich mehrere, sie bilden

Professionalism and Inclusion of Natural Horns

A completely contrasting composition was written by the Viennese composer Paul Walter Fürst (born 1926) a piece written on commission titled "Jäger tot – Almenraus(ch)" (1993) (Hunter dead – alpine rose) composed for four hunting horns in E^{\flat} and four natural horns in A, E, A^{\flat} , and B^{\flat} basso. The technical prerequisites such as the use of chromatics, stops, and mutes are pre-supposed by the composer so that this piece can hardly be played by amateurs. Fürst uses the intrinsic nature of the instruments in accordance with three factors: the power of the triad and its reduction, the tone characteristics, and the metaphorical richness of the horns from which spectrum he selects the hunt. The hunter - the human - becomes the hunted to the mortal end. Paul Walter Fürst calls the middle part the "melodramatic interlude," an intrinsically restless night piece. The last movement begins with symphonic chords; towards the end the hunting horns simultaneously intone various signals: fallow deer dead, stag dead, aurochs dead, bear dead. The piece ends with the cynical statement "Almen raus!" which is to be declaimed at the same time by all horn blowers and is ended by a punctual unison of all hunting horns (Fürst 1999).

Just as the above piece was composed for professional horn blowers, so the following work "Impressionen auf dem Ansitz" (Impressions from a Hunting Blind) can be played by accomplished amateurs. This work was written by the author of this article, Josef Pöschl (born 1943) and represents a six part cyclical work for six solo hunting horns in E^b (Pöschl 2001). The polyphonic movement in the first and fifth piece is in any case advantageous for a solo part through far more flexible movability! "Die ersten Hahnenschreie" (The First Cocks' Crowing) - the first piece - presents a musical conversation among six different roosters (roosters' crow: Kikeriki). If pcssible the long final tones (punctuated quarter notes) of the individual motifs should be drawn out to create a realistic sound picture. The piece is first livened up by the thought of "Frühmorgens, wenn die Hähne kräh'n" (Early Morning when the Cocks Crow) after which the horns congregate in cluster form to a common cocks crowing. The second piece "Erster Anblick" (First View) expresses the stillness surrounding the observer. In "Morgengebet" (Morning Prayer) the observer wants to express his thanks for the profoundly beautiful view. The basis for this is provided by a motif from the quartette by Anton Wunderer. A personal thank you presented as a solo is offered to the Creator! The somewhat too deep sounding natural tone bb1 in the notation is always present. Its unusual presence gives the piece its tension and expression. The "Sonnenaufgang" (Sun Rise) begins, a ray of sunlight appears, finally several, together they create a musically homogenous cluster which like the sun continually climbs higher and higher and ends with an impressive major chord. The motif for the following "Vogelkonzert" (Concert of the Birds) is from Beethoven's "Pastorale" (Scene at the Brook), a concert held among nightingale, quail, cuckoo1, cuckoo2, hoopoe, and cuckoo3. Each bird with its motif strives to the fore though never do all six sing together. Day breaks with "Heimkehr vom Ansitz" (Returning Home from the Blind).



musikalisch einen homogenen Cluster, dabei rückt dieser ständig wie die Sonne nach oben und endet mit einem effektvollen Dur-Akkord. Die Motivation für das folgende "Vogelkonzert" ist Beethovens "Pastorale" (Szene am Bach), ein Konzert, das zwischen Nachtigall, Wachtel, Kuckuck1, Kuckuck2, Wiedehopf und Kuckuck3 ausgetragen wird. Jeder Vogel drängt sich mit seinem Motiv nach vor, ohne dass alle Sechs irgendwann einmal gemeinsam konzertieren. Mit "Heimkehr vom Ansitz" ist der Tag angebrochen; der Ansitz wird verlassen und mit einer marschartigen Melodie der Heimweg eingeschlagen.

Michael Höltzel – Vorreiter einer zeitgemäßen, deutschen Jagdhornmusik

Wie bereits erwähnt, entstanden ab dem letzten Drittel des 20. Jahrhunderts durch Interesse professioneller bzw. musikalisch versierter Gruppen größere und schwieriger aufzuführende Werke wie das "Rügheimer Requiem" (1983) und die Reitermesse "St. Georgshymne" für Parforcehörner in D" (1983) von Michael Höltzel (geb. 1936), in einer professionellen Aufnahme der Detmolder Hornisten. Der "St. Georgs-Hymnus", eine Reitermesse, die dem hl. Georg, dem Schutzpatron der Reiter gewidmet ist, soll hier stellvertretend besprochen werden: Mitglieder der Jagdhornbläsergilde treffen einander im Herbst, um hinter Jagdmeuten zu jagen. Es handelt sich um eine reitsportliche Veranstaltung, die insofern von der Parforcejagd abgeleitet ist, als Reiter über festgelegte Strecken und natürliche Hindernisse hinter Meutehunden jagen, die eine künstliche Fährte aufspüren. Nach einer gelungenen Schleppjagd sollte einem alten Bedürfnis der Reiter nachgekommen werden, nämlich Dank zu sagen, ähnlich einer Hubertusandacht nach einer wirklichen Jagd. Dieser Hymnus ist eine mehrteilige Komposition mit langsamer Einleitung, gefolgt von einem Zwischenspiel dreier Solohörner; den Abschluss bildet der eigentliche Hymnus, der vom Solohorn intoniert wird. Alle Hörner stimmen ein und auf dem Höhepunkt blasen zwei Solohörner das Jagdthema aus der Einleitung. Nach plötzlicher Pause sämtlicher Instrumente erklingt noch einmal das St. Georgs-Motiv, mit dem sich das Jagdthema und der Hymnus zu einem festlichen Schluss vereinen (Höltzel 1994).

Wilhelm Averkamp – Ein Pionier zeitgenössischer Jagdmusik

Im Folgenden sollen zwei Jagdmusikwerke vorgestellt werden, die wegweisend in Richtung Kunstmusik zu sehen sind. Der Komponist Wilhelm Averkamp (geb. 1958) begann bereits mit 16 Jahren sein Musikstudium an der staatlichen Hochschule für Musik in Münster. 1978 nahm er eine Lehrtätigkeit an der Westfälischen Schule für Musik auf. Von 1986 an war Averkamp zehn Jahre lang Lehrbeauftragter der Westfälischen Wilhelms-Universität. Er gehört zurzeit zu den wenigen deutschen Komponisten, die mit größeren Werken auf dem Gebiete der zeitgenössischen Jagdmusik Furore machte. Zwei Werke seien beispielgebend angeführt: Mit der

The hide is left and a march-like melody accompanies the way home.

Michael Höltzel – Forerunner of Contemporary German Hunting Horn Music

As mentioned, above lengthier and more demanding pieces such as the "Rügheimer Requiem" (1983) and the horseman's mass "St. Georgshymne" for hunting horns in D (1983) by Michael Höltzel (born 1936) in a professional recording of the Detmold horn blowers sprang up during the last third of the 20th century due to the interest of professional and musically accomplished bands. The "St. Georgs-Hymnus", a horseman's mass, dedicated to St. George the holy patron of riders, is discussed here as an example. Members of the horn blowers' guild meet in autumn to go hunting with hounds. This is a riding event derived from hunting on horseback in that the riders follow set routes over natural barriers and ride behind hounds that follow an artificial scent. After a successful drag hunt the traditional rider's custom to give thanks is honored, similar to the service for St. Hubert after a real hunt. This hymn is a composition in several parts with a slow introduction followed by an interlude of three solo horns, the conclusion being the hymn itself intoned by a solo horn. All horns enter in and at the climax two solo horns play the hunting theme from the introduction. After a sudden pause of all instruments the St. George motif is sounded again with which the hunting theme and hymn meld to create a festive finale (Höltzel 1994).

Wilhelm Averkamp – A Pioneer of Contemporary Hunting Music

In the following two hunting music compositions are presented that can be regarded as signposts on the way towards artistic music. The composer Wilhelm Averkamp (born 1958) already began his studies of music at the age of 16 at the State



Wilhelm Averkamp mit Plesshorn

School for Music in Münster. In 1978 he accepted a teaching position the at Westfalian School for Music. From 1986, for he 10 years, was instructor at the Westfälian Wilhelms-University. He is one of the, at present, few German composers who are making waves with lengthy works in contemporary hunting music. Two of

works are presented as examples. In the brass symphony "Ein Jägerleben" (A Hunter's Life) with a score encompassing 248 pages he musically recounts the story of a far traveled hunter, whereby pitch is sustained in a programmed way.



Bläsersinfonie "Ein Jägerleben", einer 248 Seiten umfassenden Partitur, erzählt er musikalisch die Geschichte eines weit gereisten Jägers, Stimmungen werden dabei programmartig festgehalten. Averkamps symphonische Dichtung entführt in die bunte Welt der Jagd und der Wildhege. Sie erfasst erstmalig in der Geschichte dieses Genres sämtliche traditionellen Jagdsignale in einem Orchesterwerk und ergänzt das Werk durch zahlreiche neu komponierte Signale. Von der neobarocken Ouvertüre, die mit dem Signal "Zum Essen" auf das Menü der musikalischen Jagderinnerungen einstimmt, bis hin zu den polyrhythmischen afrikanischen Reisegesängen zieht sich die Tonsprache des Komponisten durch Kontinente und Epochen. Das Orchester "Venari", ein für die Ausführung dieser Komposition notwendiges Spezialensemble, zeichnete verantwortlich für die Uraufführung und CD-Produktion im Jahre 1996 (Averkamp 1996).

Die Partitur des zweiten Werkes mit dem Titel "Große Hubertusmesse" wurde 2001 fertig gestellt (Averkamp 2001). Mit ihren 227 Partiturseiten gehört diese Komposition wie "Ein Jägerleben" zu den umfangreichsten Werken zeitgenössischer Jagdmusik überhaupt. Bei der Einteilung dieses Großwerkes hält Averkamp an den Ordinariumsteilen fest und ergänzt diese durch Zusatzteile wie Einzug, Offertorium, Großer Gott (Choral) und Auszug. Ein übergeordneter Impuls entstand durch den liturgischen Text in griechischer bzw. lateinischer Sprache (Kyrie, Gloria u. a.). Als weitere wurden durch Averkamp signalartige Eckpfeiler Komponenten mit einbezogen, die in ganz unterschiedlicher Funktion und Bedeutung vorhanden sind wie etwa herausgestellt, überleitend, motivisch verarbeitet, solistisch u. v. m. Weiters wurde vom Komponisten eine sehr interessante Aufführungspraxis konzipiert, die bis dato völlig neu ist: ein Wechselspiel zwischen den einzelnen Gruppen (Hauptgruppe Parforcehörner in Es und Parforcehörner in B, Hornquartett, zwei Emporengruppen, Fürst-Pless-Hörner). Die stattfindenden Wechselspiele unterliegen den verschiedensten Bedeutungen und Funktionen, von solistischer Einzelaktion bis hin zu Raum nutzenden und Raum aufteilenden Gruppenaktionen. Wilhelm Averkamp schrieb mit der "Großen Hubertusmesse" nicht nur ein Werk, welches durch Einbeziehung jagdlicher Melodien in zeitgemäßer Rhythmik aufhorchen lässt, sondern er schafft durch Verwendung aller in der Jagdmusik üblichen Hörner ein kompaktes Wechselspiel in einer Raum ausnutzenden Form Aufführungspraxis.

Blasmusik und Jagdhörner – eine gelungene Synthese

Eine vortreffliche Möglichkeit einer Gemeinschaftsarbeit zwischen sinfonischem Blasmusikorchester und Jagdhornbläsern stellt das zyklische Werk "Frohe Jagd" in 15 Teilen dar. Es handelt sich um eine Konzert-Suite nach historischen Motiven in einer Gesamtaufführungsdauer von etwa 40 Minuten; die Berliner Klaus Wüsthoff als Komponist und Hans-Joachim Rhinow als Bearbeiter schufen dieses sehr anspruchsvolle Werk im Jahre 1998. Die einzelnen Stücke

Averkamp's symphonic poetry leads us into the colorful world of hunting and game care. For the first time in the history of this genre all traditional hunting signals are included in one orchestral work and the composition is supplemented with numerous newly composed signals. From the neobaroque overture with the signal "Zum Essen" (On Dinner) which sets the mood for the menu of musical hunting reminiscences to the polyrhythmic African traveling songs the sound language of the composer takes one on a journey through continents and epochs. The orchestra "Venari" a special ensemble necessary for the conduction of this composition was responsible for the original production and CD recording in 1996 (Averkamp 1996).

The score of the second work titled "Große Hubertusmesse" (Grand Mass for St. Hubert) was finished in 2001. With its 227 pages of score it like "Jägerleben" belongs to the most encompassing works of contemporary hunting music. Averkamp keeps to the ordained parts and supplements these with other parts such as an entry march, an offering, "Großer Gott" (God on High), and procession. A higher impulse arose from the liturgical Greek or Latin texts (Kyrie, Gloria among others). As further pillars Averkamp included signal-like components which occur in various functions and interpretation such as prominence, change in key, execution of motif, as solo, etc. Furthermore the composer conceived a very interesting production procedure which at present is completely new: an interplay among the individual groups (main group hunting horns in Eb and hunting horns in Bb, horn quartette, two gallery groups, Fürst-Pless horns). The various interplays are subject to different interpretations and functions, from solo actions to space-using and space-dividing group actions. With the "Großen Hubertusmesse" Wilhelm Averkamp not only wrote a work that is striking through the inclusion of hunting melodies in contemporary rhythms but that also succeeds in producing a compact interplay in the form of a space utilizing production through the integration of all horns commonly used in hunting music.

Brass and woodwind music and hunting horns – a successful synthesis

The cyclical composition "Frohe Jagd" (Happy Hunting) in 15 parts presents an excellent example of cooperation between a symphonic brass and woodwind orchestra and a hunting horn group. This is a concert suite with historical motifs with a total performance time of 40 minutes. Klaus Wüsthoff, composer, and Hans-Joachim Rhinow, arranger, both from Berlin, created this very demanding work in 1998. The individual parts of this suite are themselves complete pieces which is advantageous for the performance. In the "Fasanenjagd" (Pheasant Hunt), for example, a fast polka for three clarinets and orchestra, the hurried flight of the pheasants is presented by the rapid chromatic runs of the woodwind instruments. In the wild boar chase of "Der Ritt auf dem Keiler," (Ride on the Boar) a fast Bossa nova, the signal "boar dead" is sounded in the most varied of manners. "Das schlaue Füchslein" (The Clever Fox), an allegretto rock, is a reworking of "Fuchs tot" (Fox dead) in minor until a shot from the hunt-



dieser Suite sind in sich abgeschlossene Werke, was für die Aufführungspraxis von großem Vorteil ist. In der "Fasanenjagd" etwa, einer Schnellpolka für drei Klarinetten und Orchester, wird durch rasche, chromatische Läufe der Holzblasinstrumente die hektische Flugweise der Fasane dargestellt. In der Sauhatz oder "Der Ritt auf dem Keiler", einer schnellen Bossa nova, wird das Signal "Sau tot" in verschiedenster Weise variiert dargeboten. "Das schlaue Füchslein", ein Allegretto-Rock, ist eine Verarbeitung von "Fuchs tot" in Moll, bis dann nach einem Schuss durch die Jagdhornbläser das wirkliche Signal in einer choralähnlichen Begleitung des Blasorchesters ertönt. In "Reiche Beute -Verblasen der Strecke" dominieren einige Totsignale in Begleitung des Blasorchesters, bis das erlösende Signal "Jagd vorbei" in B-Dur intoniert wird. Mit der "Halali" -Gegenüberstellung des kleinen und großen Halalis in vielen Varianten wird die eigentliche Jagd beendet. Es folgt der Schüsseltrieb in der musikalischen Form eines Samba-Rocks mit der Bezeichnung "Großes Jagdessen und fröhlicher Umtrunk" (Wüsthoff K 1998).

Professionelle Jagdhornmusik von Angerer und Angerer

Eine völlig anders konzipierte Jagdmusik, geschrieben für Parforcehörner in Es, entstand nur ein Jahr später in Wien. Mit dem Titel "Jagdmusik für Parforcehörner" wurde 1999 in einer Gemeinschaftsproduktion eine CD kreiert, die zurzeit zu den professionellsten Tonträgern auf dem Gebiete der Jagdmusik zählt. Hansjörg Angerer (geb. 1955), der engagierte Tiroler Hornprofessor, motivierte den Wiener Komponisten Paul Angerer (geb. 1927), neue Jagdmusik für Parforcehörner in Es zu schreiben. Durch die rege Zusammenarbeit der beiden Musiker entstand ein abgerundetes Gesamtwerk, das als Notendruck und auch als CD bei Koch Musikverlag editiert wurde. Die Jagdhornmesse aus dem "Land im Gebirge" (alte Bezeichnung für Tirol) nimmt den Hauptteil dieser Produktion ein und soll an dieser Stelle etwas genauer betrachtet werden: Die Messe wird mit dem "Introitus" eröffnet, der mit dem Motiv "Jagd-Anblasen" beginnt, welches aus der "Österreichischen Jagdmusik" von Josef Schantl (1842-1902) stammt. Im "Kyrie" erklingt das alte Andreas-Hofer-Lied "Zu Mantua in Banden". Das "Gloria" beginnt festlich und strahlend; der "Friede auf Erden" wird durch den fremdartig klingenden 7. Naturton in Frage gestellt, aber es folgt der ruhig klingende Choral "Lobe den Herren". Nach einem knappen "Amen" erklingen noch vier "Gloria-Rufe". Im "Credo" wird eine Erinnerung an Südtirol mit einem "Tanz aus Kastelruth" wachgerufen. Dem besinnlichen "Incarnatus" folgt das dramatische "Cruzifixus" mit der Präsenz des 7. und 11. Naturtones, das strahlende "Resurrexit" mündet in den "Glöggaijodler" aus Tirol. Ein vierfaches "Amen" bestärkt schließlich die Hoffnung auf Auferstehung und ewiges Leben. "Sanctus" und "Benedictus", als ein einziger Ordinariumsteil konzipiert, beginnt mit dem Choral "Komm Herr Jesus, sei unser Gast!". Zur Erinnerung an den 2. April 1797 erklingt nun das "Springeser Schlachtlied" aus Brixen in groß

ing horn blowers introduces the real signal as a choral-like accompaniment of the wind orchestra. In "Reiche Beute – Verblasen der Strecke" (A Rich Bag – the Hunt is Called Off) various death signals dominate, accompanied by the wind orchestra until the release signal "Jagd vorbei" (Hunt is Over) in B^b major is intoned. The "Halali" (Kill) – a juxtaposition of small and large halalis in many variations ends the actual hunt. Then follows the "Schüsseltrieb" in the musical form of a samba rock with the description "Großes Jagdessen und fröhlicher Umtrunk" (Great Hunting Feast and Drink) (Wüsthoff, K. 1998).

Professional Hunting Horn Music by Angerer and Angerer

A totally different type of hunting music written for hunting horns in E^b came into being one year later in Vienna. In 1999 a cooperative production created a CD titled "Jagdmusic für Parforcehörner" (Hunting Music for Hunting Horns),



Hansjörg Angerer mit Hunting Horn

which at present counts among the professional most recordings in the of hunting area music. Hansjörg Angerer (born 1955) the dedicated professor for horn music from Tyrol motivated the Viennese composer Paul Angerer (born 1927) to write new hunting music for hunting horns in The spirited cooperation between the two musicians produced a rounded composition which has been edited and published as a CD by Koch

Music Publishers. The hunting horn mass from the "Land im Gebirge" (Land in the Mountains) (an old description for Tyrol) takes up the main part of this production and hence should be analyzed more closely here. The mass is opened with the "Introitus", which starts with the motif "Jagd Anblasen" (Calling the Hunt) which originates from the Austrian Hunting Music by Josef Schantl (1842 – 1902). In the "Kyrie," the old Andreas Hofer song, "Zu Mantua in Banden" (to Mantua in Bands) is sounded. The "Gloria" begins festively and shining; the "Friede auf Erden" (Peace on Earth) is questioned by the strange sounding 7th natural tone. However, the peaceful sounding chorale "Lobe den Herren" (Praise be to God) follows. After a brief "Amen" only four more "Gloria" calls are sounded. In the "Credo" a memory of South Tyrol is awakened with the "Tanz aus Kastelruth" (Dance of Kastelruth). The thoughtful "Incarnatus" is succeed-

angelegter Form. Nach dem dreimaligen Anruf an das "Lamm Gottes" soll an Andreas Hofers Abschied vom Leben gedacht werden. Das fröhlichen "Postludium" ist als Loblied auf Gott auszulegen, und die Jäger werden mit dem Lied aus Hall in Tirol "Auf, auf, es ist schon Tag" aufgefordert, nach dem traditionellen Besuch der hl. Messe die Jagd zu beginnen (Angerer P 2001).

Kompositionen nach Musik- und Literaturvorlagen

Zentrales Anliegen von Pöschl in "Kompositionen nach Film-, Musik- und Literaturvorlagen" (Pöschl 2003, 27-40) ist die Einbindung von bestehenden Werken der Musik und Literatur des 20. Jahrhunderts in Jagdmusikstücke. In Gedanken an das Musical "The Black Rider" von Tom Waits (geb. 1949) aus dem Jahre 1993 - der Inhalt ist vergleichbar mit dem der Oper "Der Freischütz" von C. M. von Weber - wird vom Autor der Versuch unternommen, neues musikalisches Gedankengut einzuarbeiten. "Die Jagdgesellschaft" (1974) nach Thomas Bernhard (1931-1989) ist - ebenso wie das gleichnamige Werk - dreiteilig: In "Vor der Jagd" kommt ein Gespräch über die polnische Jagd auf, dadurch die Verarbeitung der polnischen Jagdsignale "Der Jagdkönig" und "Muffel tot". Im zweiten Teil mit dem Titel "Während der Jagd" wird die Jagd im übertragenen Sinn verwendet, nämlich der Menschenjagd im Krieg (Schlacht bei Stalingrad). Die Darstellung der Schüsse durch kurze Töne und die fallende Melodie zum gemeinsamen Grundton veranschaulichen den Tod. Diese Todessehnsucht setzt sich im dritten Teil "Nach der Jagd" fort und endet mit dem Selbstmord des Generals, ausgedrückt durch einen scharf betonten, gemeinsamen Akkord in Clusterform.

"Unter Jägern", eine Erzählung von Bettina Balàka (geb. 1966), ist die Literaturvorlage für ein weiteres Stück in diesem Zyklus von Pöschl. Eine Frau namens Carla, die sich von ihrem Ehemann getrennt hat, verirrt sich im Wald und gerät unter Jäger. Sie hatte zwar ständig freundschaftliche Kontakte zu ihnen, will aber keine Jägerin werden. In den Raunächten zieht die "Wilde Jagd" vorüber und mit ihr reitet die unerlöste Seele einer schönen Jägerin.

"Jagden und Formen" (entstanden 1995-2001) des deutschen Komponisten Wolfgang Rihm (geb. 1952) ist die letzte gleichnamige Komposition in diesem Zyklus, in welcher ständig wie bei Arnulf Rainer musikalisch übermalt wird. Es treten dabei Assoziationen zu Jagen und Gejagtheit ein: Atemlosigkeit, Hetze, Rennen, Laufen, Fliehen.

Experimentelle Jagdhornmusik für Laiengruppen

Der aus Kals in Osttirol stammende Kapellmeister und Komponist Martin Gratz (geb. 1966)

schrieb im Jahre 2002 "auf der staniska alm", ein Werk für Parforcehörner in Es, das den beschwerlichen Anstieg zur Gamsjagd darstellt: Das Jagderlebnis beginnt in der vertrauten, noch grüner Umgebung, Wildtiere werden durch einen Kuckucksruf symbolisiert. Später jedoch wird der Weg kon-

ed by the dramatic "Crucifixus" with the presence of the 7th and 11th natural tones. The shining "Resurrexit" enters into the "Gloggaijodler" (Glog-drinking Yodler) from Tyrol. A fourfold "Amen" finally strengthens the hope of resurrection and eternal life. "Sanctus" and "Benedictus" conceived as one ordained part begins with the chorale "Komm Herr Jesus, sei unser Gast!" (Come Lord Jesus be our Guest) as a memorial to the 2 April 1797. The "Springeser Schlachtlied" (the Springeser Call to Battle) from Brixen is sounded in a grand manner. After three appeals to the "Lamm Gottes" (Lamb of God) Andreas Hofer's death is commemorated. The cheerful "Postludium" is conceived as a song of praise for God, and with the song from the Hall in Tyrol "Auf, auf es ist schon Tag" (Up and away it's Already Day), the hunters are encouraged to commence with the hunt (P. Angerer 2001).

Compositions from Music and Literature

The central concern of Pöschl in "Compositions based on Music, Films, and Literature" (Pöschl 2003, 27-40) is the incorporation of existing 20th century works in music and literature into hunting music compositions. With the musical "The Black Rider" written in 1993 by Tom Waits (born 1949) - the content is similar to "Der Freischütz" by C.M. von Weber – in mind, the author attempts to integrate new musical thoughts. "Die Jagdgesellschaft" (The Hunting Party) (1974) based on Thomas Bernhard (1931 - 1989) is - just as the work of the same name - in three parts. In "Vor der Jagd" (Before the Hunt) a conversation about Polish hunting ensues, therefore the integration of the Polish hunting signals "Der Jagdkönig" (The Hunting King) and "Muffel tot" (Mufflon dead). In the second part titled "Während der Jagd" (During the Hunt) the hunt is employed in the figurative sense as the hunting of humans (Battle of Stalingrad). The execution of the shots as short bursts of sound and the sliding melody that falls to the common basic tone both evoke death. This death wish is continued in the third part "Nach der Jagd" (After the Hunt) and ends with the suicide of the general, expressed as a sharply denoted common chord in cluster form.

"Unter Jägern" (Among Hunters) a story by Bettina Balaka (born 1966) is the literary basis for an additional piece in the cycle by Pöschl. A woman named Carla, who is estranged from her husband, gets lost in the forest and meets up with hunters. She has always had friendly contact to them, but does not want to become a huntress. The "Wilde Jagd" (The Wild Chase) passes by in the Twelfth Night taking along the unredeemed soul of a beautiful huntress.

"Jagden und Formen" (Hunts and Forms) (written 1995 - 2001) by the German composer Wolfgang Rihm (born 1952) is the last composition of the same name in this cycle, which is, as by Arnulf Rainer, continuously musically painted over. Associations to hunting and being hunted occur: breathlessness, baiting, running, rushing, fleeing.



Modern Hunting Horn Music



tinuierlich schwieriger, was im hämmernden 7/8-Takt der Begleitstimmen zum Ausdruck gebracht wird.

Ein zweites Stück "Von der Fliehburg" (2004) wurde für die "Osttiroler JBG Lavant" im Rahmen des internationalen Jagdhornbläser-Wettbewerbes in Vojnik in der Nähe von Celje (SLO) geschrieben. Die Fliehburg ist eine alte römische Siedlung mit einer Wallfahrtskirche in Lavant. Die feierliche Einleitung der Komposition soll an die Römer erinnern, gewissermaßen ein als feierlicher Auftakt zu einem Fest. Das Stück präsentiert sich in einem etwas ungewohnten Rhythmus, es beginnt im 9/8-Takt, wobei die Zählzeit drei ist (auf einen Schlag 3 Achtelnoten 3+3+3); ab Takt 7 - schnelleres Tempo - ist die Zählzeit vier und das Verhältnis 3+2+2+2. Das ergibt einen besonderen Reiz des 9/8-Taktes. Im Stück ist auch ein Choral in Anlehnung an ein Thema von G. F. Händel. Schließlich folgt noch ein dritter Teil, ein kurzer lustiger Walzer. Aber jedes Fest geht zu Ende, in diesem Fall feierlich und festlich mit einem fanfarenartigen Schluss.

Mit "Wölfe in Sicht" (2004), einem kurzen Stück für vier Parforcehörner und menschlicher Stimme, stellt sich Josef Pöschl im Jahre 2004 einer Herausforderung: zum einen der diffizilen Rhythmik, die durchgehend in der vierstimmigen anderen präsent ist, zum Tierstimmennachahmung mittels menschlicher Stimme. Vorsichtig pirscht sich ein kleines Rudel Wölfe an die Menschen heran, in der Angst entdeckt zu werden. Zu groß ist das Ungewisse dieser sonderbaren Umgebung! Die immer wieder unterbrochenen Rhythmen des Schlusses im ersten Teil sollen diese ungemein vorsichtige Situation musikalisch veranschaulichen. Der Mittelteil stellt mit dem Geheul die ausgeführt Präsenz der Wölfe dar, Parforcehornbläsern mit ihren Stimmen. Wie lange und in welcher Form dies von sich gehen soll, hängt ganz von der Gruppe der Bläser und ihrer momentanen Stimmung ab. Die Vorgabe auf der CD ist ident mit der beigelegten Grafik und nur als eine der vielen Möglichkeiten gedacht. Schließlich setzen die Wölfe zur Flucht an, denn ungewiss und unheimlich ist ihnen die Nähe der Menschen. Im Nu sind sie verschwunden!

Ein weiteres Stück von Pöschl stammt aus demselben Jahr, trägt den Titel "Auf zur Stöckerjagd" und wurde für eine gemischte Jagdhorngruppe in B geschrieben. Die Rhythmik des 7/8-Taktes macht vermutlich manchem Jagdhornbläser Schwierigkeiten. Diese Taktart ist in der Musik des alpenländischen Raumes nicht üblich, daher ungewohnt, schließlich wechseln noch 6/8- und 7/8-Takt einander ständig ab, was eine zusätzliche Hürde bedeutet (Pöschl J 2004).

Die deutschen Naturhornsolisten

Im Jahre 1985 gründete Wilhelm Bruns dieses Hornensemble in Essen an der Folkwangschule zusammen mit Studenten der Hornklasse von Professor Hermann Baumann. Jegliche Arten von Hörnern pflegt dieses Ensemble: Da sind Inventionshörner verschiedenster Stimmungen vertreten, Parforcehörner in Es und B, sogar Alphörner werden eingesetzt. In der Jägermesse "Messe Nr. 1", einer elfteiligen zyklis-

Experimental Hunting Horn Music for Amateur Groups

The band master and composer Martin Gratz (born 1966) from Kals in East Tyrol wrote "Auf der Stanska Alm" in 2002, a composition for hunting horns in E^b which depicts the difficult ascent in a chamois hunt. The hunting experience begins in the familiar still green environs; wild animals are symbolized by cuckoo calls. Later, however, the way becomes continuously more strenuous, which is expressed by the hammering 7/8 beat of the accompanying voices.

A second piece "Von der Fliehburg" (From the Keep) (2004) was written for the "East Tyrolian JBG Lavant" within the framework of the international Hunting Horn Competition in Vojnik near Celje (Slovenia). The Fliehburg is an old Roman settlement with a pilgrimage church in Lavant. The festive introduction to the composition should be reminiscent of the Romans, in the sense of a festive start to a celebration. The piece presents itself in a somewhat unusual rhythm: it begins with a 9/8 beat whereby the count time is three (3 eighth notes on one beat 3 + 3 + 3; after measure 7 - faster tempo – the count time is four and the relation 3 + 2 + 2 + 2. This results in a special charm in the 9/8 beat. There is also a chorale based on a theme from G. F. Händel included in the piece. There finally follows a third part, a short cheerful waltz. However, all celebrations come to an end, in this case ceremoniously and festively with a fanfare-like finale.

With "Wölfe in Sicht" (Wolves in Sight) (2004), a short piece for four hunting horns and human voices, Josef Pöschl meets the challenge of, on the one hand, a difficult rhythm for four voices which continually pulses throughout the script, and, on the other hand, the imitation of animal sounds by human voices. In the fear of being discovered, a small band of wolves carefully creeps up on the humans. The uncertainty of these unfamiliar surrounding is too great! The constantly interrupted rhythms of the conclusion of the first part should musically depict this precarious situation. Howling in the central part gives notice of the presence of the wolves as vocally expressed by the hunting horn blowers. How long this lasts and in what form presented depends entirely on the players and their momentary mood. The impression on the CD is identical with the enclosed print and should be interpreted as only one of many possibilities. Finally the wolves flee as the proximity of the humans is uncanny. They are gone within a moment!

An additional piece by Pöschl also from the year 2004 has the title "Auf zur Stöckerjagd" and is written for a mixed hunting horn group in B. The rhythm of the 7/8 beat will presumably cause some players difficulty. This measure is unusual in the music of the alpine regions, hence unfamiliar. Finally 6/8 and 7/8 measures constantly alternate which provides a further challenge (Pöschl 2004).

The German Natural Horn Soloists

In 1985 Wilhelm Bruns founded this horn ensemble in Essen at the Folkwangschule together with students of the



Modern Hunting Horn Music

chen Komposition von Harry Höfer (geb. 1921), sind die oben genannten Hörner allesamt vertreten. Im Gegensatz zu vielen klassischen Hubertusmessen, bei denen oft Jagdmusik quasi direkt in die Kirche geholt wird, versucht dieses Werk eine Tonsprache zu erzeugen, die im Wesentlichen der Messliturgie folgt. Da neben den 16 Naturtönen des Parforcehornes in Es als Grundstimmung der Komposition auch noch die des Parforcehornes in B und des Waldhornes in F zur Verfügung stehen, ist der Vorrat an möglichen Akkorden ohne das sonst bei Naturhörnern nötige Stopfen wesentlich größer als bei einer reinen Es-Horn-Besetzung. "Begrüßung" und "Auszug" sind ident. Das ursprünglich zur Messe gehörende "Gloria" wurde durch das "Gloria für Alphörner und Naturhörner" ersetzt. Der Choral "Großer Gott wir loben dich" verbindet Lesung mit dem Evangelium. Einen besonderen musikalischen Höhepunkt stellt die "Kommunion" dar, eine Art Meditation in Clusterform (Bruns W 2003)

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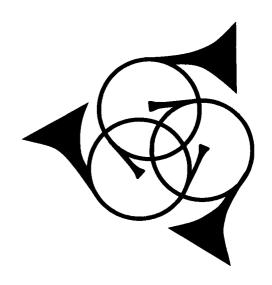
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horn class of Prof. Hermann Baumann. This ensemble includes all types of horns. There are invention horns with varied pitch, hunting horns in E^b and B^b, even alpine horns are called in. In the hunting mass "Messe Nr. 1" an eleven part cyclical composition by Harry Höfer (born 1921) the above mentioned horns are all represented. In contrast to many classical St. Hubert masses, in which hunting music is quasi taken into the church, this work tries to generate a sound that essentially follows the liturgy of the mass. Since the hunting horns in Bb and the forest horn in F co-exist along with the 16 natural tones of the hunting horns in E^b, which set the basic pitch for the piece, the supply of possible chords - without the natural horns having to resort to the usual stops – is much greater than with only horns in Eb. "Begrüßung" (Greeting) and "Auszug" (Departure) are identical. The "Gloria," originally a part of the mass, is supplanted by the "Gloria für Alphörner und Naturhörner" (Gloria for Alpine Horns and Natural Horns). The chorale "Großer Gott wir loben Dich" (God on High We Give Thee Praise) connects the reading with the gospel. A particular musical highlight is the "Kommunion," a form of meditation in cluster form (Bruns W. 2003).

Josef Pöschl, born1943, has served as a teacher at primary, secondary, and high school. In 1969 he passed the examination for and received a hunting license. From 1971 until his retirement in 2000. he worked as an instructor for music education teachers. In 1992 he founded a publishing house for hunting horn music, in 2002 he became leader of two horn choirs, and in 2006 he became the leader and organizer of a hunting horn band.

His research includes, "Hunting Traditions" in hunting horn and everyday music, hunting and artistic music; interdisciplinary hunting culture (literature, fine arts, hunting history); composer and editor of new publications and music materials. His publications include The Austrian Hunting Horn Book (1990) and "Hunting Music — Continuity and Development throughout European History," (Dissertation 1997). Since 1990 he has been the editor of the series "New Austrian Hunting Music" and has written articles for numerous publications in Austrian as well as in European hunting magazines (www.jagdmusik.online.cx).



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Die Anfänge moderner Strömungen in der Kompositionstechnik für Jagdhornmusik reichen über 20 Jahre zurück. Den Anfang machte der deutsche Hornprofessor Michael Höltzel mit zwei Werken "Rügheimer Requiem" und "St. Georgshymne (beide 1983), einer Reitermesse für professionelle Parforcehornbläser. Einige Jahre später wurden die niederösterreichischen Komponisten Hermann Maderthaner und Ewald Pinter mit dem "Gamsschützen-Marsch" (1996) bzw. mit dem Werk "Frohe Jagd" (1997) Vorreiter einer gemäßigten österreichischen Jagdhornmusik. In "Jäger tot –

Almenraus(ch)" (1993) baute der Wiener Komponist Paul Walter Fürst neben den Parforcehörnern noch zusätzlich Naturhörner verschiedenster Stimmungen ein. Der Berliner Klaus Wüsthoff komponierte eine 15teilige "Frohe Jagd" (1998), ein umfangreiches Werk für sinfonisches Blasorchester und obligate Jagdhörner. Zu Beginn des 21. Jahrhunderts schuf Josef Pöschl "Impressionen auf dem Ansitz" (2001) für sechs solistische Parforcehörner in Es, ein zyklisches Werk, das auch von sehr geübten Laienbläsern musikalisch bewältigt werden kann. Ein Pionier zeitgenössischer Jagdhornmusik ist der deutsche Komponist Wilhelm Averkamp mit seinen beiden sehr umfangreichen Partituren "Ein Jägerleben" (1996) und "Große Hubertusmesse" (2001). Paul Angerer aus Wien schrieb eine "Jagdmusik für Parforcehörner" (2000), ein Auftragswerk des Südtiroler Jagdverbandes. Mit Kompositionen nach Musik- und Literaturvorlagen (2003) für Parforcehörner in Es stellt sich Josef Pöschl nochmals vor, der sich von literarischen Werken meist noch lebender Autoren inspirieren ließ. Daraufhin werden zwei Kompositionen vom Osttiroler Martin Gratz präsentiert, der in seinen Werken mit ständigem Rhythmuswechsel aufwartet: "Auf der Staniska Alm" (2002) und "Von der Fliehburg" (2005) für Parforcehörner in Es. Die "Messe Nr. 1" (2003), eine 11teilige Jägermesse von Harry Höfer, interpretieren "Die deutschen Naturhornsolisten" mit verschiedenen Hörnern. Den Schluss setzt der Autor dieses Artikels mit "Auf zur Stöckerjagd" (2004) für gemischte Jagdhörner in B im durchgehenden 7/8-Takt und "Wölfe in Sicht" (2004) für Parforcehörner in Es und menschliche Stimmen.



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The Creative Hornist

By Jeffrey Agrell

Improvised Duets as Collaborative Learning

Playing stacks of pre-composed duets is not only fun, but replete with musical vitamins. However, this type of "literate" playing needs a complementary aural approach to develop all-around musicianship. Fortunately, there is a simple way to do this, multiplying both the fun and vitamins: make up your own duets. On the spot! Playing written duets is to improvising duets as reading the lines of dialogue of a play is to having a lively conversation. It is a challenge to bring to life the art of a playwright in reading (or acting out) the lines of a play. It is a highly engaging and a very different sort of challenge to explore a subject in extemporaneous conversation with a friend. You are both creating together in real time, playing off of each other, inspiring each other, coming up with material that neither could have invented on his own. Like a conversation, you don't plan ahead of time exactly what you're going to say, but all your combined knowledge, imagination, and emotions create and shape a brand new "performance" that is surprising, gratifying, and invigorating. Improvising duets means "thinking in music." It takes gumption to get started doing this by yourself, but add another player and the internal blocks to the process melt away.

By crossing one identity with another we multiply the variety of the total system, and at the same time each identity serves as both a check on the other and a spur to the development of the total system. –Stephen Nachmanovitch, *Free Play*

Theory: Alive!

All that music theory that you wrestled from the pages of books for a short time in order to pass tests and then forget again now is of vital and immediate importance for your musical understanding when you are listening and responding in the moment. All those ear training quizzes where you prayed that you transcribed that chorale melody correctly now take a form that is of vivid and vital importance: your partner just played an interesting idea – you want to play it back, or decorate it, or transform it into an accompaniment pattern - instantly. You do; he flips it back at you, and the game is afoot. All of a sudden, theory and ear training are real, necessary, and essential to the fun of carrying on your musical conversation, but not in the schoolbook way – in a multidimensional way that simultaneously incorporates:

- Music theory
- Articulation
- Expressiveness, emotion, affect
- Extended techniques
- Rhythmic accuracy, skill, feel
- Articulation (slurs, all types of tonguing)
- Scales
- Arpeggios

- Patterns
- Aural training/responding; aural/mental transcription
- Form
- Dynamics
- Intonation
- Transposition
- Range
- Endurance
- Giving/following physical cues
- Interval training
- Setting/following tempo, pulse, meter
- Changing roles: soloing, accompanying
- Imagination, invention
- Flexibility
- Accents
- Styles

A list like this in a syllabus for a prescribed exercise might invite cardiac arrest. But it is no different than saying that interesting conversation requires the use of imagination, vocabulary, grammar, punctuation, similes, metaphors, timing, give-and-take, listening, analyzing content, logic, emotion, and so on (just as the Bourgeois Gentilhomme in Molière's play was astonished to learn that he had been speaking prose all his life). It is just that the vehicle for use (conversation or duet improvisation) is user-friendly and inviting, and is an excellent way to integrate many musical practices while alloying it with motivation (it's fun to do). And, like conversation, the level of difficulty as well as the focus (F# major? C diminished? B harmonic minor?) can be customized to suit the participants. All the benefits that Don Schaeffer (see 'Technique Tips' in this issue) touts for playing (written) duets are possible in improvised duets (except for sight-reading practice) and then some. And there's more good news: you can play duets like these with not just horns, but with any other instrument (without having to wait for composers). In sum, the combination of benefits from the study of both written duets and improvised duets can be highly effective in enhancing comprehensive musicianship. Improvised duets are an example of an IMP - an Integrative Musical Practice - that combines all kinds of musical elements together, creating synergy across areas instead of treating them in isolation.

In collaborating with others we round upon enlarged self, a more versatile creativity. –Stephen Nachmanovitch, *Free Play*

Cutting to the Chase

Following are a few ways to get started making up your own (nonjazz) duets. As you continue the practice, make up your own duet starters (keeping in mind that restrictions are catnip to creativity: see suggestions below). It's also a good idea to record as your sessions (e.g. with a minidisc recorder)

The Creative Hornist

and to write down ideas and information about what you did in a notebook (you may be able to turn your better efforts into written duets later). [NB: many of these suggest roles for each player; always repeat and switch roles].

• *Oom-Pah.* Player 1 P1) plays C-G in any comfortable low range. Player 2 (P2) makes up a march melody over it. The next time out, try in another key, and so on until all keys have been sampled. Then begin again in minor.

• *Drone.* P1 plays a middle C. P2 creates a melody (moving mostly stepwise) over it in C major. Then: P2 tries out other modes and scales over the C drone. (D) major, D major, D7, E) major, and so on). Additional players who have started to gather at the doors of the practice room and want to join the fun m ay also play the drone.

• *Pulsed Drone*. Same as above; one or more players play steady quarter notes on C (or any given pitch). P2 solos over it; this time P2 can have some fun playing with rhythm, e.g.

syncopating against the steady beat.

• Wandering Bass. P1 plays C-D-C-D (scale steps 1 and 2) or C-C-D-D. P2 solos over it in C major. Syncopate at will. Repeat in other keys. Variations: use C-D-E-D (1-2-3-2) or C-B-A-G (1-7-6-5).

 What's In a Name? Players make up a tune built around the rhythm of their names.

 Adjective/noun. Players think up a colorful adjective and noun combination and depict it in music; e.g. "The Combustible Aardvark." This may be a great opportunity to try out a lot of extended techniques!

 Familiar tunes. Players make a list of familiar tunes (e.g. Christmas songs, Stephen Foster, cowboy songs, camp songs, etc. Players (2-4) play bits of melody and/or rhythm from any tune, alternating fore- and background, weaving a mosaic of tune fragments, elaborations, and improvisations.

• *Interval scales*. Play scales together – a tritone apart. Or a minor 2nd. Or any interval. Variation: Played with a shared pulse, but use different accent groupings and/or different note values.

• Scale Music. Play scales together – but play them like music (what a concept!) – i.e. vary note values, articulation,

add rests, add phrasing, etc.

- Quotes. Construct a piece made up only of quotes (i.e. passages from familiar compositions). Good sources for quotes include horn solos, etudes, orchestral excerpts, folk songs, hymns, Christmas carols, ad jingles, children's songs, and so on.
- Puttin' on the Style. Pick a style (rock, baroque, country western, dirge, march, children's song, chorale, etc.). Pick a key. Start.
- *Just Duet*. Don't plan anything just start playing. Rules will appear as you play. Follow the music wherever it leads you. Be alert for a satisfying conclusion.

Jeffrey Agrell is horn professor at The University of Iowa. The new web site of the UI Horn Studio is www.uiowa.edu/~somhorn

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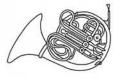
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Practiceopedia: The Complete Illustrated Guide to Mastering Music's Greatest Challenge by Philip Johnston. ISBN 0-9581905-3-4. PracticeSpot Press, 52 Pethebridge Street, Pearce, ACT 2607 Australia; www.practiceopedia.com. 2006, \$28.99 new from Amazon.com.

Readers of this column will remember (or are hereby reminded of) a favorable review by William Scharnberg of *The Practice Revolution* by the same author that appeared in the May 2003 issue of *The Horn Call*. Please read that review again. When it comes to practicing, Philip Johnston is really onto something! Unfortunately, in the space I have here, I cannot adequately express my response to this book. Every chapter resonated with me personally as a player, with my own problems, or as a teacher, remembering my students' behaviors and difficulties. The best compliment I can offer is that my students already practice better and I am a better teacher because of reading Mr. Johnston's books.

This volume is considerably different from the first, set up more like (you guessed it) an encyclopedia. Entries are provided alphabetically, and the contents are subject areas related to practice problems. In each entry, he provides strategies and tactics for students (and their teachers!) to overcome them. Many of the terms he uses are consistent with his previous book, but I think there is enough difference in the material and certainly in the presentation to be worth having. Perhaps the previous volume is for teachers and this one is for students – in a way, the short, self-contained articles, extensive cross-referencing, and subject "Ushers" that group entries in terms of their application to problems all make this volume much more user-friendly than the first, especially for younger readers. These "Ushers" include: Not wanting to practice, Learning new pieces, Preparing for performance, Getting your piece up

to tempo, Staying focused, Saving time, Managing deadlines, and Dealing with problem passages. Still, this list doesn't do the individual entries justice.

I have already made extensive use of this book; in fact, my students are already cringing when I pick it up for a reference (a good sign!). Whether you or your students are Beginners (those who always start at the beginning to solve any problem), Clockwatchers, or Shiny Object Polishers (those who practice only what they can already play well); whether you need some new practice strategies, like Chaining, Boot Camp, Designer Scales, Pressure Testing, Randomizing, or dealing with Rogue Cells; or if you just need some perspective on how to recognize and handle specific problems resulting from poor practice, this book is for you – hence, it is pretty much for everyone.

Don't let the fact that the author is a violinist and pianist make you skittish. I can almost guarantee players who read this book will re-energize their practicing and teachers who refer to it will be have many more ways of diagnosing problems and encouraging effective practice. By the time you read this review, all my students will own personal copies. They may love it or hate it, they may thank me now, later, or never, but no matter what, they will have an amazing number of resources at their fingertips. *JS*



I was very happy to receive a number of new publications from Musikverlag Bruno Uetz, introducing me to their new collection of editions overseen by Peter Damm. This collection has everything from etudes to large horn ensembles, solo recital pieces to chamber music for mixed ensembles. The fist batch will be reviewed over the next several issues, but I encourage individuals who cannot wait to find out more information at www.uetz.de/music, assuming the website developers work out the bugs I encountered when trying to use it. JS

Studien für Horn by Peter Damm. Musik für Horn, Edition Peter Damm, Musikverlag Bruno Uetz, Voigtei 39, D-38820 Halberstadt, Germany; www.uetz.de/music. BU 1221, M-50146-167-7, 2006, 13.00€.

Here is a fun set of etudes based on orchestral works, including Bruckner's Symphony No. 9 (Scherzo), Rimsky-Korsakov's Flight of the Bumblebee, Mendelssohn's Midsummer Night's Dream (Scherzo), Wagner's Tristan and Isolde and The Ring (various motives), Max Reger's Variations and Fugue on a Theme by Mozart, and Shostakovich's Symphony No. 9.

The point of these etudes is to provide motives, rhythmic figures, or other technical challenges presented in the works listed in contexts that make them much more difficult than one encounters in the works themselves. In this, Mr. Damm



has no doubt succeeded! Taken as a whole, these are incredibly difficult and also incredibly entertaining. The etude on Bruckner 9 forces us to face our issues with flexibility and articulation differences. The Rimsky *Bumblebee* etude is all about finger technique and smooth transitions between registers. The Mendelssohn *Scherzo* offering is all about light, fast articulation. The two Wagner etudes are about transposing and handstopping; while the Tristan etude is quite manageable, those who attempt the Ring etude will be reminded of the old *Lohengrin* excerpt in the Pottag *Orchestral Studies* book (volume 3), where every measure calls for a different transposition. Damm's etude makes that *Lohengrin* excerpt look easy!!! The Reger etudes offer challenges for fingers and ease of playing in a context of extended tonality, and the Shostakovich etude is an acrobatic one, based on the third movement.

In all, these etudes present significant challenges (to me, anyway), yet the challenges are very appealing, whether one is in this for the feeling of triumph in mastering something difficult, or the appreciation for the musical challenges presented in a demanding context. All I can say is, go for it!! *JS*

Nine Pieces for Solo Horn by Kerry Turner. Available from the composer, 4 rue du Kiem, L-8030 Strassen, Luxembourg; kdturner@pt.lu. 2006.

Speaking of technical challenges, when it comes to horn music, the name of Kerry Turner usually elicits feelings of excitement and trepidation. His music is so expressive, accessible, and demanding, that most hornists can't wait to see what he has come up with next, whether in quartets or any other setting.

This describes my feelings as I opened the envelope with this set of pieces inside. As I looked at the cover and read the titles of the individual pieces, these feelings intensified, and as I reached the music itself, I couldn't wait to get to my horn to try them out. Visions of what "Phantom Shanties," "La Entrada de los Caballeros," "Crossing Union Square," "The Hunt of the Cheetah," "La Vuida de Salamanca," "Caprice," "Echoes of Glastonbury," "The Twelve-Tone Waltz," and "The Testament of Saladin" would sound like caused memories of other Turner pieces with evocative titles to run through my head. So, I got to my horn, began playing, and was not disappointed. As a matter of fact, I got exactly what I expected nothing I could really sight-read very easily, yet pieces I knew I would enjoy working on for the sheer enjoyment of the music and the challenges, just as I feel every time I sit down with one of his horn quartets.

There is a full range of expression and imagery in this collection, and I have no doubt many hornists will find some, if not all, of these solos appropriate for recital performance. Some of my immediate favorites are "The Hunt of the Cheetah," a rollicking acceleration of twists and turns with a surprising ending; "The Testament of Saladin" with its exotic, Middle Eastern flavoring; and "La Entrada de los Caballeros," in that spicy, Spanish/southwestern US style we have come to enjoy in many of his works. Each solo stands on its own merits, and Mr. Turner's helpful program notes will clarify any

confusions about style or intent. Advanced college students will find these challenging but worth the time and effort.

The only real difficulty in the edition as it currently stands is the page turns, but strategic photocopying will take care of that until the edition is improved in future printings. Order this fun and challenging set direct from the composer, and hopefully you will experience the same things I did when I received it. *JS*



Turning Sunward for solo horn, op. 523, by Carson P. Cooman. Musik Fabrik, 18 Rue Marthe Aureau, 77400 Lagny sur Marne, France; www.classicalmusicnow.com. 2003. 7.95€.

The composer's brief introductory notes are provided in this edition: "Turning Sunwards (2003) for solo horn was written for and is dedicated to hornist John Aubrey. The work is cast in an ABA form, with two slower sections surrounding a slightly faster one. The material is the same throughout the work, derived from constant transformations of the same basic musical ideas."

The basic musical ideas to which he refers consist of lyrical gestures based on certain pitches (e and a#) and intervals (sevenths and tritones). In reference to the B section, "slightly faster" means a metronome marking of 86 to the quarter note, making the occasional sextolet flourish (in wickedly unpredictable ascending lines) a little more elegant and perceptible. The pitch range is limited to under two octaves (c' to a#"), but there is a significant number of the a#'s, including a register shift from the very top to the very bottom at a climactic moment. The dynamic range extends from *ppp* to *ffff*. There are a few brief stopped sections, but no other extended techniques. The duration of the piece is 6.5 minutes.

Mr. Cooman's creative use of silence throughout all sections lends a very poetic character to the work. According to his own notes on some of his other works, when writing for wind instruments, he sometimes focuses on their similarities to the human voice and its expressions of emotion. It seems that he also enjoys invoking extra-musical images from nature, the sun apparently being one of his favorites, judging by some of his other titles.

Dedicatee John Aubrey is a member of the Arcadian Winds and an active freelancer of Boston. Carson Cooman, whose broad range of compositions numbers over six hundred, is also an editor, writer, reviewer, Director and Manager of Carson Cooman Arts Consulting, and an organist, specializing exclusively in the performance of new music. Virginia Thompson, West Virginia University (VT)

Bagatelle for Solo Horn by Gian Paolo Chiti. Musik Fabrik, 18 Rue Marthe Aureau, 77400 Lagny sur Marne, France; www.classicalmusicnow.com. 2005. 6.95€.

Gian Paolo Chiti is a prominent Italian composer, professor, and pianist who has been the head of the Composition Department at the Santa Cecilia Academy in Rome since 1984. Most of his best-known works are for orchestra, and he also writes soundtracks for television and movies. Although many



of his chamber compositions include horn parts, it appears that he has not written solo repertoire for the horn until these recent works (see also his Donizetti Suite below) for Luciano Giuliani, who has been principal horn at the Opera Theatre and at the RAI Orchestra in Rome, and is presently principal horn and principal Wagner Tuba at La Scala in Milan, and principal horn with the Santa Cecilia Academy Orchestra, as well as professor of horn at both institutions' academies.

A bagatelle is, by definition, a short and light musical composition, and while this one (of approximately six minutes) may impart such a trifling character to the listener, it requires musical and technical virtuosity from the performer. It reminds me in many ways of the Persichetti Parable and Peter Maxwell Davies' Sea Eagle. Like Persichetti, Mr. Chiti indicates frequent subtle tempo changes via metronome indications for rhythms whose syncopations are a challenge to convey. The subdivisions of the beats move fluently through all possibilities from two through eight (well, all but septolets) and the overall pacing of the work is well-crafted, and supported by the dynamic contrasts. The range extends over three-and-a-half octaves from f to c", with g as the first and last note. Right hand technique includes stopping, half-stopping, fast and slow changes, and particularly interesting effects in the low register. There are many trills (both half-step and whole-step) of short duration as well as some very effective glissandos and a few fluttertongues. Chiti seems especially masterful at inconspicuously establishing a tonality by building upon the tensions of the leading tone and tritone.

This addition to the repertoire for solo horn is a new and significant artistic contribution from a mature composer, as well as a fine tribute to Giuliani. *VT*

Clair-Obscur pour cor en fa seul by Jean-Thierry Boisseau. Musik Fabrik, 18 Rue Marthe Aureau, 77400 Lagny sur Marne, France; www.classicalmusicnow.com. 2005. 6.95€.

I think the title of this four-minute work for horn alone, Clair-Obscur (Clear-Obscure), pertains primarily to the uncertainty of the tonality of the piece. Mr. Boisseau's official bio on the Musik Fabrik website refers to his "extended tonal musical vocabulary," but also says that "his work with Antoine Tisné [whose musical language was basically atonal, according to New Grove] was decisive towards forging his own personal compositional style." Although there is an f# in the key signature, much of the composition appears to be very clearly well-seated by relatively static rhythm (i.e., long or slow notes) within the (horn) key of C major, venturing quickly and far out to thwart the established expectations. Most of the work also features a very clear common time meter, also occasionally thwarted by a quick and brief surprise rhythm or meter change. Another surprise is the sudden and drastic register shifts, the largest being c to g" (over two-and-a-half octaves) that occurs in the opening statement. The range encompasses three octaves, c to c", fairly evenly distributed. The use of "new notation" bass clef is a bit unconventional and perhaps arbitrary: there are a lot of ledger lines above the bass clef staff (all the way up to c"!), there is a shift out of treble for only one whole note on c', and there is one beat of four

sixteenth notes from c' to a' right on the treble staff that is immediately repeated in bass clef before the line continues all the way up to c'''.

Jean-Thierry Boisseau is also a poet, author, and arts manager in addition to being the son of the famous French organ builder Robert Boisseau. His broad variety of compositions includes operas, cantatas, orchestral works, chamber music, keyboard pieces, and many works for saxophone, apparently inspired or commissioned by American saxophonist Paul Wehage. *VT*



Play It: Study CD for Horn – Rondo in E^b major, KV 371, by W. A. Mozart. FMR digital-Famiro Records, distributed by C. F. Peters, 70-30 80th Street, Glendale NY 11385; www.cfpetersny.com. FMR 31100, 2006, \$12.95.

Play It: Study CD for Horn – Morceau de Concert, op. 94, by Camille Saint-Saëns. FMR digital-Famiro Records, distributed by C. F. Peters, 70-30 80th Street, Glendale NY 11385; www.cfpetersny.com. FMR 31101, 2006, \$12.95.

These two play-along CDs are useful to both players and teachers, especially those on a limited budget. Many have resisted the use of play-along recordings for logical reasons, most of which revolve around the supposed sacrifice of musical expression by being forced to play with a fixed accompaniment. This argument is reasonable only if one regards the play-along as the end in itself and disregards the practice value of this type of resource – to be able to play with an accompaniment with solid tempo and rhythm, fixed pitch, etc. actually provides some of the best practice resources on the way to the performance, not to mention saving some rehearsal time and money and not forcing the pianist to simply listen to someone practice – those first times through the piece with an accompanist can be murder if you don't know how it goes!

On each of these CDs, piano accompaniments are presented in three tempos of increasing speed, allowing players to work their way to reasonable performance tempos. The piano performances are certainly well-done and provide a little expressive push-pull at the appropriate moments. Some might find the price a little much for only one piece at only three speeds, but the advantage, especially for the teacher, is to have this resource available anytime the piece comes along in future study or performance.

Recent software programs have offered similar resources that have additional "bells and whistles," but they presume that computers are always available and the user is savvy enough to use the computer and the software effectively. Until we all reach that level of computer availability and sophistication, there will always be a place for play-along recordings. *IS*





Appalachian Suite for horn and piano by Daniel Baldwin. Imagine Music, P. O. Box 15, Medina NY 14103; www.imaginemusicpublishing.com. IMW065, 2006, \$18.00.

Appalachian Suite is a four-movement work commissioned by and dedicated to Jeffrey Powers, who is currently the horn professor at Baylor University and principal horn of the Waco Symphony Orchestra. He premiered it in February 2006 and has recorded it for release on MSR Classics. This well-prepared publication includes blank pages to minimize page turns, program notes written by the composer, and a brief biography of the composer, who describes himself as "primarily a self-taught composer."

The four programmatic movements, "Maggie Valley Snowfall," "Braving the Storm," "Oceans of Starlight," and "At the Summit," were inspired by Richard Strauss's Alpine Symphony, as is evident in the opening melody, which recurs in the coda of the final movement. Overall, the homophonic work features very conservative traditional harmonies only occasionally colored by an unanticipated added pitch or abrupt shift; however, Mr. Baldwin (or his notation software) writes enharmonic spellings of conventional harmonies; e. g., B major goes to G^p major instead of F#), which I think will bother some performers. The texture changes in the piano (from a palette of minimalist motifs, rhythmic homophony, and rhythmic subdivision) sustain interest behind the lush, romantic melodies in the horn, which stay on or below the treble staff with very rare exception. The piano writing, while nicely varied, is not particularly demanding; e.g., all of the fastest mood motifs lie in very comfortable patterns. Rhythmically, the melodies are enhanced by uncomplicated syncopations that give them direction. The trickiest rhythm appears frequently in the last movement (Allegro vivace) where the horn has a cross rhythm (three quarter notes against the two dotted-quarter beats).

Powers' testimonial on Baldwin's website indicates that audiences have appreciated this work. I believe it will be especially attractive to students not only as a interesting and contrasting addition to a full recital program in its entirety (approximately eighteen minutes), but also for the presentation of individual movements. Even a fairly young student might enjoy performing the third movement (approximately 4.5 minutes), because it has the accessibility of a lovely popular song and the range is limited to two octaves, g^p to f#". Other performers will enjoy exploiting the richness of that middle register, and will be attracted to the New Age and programmatic aspects of the piece. VT

Legendes for horn and piano by Christophe Sturzenegger. Woodbrass Music SA, CH-1724 Le Mouret, Switzerland; www.woodbrassmusic.ch. WBM-199, 2006, 29.00 Swiss francs.

It has been said that modern composers should imitate the masters; if they have anything original to say, their music will find its voice through that exercise. The danger in following this directive is that the music can be heard only as derivative. Yet, in spite of the danger of direct comparison to the compositional masters and to the great delight of those of us who

yearn for more horn and piano music of a neo-romantic style and don't mind derivation, Christophe Sturzenegger has written two charming, short character pieces for horn and piano.

The first, Legende #1, is in a moderately complex three feel and is reminiscent of Mendelssohn or Schumann. Sturzenegger's melodic motifs are well crafted and stylistically suited to the neoromantic genre. He shifts through key areas quickly and deftly but unfortunately doesn't seem to develop the actual melodic material in a very meaningful way.

Legende #2 similarly has a charming, jaunty 12/8 motif reminiscent of the great hunting horn motifs used by Brahms in his symphonic and chamber works. It, too, rapidly explores a number of interesting modulations but without expanding or changing the melodic material. The ending of the piece lacks suitable heft for a musical yearning for more lengthy and profound development.

The two movements total thirteen minutes, and both, it seems, could have been extended dramatically with great success. In spite of the minor shortcoming of not developing the melodic material more fully, the *Legendes* are delightful short pieces which any horn player would enjoy performing. They sit well on the instrument and are an adequate vehicle for displaying the lyrical beauty of the horn in the middle and high registers. The piano parts are interesting and not terribly difficult.

Christophe Sturzenegger is an accomplished hornist, pianist, and composer who is currently a professor at the Geneva Conservatory and the Jaques-Dalcroze Institute. He has written a number of pieces for piano and horn, and horn in chamber music. Legendes is dedicated to his son, Luka. Lydia van Dreel, University of Oregon (LvD)

Lithium for horn and piano by Alexander Panos. Brassworks 4 Publishing, 461 Sunrise Parkway, Farmington NM 87401; www.brassworks4.com. BW331, 2006, \$12.00.

Alexander Panos is an active bass trombonist as well as a composer and arranger. According to the information on the publisher's excellent website, "his compositions emphasize what he calls 'The 5 Elements' of music: clear motives, varied harmony, unpredictable rhythms, good counterpoint, and symmetrical form." I believe this work represents those emphases very well.

Lithium is an energetic and intriguing little piece of under three minutes duration. It presents two highly contrasting motives, one of which features a couple of meter changes, and the other, a skillful and interesting fugal treatment. The melodic material is colorful. This man knows his tetrachords, and he knows how to use them. He also includes a judicious sprinkling of purely chromatic fragments.

The required horn range is low: down to A^b two octaves below the treble staff and, with the exception of one optional c''', extends up only to g''. Good finger facility is required for the tetrachords and chromatics that occur in sixteenth patterns at M.M. 142 to the quarter note. An unusual feature of the piece is the funky (in the positive, modern jazz sense), disjunct and syncopated bass line that introduces the fugal theme: it



stays at the bottom of the keyboard, and the horn's statement of the theme is all on the bass clef staff.

Mr. Panos' other works published by Brassworks 4 are for a brass and piano, and each also bears the name of a rare metallic element, but since none of those other elements are used in pharmacological compounds as mood stabilizing drugs, I am suspicious that there is an underlying joke or message there. Suspicions aside, I like this little piece and look forward to performing it, coaching it, and hearing it performed. VT

Three Hymns by various composers, arranged for horn and piano by John Jay Hilfiger. Brassworks 4 Publishing, 461 Sunrise Parkway, Farmington NM 87401; brassworks4.com. BW365, 2006, \$12.00.

The three hymns in this collection are "Come Thou Almighty King," "For The Beauty of the Earth," and "Oh, Worship the King." Each hymn receives a different setting. The first hymn begins with a four-measure introduction, followed by a verse with the melody in the keyboard and the horn playing a countermelody. Next comes a verse with the horn on the melody, and then the hymn ends with a fourmeasure tag resembling the intro. The second hymn setting is set as a chorale-prelude, with one verse of the melody played by the horn in individual phrases separated by interludes on the keyboard. The third hymn setting provides three verses with trading of the melody between instruments and some ornaments to the melody written in. In all, the settings fall into the traditional vein, with nice variety and a very reasonable range for younger players with a decent high end (bb to g", with the vast majority above f'). The keyboard part would work well on either piano or organ (basic three- and four-part writing), and I can see using these arrangements in church settings as preludes, postludes, or service music, especially in circumstances where there is little rehearsal time, though this will obviously depend on the level and experience of the players involved. IS

The Labyrinth for two horns and piano by Paul Basler. RMWilliams Publishing, 2519 Prest Court, Tallahassee FL 32301; www.rmwpublishing.com. 2003, \$20.00.

Paul Basler has contributed much to recent horn repertoire, including solo pieces, chamber works, and large-scale compositions. His sense of melody and pacing are a part of what makes his musical voice unique and appealing. His work is tonally based but not limited by traditional structures, which make his pieces accessible but not necessarily predictable. Commissioned by MirrorImage (Lisa Bontrager and Michelle Stebleton), *Labyrinth* "is characterized by an overall sense of profound sorrow and draws some of its inspiration from the Poulenc *Elegie* for horn and piano." The use of two horns in this piece is quite effective, with a mix of dialogue, argument, and coming together in sharing the sorrow, all contributing to very expressive pacing. The piano part demands an accomplished player. A slow, sorrowful beginning does not hide or ease into its emotion, rather announces its feelings

forcefully. Gradually, there is some release, and the discussion begins, first with the horns expressing themselves individually and then combining as emotions build, climax, and release. Next, a fast section with mixed meters has a surprising amount of dissonance, but the tone is heavy, even angry throughout. All is resolved somewhat as the slower material from the first section returns, recombining to explore the original emotions in a different way. Once again, this material peaks and releases, arriving at a soft, somewhat unresolved (to me) ending.

Begun shortly after the September 11 tragedy, this piece is one of the more abstract pieces I have heard from Mr. Basler, but it has no less emotional impact than expected. I strongly suggest that players interested in performing this piece also obtain the recent CD *Harambee*: *Horn Music of Paul Basler*, produced by Mss. Bontrager, Stebleton, and others who have commissioned and premiered many of the composer's works, as a reference. There is no let-up to the sadness in this work, but its depth of expression will make it an effective recital piece. At 7 minutes in length, the players will need a level of emotional maturity to maintain the dark mood over the various sections, but it is a suitable technical and musical challenge for advanced college players. *JS*

Black Spirituals: Let Us Break Bread Together/Gimme Dat Oltime Religion arranged for horn and organ by Claus-Erhard Heinrich. Musik für Bechblaser series, Musikverlag Bruno Uetz, Voigtei 39, D-38820 Halberstadt, Germany; www.uetz.de/music. BU 1216, M-50146-123-3, 2006, 10 Euros.

Amazing Grace arranged for horn and organ by Claus-Erhard Heinrich. Musik für Bechblaser series, Musikverlag Bruno Uetz, Voigtei 39, D-38820 Halberstadt, Germany; www.uetz.de/music. BU 1217, M-50146-299-5, 2006, 10€.

These arrangements, called Spiritualimprovisationen, were a nice surprise. German organist Claus-Erhard Heinrich has a very interesting imagination and these unique arrangements may be of more use than one might think. The first publication has two pieces to it. "Let Us Break Bread Together" is in a traditional gospel-like style, with three verses: one for horn, one for the organ, and a third for both in canon, each verse modulating a fourth higher. "Gimme dat o-ltime religion" is more adventurous, with several verse/variations, including a free section, swing verses, and the strong encouragement for both performers to improvise on their own (chords provided in one section). This second arrangement has nice variety, and is overall very upbeat.

"Amazing Grace" is longer than the previous two, with eight verses in gospel, swing, and other jazzy styles, with the same nice variety, solos for both instruments, and encouragement for additional improvisation. This arrangement is a little different in that it ends quietly. I confess I like both of these editions, though I am not quite sure how many hornists will be able to hand this to their local organists and find them eager to play it. The ranges support wide use – comfortable for an average high school player or older – and they have been adapted for other instruments (I found a trumpet version of



the first two in the Uetz catalog), but only a horn part was included here. The arrangements are certainly tasteful and respectful of the sentiments in the respective texts, and maybe I have misjudged the number of organists looking to play in jazz styles (if not real improvised jazz). The keyboard parts are clearly for organ, and not easily adapted to piano (long held notes, etc.), but with the right people in the right circumstance, these would be *lots* of fun. *JS*



Douze pièces for two horns by Philipp Jacob Riotte. Musik für Horn, Edition Peter Damm, Musikverlag Bruno Uetz, Voigtei 39, D-38820 Halberstadt, Germany; www.uetz.de/music. BU 1208, ISMN M-50146-259-9, 2006, 12€.

These duos were a very nice surprise. Though my German seems permanently rusted, I was able to discover from the preface that Riotte lived 1776-1856, spending most of his professional life as an organist and composer in Vienna. He knew some of the most important musical figures, both composers and performers, of the first half of the 19th century, and his work was influenced by their acquaintance. According to editor Peter Damm, these duos were composed for the Lewy brothers, which should immediately stir speculation about whether these were intended for valved instruments. The fact that Breitkopf and Härtel published them in 1809, however, puts that speculation immediately to rest, but raises a new question: how then do the dates of birth for the Lewy brothers (1796 and 1802) reconcile with a set of duos being written for them in or before 1809? Later in the preface, Damm mentions that the Lewy brothers played these duos, even taking them to Paris. I don't doubt that, but some of the facts regarding the edition may need some clarification (or perhaps my German needs to have some more rust knocked off of it). This is a small concern, however, because the music is the important thing, after all.

A cursory look through the pieces confirms that these are no more technically challenging than comparable natural horn pieces from the Paris Conservatoire at about the same time by Duvernoy, Domnich, or Dauprat. We are confronted with the typical late 18th/early 19th century "first" and "second" horn ranges and figuration. Crook changes are prescribed, encompassing E, E^b (mostly), D, and C, but all crookings are the same for both horns in each piece, so they can just as easily be played in F. There is a healthy range of styles and tempos, with a march, some waltzes, a polonaise, and other miscellaneous movements, usually in two repeated sections, like Mozart duos. Inevitably, some comparisons are helpful, and we found that thinking of these duos as a mix of Mozart and Nicolai duets is most useful - more harmonically involved than Mozart, but more compact in length and range than Nicolai. These duos can work for fun and for performance, perhaps in little suites of 3-4 movements. As I said, these are a very nice surprise, and I hope you will enjoy them as much as I do. JS



From Brassworks 4 Publishing, 461 Sunrise Parkway, Farmington NM 87401; brassworks4.com:

Christmas Trios, Volume 1 by various composers, arranged for three horns by John Jay Hilfiger. BW347, 2006, \$16.00.

Christmas Trios, Volume 2 by various composers, arranged for three horns by John Jay Hilfiger. BW355, 2006, \$16.00.

Three Hymns of Thanksgiving by various composers, arranged for three horns by John Jay Hilfiger. BW378, 2006, \$13.00.

Praise to the Lord – Variations for four horns, by John Jay Hilfiger. BW327, 2006, \$14.00.

I have had the good fortune to review many arrangements by John Jay Hilfiger over the past few years, and these new editions are consistent with what I have seen before. Mr. Hilfiger has certainly been busy, and has found a useful niche in providing playable arrangements that are quite suitable for middle school and younger high school players.

Volume 1 of the Christmas Trios contains "O Come All Ye Faithful," "Silent Night," "Deck the Halls," "Hark! The Herald Angels Sing," "Joy to the World," and "Angels We Have Heard On High." Volume 2 consists of "God Rest Ye Merry Gentlemen," "Good King Wenceslas," "The First Noel," "Angels from the Realms of Glory," "We Three Kings of Orient Are," and "Wassail Song." The Three Hymns of Thanksgiving are "Come Ye Thankful People, Come," "Songs of Thankfulness and Praise," and "Now Thank We All Our God." Although none of these seem to truly be sing-along arrangements, I suppose they could be since the melodies are intact throughout, spread generously to different parts. These are not necessarily transcriptions either - there is a range of styles within each collection and across all three editions. The overall ranges of the different parts fall within the typical expectations for middle/high school players, with only occasional ascents above the treble staff or descents below f. Each arrangement consists of a verse or two, occasionally with a well-placed interlude. The Thanksgiving hymns have the added nice touch of short prefatory historical backgrounds of the hymns themselves. I can see using these for performances at church or seasonal gatherings or gigs where these songs are appropriate. My students who read these with me pronounced them "fun." I agree.

Mr. Hilfiger's *Praise to the Lord – Variations* is similar to those above, but different enough to be mentioned separately. The quality of the arrangement is very much the same – three verses separated by interludes, each with a different style. The melody is shared by most of the parts in different octaves. The parts are distributed in a typical fashion, with the ranges descending according to the part number (thus, second horn plays in a higher tessitura than third), and the fourth has to contend with notes down to c. When dealing with four horns in the same range previously covered by three, the texture is a little muddier, but Mr. Hilfiger uses some effective contrasts in texture to keep things from bogging down. Again, it is nice to have music of reasonable quality for a younger age-group. *JS*

2007 IHS Scholarship Programs

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

Please feel free to copy and post these guidelines

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

With the exception of the Barry Tuckwell Scholarship, all scholarship winners will be expected to attend the International Horn Symposium the year their scholarship is awarded and will be honored at the symposium banquet. Previous IHS scholarship award winners are ineligible to participate in the same scholarship competition again.

2006 Barry Tuckwell Scholarship

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

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

Applicants age 18 and older as of January 1 and who will not yet have reached age 25 by January 1 may apply to attend any masterclass or workshop in which they will study with master hornists and perform the year it is awarded. An award of up to \$500 may be used in payment of tuition/registration, room and board, and travel costs. The winner will also receive a one-year IHS membership (or membership extension).

A complete application will include: 1) a completed Tuckwell Scholarship application, 2) three copies of two brief essays, 3) three copies of a CD-format recording, and 4) two letters of recommendation including an assessment of need. The English language must be used for the application and all supporting materials. All application materials must be received by March 1 and will not be returned. The IHS reserves the right to cancel or withhold the award if conditions so warrant.

The Tuckwell Scholarship application is available at www.hornsociety.org/NEWS_INFO/info/scholarship_programs or from the address below and should be returned to:

Michael Hatfield IHS Tuckwell Scholarship 1234 College Mall Rd. Bloomington IN 47401 USA

The Jon Hawkins Memorial Scholarship

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

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

Each applicant will be asked to prepare three short essays and supply three copies of a high quality recording (CD format recommended) including at least two contrasting works that represent a range of the applicant's performing abilities. The English language must be used for all written information accompanying the application. The judges for this year's competition are Kimberly A. Reese (chair), Heather Pettit-Johnson, and Michelle Stebleton. Students who have studied with any of the judges listed above in the past five years are not eligible for this scholarship. Application forms and a more complete description of this award and the application process may be obtained from the IHS website or the address below.

Kimberly A. Reese, Hawkins Memorial Scholarship Chair The Hartt School University of Hartford 200 Bloomfield Ave. West Hartford, CT 06117-1599 USA

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

Symposium Participant Awards

The International Horn Society is pleased to offer five Symposium Participant Awards of \$250 (US) each, to assist deserving students with financial limitations in attending the IHS Symposium/Workshop. A recorded performance is not required from applicants for this award. This year, the prize money will be used to help winners attend the International Horn Symposium the year it is awarded, and each winner will also receive a private lesson from a member of the IHS Advisory Council at the workshop. Each winner will also



IHS Scholarships

receive a one-year IHS membership (or membership extension). Conditions for the awards are as follows:

1. To qualify, an applicant must:

a. Be a student of the horn who is no more than twenty

years of age as of June 2 the year of the Symposium.

b. Write a short essay (at least one page long) describing the importance of the horn in his or her life. The English language must be used for all written information accompanying the application.

c. Show a financial need by including with the above-mentioned page, letters from parent/guardian and teacher attesting to the applicant's interest in the horn and to his or her financial situation. N.B. Parent/Guardian letter must include permission to attend the Symposium if the applicant is under the age of majority.

d. Include his/her name, address, and telephone number

with the application.

- 2. Winners will be chosen on the basis of their applications and indication of financial need.
- 3. Application letters with supporting material must be received no later than April 15.
- 4. Winners will be notified by mail no later than May 1. The \$250 (US) awards will be sent directly to the workshop host and be credited to the winners to partially cover registration and/or room and board fees. If an award cannot be utilized by a winner, notice must be sent immediately to the application address.
- 5. The IHS reserves the right to cancel or withhold one or more of the awards if conditions so warrant.
- 6. Applications should be mailed to:

Michael Hatfield IHS Tuckwell Scholarship 1234 College Mall Rd. Bloomington, IN 47401 USA

Dorothy Frizelle Scholarship

Dorothy Frizelle was a member of the International Horn Society whose biography appears on page 124 of the April 1989 issue of The Horn Call. These awards have been established in Dorothy Frizelle's memory and to support the study of orchestral horn playing at the IHS workshops. Two awards of \$200 (US) each will be granted at the International Horn Symposium each year, one for the winner of the high-horn audition and one for the winner of the low-horn audition. Winners will also receive a one-year IHS membership (or membership extension). Participants may compete in both high- and low-horn auditions. Registration for the orchestral competition will be at the Symposium.

Eligibility:

1. Contestants must be under twenty-five years of age at the time of the competition and must not be under a full-time contract with a professional orchestra.

2. All contestants must be registered participants of the IHS Symposium. Current registration will be checked at the Symposium.

Repertory:

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

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

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

Philip Farkas Performance Awards

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

Eligibility:

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

Preliminary Audition:

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

1. The recording must be unedited and of high quality. CD format is preferred but tapes are acceptable with the appropriate Dolby noise reduction (if any) indicated on the cassette.

All of the recorded works must include piano accompaniment.

The cassette/CD should include the following music in the order listed.

A. W. A. Mozart Concerto No. 3, K. 447, first movement only (including cadenza).

B. Any one of the following solos:

Bozza En Forêt

Hindemith Sonata (1939) any two movements

IHS Scholarships



Schumann *Adagio und Allegro*F. Strauss Theme and Variations, op. 13
R. Strauss Horn Concerto No. 1, op. 11
(either 1st & 2nd myts or 2nd & 3rd myts)
4. All application materials should be mailed to:

Milan Yancich 24 Elm Street Lake Placid NY 12946 USA

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

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

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

Final Competition

Up to five applicants with the most satisfying recorded performances will be chosen to perform at the International Horn Symposium. The finalists will pay their own expenses to attend the Symposium. The refund of the registration fee and the \$150 (US) expense allowance will be given to each finalist during the workshop. Music to be performed on the scholarship recital is to be chosen from the repertory listed in items 3A and 3B above. In all cases, all movements of each composition must be prepared in case there is time for the complete works to be performed during the final competition. A half-hour rehearsal with a staff accompanist will be scheduled after the Symposium begins for each finalist who does not bring his or her own accompanist.

A panel of judges composed of guest artists or Advisory Council members will select the first- and second-place cash-prize winners. The two cash-prize winners will be announced during the banquet of the Symposium. All prize money will be presented to the winners during the week of the Symposium. The International Horn Society reserves the right to cancel the final competition or withhold one or more awards if, in the opinion of the judges, conditions warrant such action.

Paul Mansur Scholarship Award

This award, named for the longtime Editor of *The Horn Call*, Emeritus Dean, and IHS Honorary Member, provides opportunities for full-time students attending IHS international symposia to receive lessons from a featured artist or Advisory Council member at the symposium. There are two awards, one for a full-time student 18 years or younger at the time of the symposium, and one for a full-time student 19-26 years old at the time of the symposium. Winners also receive a one-year membership in IHS. This award does not offer financial assistance to attend the symposium but creates opportunities for students to receive free lessons from prominent artists/teachers at the symposium.

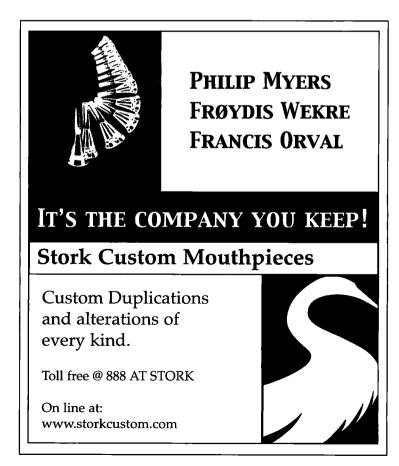
Applicants for this award must submit a Paul Mansur Scholarship Application Form, available from IHS Executive Secretar, at the address below, or downloaded from the IHS website. Proof of full-time public or private school, conservatory, or university enrollment must be provided at the time of application; students must be enrolled in the academic term immediately preceding the symposium. The application form includes an essay from the applicant on the subject of how attending and receiving a lesson during the symposium will enhance the student's education.

The preferred language for the application is English; however, an applicant whose native language is not English may submit the applications in his/her native language, with an English translation. Applicants may seek and receive outside assistance in completing this translation, but versions in both languages must be submitted. Essays will be evaluated for both content and grammar, so time and care in preparation is encouraged.

The committee evaluating the applications will consist of Dr. Paul Mansur and other individuals appointed by the IHS Advisory Council. The International Horn Society reserves the right to cancel the final competition or withhold one or more awards if, in the opinion of the judges, conditions warrant such action.

Application forms, deadlines, and other information may be obtained from www.hornsociety.org or:

Heidi Vogel IHS Executive Secretary P.O Box 630158 Lanai City HI 96763-0158 USA exec-secretary@hornsociety.org



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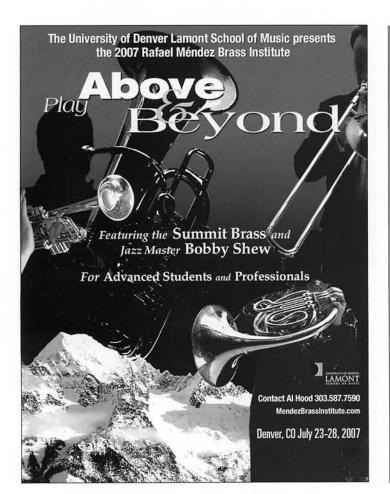
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John Dressler and Calvin Smith

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Harmoniemusik, The Australian Classical Wind Band. Darryl Poulsen, Wendy Page, Doreé Dixon, horns. ABC Classics ABC 476-5256. Timing 70:31. Recorded August 1999 in the Dining Room, Sunset Convalescent Home, Dalkeith, Western Australia and August 2001 in Winthrop Hall, The University of Western Australia.

Contents: Ludwig van Beethoven, Octet in E^b major, Op. 103; W. A. Mozart, Quintet for piano and winds in E^b major, KV452; W. A. Mozart, Serenade No. 11 in E^b major, KV 375.

This CD contains three of the finest compositions in the wind chamber music repertoire. The performances are excellent, fine musicianship abounds, and the horn playing is very good. The hornists blend well when necessary and come to the fore when required by the music. Lyrical passages in all the works, especially in the second movement of the Mozart Quintet, demonstrate beautiful horn playing. Although, to me, there were a few moments when exuberance overshadowed clarity and finesse, this will not decrease your enjoyment of the recording. I would like to hear this ensemble in concert: I suspect that the energy of a live performance coupled with the excellent musicianship of its members would make a very enjoyable listening experience. Congratulations to the Australian Classical Wind Band for performing excellent music at a very high level! CS

Mozart aus Salzburg, Johannes Hinterholzer, horn. The Mozarteum Orchester, Ivor Bolton, conducting. Oehms Classics, OC 567. Timing 65:39. Recorded October 31 and November 1, 2005 in the Grosser Saal, Mozarteum, Salzburg.

Contents: All works by W. A. Mozart: Concerto in E^p major, K. 417; Concerto in E^p major K. 447; Concerto in E^p major KV 495; Concerto in D major K. 412 (reconstructed by John Humphries); Rondo in D major K. 514; Rondeau in E^p major K. 371 (reconstructed by John Humphries); Concerto in E major K. 494a/371 (reconstructed by John Humphries).

Considerable musicological research has been done in the past thirty years regarding Mozart's horn concerti. We now have newly discovered fragments of previously unknown concerti and new facts about the compositions, including their compositional order. As can been seen from the listed contents, more than just the four "original" concerti are included.

Johannes Hinterholzer is a new name to me and hearing him was a great pleasure. Given the large number of recordings of the Mozart concerti, it is especially nice to hear performances that are different, fresh, and so well performed. His musicianship is stellar and his tone is clear and ringing. Mr. Hinterholzer displays superlative technique and agility. The Mozarteum Orchestra is ideal. Mr. Hinterholzer performs the Concerto K. 412, the Rondo K. 514, and the Rondeau K. 371 on natural horn. All of the ornaments and cadenzas are by Mr. Hinterholzer who provides some unexpected, impressive stratospheric flashes that are at the same time extremely musical and stylistically fitting. I very highly recommend this CD as a very enjoyable listening experience. *CS*

Mozart Konzerte, Ulrich Hübner, horn. Ensemble Anima Eterna, Jos van Immerseel, conducting. Mécénat Musical ZZT060201. Recorded February and March, 2005 in the Concertgebouw Brugge, Belgium.

Contents: All works by Mozart. Concerto No. 3 for Horn in E^b major, K. 447. Also, Concerto No. 10 in E^b major for Two Pianos K. 365 and Concerto in C major for Flute and Harp, K. 299.

Ulrich Hübner is another new name to me and my Mozart concerti collection. The CD liner notes offered no biographical information on Mr. Hübner and my internet search was also unsuccessful. Mr. Hübner's natural horn performance of the Mozart concerto is a sparkling gem: his playing is graceful, animated, and effortless in its presentation. A beautifully fitting and fresh cadenza completes the first movement. His second movement is lyric and singing with ornaments that compliment the movement nicely. The third movement is lively and spirited. Anima Eterna, with Jos van Immerseel conducting, is a first rate ensemble. They play with precision, emotion, and flair. The Concerto for Two Pianos and the Concerto in C major for Flute and Harp are excellent performances and also performed on period instruments. You will enjoy this CD regardless if you are an aficionado of the natural horn or not!





Heroes, Music for Brass by Kerry Turner. René Pagen, Hans van der Zanden, Cleo Simons, Stef van Herten, horns of Flexible Brass, conducted by Kerry Turner. Phoenix Music Publications PMPCD1001. Timing 69:33. Recorded July 20 – 22, 2005 at the St. Paul and Petrus Harmonie, Maastricht, The Netherlands.

Contents: All works by Kerry Turner. Heroes (13 brass and percussion); Casbah of Tetouan (brass quintet); Farewell to Red Castle (3 trumpets, 2 horns, 2 trombones, tuba); Ghost Riders (brass octet, voice, and percussion); The Labyrinth (12 brass and percussion); Improvisation (brass quintet); Kaitsenko (double brass quintet and percussion); Soundings on the Erie Canal (brass quintet).

The extraordinary talent of Kerry Turner is on display here – this time as a composer of works for brass and percussion. Kerry Turner conducts some of the works and makes a 62-second solo appearance as a vocalist – a very nicely performed introduction to *Ghost Riders*! Although Kerry remains best known for his stellar performances and recordings with the American Horn Quartet, as his list of compositions grows, the performances and recordings of these works will soon place his name with the finest contemporary composers.

I know the horn octet version of *Red Castle* quite well and it is interesting to hear the brass ensemble version — I am not sure which one I prefer. It was originally written for string orchestra and that version would be interesting to hear someday. I like the various tone colors of the brass ensemble but some passages benefit from the uniformity of tone in a horn ensemble. However, if Kerry is willing to allow three versions of a composition, I certainly can not argue with his judgement. On the American Horn Quartet CD, *Unlikely Fusion* (all Turner compositions), a quintet version of *Kaitsenko* can be heard. I like them both.

All of the compositions on this CD display "Turnerisms." The works are programmatic, painting clear, brilliant sound pictures! These are all exceptionally well-crafted works with especially good use of brass colors. Flexible Brass, founded in 1995, consists of musicians from Dutch, German, and Belgian orchestras. They perform beautifully on every work, in combinations ranging from brass quintet to a large brass ensemble.

These Turner works should soon enter the standard brass literature - brass players will enjoy playing them and audiences will surely be drawn into the stories that the music relates. Heroes is a three-movement work giving musical descriptions of Antarctic explorer Sir Ernest Shackelton, St. Steven, the first Christian martyr, and famed aviator Amelia Earhart. The Casbah of Tetouan vividly describes the composer's visit to this ancient North African city. Ghost Riders was inspired by the traditional American Western song of the same title. Labyrinth is a musical maze, leading the listener through numerous corridors, each with a distinctive of sound. It isn't difficult to imagine Improvisation as being just that - improvised. Kaitsenko uses an authentic quote of the Kaitsenko, an exclusive warrior society of the Kiowa Indians. Soundings on the Erie Canal is a fun addition to the brass quintet repertoire. Using the folk song "Fifteen Miles on the Erie Canal" it spans styles from "baroque to bee-bop and jazz." Near the middle of the work various international quotes pay tribute to the Chinese, Irish, and Mexican workers who built the canal.

I enjoyed every bit of this CD: the compositions, the performances, and the recorded sound are all exceptional. *CS*

A Litany for the 21st Century. Javier Bonet, horn with Aníbal Bañados, piano. Verso, VRS2003. Timing 69:22. Recorded September 23 – 25, 1999 in the Concert Hall of Hazen.

Contents: Volker David Kirchner, *Tre Poemi*; Wolfgang Plagge, *A Litany for the 21st Century*-Sonata No. 1, *op.39*; Willy Burkhard, *Romanze*; Edgar Cosma, Sonatine; José Vicente Egea, Sonata; Ernst Mahle, Sonatina.

Javier Bonet has prepared a CD with nearly seventy minutes of virtuosity, energy, and beauty. In the six works heard here he shouts, screams, pleads, mourns, and best of all, he sings. I'll be totally honest here and, in doing so, will reveal a musical weakness that I have known about for many years, and suspect may be more common than most of us would like to admit: I often do not enjoy many musical works at first hearing. Long ago I discovered that, with repeated exposure to the music that I didn't think I liked, the works often became among my favorites to perform or hear. That leads us to my first hearing of this CD. My first thoughts were, "How am I going to listen to this more than once!" As I write this, I am now well into my third time and its getting to be enjoyable. I will hear it at least six or seven more times before putting the finishing touches on this review. I plan on hearing it many times after that - this music takes longer to digest. Much of the music on this CD is harsh or strident, arousing strong emotions. Yet there are placid or calm sections. Give this CD some time - it's worth it. My favorite work on this CD and the one that I expect to purchase and perform is Willy Burkhard's Romanze.

Javier Bonet is a thoroughly polished virtuoso. He and Aníbal Bañados display considerable virtuosity in their collaboration – the program requires it and they deliver. CS

Anton Bruckner: Symphony No. 7. Andrew Joy, horn with the Thomas Christian Ensemble. MDG 603-1313-2. Timing: 59:55. Recorded in May 2004 in the Haydn-Saal Schloss Esterhazy, Eisenstadt, Austria.

Contents: Anton Bruckner: Symphony No. 7.

This work, intended for performance as part of Arnold Schönberg's *Verein fuer musikalische Privatauffuehrugen*, was completed in November of 1921, scarcely a month after inflation had spelled the society's end. The work fell into oblivion until it was discovered in a box labeled "Verein" in the holdings of the Schoenberg Center in Vienna. It was premiered in Cologne on 19 March 2000, with a subsequent performance at the Bruckner Festival in Linz in September 2003. It is scored for clarinet, horn, 2 violins, viola, cello, double bass, piano (4-hands), and harmonium. The work was assembled by pupils of Schönberg: Erwin Stein (Adagio), Hanns Eisler (movements I and III), and Karl Rankel (Finale). The five string parts are essentially in their original form; the horn leads the brass parts with the piano (4-hands in the *fortissimo* passages); the clarinet



and harmonium have responsibility for the woodwinds in multiple functions. The remarkable thing is that this reduction in no way represents diminished tone-color richness. The new instrumentation produces different sound impressions, enabling the listener to discover this well-known work in a new spectrum. Andrew Joy, solo horn of the WDR Symphony Orchestra, Cologne, admirably performs with noble sonorities and a sensitive approach throughout. On first hearing I was certain there must be something missing from the original orchestral score. Using it, I followed the second horn part and discovered all the notes are still there! Schönberg's 118 post-Great War soirees of undervalued music must have had a profound impact on the public, achieved through the medium of chamber music. *JD*

21 Schubert Lieder. Richard King, horn with Susan Teicher, piano. Albany Records Troy-856. Timing: 60:05. Recorded in July 2005 in the Foellinger Great Hall of the Krannert Center for the Performing Arts, University of Illinois, Urbana IL.

Contents: Franz Schubert: Wohin? from Die schoene Muellerin, D.795; Du Bist die Ruh', D.776; Liebe Schwaermt auf Allen Wegen from Claudine von Villa Bella, D.239; Fruehlingssehnsucht from Schwanengesang, D.957; Wiegenlied, D.498; Heidenroeslein, D.257; Gretchen am Spinnrade, D.188; Die Forelle, D.550; An Die Musik, D.547; Ellens Zweiter Gesang, D.838; Nacht und Traeume, D.827; Rastlose Liebe, D.138; Staendchen from Schwanengesang, D.957; Rueckblick from Die Winterreise, D.911; Am Meer from Schwanengesang, D.957; Der Musensohn; Der Einsame, D.800; Die Post from Die Winterreise, D.911; Der Lindenbaum from Die Winterreise, D.911; Auf dem Wasser zu Singen, D.744; Litanei auf das Fest Aller Seelen, D.343.

Schubert's songs are a superb source of music. Dr. Machala's transcriptions provide charming new additions to the solo horn repertoire. The February 2000 issue of The Horn Call refers to him as "one of our most prolific transcribers." While these are not technically difficult, they are musically challenging. With an intention to expand the horn repertoire for public school students with more accessible material, these transcriptions will be admired by amateurs and professionals alike. Mr. King's velvety tone, melodic craftsmanship, and faithful attention to musical nuance at every turn render the instrumental cantabile style perfectly here. One should emulate the approach taken in these performances to understand a soprano or tenor's own mission with the songs. King is principal with the Cleveland Orchestra and teaches at the Cleveland Institute of Music and the Kent/Blossom Music Professional Training Program. He plays a Conn 8-D and is a clinician for the Conn-Selmer musical instrument company. The transcriptions are published by Capo Tasto Music, <www.capotasto.com>. JD



Bremen Town Musicians. Bruce Bonnell, horn with Powers Woodwind Quintet. Centaur Records CRC-2774. Timing: 69:02. Recorded in May 2002 in the Staples Family Recital Hall, Central Michigan University, Mt. Pleasant MI.

Contents: Jon Deak: The Bremen Town Musicians; Anthony Plog: Animal Ditties VI for Woodwind Quintet and Narrator; Keith Amos: Lupin, the Pot-Bellied Pig; Luciano Berio: Opus Number Zoo; Prokofiev/Robert Ostermayer: Peter and the Wolf, Op. 67.

This is a terrific disc with repertory especially ideal for children's concerts. All of the works on this disc are published and feature works with narration, either interspersed by the players themselves or, in the case of the Prokofiev, by a separate speaker. This is the premiere recording of the Deak, Prokofiev/Ostermayer, and Amos pieces. While a most satisfying work musically, Deak's piece might be difficult for the youngest of audiences. It lasts nearly twenty minutes with no breaks and uses sentences rendered in motives, often with repeated words or words and phrases divided among several speakers. Hence, younger, less attentive ears may not understand the text on first hearing. Despite the fact that its text comes from Grimm's famous tale, Deak's treatment of it is decidedly scholarly and dedicated to authenticity. The piece depicts four animals, each with distinct personality, running from abusive masters to live as musicians in the town of Bremen. The work was commissioned by the New York Woodwind Quintet and the Purdue University Convocation with additional funding from the National Endowment for the Arts.

In the words of Mr. Plog, his *Animal Ditties VI* was written to: "...provide a break in the traditional recital format of the woodwind quintet." It was written for the Westwood Wind Quintet. Its five movements, each lasting one minute or less, cleverly depict these animals: kangaroo, canary, fly, ostrich, and guppies.

Berio's *Opus Number Zoo* uses a text by Rhonda Levine. The descriptive sounds of the instruments speak as much as the narration. Like a Japanese *Noh* drama, the work is flexible: rhythms are often complex, sounding almost aleatoric, unusual timbres are created through use of effects like flutter tonguing, and the artists speak and even perform physical commands during its performance. The four movements, lasting one to two minutes each, are titled: Barn Dance, The Fawn, The Grey Mouse, and Tom Cats. This version was commissioned by the Dorian Wind Quintet in 1970.

Keith Amos is a 1960 graduate of the Royal Academy of Music, London. *Lupin the Pot-Bellied Pig* began as a piece for orchestra and narrator. The tale is captivating and jolly, telling of laid-back adventures on the enchanting island of Sark. The story itself is uncomplicated without its subsequent music. It is easy for children to understand the full-sentence text. Lupin and the Prokofiev arrangement work especially well for younger children who are used to being read to. The other pieces work well for older children who are able to digest the more dissected manner of the scripts. All are very clever pieces, well-conceived unique presentations of words with music.



A hearty "Bravo" to Dr. Bonnell for his performances on this disc. Most convincing is his interpretation of the more pointillistic passages: tricky entrances in the high register, stopped horn moments clearly out of nowhere, and many disjunct intervals often jumping from register to register. His ability to blend in both the *pianissimo* and *fortissimo* passages is commendable. He brought forward a fine sense of line and dramatic effect throughout. Most noteworthy musically are his phrasing nuances, intonation, and noble style in both low and high registers ("...grey wolf out of the forest...hunters out of the woods...") in the Prokofiev. *JD*

Solos for the Horn Player. Gregory Miller, horn. MSR Classics MS-1147. Timing: 72:03. Recorded in May 2004 in Dekelboum Concert Hall, The Clarice Smith Performing Arts Center, University of Maryland, College Park MD.

Contents: Stradella: Aria; Purcell: I Attempt from Love's Sickness to Fly; Handel: I See a Huntsman; Mozart: Rondo from Horn Quintet, K. 407; Beethoven: Scherzo from Septet, Op. 20; Mendelssohn: Andante from Symphony No. 5; Brahms: Scherzo from Serenade No. 1; Saint-Saens: Romance, Op. 36; Labor: Theme and Variations, Op. 10; Lefebvre: Romance, Op. 30; Glazunov: Reveries, Op. 24; Dukas: Villanelle; Ravel: Pavane; Frackenpohl: Largo and Allegro.

Gregory Miller demonstrates verve, spirit, energy, drama, and (in the scherzos) a most playful style. His full robust recitative-like manner in the opening to the Theme and Variations is noteworthy and exquisite. The former hornist with Empire Brass, New World Symphony, and Honolulu Symphony has done us a great service in recording all the works found in Mason Jones's collection of *Solos for the Horn Player*, first published by G. Schirmer in 1962. If especially our international readers are unfamiliar with this collection, now is an ideal time to order a copy. These works run the gamut from rather simple technique to the advanced: Purcell to Dukas, Baroque to Modern. As Miller puts forward in the liner notes, his purpose in doing this project was: "...to provide young players the opportunity to hear these works at a professional performance level."

I was particular taken by his performance of the Joseph Labor variations. The thought-provoking presentation of its simple theme is in marvelous contrast to the combination of bravura and finely-honed sensitivity in the variations. He performs this disc on the Elkhart Conn 8D previously played by his teacher and mentor, Robert Friese. *JD*

Anton Reicha: Woodwind Quintets, Vol. 7. Westwood Wind Quintet with Charles Kavalovski, horn. Crystal Records CD-267. Timing 72:26. Recorded in June 2005 in Crystal Chamber Hall, Camas WA.

Contents: Quintets, Op. 99, No. 1 and No. 2.

Part of the immediate appeal of these performances is Kavalovski's superb artistic phrasing, solo work, and blend with the other four members of the ensemble. His arpeggiation, lyrical lines, and technical passages sound effortless and are beautifully designed nuances. As some of the earliest Classic works for this genre, the music is terrific and rewarding to play and hear. Both of these works, part of the six-quintet set comprising Op. 99, last about 35 minutes each. They feature Reicha's standard four-movement design: fast, slow, minuet, finale. The set was originally published by Simrock in 1822. The parts used for this recording were supplied by the International Double Reed Society website as edited by Charles-David Lehrer.

Reicha, born in Prague, was influenced by the Mannheimers – Gluck, Haydn, and Mozart – and studied with Albrechtsberger and Salieri. His 24 quintets were written between 1810 and 1820 when the composer lived in Paris and taught at the Paris Conservatory. Reicha quintets should be part of every chamber musician's repertory. *JD*

Mass and other original works. Charles Fisher, horn with vocalist Chuck Killewald. Self-produced. Recording untimed. Recorded in 2006 in home studio.

Contents: Works of Charles Fisher: *Mass, Sonate,* and *Six Episodes*.

Fisher's *Mass* is a setting of the Latin text, surprisingly, with the *Credo* section omitted. The horn is obligato to the voice throughout. I would like to hear the accompaniment on a real organ with real strings rather than in its synthesizer setting. The work has a "Contemporary Christian" effect with some very nice rhythmic patterns in both the *Kyrie* and *Gloria* sections to sound truly joyful – it would be quite effective in a sacred venue. The *Sanctus* begins with a contemplative character but with some pointed dotted rhythms, and the *Agnus Dei* ends with a great festive flourish.

The sonata (horn and piano) has three movements. It presents some captivating melodic and harmonic passages somewhat akin to the *Mass* motives and could equally be effective in a church or concert hall setting. There is a good variety of dialogue between the two performers, which holds listeners' attention through all the movements. The middle movement has a toccata-like opening for piano followed by a recitative section for horn, yielding to a more contemplative lyric body of the movement. A flourish-like finale with technical passagework for both players brings the work to a sparkling finish, especially the rising scales-in-thirds patterns.

The Six Episodes are about four minutes each and are performed here with synthesizer accompaniment. I would like to hear these with an orchestra: the harmonies in the opening episode resemble those in the first movement of Richard Strauss's second horn concerto. The first two episodes are similar in character; the fourth features a simple dance-like flavor in duple meter; the fifth is the slowest of the set: very pensive; the final episode is reminiscent of the first two. Overall, this is a most appealing set of movements. *JD*





Favorites. Richard Burdick, horns. Self-produced. Timing 60:27. Recorded in 2006 in home studio.

Contents: Barber: Adagio, Op. 11; Grieg: Holberg Suite, Op. 40 (5 movements); Bach: Cantata No. 82 (Ich habe Genug) [3 arias, 2 recitatives]; Bach: Motet: Singet dem Herrn, BWV 225.

The artist has assembled his latest disc with music from the Masters. For his transcriptions:

I read from the scores. For the Barber [7 parts] I read down a fourth (and the low parts up a fifth), so it is in the original key, peaking with high f'"; the piece is in F minor. For the Holberg [9 parts], I played as written; it is a fifth lower than what Grieg wrote, so it is in concert C. The melody starts on a high b" and does come back starting on an e". The first movement (m. 55 or Letter C), I was able to capture on tape the entrance on a high g'". That's as high as it goes. I didn't transpose the cantata [7 parts], but in my version the motet [8 parts] went up a fifth, which then gives the piece a high f'" at the end (with a death-defying amount of high d'"s).

As either a research project or a labor of love, the results of this recording demonstrate what can be achieved through multi-tracking. As I listened to the *Adagio*, it struck me that the tempo seems faster than most other versions I've heard, but it certainly helps endurance and the close-knit harmonies to keep moving.

Most remarkable in the first movement of the *Holberg Suite* is the energetic eighth-and-two-sixteenths underlying rhythm. The arrangement works well but the scoring of chords sometimes gets a little thick at the bottom, and the clarity of the chord progressions themselves is sometimes masked. For me some of the horn I entrances seem just too high for comfort to the listener. The second movement is very mellow with some terrific dynamic contrasts. I believe the third movement works the best overall with all parts sounding like this could well have been conceived for horn ensemble. I would like to hear the fourth movement played a little slower for a more somber or reflective mood, but again owing to a high horn 1 part I can understand keeping the tempo going. The whole and half-step oscillation in the melody line of the last movement is terrific: very well done. Sometimes it is so thickly scored, though, that the harmonic relationship is lost, especially since the chords go by so quickly.

I am not certain how musically effective the cantata would be to a live audience; the opening aria alone is eight minutes long. The constant or nearly constant eighth-notes in the middle voices seem to wear thin. The tessitura of the first recitative is so low that the intermingling of solo and accompaniment sounds more like a tuba/euphonium group rather than horns. The second aria works better than the first in my estimation – there is more variety of rhythmic and melodic shaping than in the first but like the preceding recitative it favors the lower two octaves and gets a little muddy to my ear, especially after nine minutes. The second recitative, too, is low and is difficult to perceive as a horn ensemble work. The final aria is the strongest of this transcription. The ornaments are well

done, and the variety of ranges compliments both melodic and harmonic shapes.

The motet is a much more festive piece, and the presentation makes this immediately appealing to the ear as a work for horn ensemble. It lies very high in general, and for that reason I would actually rather hear this as a trumpet ensemble performance or perhaps in a lower key – but listeners need to decide for themselves. It is intriguing to hear these works for horn ensemble and this disc remains quite an achievement. *JD*

Guest Review by Chris Gekker

Black Forest, Larry Williams, horn. Golden Horn Artists, Inc. www.lyricbrass.com/store or downloadable from Apple's iTunes Store. Website: www.larrywilliams.us

Contents: Concerto for Horn and Orchestra by James Schroder, Concerto for Horn and String Orchestra by Alan Hovhaness, Suite for Cello, No. 4 by J. S. Bach, *Pennsylvania* by James Schroeder, and *Adagio* for Horn and Strings by James Schroeder.

Larry Williams's new cd "Black Forest" features music for horn in several different settings: with orchestra, with organ, unaccompanied, and with electronics. The opening work is a Concerto for French Horn and Orchestra by James Schroeder, subtitled "The Black Forest." The two substantial movements speak with drama and seriousness, and the narrative flow in the solo part strongly suggests a program. The horn and orchestra engage in very active dialogue – the work has the feel and sound of a tone poem. The solo horn is asked to sustain passages of impressive duration, with occasional moments of nimble agility. Larry Williams is in complete command throughout, playing with beauty and authority.

Alan Hovhaness' Concerto for Horn and String Orchestra, "Artik," is next. This is a live recording, with Donald Sutherland performing the string orchestra score on organ. Sutherland voices his instrument perfectly, and Hovhaness' rich string writing is well served by the organ here. Williams' control is impressive, especially as this is done live, and he understands the flexible lyricism of Hovhaness' narrative language, with its roots in both Armenian folk music and early Eastern Christian chant.

The one work on the CD that is not contemporary is Bach's fourth Suite for unaccompanied cello, which Williams has adapted for solo horn. He negotiates all the large intervals and long phrases well, and rightfully joins the other brass soloists who have documented their study of this music. It is my opinion that Bach's unaccompanied works for violin and cello require the sympathetic resonance of the string instruments to be fully heard, and that these overtones cannot be produced on any sort of solo wind instrument. That being said, Williams' performance is fine, and I particularly enjoyed his interpretation of the inner dance movements.

Two more works by Jim Schroeder complete the CD, both using electronic instruments to accompany the solo horn. *Pennsylvania* seems very appropriate to follow the Bach Suite: it has the feel of some of Bach's organ toccatas, with a weighty, swaying feel that is quite attractive. Again Williams brings a sense of majesty to the solo line and, towards the end, ascends into a part of the high register where hornists rarely venture.



The final piece, *Adagio for Horn and Strings*, has an almost "bluesy" atmosphere and, once again, I must praise Williams' command of color and nuance, as well as his prodigious endurance. Schroeder has written three very expressive, distinctive works, making one curious about hearing more of his music.

Congratulations to Larry Williams for a job well done: a recording of intelligence, expression, and high skill. *Chris Gekker, Professor of Trumpet, University of Maryland*.

Guest Review by Lowell Greer

Reviewing recordings is, at best, a very imprecise gesture. Mood, taste, quality of playback equipment, and blood sugar levels all affect the editorial of the reviewer. I have, in the past, turned down several invitations to review recordings, because of the possibly serendipitous or dismal effect on the careers of those who have ventured to enshrine their horn playing efforts into perpetuity; the guilt would just be too great for me! On the converse, when the recordings are unquestionably superb, the chances of condemning the valiant through any mood shifts are eliminated, and the task becomes both safe and pleasing.

I was puzzled by Calvin Smith's Horn Call review of Steven Gross' Strauss Concerti CD for this reason. Smith's word of condemnation was "curious," not a vicious comment, but a word which, sadly, places everything that follows into the "condemnation of faint praise" category. Mr. Smith, a truly great horn player himself, as well a very successful recording artist, by his own words, clearly admired and enjoyed Gross' recording, giving special mention to Gross' beautiful tone and expressive lyric skill, but was unable to allow himself to fully endorse the recording, being unwilling to forgive the tempi, which he found to be too slow. Tempi do remain a perpetual source of disagreement for artists, don't they? Conductor Nicholas McGegan, a true genius and scholar, around 1993 was able to document to me that many of the traditional tempi used in horn concerti are, in fact, too lively! Perhaps a player's reaction to the "sad" tone of the horn? Although I was belligerent that no conductor could teach me about the horn repertoire, it was clear that his ideas held great merit and it became an important point in my life, musically. There is ongoing debate over the validity of the Karajan/Klemperer/ Furtwangler aesthetics we have inherited!

It has long been accepted in recording circles that recording producers will search for and encourage interpretations that will astound us; moments of brilliance, even distortion, that will make a recording sizzle into our minds. This has, in some cases, led to very fast *tempi*, overly loud dynamics, and even distorted performances of solo works, which, if not a form of musical streaking, can be considered, at least, to be a showcase of musical eccentricity. These features of the recording which then stand out, are offered by otherwise thoughtful artists who would never play the work in that same bizarre manner in a concert. The old saw that "tradition is only the last bad interpretation" comes to mind, with the sad observation that each new recording puts down another layer of this interpretive tradition. It would be sad for these all to be rendered, consecutively, by successive musical "over-achievers," each

outdoing his/her predecessor in "extreme horn playing," but not necessarily in musicality. Ultimately, the qualities that will win over the non-horn-playing public are not necessarily the same qualities that thrill us as players. A renewal of one's personal aesthetics in horn playing is always meritable, and, in my opinion, the insightful recordings of Dr. Gross might be the perfect place to commence such a process.

Gross holds every distinction to elevate him into the elect of world-class horn soloists. His training was American, but his approach to music is universal. He has held posts with several major American orchestral ensembles, and he was the First Prize winner of the initial Heldenleben International Horn Competition held in Cleveland, thereafter taking his place among some of the most honored and revered of the horn "elite." He is the Horn Professor at the University of California at Santa Barbara, and serves as the Director of the International Horn Competition of America (formerly known as the American Horn Competition), among his other distinctions. He has received fine reviews. His pedigree is truly impeccable. To his list of achievements, then, should be added that of tasteful and appropriate interpretations.

My reactions to Gross' recording, is that all of the concerti recorded are superbly done, and aficionados of horn concerti will find Gross' playing in a class with the celebrated efforts of the very finest and most lauded of recorded horn virtuosi. Not only does Dr. Gross surmount every difficulty, but there is a natural, unaffected, and poetic approach to every phrase, regardless of the difficulty. There is a great evenness to Gross' tone throughout the range, singing on the high notes, and Gross does not allow them to shift tone color or to "blast out" in the manner to which many may be accustomed. He never yields to the temptation to "enhance" the performance through brighter tempi or louder dynamics, the first resorts of the less inspired. Maybe that's why I like the Gross recording so much, in that I am not being assaulted nor seduced by a sudden blast or an outbreak of horn idiolytes; the composer is represented rather than the player's quirks or the foibles of the instrument. Gross' interpretive art is very clearly illuminated by a cultured, mature, and very personal and musical way of playing.

As I reread these words, I guess that the truly accomplished and venerable Cal Smith and I hear the same or similar things in the CD, except I regard them as merits and he considers them as possible defects. Perhaps, he is not yet willing to place his bet on the unknown horse, however fleet in the trials.

The Philharmonic Orchestra of Bratislava plays very well, in a somewhat metered fashion, solidly European in style, but slightly staid and foreign to our ears. They do seem to have responded well to conductor Dale Clevenger's baton. The sound is good with very adequate spaciousness on the Summit release. George Gelles' program notes are extremely fine and illuminating.

Summit Records is due to release Gross' Britten Serenade, Jacob Concerto, and the Concertino of Larsson in September 2007. A new Baroque CD, and his earlier releases on ACA Digital (Tomasi Concerto and other French works, plus Music for Horn and Organ) will be re-released in a CD format.

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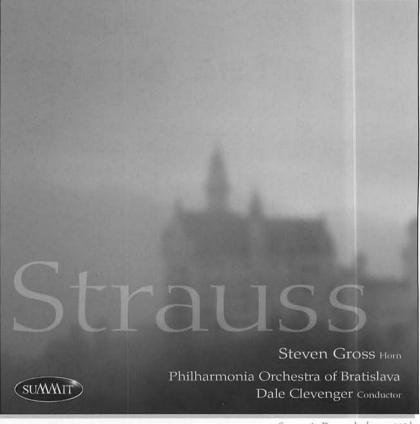
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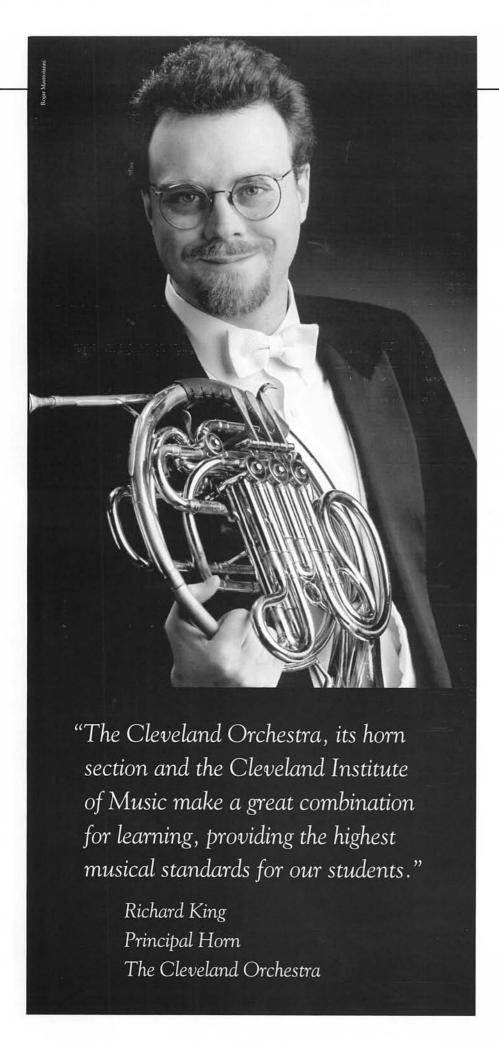
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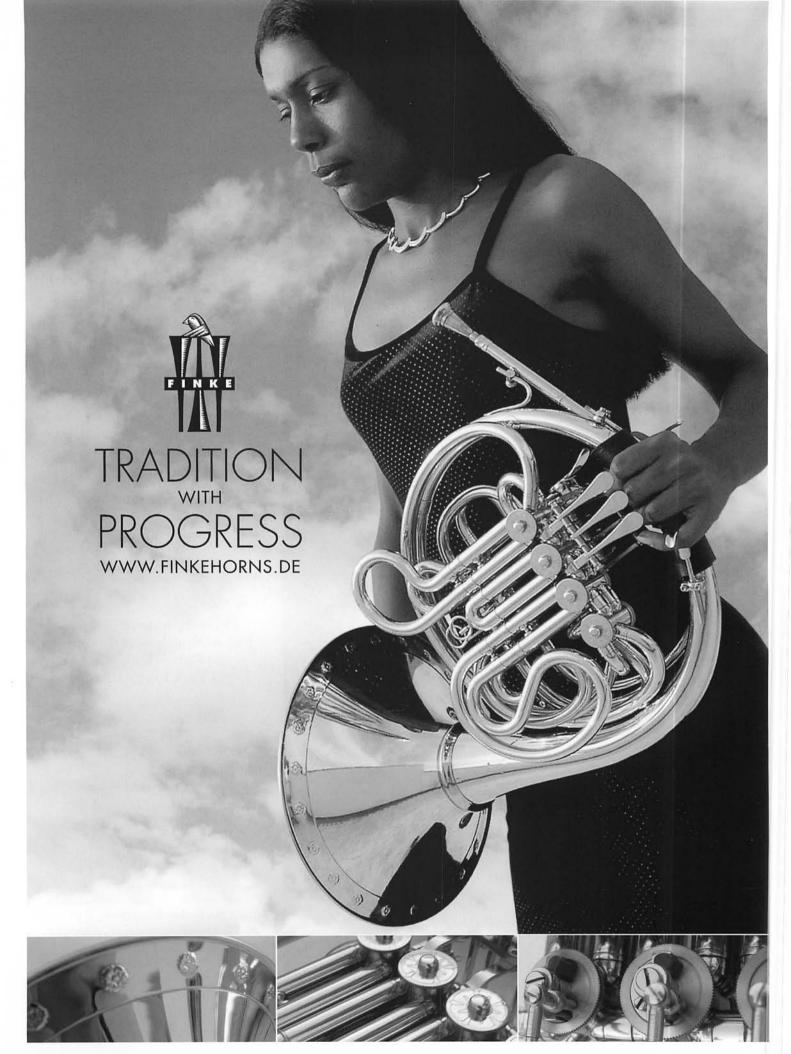
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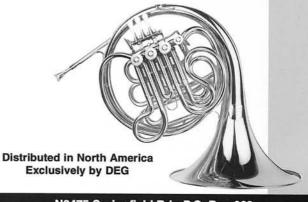
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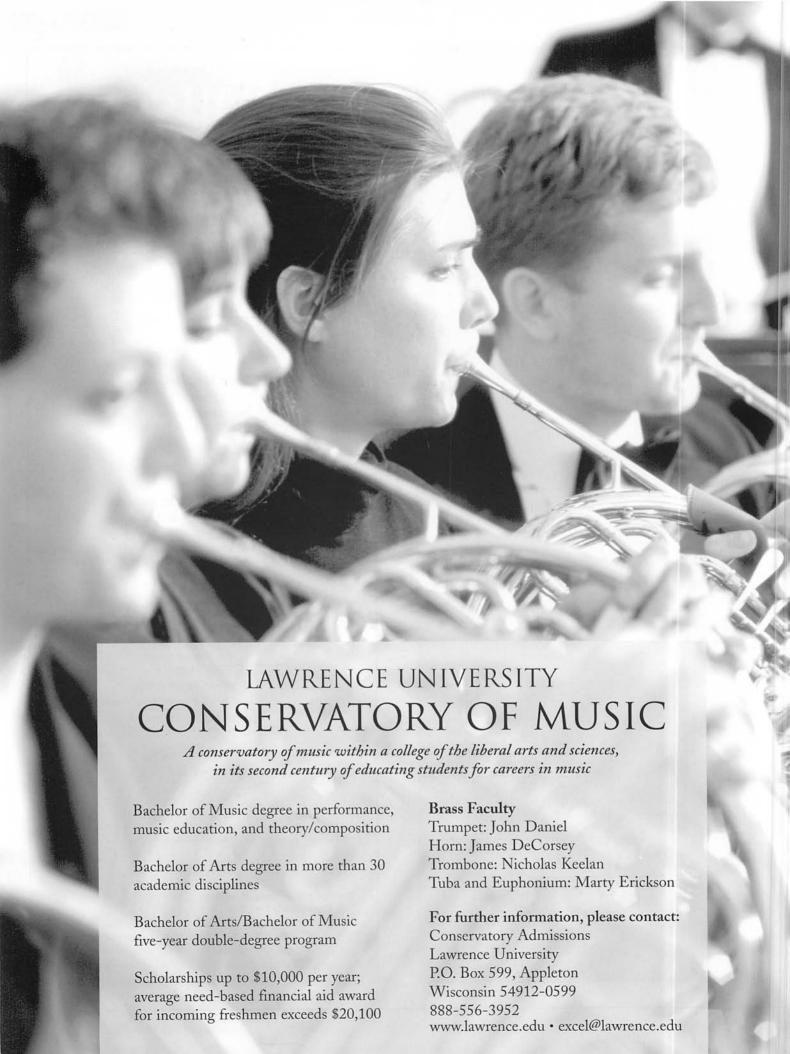
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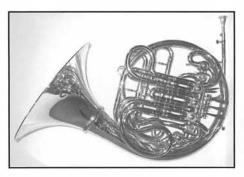
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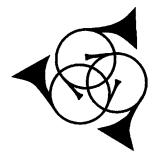


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Index of Advertisers

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Atkinson Brass & Company	21	l'Olifant	60
Baltimore Brass Company	90	Longy School of Music	78
Balu Inc.	103	Mamco Musical Accessory	63 and 97
Barry Tuckwell Institute	76	McCoy's Horn Library	59
Beck Brass Works		Rafael Méndez Brass Institute	90
BERP		Moosic Mutes	79
Birdalone Music	7	New York University	
The Boston Conservatory		Dieter Otto Metallblasinstrumentenbau	
Bowling Green State University		Patterson Hornworks	54
Brass Arts Unlimited		Paxman Musical Instruments	10
Brass Journals		Pope Instrument Repair	56
Carnegie Mellon Horn Studio	12	Pottstown Symphony Orchestra	20
Chop-Sticks TM		purtle.com	17
Clebsch Strap	11	QUADRE	
Cleveland Institute of Music		Rocky Mountain Alphorns	64
C. G. Conn		San Francisco Conservatory of Music	
Crystal Records, Inc.		Engelbert Schmid GmbH	104
Dansr		Select-a-Press	
Domaine Forget Music and Dance Academy		Richard Seraphinoff	64
Dürk Horns	38	Sewanee Summer Music Festival	101
Emerson Horn Editions	12	Stork Custom Mouthpieces	89
austmusic.com		Summer Brass Institute	97
Ferree's Tools		Summit Records	
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Fearless Philosophies

by Jeff Nelsen

"The first step in following your dreams is waking up."

- Eugene Burger, Magician and Philosopher of Magic

I had lunch last week with one of my magician heroes, Eugene Burger. *Stagebill* magazine proclaimed, "Eugene Burger is universally recognized as perhaps the finest close-up magician in the world." We spoke about magic and music, and the connections between the two disciplines. The above quote struck me powerfully and I hope it inspires you too. Let's look into ways we can use these words to encourage us to dream crazy huge dreams and take steps toward making these dreams reality.

I've previously written about posting the phrase "How much do you want it?" throughout your house to stay focused on your goals and dreams. This article is about the way to make sure our "it" is a good one! Having clear goals is the best way to inspire us to get out of bed early, and keep us practicing and studying throughout each day. I define "goals" as steps toward dreams. So, by reaching our goals, we are stepping toward our dreams.

A dream I've achieved was playing with Canadian Brass. I took many steps along the way to achieve this dream; the mixture of successes and failures at obtaining goals brought me close enough to my dream to grab it. I would constantly see short-term goals that I could pursue to bring me closer to my dream. Each time I reached a goal, I'd celebrate it and set new ones further down the path, always keeping my ultimate dream blindingly clear.

"Obstacles are the things we see when we take our eyes off our goal" - Hallmark Card

My greatest awakening was when I realized I have a worthwhile voice of my own. I awoke to my own potential... no...really woke! I learned that my voice through the horn is unique and worth sharing. This awakening continues to happen, now that my voice is also being shared through my teaching and writing. You too have a unique voice worth sharing. Ask yourself what you could be doing to better share your voice fearlessly and at the highest level possible.

A crucial part of stepping toward our dreams is taking leaps of faith – essentially stepping while believing in ourselves. If I had not done this, you would definitely not be reading this article. If I only acted on things I knew to be true, I never would have done my first audition thirteen years ago. There is always potential to "know" that we're not playing perfectly. How we use the knowledge of what we're lacking or our percieved limits, could be the only thing standing between us and our dreams. While knowing what we can improve on is useful information, deciding we're only at a certain level or have only limited ability can diminish the amount of times we surprise ourselves – and play better than we imagine we ever could! All I can say is, trust me on this. I surprise myself all the time.

I see many people who choose to be too smart about where they "know" their level is. While this knowledge might be constructive, in most cases it serves to create obstacles. The greatest music I hear usually has a mixture of intellect and personality. Here lies the human element in music that creates connection between audience and live performer.

I was studying excerpts for my first audition, and playing many mock auditions as part of the process. I played my loud excerpts as loud as I could, softs as soft as I could, etc Trumpeter Charlie Duvall told me something that woke me to my first "leap-of-faith." He said, "You're pretty young, aren't you? You need to play with the illusion of maturity." I began pretending to be my favorite musicians, and I won the audition.

No, it's not as simple as pretending to be good. And yet in many ways it is. Here are some potential "wake-up calls" for us to investigate:

- How high of a standard of excellence do we bring with our inhalation every time we bring the horn to our lips?
- How often do we perform without having an absolutely clear idea of what sounds we want to create?
- How often do we perform something and hope it's good enough? And if it was just good enough to get by, what do we do with the next moment after we've slid by?
- How often do we say that we record ourselves, but don't?
 - How good is our worst playing?
 - How low do we ever allow our standards to dip?

Make a deal with yourself--wake up to a combination of more authenticity and more naivety. Embrace having clearer intent and less fear. Choose to have stronger musical goals, and fewer obstacles to a healthy self-worth. I guess this means waking to both more and less knowledge, thus the alchemy of it all. If we insist on playing our very best with every note, fearlessly, then with every breath can come a belief that this note will be the best one we've ever played. The degree to which this becomes a habit in our playing, and in our living is up to us.

"The first step in following your dreams is waking up." This could also simply mean that when we have a dream, all we have to do to start following it is wake up each day. If we have our dreams on our mind, we can't help but follow them. Most of us can wake up to a deeper belief in ourselves. We can wake up to our own greatness.

Sweet dreams, everybody...and perhaps even sweeter awakenings! For more thoughts on how Jeff helps people follow their dreams, view his latest blog at www.jeffnelsen.com.

Jeff is Associate Professor of Horn at Indiana University Jacobs School of Music, and performs recital/master-classes worldwide. His "Audition Training for Hornists" seminar is August 2-7, 2007 at IU, and his debut publication, Fearless Auditioning, is due for release in 2007.

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