

NEWS OF THE FIELD

Compiled by Jeffrey Nussbaum

If you have news of concerts, publications, recordings, instrument collections, instrument making, symposia, or workshops, please send notices to: Historic Brass Society, 148 West 23rd Street #2A, New York, NY 10011 USA. TeUFax (212) 627-3820 or E-mail jjn@research.att.com

International Natural Horn Festival in Essen, Germany, September 7-12, 1993

The Internationales Naturhorn Festival, held at the Folkwang Hochschule in Essen, Germany September 7-12 was truly international in scope. Natural horn performers, lecturers, instrument builders, and other participants came from around the globe to hear and discuss music for natural horn. Principal organizer Oliver Kersken put together a very enjoyable program of concerts, papers, and social events. An informative program booklet (130 pages!), issued to each participant, included concert and lecture schedules, articles, and program notes, assembled by Kersken.

The Festival began Tuesday afternoon, Sept. 7, with selections from *La Messe de Saint Hubert*, played by the Folkwang Horn Ensemble under the direction of Hermann Baumann (now greatly recovered from a stroke earlier this year). This was followed by speeches and a performance of horn trios by Franz Zwierzina, performed by Die Deutsche Naturhornsolisten—all former students of Hermann Baumann, and all active in the organization of the Festival. Members of the group are Wilhelm Bruns, Oliver Kersken (both of the Orchester des Nationaltheaters Mannheim), and Michel Gasciarino (Niederösterreichisches Tonkünstlerorchester Wien).

After a delicious buffet dinner provided by the Festival, participants moved to the New Auditorium of the Folkwang Hochschule for the first of five evening concerts. The lineup included three hornists accompanied by Robert Hill (Staatliche Hochschule für Musik Freiburg) on fortepiano. Ab Koster (Hochschule für Musik Hamburg) opened with Beethoven's Sonata in F Major, op. 17; Thomas Müller (Berliner Conservatorium) continued with Franz Danzi's Sonata in E¹ Major, and Lowell Greer (University of Michigan, Ann Arbor) played Nikolaus von Krufft's Sonata in E Major. Ab Koster returned to close the concert with W.A. Mozart's Quintet for horn and strings in E⁶ Major, K. 407 joined by the chamber group Les Adieux. There are not enough superlatives (nor enough space) to laud these and subsequent players' performances. It was truly a pleasure to hear these works played with such mastery.

Many papers and presentations were given during the festival. The first was "Die Kunst des Naturhornblasens" by Prof. Hermann Baumann, on Wednesday morning, in which he explained the evolution of his interest in the natural horn and how he learned to "let the

natural horn teach him"; Hella Baumann (Prof. Baumann's wife) followed with a wide-ranging presentation concerning the horn as a symbol over the ages in "Das Horn als Symbol"; Friedbert Syhre (Leipzig) relayed some of the difficulties of reconstructing and copying historic horns in his presentation "Rekonstruktion und Nachbau originaler Naturhórner"; and Uwe Bartels (Hamburg) gave a lively tour through the extensive exhibition of historic horns and horn iconography set up especially for the Festival.

Wednesday evening, the second concert, "The Natural Horn in the Baroque," was given in the Probsteikirche St. Ludgerus in Essen-Werden. Here the acoustics were much more lively than in the Folkwang Hochschule auditorium. The period orchestra La Stagione Frankfurt, under the direction of Michael Schneider, played admirably with the hornists. First up were Wilhelm Bruns and Oliver Kersken, playing J.S. Bach's Brandenburg Concerto No. 1. They were followed by Andrew Joy and Rainer Jurkiewicz (both of the Kolner Rundfunk-Sinfonie-Orchester) in a performance of J.D. Zelenka's difficult Capriccio No. 3 in F Major. Lowell Greer rounded out the first half with J.S. Bach's Brandenburg Concerto No. 2, performing bell up and employing nodal vent holes—that is, without hand technique; this was the only horn performance during the Festival that did not use hand technique. Claude Maury (Conservatoire Royale de Musique de Bruxelles) and Piet Dombrecht (Konservatorium von Leuven) began the second half with G.P. Telemann's Suite in F Major, and the concert ended with Jan Schroeder (Hochschule für Musik und Theater, Hannover), Ulrich Hubner (Orchester des Staatstheaters, Mainz), Thomas Müller, and Richard Seraphinoff (Indiana University) performing G.F. Handel's *Concerto a due Cori* in F Major, HWV 334. The level of playing was as high as the tessitura! After the concert a gourmet dinner was provided for all Festival participants.

Papers continued on Thursday morning with Francis Orval's (Staatliche Hochschule für Musik Trossingen) presentation entitled "Stopftechnik," in which he related his experiences with various hand positions and their notational symbols in his new book *Method for Natural Horn*; Thomas Hiebert (California State University, Fresno) followed with a paper, "Die Benutzung des Barock-Naturhorns in Hofkapellen: eine vergleichende Studie über Dresden, Darmstadt und Schwerin," outlining the development of innovative horn-writing styles in early 18th century Dresden, Darmstadt, and Schwerin. William C. Rogan (Symphonieorchester Hagen) illustrated how composers were inventive in using stopped tones to great effect, especially in 19th-century music, in his paper "Stopftöne als strukturelles Ausdrucksmoment: Harmonische Dissonanz durch Klangfarbenveränderung."

Thursday night's "Chamber Concert I" took place in the lavish Villa Hugel near Essen. Once again Robert Hill accompanied a bevy of accomplished hornists, beginning with Ulrich Hubner, who played Ferdinand Ries' Sonata in F Major. Claude Maury followed with G. Rossini's *Prelude, Theme et Variations*; and Jan Schroeder gave a rendition of Friedrich Kuhlau's *Andante und Polacca*. Michel Garcin-Marrou (Conservatoire National Supérieur Lyon) played Louis Dauprat's *Sonate pour cor et piano*, op. 2, and the concert ended with Brahms' "Horn Trio" played by Francis Orval, horn, Pieter Daniel, violin, and Jitka Tschachova, piano.

Friday's papers included "Die Klage der Markneukirchener Waldhornmacher im 19. Jahrhundert"

1792 über die schlechte Messingsqualität aus der Produktion des Messingswerkes in Rodewisch," in which Karl Hachenberg (Wissen, Germany) discussed the complaints of the horn makers in Markneukirchen about the poor metal quality they were using; in the forum "Das Naturhorn als witgenossisches Instrument," Paul Austin (Western Michigan University, Kalamazoo) gave an informative overview of contemporary compositions for natural horn written between 1982 and 1992. This was followed by a panel discussion of contemporary natural horn writing; panel members were Austin, Hermann Baumann, and composers Wolfgang Husschmidt, Vincent Gruger, and Jean-Luc Darbellay.

"Chamber Concert II," held in the Waldorf-Schule in Essen on Friday night was dedicated to music for horn and strings. The string parts were well played by the Brandenburgische Consortium Berlin. Slated first were Lowell Greer and Francis Orval with Beethoven's Sextet in Eb Major, op. 81b, for two horns and strings. Thomas Müller gave a carefully crafted version of G. Püntner's Quartet in Eb Major for horn, violin and cello, followed by Jan Schroeder playing Franz Anton Hoffmeister's Quintet in Eb Major for horn and string quartet, and finally Michel Garcin-Marrou, performing A. Reicha's monumental Quintet in E Major, op. 106, for horn and string quartet with optional string bass.

On Saturday morning various horn groups took their positions playing outdoors in downtown Essen. In the afternoon a number of talks and demonstrations on the natural horn in hunting and folk music were presented. Peter Kotz (Stuttgart) gave a talk entitled "La Trompe de Chasse—Le Tons de Venerie," with a detailed explanation of *trompe de chasse* performance traditions, including articulation and tone production techniques that were demonstrated by Wilhelm Bruns. Hunting horn and alphorn ensemble music also were performed and discussed.

The final evening concert, "The Natural Horn in the Classic," was held Saturday in the Saalbau Essen, the main concert hall in Essen. Once again La Stagione Frankfurt's performance, under the direction of Michael Schneider, was exemplary. Jan Schroeder, Ulrich Hubner, Wilhelm Bruns, and Richard Seraphinoff opened the concert performing Leopold Mozart's *Sinfonia da Caccia* for four horns and orchestra; then Lowell Greer and Thomas Milner played Joseph (or Michael) Haydn's (possibly A. Rosetti's?) Concerto for Two Horns and Orchestra in Eb Major; after the intermission Anthony Halstead performed Michael Haydn's Concertino in D Major; and the concert ended with Wilhelm Bruns, Michel Gasciarino, Oliver Kersken, and Tilman Scharf in a performance of F.J. Haydn's "Hornsignal" Symphony, No. 31.

And if five evenings packed with music were not enough, on Sunday the *Tag des Jagdhorns* took place in the spacious Gruga Park in Essen, commencing with an outdoor performance of the *Hubertus-Messe* by the Folkwang Horn Ensemble, led by Hermann Baumann. Throughout the day no less than sixteen hunting horn and alphorn groups from around Europe performed on the outdoor stage. In addition there were other events, such as a presentation explaining the *Beizjagd*, with horn calls, live hawks, falcons, and eagles, as well as a demonstration of the *Schleppjagdon* a large green in the park complete with horses and hounds.

A festival of the magnitude that occurred at Essen for six days does not happen without

financial assistance and hard work. The Folkwang Hochschule, the city of Essen, and the International Horn Society among others provided generous support. Principal organizer Oliver Kersken is to be congratulated on a fine Festival.

—*Thomas Hiebert*

Alta Band Conference

On September 10 and 11, 1993, an extraordinary series of events took place under the title *Alta Capella*, organized by the Schola Cantorum of Basel. The initial event took place on the evening of the 10th, with a concert in and around the Muenster, the main church of Basel. The performance began with the ensemble *Les haulz e les bas* sounding from the tower of the church, followed by a series of performances by shawm bands in the squares in front of and behind the church, from one ensemble in a boat on the Rhine, and from two more at each end of the cloister attached to the church. This was followed by a concert inside the church itself in which eight ensembles from all corners of Europe participated. Among the outstanding performers were those of the band *Alta Musica* from Berlin and the *Alta Capella Basel*; the slide trumpet players from Paris (Gilles Rapin) and Basel (Felix Striker) were especially fine.

The event continued with a Symposium on the morning of September 11, with presentations on aspects of wind bands by John Hanchett of Essen, Germany, Patrick Troester of Reutlingen, Germany, Keith Polk of New Hampshire, and Keith McGowan of London. This was followed by an outdoor performance in the 17th-century fortress of Neuf-Brisach, located in France about 50 miles north of Basel. The alta bands played from various turrets and ramparts of the fortress, and were joined by the French Military band of Mutzig and the Germany Navy Band of Kiel. The musicians had been brought together to assist in the inauguration of a newly completed outdoor sculpture celebrating the cause of peace, by the distinguished artist Helmut Lutz. The collaboration, judging from the very enthusiastic reception from the audience, was highly successful—perhaps assisted by the liberal quantities of the fine local wine.

—*Keith Polk*

Military Musicians Sought for American Legion Post

The John Philip Sousa Post No. 112 is seeking wartime military musicians interested in joining an all musicians American Legion Post. Contact: Commander, Joseph Losh, 1662 W. 8th Street, Brooklyn, NY 11223 USA Tel. (718) 372-7497.

Fourth International Hand-Horn Competition at Bad Harzburg, Germany

The International Hand-Horn Competition, part of the Music Festival of Bad Harzburg, was conceived by the German hornist Prof. Hermann Baumann. Baumann serves as Artistic Director. This year the Competition, for which there is no age limit, attracted twelve participants, all of whom presented a high level of hand-horn performance.

The event was held June 16-20, 1993. Many countries were represented, including Canada, Switzerland, Belgium, Sweden, Italy, Spain, and of course, Germany.

For the first round the participants presented a Gallay etude, the first movement of the Mozart's Concerto No. 2, and a well thought-out and well-written new work for hand-horn alone by Vladimir Djambasov. Five contestants obtained at least the minimum of 20 points out of 25 and were selected to continue to the second round: three from Germany, one from Belgium, and one from Sweden. The second round included another very interesting compulsory piece written especially for the competition by Jean Luc Darbellay; the Prologue of the Serenade for Tenor, Horn and String, by Britten; and a choice between the first movement of the Haydn First Concerto, the first movement of the Beethoven Sonata, or the second and third movements of the Ries sonata. The jury, composed of Professors Ab Koster, Netherlands (President); Bernard Le Pogam, France; Francis Orval, USA; Adriaan van Voudenberg, Netherlands; and Mr. Wilhelms Burns, Germany, retained three finalists: Denis Maton (Belgium), Ulrich Hubner (Germany), and Gunilla Vancke (Sweden).

A very interesting aspect of this competition was the final round, in which the contestants performed the first movement of the Mozart Horn Quintet and the third and fourth movements of the Brahms Horn Trio. First prize was awarded to Mr. Ulrich Hubner, Germany, member of the Orchestra of Darmstadt, and third prize to Gunilla Vancke of Sweden, a student of Francis Orval at the Trossingen Musikhochschule. The second prize was not awarded. All of the contestants were assisted by the talented accompanists Lucie Samson and Tunde Kurucz on piano and hammerlavier, and by the Quartet of Salzburg, Luz Leskowitz, artistic director.

At the awards ceremony held on Saturday night, the prize winners performed the two new works for hand-horn, and the jury members performed the Schumann *Konzerstficke* on modern horns with the Halle Orchestra. A chamber music concert was given by the winners of the competition on Sunday morning at the marvelous château in Bad Harzburg. Mr. Hubner performed the entire Mozart Horn Quintet with the Quartet of Salzburg, and Ms. Wancke played the Beethoven Sonata with Luci Samson. On Sunday afternoon the first prize winner, Ulrich Hubner, performed the Mozart Second Horn Concerto, KV 417, with the Halle Orchestra. The jury and contestants were honored by the presence of Professor Hermann Bauman, who is recovering remarkably well from recent health problems. The next International Hand Horn Competition in Bad Harzburg is scheduled to be held in 1996. I would like to encourage all performers on the natural horn to watch for information regarding this well organized competition.

—Francis Orval

Early Brass at ITG Conference

The 1993 International Trumpet Guild Conference in Akron, Ohio this past May featured some wonderful early brass music. The world famous trumpet soloist Crispian Steele-Perkins gave an outstanding recital, dazzling listeners with his versatility, virtuosity, and humor. He began the recital with *A Sett of Vouluntaries* by John Stanley, all performed

on a piccolo trumpet. His comment that "the trumpet player would re-adjust his teeth between movements," set off a round of laughter and applause from the audience in Trinity Lutheran Church. He continued the recital with incidental music to the *Indian Queen* by Henry Purcell. He performed these in a soft and delicate manner on the natural trumpet. With more of the Steele-Perkins humor, he played the Hornpipe from Handel's *Water Music* Suite on a bright green garden hose cut to length of the key of C major. Adding to the array of instruments, Steele-Perkins gave a brilliant performance of the Concerto in E \flat by Haydn on a replica of an 18th-century keyed trumpet. He rounded out his recital, aided by Edward Carroll, in a most unusual performance of Vivaldi's Concerto in C for Two Trumpets. Carroll played a piccolo trumpet and Steele-Perkins played a natural trumpet.

The sounds of the Cleveland Jazz Orchestra were still resonating in the ears of the audience when they quickly dashed to St. Bernard's Church to witness a candlelight recital with The Whole Noyse, an outstanding cornett and sackbut ensemble. The ensemble draws its name, The Whole Noyse, from England's Middle Ages, when a group of loud wind instruments was called a "noyse." There is a written account that "in 1584 an English town band called the Norwich Waits considered a set of five instruments as 'beeyng a whoall noyse'." The musicians included Stephen Escher and Brian Howard; cornett, flute, recorder; Richard Van Hessel, sackbut, flute, recorder, gittern; Stanford Stadtfeld, sackbut, recorder; and Herbert Myers; curtal, flute, recorder, shawm. Their program was titled, "The Art of the German Wind Band." The great sensitivity and virtuosity with which The Whole Noyse performed the music of Praetorius, Speer, Finck, Stolzer, Senfl, Widmann, Scheidt, and our old friend, Anonymous, would disincline any listener to call it "noise." In the hands of these artists, cornetts and all the other instruments of the ensemble sounded pleasing and easy to play. Of course, that was the magic worked by these wonderful performers.

The next ITG Conference will be held at the Champaign/Urbana campus of the University of Illinois, June 15-18, 1994. The event will be hosted by Prof. Michael Ewald (Univ. of IL., School of Music, 1114 W. Navada Street, Urbana IL. 61801 Tel.(217) 244-2682). Among the many performers will be the noted natural trumpet soloist, Friedemann Immer who will be performing with his entire natural trumpet ensemble. Also of interest to early brass musicians will be a tour of University Library which houses the archives of John Philip Sousa and famed cornet player, Herbert L. Clarke. The 1994 ITG Conference looks to be another great event.

—Jim Almeida and Jim Shugert

Bruce Dickey at Oberlin Baroque Performance Institute and BEMF

Bruce Dickey was a special guest faculty member at the 22nd annual BPI (June 20-July 3, 1993). The theme of BPI 1993 was Italian music, and Dickey taught classes in cornetto and coached ensembles in 17th-century Italian music. Dickey discussed rare repertoire, articulation, and ornamentation in his classes. He also gave two magnificent concerts, performing music of Frescobaldi, Rognoni, Bovicelli, Merula, Cesare, Selma, and Cima.

