

# Cornucopia

News and articles for anyone interested in the horn

April 2006



South African student  
Andre Valentine

## Cornucopia

is published four or five times a season. It is free, although contributions are welcome.

For further information, to add your name to the mailing list, to send a contribution, or to submit material, contact:

## New England Horn Society

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## Horn New England site

www.HornNewEngland.org

## International Horn Society

NEHS encourages membership in IHS (\$35/year). For further information, contact:

## IHS Executive Secretary

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## IHS Online

www.hornsociety.org.  
previewyoursite.com

## SAHS Outreach Initiatives

by Sean and Pamela Kierman

The South African Horn Society (SAHS) invites you to support its player development projects. Projects in the Cape Town area aim at generating young horn players and broadening the base of horn playing in South Africa. The horn is expensive to purchase in SA, and it is the limiting factor for the programs. Any donations of horns - or, in fact, other instruments, or funds - would be appreciated.

Professional orchestras in Cape Town, Johannesburg, and Durban established in the colonial British tradition at the beginning of the 20th century were originally staffed by overseas players. At the end of the 1970s, South Africa had five full-time and two part-time symphonies and supported active free-lancing and amateur ensembles.

The only training for instrumentalists were private lessons until the 1960s, with the introduction of instruction into schools. This was the climax of apartheid, so it was extended almost exclusively to the white population.

The first institutionalized teaching of horn was in the Free State in 1970, and by 1974 the orchestra could field a creditable horn section. By the end of the 1980s, 60-80 well-trained hornists played nationwide, but these were elite youth aimed toward other professions. Doubts that the New South Africa would retain even the few professional hornists working at that time were justified: only two full-time symphonies remain in South Africa.

The demography of hornists in South Africa in 2006 is

impossible to know. We estimate about 300 for the country. One of the long-term benefits of the IHS Symposium will be to extend horn playing to all communities. Development projects are ongoing in all the major provinces; here we highlight projects in the Cape Town area.

The Cape Philharmonic Development Project is underwritten by the Cape Philharmonic. Students receive tuition, and ensembles rehearse every Saturday. Another University project takes music into communities.

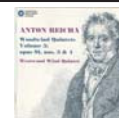
The Redefine Investment Trust Music Project in Kuils River also provides weekly tuition and ensemble instruction. The University of Stellenbosch has programs for community interaction and a BM degree.

Three regional music centres operate within the metropole to serve the broader community. Each of these has a complement of school horn players.

You can bring instruments to the symposium and leave them, or send instruments to: SAHS, 8 Ravensworth Road, Claremont, Cape Town 7700, SA. Chris Leuba is taking a horn that he and Kurt Vallenga plan to donate. Send funds (bank checks in Rands are preferred) to PO Box 2760, Clareinch 7740, SA. See the SAHS web site at [www.sahornsoc.com](http://www.sahornsoc.com) or email Elizabeth Danckwerts at [aecon.e@mweb.co.za](mailto:aecon.e@mweb.co.za). ❖

Sean is Senior Lecturer at the University of Cape Town and Pamela is Lecturer at the University of Stellenbosch

## Reicha Quintets Recorded



Review by Lyricum Woodwind Quintet

The Westwood Wind Quintet - with former BSO principal horn Charles Kavalovski, John Barcellona (flute), Peter Christ (oboe), Eugene Zoro (clarinet), and Patricia Nelson (bassoon) - is on a mission to record all of the 24 wind quintets by Anton Reicha. At one rehearsal, on a sunny winter day, our own quintet listened to Volume 5, which contains Opus 91, Nos. 3 and 4.

Reicha composed the quintets to provide a more diverse literature for a medium other than the string ensembles. The Westwood Wind Quintet gives us a sensitive interpretation of these works. They take full advantage of their recording hall to showcase a fine blend and balance of their instrumental sound. The intonation, technique, and style are excellent, with good solid playing from all members. The recordings should inspire us all to work beyond mere technique and (re)discover these beauties.

Our members all admire in particular this group being able to maintain the very slow *Adagio* in Quintet No. 3 without losing momentum or melody line. Hornists should especially note how Kavalovski contributes to and enhances the ensemble, not merely accompanying it. His beautiful ascending scale passage at the end of the

*Adagio* in Quintet No. 4 is reason enough to own this CD.

While we all felt that Quintet No. 4 was much longer and technically demanding and not as appealing as No. 3, we did enjoy the bright martial sections and the interesting accompaniment lines of the first movement.

The quintet used original manuscripts as well as the Charles-David Lehrer editions, and we felt that they were very close to our Kneusslin editions, with perhaps a little personal editing here and there.

Don't be put off, as so many are, by Reicha's use of odd clarinets and the horn parts in G, D, E, etc. Our quintet has performed several of the quintets and have found that they require considerable work but that they are rewarding. Listen to this CD and be inspired to explore the music of Anton Reicha. ❖

Crystal Records Inc., 28818 NE Hancock Road,  
Camas WA 98607 USA [www.crystalrecords.com](http://www.crystalrecords.com).

Lyricum Woodwind Quintet members - Suzanne John (flute), Jan Bennett (oboe), Deborah Levine (clarinet), Isabel Plaster (bassoon), and Jeanne Paella (horn) - are free-lancers and educators in the Boston area.

