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The Horn Call



educational journal of the

International Horn Society
Internationale Hörnsgesellschaft
La Société Internationale des Cornistes

the Horn Call

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"The purpose of this Society shall be to establish contact between horn players of the world for the exchange and publication of ideas and research into all fields pertaining to the horn." (Article II from the CONSTITUTION of the International Horn Society.)

the Horn Call


Greetings from the Executive Committee of the
International Horn Society.

*Avec nos salutations les meilleures, L'é comite exécutif de la
Société internationale des cornistes.*

**Grüsse von dem geschäftsführenden Ausschuss der
Internationale Horngesellschaft.**

**Saluti cordiali dal Comitato Escutivo della Società Internazionale
de Corni Musicali.**

*Saludos de la Junta Ejecutiva de la Sociedad
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CL/Dr

AIR-MAIL

Mr. Harold MEEK, Editor
The International Horn Society
71 Vermont Street
WEST ROXBURY, Mass. 02132, USA

Cher Monsieur Meek,

C'est avec le plus grand intérêt que nous avons pris connaissance de votre projet de créer la revue "The Horn Call" qui formera un lien entre les virtuoses du Cor du monde entier, tout en les tenant informés de tout ce qui se passe dans le domaine de la musique pour leur instrument.

Nous ne pouvons que vous féliciter de cette initiative qui certainement rendra les plus grands services à tous vos lecteurs, et vous présenter tous nos vœux les plus chaleureux pour le succès de votre entreprise. Notre Maison d'Édition Musicale, une des plus anciennes du monde et tout particulièrement axée sur la musique pour instruments à vents, porte un intérêt très profond à tout ce qui touche à cette spécialité. Les personnalités qui forment votre Comité de Direction et dont nous avons le plaisir de connaître personnellement quelques unes, sont une garantie pour la qualité de votre revue et pour sa très large diffusion.

Permettez-nous de vous signaler le nom et l'adresse du plus grand corniste français actuel, à renommée internationale, qui sera sans aucun doute intéressé par votre publication : Monsieur Lucien THEVET, 36 avenue Mathurin Moreau, Paris 19e.

En vous renouvelant nos vœux les plus sincères et vous remerciant d'avoir pensé à nous en cette occurrence, nous vous prions de croire, cher Monsieur Meek, à l'assurance de nos sentiments très distingués.

pour ALPHONSE LEDUC & C^o



THE FLORIDA STATE UNIVERSITY
TALLAHASSEE 32306

SCHOOL OF MUSIC
OFFICE OF THE DEAN

November 19, 1970

Mr. Harold Meek
71 Vermont Street
West Roxbury, Massachusetts 02132

Dear Mr. Meek:

Thank you for your letter of November 14 telling me of the new journal, The Horn Call. It is indicative of the vitality of the International Horn Society that this volume is being published.

It has been our very great pleasure to welcome a large number of horn players to the Horn Workshop on the Florida State University campus for the last two years, and we look forward to keeping in touch with all of the excellent performers on this instrument through the pages of this publication.

We congratulate you on the publication of this semi-annual journal and send our very best wishes.

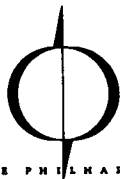
Sincerely yours,



W. L. Housewright
Dean

WLH:lw

Dr. Housewright is President of the Music Educators' National Conference



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LEONARD BERNSTEIN
Laureate Conductor

November 30, 1970

Congratulations to the International Horn Society on the
publication of Volume I of its educational journal, The
Horn Call. May there be many more.

Leonard Bernstein

A Firm Foundation

BY
PATRICK STREVENS

Patrick Strevens has had a long career in the horn sections of the London Philharmonic, Royal Opera House and Philharmonic Orchestras. Six years ago he joined Kent Education Committee as County Brass Specialist. This post involves improving the quality of brass teaching in the country, organizing and playing in the Kent Wind Quintet and the Kent Brass Quintet.

Additionally school recitals with professional colleagues and coaching the brass of the Kent County Youth Orchestra are a part of his duties. The Youth Orchestra is pioneering in establishment of high standards of playing among young people.

I make no apology for ensuring that our new journal puts the spotlight on that unsung hero, the fourth horn. It has even been said that one of our former British orchestra makers coined the phrase: "Find me a good fourth horn and I'll build you a good horn quartet." Throughout the orchestra this principle should be taken to its logical conclusion: the double basses support the strings; a good second bassoon is essential to the whole woodwind section; the bass trombone and tuba carry the heavy brass on their usually broad shoulders.

The purpose, then, of the fourth horn is to provide a firm foundation for the rest of the quartet. However good the upper three players, they cannot possibly play in tune if there is the slightest wavering of the bass line; and intonation and tone are so clearly linked that players normally capable of the creamiest

tone sound dull and ordinary if the section's tuning is suspect. This may seem a fairly obvious point to make, but there are some first and third players, to say nothing of teachers, who either fail to appreciate these factors or have some vague notion of their influence but have never put it into words. Less obvious, however, is the question of rhythm. How often do we hear the lower horn parts in the role of "Tailend Charlie"—always running, but never catching up? Again, the fourth horn may be playing like an angel with spot-on intonation and right up to the beat, but if the only person who can hear him is the second violinist sitting at his bell end there is an immediate loss of impact by the whole quartet.

To point out the importance of this player is one thing, to explain how to overcome his difficulties is quite another. And I must begin by putting the cat among the pigeons by suggesting we take a careful look at the seating of the quartet. Many conductors and first horns prefer to have their sections strung out in a line, and I am only too well aware of the advantages in this system. But let us look at the hidden advantages of sitting three in front (I am assuming the first horn has a "bump-up") and two behind. This way number four is in close touch with number one's dynamics. This in itself is a great help, but there is also a feed-back in quartet playing be-

cause the first horn can hear the bass notes of the section's harmony more clearly.

Irrespective of any change in the seating plan the fourth horn must cultivate a distinct style of playing, the operative word being "distinct." The register in which he is operating is muddier than the middle and upper registers and will fail to penetrate if it is approached in a negative way: however awkward the entry it must be firmly made and, on these most variable of horn notes, any tuning adjustment made instantaneously. It is safe to say that when playing from F below middle C down to bottom C you will be on the right side if you lip the note down a fraction before you even consider the prevailing intonation.

We have now played our low note strongly and in tune, but in all probability it is a minim or longer and if we continue the sound at full power we will swamp some moving figure in the strings or woodwinds, to say nothing of our first horn. What we need to emphasize is the impact, getting out of the way, not by means of a slow diminuendo, but with something more in the nature of a modest fortetpiano. On occasions we must make a slight crescendo at the end of the note to direct the ear of the listener back to the bass line for the next change of harmony. But let us not forget the end of the note: the low note's extra resonance makes it ring on into the next chord if it is not clipped slightly shorter than the upper horn notes.

These are very specialised techniques, and require and develop control over the whole breathing mechanism. On such control depends a really fine top register, and an out-

sider might be forgiven for thinking that our teaching of the horn would start at the lower end, or at any rate bring this register strongly into focus at an early stage. But what do we find? In Britain, at any rate, the main examination syllabus, that of the Associated Board of the Royal Schools of Music, begins with a list of pieces for the first exam, most of which require control of the upper register whilst ignoring the lower notes entirely. Indeed, at no point in the list of examinations can I find a piece that really exploits the lower register. This is understandable when we consider the neglect of this register in solo writing. But surely it is as an orchestral instrument that we must think of the horn, and we are giving our pupils a one-sided view of horn playing if we pay too much attention to the tip of the iceberg that is represented by solos and concertos.

What is more, we are losing a golden opportunity of teaching them to use a register that will automatically develop the breath control necessary for good high note playing. On this point someone is sure to ask what study book, apart from Albin Frehse's "34 Etüden für tiefes Horn," concentrates on the low register? This is a real problem, but not an insurmountable one. Every upper and middle register study can be converted into low note practice simply by taking it down an octave. Cruelty to students? No, not if, by regular use of this device, they get used to the mental gymnastics involved; and at the same time they are learning the mental flexibility necessary to any orchestral player, but doubly important in the transposition-ridden horn section.

A hidden aspect of breath control is the question of keeping up with the beat. The whole section is frequently accused of elephantine playing, but I am convinced this can be minimised by a dynamic approach by the fourth horn. Many's the time I have scared myself stiff by starting to produce the fourth horn note a fraction ahead of the rest of the section (almost like the old-fashioned pianist playing the bass before the rest of the chord) only to find that the sound appeared dead in time with the other players, supporting the harmony strongly. In confirmation of this practical application, Hermann Scherchen's electronic studio published findings in their journal "Gravesaner Blätter" that showed the slow way in which the horn's pedal notes generate any audible sound. Gunther Schuller has also seen these findings, but I feel that in his book, "Horn Technique," he displays a defeatist attitude that involves retreating from problems that are admittedly difficult but not by any means insoluble.

A further branch of technique a fourth horn needs to surmount is the reading of the bass clef in both modern and old notation. At times he even has to decide from internal evidence which type he is meant to be playing. If this only involved the use of bass clef for horn in F plus the few notes in other crooks to be found in Beethoven and Brahms great fluency would not be required. But what is a player to make of the long passage in bass clef, horn in D flat in the first act of *Der Rosenkavalier*? On the question of bass clef I must again take issue with Gunther Schuller. In spite of the endless arguments over past writing

in bass clef it is nothing short of deliberate confusion to suggest any present-day composer should revert to old notation. Surely a few words at the head of the score to explain the particular use of the bass clef is all we need?

Two devastating side-effects of playing fourth horn are not immediately obvious to those who have not spent long periods in this chair. Important as is his role this player rarely has a solo spot and when he does he can be nervous out of all proportion to the length of the solo, simply through being unfamiliar with the limelight. *Fidelio* and *Flying Dutchman* overtures share the distinction of throwing a lower register player into prominence, but the effect of failure in the fourth horn solo may well be more drastic because this player is less likely than his second horn colleague to have a chance to redeem himself later in the concert, or indeed, during the next week or two in the normal symphonic repertoire.

Allied to this is the effect on the lip of pumping out low notes day after day. For weeks the player may have little to play higher than the C above middle C, but suddenly some music appears out of the blue—one example is the *Tannhäuser Overture* and *Venusberg Music* in the concert version, with chorus parts on third and fourth horns—which requires greater strength of lip than usual. This is the time when you find the low notes have turned your lips into a substance resembling damp cardboard, and about as controllable. To counteract this handicap the one member of the quartet who needs to put in plenty of practice even when the orchestra is working at full pres-

sure is the fourth horn. My own method was to start the day with the Farkas warm-up and then practice really tough high parts and trumpet studies to strengthen the lip and keep it in good trim.

Before I am accused of overstating the case in regard to quantity of practice may I say that now, in a teaching post that leaves little time for more than the daily warm-up, I find no difficulty in playing solo in my own brass quintet and wind quintet as well as playing first horn in local orchestras. This is less nerve-racking than playing in a London orchestra, but a strong motivation to maintain a high standard in my own playing is created by the presence of keen-eared pupils playing next to me or sitting in the audience!

Now let us look at the general repertoire to see how the fourth horn makes himself felt. He carries quite a load of responsibility whenever a concert opens with the overture to *Der Freischütz* (not forgetting that the opera always opens with it). In a sensitive orchestra you can feel your colleagues settling down to give a relaxed performance after a successful opening horn quartet. Here, of course, the fourth horn works in conjunction with the third, but what of the opening of *Das Rheingold*, where we must think of the eighth horn as number four in the second quartet? The eighth horn's arpeggio is the first thing to move in the whole of the *Ring* cycle. I speak from experience when I say the preceeding sixteen bars of double bass and bassoon E flat and B flat seem to be the longest in the repertoire. In this case it is not only the orchestra but the audience, too, that relaxes after a good start. But the *Ring* is

altogether too vast to discuss in detail here.

A different situation is created in Liszt's *Les Préludes* and Rossini's *Semiramide* overture. Each has a quartet where the fourth horn underpins the harmony, and in the Liszt work he meanders on as a link between the phrases of the melody, a clever use of the lower register that is quite ruined if the fourth player drags his feet. At the same time he must not sound as if he is hurrying.

Beethoven, of course, wrote the only fourth horn solo to achieve fame outside the narrow confines of the band room. At first sight the solo in the slow movement of the Ninth symphony is an enigma, but a step-by-step explanation soon clears up the mystery. Less well known is the short solo in *Leonora No. 1*, which lies quite high. Berlioz in his *Fantastic Symphony* and Bizet in his *Symphony in C* wrote solos in their slow movements that resemble each other in being in compound time and being built around large intervals. Mention Brahms' *Piano Concerto No. 2* and everyone thinks immediately of the opening phrase for the first horn, and no horn player would minimize the responsibility attaching to this cruelly exposed solo. But in the *Scherzo* we have a typical example showing how third and fourth horns must work as one, the fourth needing the more agile lip of the two. Dvořák can always be guaranteed to give each player plenty to do, but he surpasses himself in his writing for the second pair of horns in the *New World* symphony. Here for much of the first movement third and fourth are prominent in unison. Later they work more often in octaves, fourth

requiring great dexterity in a passage early in the Finale. This is one of those places where the change to using B flat horn has, if anything, made the fingering harder, though it does make it possible to force this passage through the orchestral texture.

Bruckner's fourth horn parts are rewarding and tricky to play in tune, with their violent changes of harmony initiated in the bass, but most of the time you find you are playing in octaves with the bass tuba. Richard Strauss extended fourth horn writing, as he did for all instruments, though rarely giving a solo to this player: in *Elektra*, for instance, he is frequently to be found playing in unison with contrabassoon and double bass. Mahler's orchestration is always fascinating and he uses the horn quartet to the full, notably in his symphonies, but I always remember "Um Mitternacht," one of his rarely heard Rückert songs, where the fourth horn has a lonely downward scale right through the most awkward register, with no noticeable orchestral support. In this century the thinning out of orchestral textures has led to a less idiomatic use of the horn quartet. Unison passages—always in the first horn register, it seems—are normal, especially in Shostakovich's music. Constant Lambert, in his ballet *Tiresias*, even went as far as to take an exposed unison passage up to top C! Sibelius, on the other hand, knew how to write for the fourth horn, taking him down to bottom F a number of times in his seventh symphony.

Delius wrote in a romantic style for the horn, and in his tone poem, *Paris*, an unjustly neglected work,

fourth and sixth horns have plenty of opportunities to show off the low register. Bloch's writing is similar to Strauss's in partnering the fourth horn with the double bass, while Britten writes well in the orthodox manner for the horns, the fourth player having plenty to occupy him in *Peter Grimes* and the *Spring Symphony*. Tippett's writing for all instruments is angular and rarely lies naturally for them in the way that even the most testing Strauss writing does. Tippett's *Sonata* for four horns is very difficult, and in the slow movement of his first *Piano Concerto* the fourth horn is put through the hoop with some ear-testing intervals.

My special pleading for a new look at the underpinning of the horn quartet is not intended in any sense as an exercise in "knocking" the first horn; after all, I now play almost exclusively in the upper register myself. But a full understanding of our many-faceted instrument will elude us if we concentrate our gaze on the tightrope-walking soloist. What is more, my teaching experience convinces me of the almost inevitable development of good breath control when your playing is based on the lower register from an early stage. All my pupils who join the Kent County Youth Orchestra, where they will meet the full force of the orchestral repertoire, begin on second and fourth horn parts, however well they can play the higher parts. After successfully negotiating the problems of this register they move into the "hot seat" with a heightened respect for their colleagues, and with the ability to think of the quartet as a whole, and not only of their solo spots. □

THE KEY TO HIGH NOTES ON THE HORN

BY
FRED FOX

Fred Fox is presently writing a text book covering every phase of brass playing from which this article is taken.

He is an Assistant Professor of Music at California State College in Los Angeles, California and at San Francisco State College where he teaches brass instruments. He has published a beginners' method for horn called The Sight and Sound Method, containing music, pictures and two recordings for the beginning student. It is published by the Highland Music Company of Hollywood, California.

Mr. Fox is a former faculty member at the University of Southern California, and at the Music Academy of the West. He is also the former solo horn player of the National Symphony Orchestra, Washington, D. C.; the Minneapolis Symphony Orchestra, the Los Angeles Philharmonic Orchestra, as well as Paramount Studios and R. K. O. Studios in Hollywood.

Any horn player with a basic, normal embouchure can learn to play high notes with comparative ease. It requires knowing and controlling a combination of physical factors—like knowing the combination to a safe. Without the combination, dynamite, sledge hammer, and brute force is needed. With the correct combination of all the numbers, the safe can be opened with two fingers. Following are two of the major factors towards achieving that goal.

The embouchure consists of two pairs of separate control muscles. The corner pair—the ones used when pronouncing “eeeeeee,” and the middle pair used to pronounce “mmmmmmm.” It is possible to tighten the middle pair and keep the corners relaxed. Conversely, it is possible to tighten the middle ones and keep the corners relaxed. Try it! You can control these muscles separately.

The tendency, as one goes into the upper register, is to tighten the corner muscles and increase the mouthpiece pressure, leaving the lip area inside the mouthpiece comparatively relaxed. Obviously, beyond a certain point, there can be no high notes with the lip area inside the mouthpiece too relaxed—no matter how much the corners strain and the mouthpiece presses into the lips. The strength of the middle muscles must be developed. I have found the following exercise the most effective one for that purpose.

Start with the “C” that is one octave below the written high “C” of the Siegfried Call. Use **only** the open “F” horn, slur C-D-E-F#-E-D-C two times. Starting on the same “C,” add the next natural overtone progressively. This should be worked up for the whole octave to high “C.” There are nine natural overtones in the complete octave, counting both the beginning and ending “C”s. All the notes must be played in a controlled, steady tempo. It must be done accurately. Try to make the transition from note to note as smooth as possible, the closer they are to the **glissando effect**, the better. Consciously try to lip up each note with the buzzing area inside the mouthpiece. Avoid relying on the corner muscles for each minute

note change. You may find the notes difficult to produce accurately at first. As this overtone exercise is practiced, the middle muscles will develop more strength as you consciously call upon them to share the greater effort needed for the high notes.

This overtone exercise will give the player greater accuracy. Consider that writing on the blackboard with a piece of chalk is easy. Fasten the piece of chalk on the end of a twelve inch ruler and now try to write. You don't have the same pinpoint control, it isn't as accurate, you are too far away from the action. Similarly, if you try to control note changes with the corners of the lip you are too far away from the vibrating area. By controlling the middle muscles in that vibrating area you are pinpointing the muscular control, being more efficient, and will find greater accuracy. Incidentally more endurance too, since the higher notes will come out with less mouthpiece pressure which will increase endurance.

To summarize: The corner muscles should be under a basic constant tension all the time. Changes of notes are made with the middle muscles spearheading the action, the corner muscles acting as a secondary support only. If the middle muscles do not tighten, then at a certain point, no matter how much the corners tighten, no matter how much mouthpiece pressure you use, the flaccid lip vibration area will not give you high notes, nothing will occur. Tighten that area consciously, develop those muscles, and you are on your way to easier high notes.

The proper use of the vowel position to the tongue contributes to more centered, easier high notes. I am referring to the variable position of the tongue between pronouncing the "e" in the word "He," and "aw" in the word "Law." In order for the notes to be well centered it is necessary to gradually change to the "eeeee" vowel sound position the higher you play on the horn. Conversely, a gradual change to the "aw" tongue position is used as you go to lower notes. Without going into too many details for this suggested vowel change, try the following experiment. Sing a high note with the tongue in the "aw" position. It is hollow, fog horn like. Sing the same note with the "ee" position. It is more centered. Now, with the tongue in the "ee" position, sing the same note one octave lower. That note now sounds choked, congested. Sing the lower note with the "aw" position. It now sounds open, free. The same principal of tongue treatment is used when playing different registers on the horn. Vary the tongue position as you sustain a note on the horn and you will hear the radical color changes of the note.

A cautionary note: Although the vowel sound "ee" is used in the upper register, the throat must **always** be open! Try singing a high note with the "ee" and a tight throat. Now try singing the same pitch with the **identical** "ee" sound, but with an OPEN—or relaxed throat. Notice, one sound is tight, the other one has a singing quality.

Conclusion: By more consciously using the lip inside the mouthpiece for the higher notes, and going to a progressively smaller vowel sound in the higher register (yet keeping the throat open at all times) you will find the upper register increasingly easy to play. □

Victor Pelissier

AMERICA'S FIRST IMPORTANT PROFESSIONAL HORNIST

BY
NORMAN C. SCHWEIKERT*

No one knows, of course, the identity of the **very** first horn player in what is now the United States and there are many, who might be classed as professionals, who pre-date the arrival of Victor Pelissier in Philadelphia in 1792. But these players, almost without exception, were performers on **several** instruments, one of which just happened to be the horn. From all accounts Pelissier played only the horn (he was, however, extremely active as a composer and arranger). Of these earlier players we know the names of Thomas Pike (Charleston, S.C., 1764-65), Mr. Stotherd (New York City, 1770, and Charleston, 1773) and John Schneider (Philadelphia, 1764). The early Moravian settlements, such as Bethlehem, Pennsylvania, were also blessed with horn players since music was a great part of the lives of those European immigrants. Horns were used in Bethlehem at least as early as 1743 and in 1789 the orchestra there included horn players William Lempke and T. Boeckel. The Moravian hornists stayed mainly in their own communities and performed for the sheer enjoyment of making music. The writer feels, and hopes to show in light of the foregoing, that Pelissier was the first **important** professional horn player to work in the United States.

As far as is known, the first mention of Victor Pelissier (variously spelled Pallisier, Pelipier, Pelisie, Pelisier, Pellisier and Pilisie) is found in an advertisement in the **Federal Gazette** of Philadelphia for May 29, 1792. The advertisement is for a concert to have been given that day by Joseph C  zar, a pupil of Signor Viotti and first violin of the theater in Cape Fran  ois. Among the assisting artists is found his colleague, Victor Pelissier, who was identified as having been the first horn of the same theater. Pelissier performed in a "quatour" which he had written (probably for horn and string trio). This is the only **positive** reference to a work of his written for the horn, which is unusual since most hornist-composers of the period wrote a number of solo works for their instrument. Unfortunately, a copy of this work has not been discovered.

The second known appearance of Pelissier is in a benefit concert on behalf of the French musicians at Oeller's Hotel, Philadelphia, January 5,

* Mr. Schweikert's biographical sketch appears on page 41 with his photograph in the section devoted to the officers of the Society.

1793. On this occasion he and Messrs. Petit (violin), Boullay (violin or viola?) and "a Gentleman" (cello?) performed a "Quartetto, with variations." Later in the program Pelissier played a "Solo on the French horn." One wishes that the composers of these works, as well as of others to follow, had been identified!

Messr. Pelissier next appears on the Fourth City Concert, Philadelphia, January 12, 1793, in a "Quartetto on the French Horn." It is not clear whether Pelissier composed this quartet, played in it only or did both. Again, it is probably a work for horn and strings. In connection with the account of this concert Sonneck adds that possibly this is the Pelissier who composed "Amusements variés avec accomp. de musette," in possession of the Paris Conservatory.

These first three references to Pelissier contain all that has been discovered about his life before coming to the United States. Hipsher, in his **American Opera and Its Composers**, states that Pelissier was educated at the Paris Conservatory but the writer has seen no substantiating evidence. He may have been educated at the École Royale de Chant et de Déclamation which was established in Paris in 1784 and which became Le Conservatoire National de Musique et de Déclamation in 1795. If this were true he might have studied with Jean Joseph Rudolphe (1730-1812) who was Professor of Harmony, a composer and a horn virtuoso. But this is pure speculation.

Pelissier left Philadelphia during 1793 and moved to New York City where he became principal horn in the Old American Company and an occasional soloist. The **Daily Advertiser** mentions the following appearances:

Dec. 27, 1793: First City Concert, City Tavern. "Solo, French Horn."

Jan. 7, 1794: First Old City Concert, Corre's Hotel. "Solo, French horn."

Feb. 6, 1794: Mrs. Pownall's benefit concert, City Tavern. "Concerto Horn."

Sept. 4, 1794: Mrs. Pownall's benefit concert, Belvedere House. "Concerto Horn."

Sept. 1, 1798: Pelissier and Hoffman announced that they would give their concert this day but the program has been lost and it is not known what was played.

One other solo appearance is mentioned by the **Connecticut Courant** for July 27, 1795, at the Concert House, Hartford, Connecticut. The program was given by members of the Old American Company and included "Solo French Horn."

It was as a composer and arranger for the Old American Company that Pelissier gained his immortality, however. By 1800 he had composed at least 32 secular works (operas, instrumental works, incidental music for plays, farces, harlequinades, ballets, pantomimes and melodramas). Most of these were performed in New York, Philadelphia, Boston, Hartford and probably many other towns as the Old American Company traveled around. His opera, **Edwin and Angelina**, which was first produced in New York on December 19, 1796, has been honored by many as the first opera created

and produced in America. Sonneck gives him credit for introducing the entertainment form known as the melodrama with his **Ariadne Abandoned by Theseus in the Isle of Naxos**, first performed in New York, April 26, 1797. He collaborated with a number of his colleagues in creating his stage works and it is from one of these men that we are given the only description of Pelissier. William Dunlap, in his **A History of the American Theatre** (New York, 1832), remembered him as "a short old gentleman, and so near-sighted as to be nearly blind. Always cheerful, and his thoughts as fully occupied by notes as any banker or broker in Wall-street."

Pelissier's activities after 1800 are not as well chronicled as those before the turn of the 19th century and the writer has not been able to find any further accounts of horn performances by Pelissier. Perhaps a perusal of the New York newspapers from 1800 would produce a few results although if there had been performances they would probably have been mentioned by Odell in his **Annals of the New York Stage**. It is not clear just how long he remained in New York but from 1802 to 1804 he is listed in the New York directories as a musician or professor of music and as having a millinery store (probably run by his wife). From 1805 to 1806 the reference to the store is dropped from his listing but his wife now enters the directory from 1805 to 1807 as a milliner and at a different address. Curiously enough, the next year, 1808, she lists herself as **Widow Pelissier**, milliner. We know that Victor is still with us because he has turned up in the Philadelphia directories from 1811 to 1814 and he published a number of pieces there including 12 issues of his monthly publication, **Pelissier's Columbian melodies** (a variety of songs and pieces for the piano). He must have come back to New York in 1814 because the **New York Post** announced a concert and ball for him to be given by amateurs and professors of music on December 20, 1814, at Washington Hall. Odell says that he "was now old and deprived of sight." He is again listed in the New York directories in 1815, but not in 1816, and his final listing is as a composer of music in 1817. A group of amateurs offered another concert for him on March 18, 1817, at Washington Hall, and that is the last we hear of him. Wolfe states that "no obituaries or legal records of his death are known to exist. It is thought by some that he spent his final years and died in a town in New Jersey."

It is a pity that we do not know more about Victor Pelissier because it is obvious, from more sources, that he was a leading musician in the early days of the United States. Probably we would know even less if it were not for his success as a composer-arranger. Unfortunately, no reviews of his horn performances seem to have been written but reviews of his stage works exist and there are examples of his compositions in several libraries. Upton describes his songs as being "very smooth, flowing and lyric" and that he, like his contemporaries, often had the voice sustain one tone through two or three measures while the accompaniment took over the melody. For a complete listing of his published and unpublished works see **A bibliography of Early Secular American Music (18th Century)** by Oscar Sonneck (revised by W. T. Upton) and **Secular Music in America, 1801-1825**, Vol. II, by Richard J. Wolfe.

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Holding Device Used by Allan W. Mead

Mr. Mead is the second horn player of the City of Birmingham Symphony Orchestra (England). His career began at the age of eight when he played the cornet. Later he played in several brass bands, including the National Youth Brass Band. When he was nineteen he decided on music as a career and began the study of the horn. He has been a member of the Birmingham Orchestra for five years.

Allan W. Mead of Warwickshire, England offers these comments on the accompanying photographs of the leather holding device he developed for his own horn.

"Most horns, as you know, are supported by inserting the little finger of the left hand into a hook. I always found that this system restricted the movement of my third finger, so I devised this simple attachment."

"First of all I removed the offending hook, and then I taped on a leather strap in the form of a loop, through which I put my hand. In this way the horn is supported by the part of the hand between the thumb and the first finger. All fingers are therefore free to move completely unrestricted."

"As plastic tape tended to get sticky under my rather sweaty hands I made a cover out of leather cloth as you can see in the photographs."

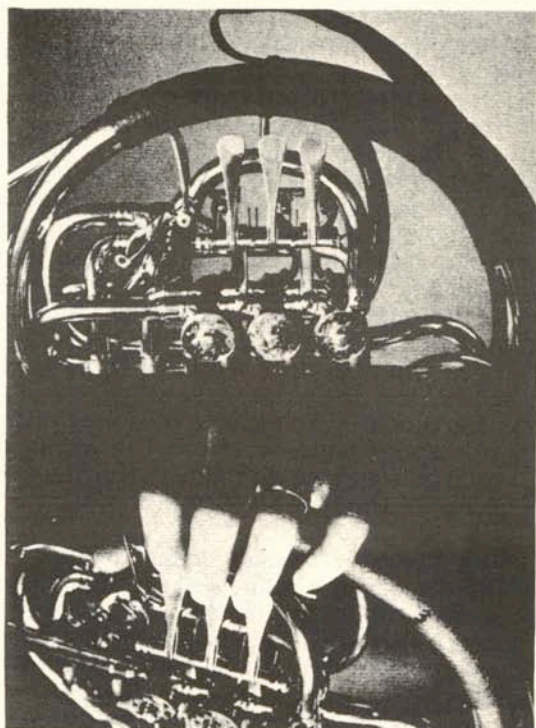
"I hope that other members of the Society may find this interesting."

Yours sincerely,

(signed) Allan W. Mead

331 Chester Road
Sutton Coldfield
Warwickshire
England

Holding Device Used by Allan W. Mead



The instrument is a double horn by Alexander: Mainz, Germany

Gadgets and Gimmicks

(As aids to playing the horn)

BY
WENDELL HOSS^c

This list of devices and procedures which may be of help to members of the International Horn Society is directed largely toward the younger players, most of it being familiar material to the older, hard-core professionals—who may at this point turn the page with good conscience and proceed to the next article.

If a passage in the top register does not respond well, try playing it through on the mouthpiece alone. The notes will speak with less resistance, making a more gradual approach to playing the same thing on the horn.

That bugaboo in the Beethoven 4th Symphony, the high E flat (concert) entrance, coming after 12 measures of nothing but rests and anxiety, may be attacked more boldly by closing the hand in the bell almost to the full stop position. Immediately after starting the tone the hand may be opened to the normal position, and this can be achieved without deviation in pitch or change of fingering; using first valve on the B flat horn. On slurring down to the following note, B flat concert, it may be less disturbing to the tone if the 1st valve key is kept down for that note as well. Other tones in the vicinity of the E flat can be started softly in the same manner.

D flat concert, one step lower, will usually tune better with the 2+3 fingering than with 2 alone; but with less security on the attack. One may take advantage of both fingerings by starting the tone with the 2nd valve and instantly adding the 3rd; and there will be no break in the continuity of the sound. This trick will also work with the D, 1/2 step higher, changing quickly from 0 to 3.

Where there is too much lip resistance on a soft attack when tonguing from the back of the upper teeth, or from the hard palate immediately above the teeth, try just touching the tip of the tongue to the lower lip for a more gentle release of the tone.

* * * *

In place of using the conventional double tongue technique (t-k-t-k) on rapid 4 note staccato groups of notes, the articulation (t-t-k-t) may be used. While not so rapid in execution this might help the notes to spread out more evenly in certain sequences. Similarly in triple tonguing (t-k-t) can be substituted on occasion for (t-t-k) with somewhat less tendency to "bunch up" the notes.

* * * *

When stopping the horn in the high register it may be necessary, for

* Mr. Hoss's biographical sketch appears on page 40 with his photograph in the section devoted to the officers of the Society.

better tuning on the notes above the staff, to use the B flat horn, fingering just $\frac{1}{2}$ step below the written notes. The upper notes within the staff and the space above may also be played on the B flat horn by searching out the flatter fingerings for more accurate pitch. For C concert on the space above the staff, for instance, try the 1+2 combination on B flat horn rather than 2 alone—C sharp with 1 instead of 0. A good plan is to test each note by playing it on the open horn before playing it stopped, checking for uniformity of pitch.

Experiment with the position of the hand in the bell. Close it gradually more and more, which extends the vibrating length of the air column in the horn and lowers the pitch correspondingly. Suddenly, when the hand reaches the fully stopped position, the tone quality undergoes a radical change and the pitch shoots up, even as much as a full step. At this point the hand, instead of extending the instrument, cuts off a section of its vibrating length thus sharpening the pitch. Fortuitously this happens to approximate $\frac{1}{2}$ step from the normal, open, pitch on the F horn. On the B flat horn the hand cuts off fractionally more of the length of the instrument than on the F, and the pitch ascends considerably more than $\frac{1}{2}$ step.

The conical (brass) mute simulates the quality of tone in hand stopping and requires the same transposition for pitch correction. The sound of this mute may be amplified by laying the fingers, with palm of hand up, under the pipe at end of mute. The same result can be obtained by curling the fingers in a sort of tube around this pipe.

The non-transposing mute (fibre mute) depends on the length of its inner cylinder for its tuning. The closer this tube approaches the closed end of the mute the flatter the pitch. Some mutes are adjustable in this respect. Otherwise a simple expedient, where the muted sound is too sharp in comparison with the open horn, is to insert a roll of paper or light cardboard inside the fixed tube, pushing it in to extend the tube length, though not to the point of touching the closed end of the mute. Cutting off the end of the tube to raise the pitch takes a little more doing.

On the fiber mute the pitch is not affected by the height of the corks; just the open or closed quality of the sound. For this reason it would seem to be an advantage to use a mute with low corks, for the sake of a tighter sound. This can then be modified by drawing out the mute slightly for a more open quality. Where the muted tones in the neighborhood of an octave below the treble staff do not speak freely with this mute, they will respond better if the mute is drawn out a little from the in-tight position.

It has become common practice to attach a cord to the closed end of the fiber mute by means of a hole in the wood, or a screw with an eyelet, looping the cord around the wrist for readier access in changing quickly from open to muted, or vice versa. Sometimes a harness is made for the mute with a leather strap for the wrist.

When the instrument is being laid aside for some time, either in the case or out, it is better to stand it upright on the bell end. This allows the moisture from condensation to drain away from the valves instead of settling into them. (Credit Lorenzo Sansone for this; the only person I have ever heard make this observation.)

To avoid the commotion of pulling out all the valve slides every time when draining the instrument—especially during a performance—just depress the 3rd valve key (on a double horn) take out the slides for that valve, invert the horn, all the while keeping that valve key down, wiggle the fingers on the other keys, turn the instrument back to normal position and let the water drain out through the open slides.

* * * *

In starting an appreciably long lip trill the valves may be used on the first change of notes for greater surety and definition. This applies especially when trilling only $\frac{1}{2}$ step or any interval smaller than the natural overtones of the instrument will allow. The ear may be fooled into hearing half step trill if the interval is firmly established in this manner before continuing with lips alone. Thanks for this to Louis Dufrasne, for many years first horn with the Chicago Opera Co., and a past master of the trill. In addition, one should try to draw the pitch of the two tones of the trill as closely together as possible with the lips.

On valve trills, where there is a choice of fingering, try to contrive to add tubing, through the use of a valve, to the upper tone in order to produce the lower—not the reverse. For instance, a half step trill on concert A, bottom line of staff, using 1+2 and 1, instead of 0 and 1. For a whole step trill use 1+2 and 2 rather than 0 and 2.—On B flat horn use 2 and 0 for the half step, and 1+3 for the whole step.

Barry Tuckwell adds some valuable suggestions for other $\frac{1}{2}$ step trills, which would be practically impossible with the standard fingerings: On C concert (second line of staff) trilling to D flat, use 1+2 and 1, with the hand rather open in the bell for better tuning; D sharp to E (second space and third line) 2+3 and 3. On the B flat horn the corresponding notes, a fourth higher, will employ the same fingerings: concert F to G flat, and G sharp to A. Also A sharp to B (top space and top line) 2+3 and 3.

It is the overtone system on the horn which determines just what tones are playable with each valve combination, and one should become thoroughly familiar with this if only for the sake of making trills smoother and easier. But just consider what a wide choice there may be for the fingering of any given note—concert F for example (third space on the staff):

- 1—0 on F horn (8th harmonic of the fundamental F two octaves lower)
- 2—1+2 on B flat horn (7th harmonic on fundamental G) low in pitch
- 3—0 on B flat horn (6th harmonic of fundamental B flat)
- 4—1 on F horn (9th harmonic of fundamental E flat)
- 5—2+3 on F horn (10th harmonic of fundamental D flat)

Follow on down as far as possible with each of above fingerings to show how that same note will take a different position in the overtone series with every change of valve combination, and that the harmonic structure with each fingering will differ from all the others.

It will be worth the effort to acquire a complete knowledge of these acoustical principles of the instrument for a more intelligent and constructive use of the valves in building an all around technical facility. □

Summer Horn Teaching

BY
ABBY MAYER

Abby Mayer is the Solo Instrumental Specialist on Horn of the United States Military Band at West Point, New York, and a member of the Dolcian Woodwind Quintet.

He holds the Bachelor of Music degree from the New England Conservatory of Music, and the Master of Arts degree from Columbia University. He has studied horn with Willem Valkenier (Boston Symphony Orchestra), and Richard Moore and Clarendon Van Norman (Metropolitan Opera orchestra, New York.) Previously he was assistant first horn and third horn player in the National Symphony Orchestra, Washington, D.C.; the Baltimore Symphony Orchestra, the Springfield (Massachusetts) Symphony Orchestra, the Indianapolis Symphony Orchestra and the Chataqua Symphony Orchestra.

The Stephen Foster Music Camp is the oldest music camp in Kentucky and perhaps the oldest in the Nation. The summer of 1970 was its 35th Season. Faculty members are mainly Eastern Kentucky staff and some of the teachers were imported from other areas, including myself. The student body, one hundred seventy-five strong, was mainly from Michigan, Ohio and Kentucky, although there were a few students from Pennsylvania, New York, Virginia and other states. The age group ranged from 14-17, plus several college students associated with the camp in conjunction with degree work.

In addition to teaching ten horn students I was notified that part of my teaching load at the Foster Music Camp would be to conduct master class, teach theory, and direct brass sectional rehearsals. Also,

that I was to play a concerto-type selection for a faculty recital the first week of camp. My choice for that faculty recital was the Mozart 3rd Horn Concerto. I was grateful that the recital went well because I did not fully realize at that time that the results of my performance were to leave a lasting impression on the entire student body of the camp.

* * *

With regard to the master class, I did not have a good initial indication on how to present a convincing series. I had seen Casals and Heifetz give their master classes on television; however, I did not feel that new students, sitting opposite me "eye-ball to eye-ball" having practically every note or phrase evaluated as the aforementioned did, would result in enough growth for music camp students. My plan was first to utilize the initial master class for reaching all students with time saving devices such as how to empty the horn of condensation in a time saving way. Rather than draining one slide at a time, I was taught a method of collecting the water in two or three slides according to the design of the horn, which is a much more efficient way to drain the instrument of condensation. Next, I explained and wrote out the patterns which I wanted students to use in practicing scales and chords. I taught the harmonic series and how its relationship is changed by using the valves, thus reinforcing the fingering technique

used for the horn. Further, I found that students did not know the circle of fifths, and in order to teach it I used the grand staff and asked students to memorize the notes great C, G, etc. ascending from the bottom of the bass staff, and the same for descending, that is: memorize the notes C, two ledger lines above the treble clef, down in fifths to F, B flat etc. I also taught the circle of fifths by putting the letters in a circle showing how an accidental is added by each movement of a fifth. Following that I covered the warm-up routine I wanted all students to use, and that was later tailored to individual needs.

The second master class was devoted to taking valves apart for cleaning, and restringing the terminals. At that class I passed out champagne bottle corks for students to use as replacements, since these are the best corks available. That also gave me an excuse to buy more sparkling wine! Master classes thereafter dealt with various aspects of playing the horn, for which I have some interesting music. We then went on to sessions on solo music for horn, then investigated duet trio and quartet materials. Other classes covered concerti, chamber music, excerpts and exercise books. In most cases I demonstrated all the music, occasionally having a student play the horn for master class and on other occasions we had duets and quartets perform.

The final master class was geared to utilize other instrumental music so as to expand the horn literature by incorporating music from other instruments. That is what an ad-

vanced player would do, or a student who desires to explore a wider horizon for performance and practice. I demonstrated the Bach cello suites, emphasizing not only the wealth of fine music there, but also the application of transposition in various clefs. The Handel violin sonatas are also an excellent extension of the horn repertoire as are the Bach violin concertos, all transposed to C horn. I tried to convince students that the challenge of such music helps to widen their musical expressions. Part of the final session of master class was spent discussing muting, double stops, job opportunities, salaries, and the future of a musical career. Some of my observations were for a student to develop his talent and broaden out as much as possible. I recommended study in piano, solfeggio, and a stringed instrument, as well as an extremely well-rounded educational background in the academics. I believe students and teachers should constantly try to improve their minds and increase their knowledge, which should reflect as more maturity and musical growth and performance.

I found students most enthusiastic about the master class and most willing to learn, explore and ask questions. There was a lack of knowledge by some students who were never exposed to some of the basic exercise books such as Kopprasch (which is the old stand-by for most horn teachers), the Oscar Franz Method, and the Pottag three volumes of orchestral excerpts. Students were also not familiar with the procedure for ordering music, nor did they know where to order it. I tried to help them in this area by having them write down some of the

music they wished to order, listing the edition and publisher along with the addresses of some music publishers and suppliers. I also had them record the names of some instrument repair men in case a need should arise that would call for work on their instruments or mouthpieces.

* * * *

My private lessons were divided into four parts, which I explained was to be a pattern of practice for the student. For an hour lesson the first quarter or thereabout was used to describe the warm-up, stressing good attacks, good tone via long tones, good intonation via interval practice and dynamic range by employing crescendo and decrescendo. Where a student had either a problem with high or low register I suggested at this point exercises and drills to help resolve those weaknesses. In most cases I taught students to trill unless they were already proficient, since developing the trill also produces an accelerated development of the embouchure. The study of scales and chords learned in the series of the circle of fifths, with emphasis on learning the bass clef in addition, made up the first quarter of the lesson.

The second quarter or phase of the lesson was based in developing as flawless a technique as possible through the use of formal exercise books. We would draw on whatever materials the student happened to have, or he might have to acquire new books. Exercises with which a student was familiar or which needed review were used for work in transposition. I believe in early application of transposition especially E flat and after that is mastered C, E, and G transpositions are good

follow-ups because they are used considerably in orchestral playing.

The third phase of the lesson was devoted to orchestral excerpts. Here the Pottag, volumes I, II, and III could be used as well as the Gumbert books, volumes I-X; or the Chambers books volumes I-VII. The application of transposition to playing orchestral excerpts is an absolute necessity and is the acid test as to whether the student is developing his technique, physical skill and musical ability to the point where all coordinate and manifest so as to show promise of unfolding as a musically-sensitive horn player.

The final phase of the lesson was devoted to a solo work. Depending on the progress the student had made, we would embark upon various works for solo horn, ranging from simple pieces to the Strauss second concerto. Students were encouraged to get together and play chamber music or solos with piano accompaniment. In a case where a student was to play a particular work on a student recital the entire lesson may have been devoted to that specific work or an extra lesson was arranged. The format outlined above is of course flexible and is in general the method I use with all private students.

* * * *

During brass sectional sessions my work was divided between drilling the horn section alone and assisting in directing the entire brass section for orchestra and band. Mr. Krichbaum, the trumpet instructor, and Mr. Shepard, the trombone instructor, were my colleagues for this project. Both are very experienced in working with ensembles and I learned many valuable tech-

niques through my association with them. Some rehearsals of the brass sections led to clinic-type sessions whereby teachers and students demonstrated techniques for improving ensemble playing. Items examined and analyzed were breathing (from the diaphragm), attacking together, and extended work on dynamics and intonation.

An interesting point which made an impression on me was the group-concept for attack and intonation as practiced by other instructors, compared to my concept which is more oriented around the individual. If each player used a good attack and good intonation initiated by his individualistic approach the overall group effect is good. I found other instructors teaching students with what I call the group-concept. Students seemed to like this rather than be singled out separately for attack and intonation.

Students liked most the practicality of brass sectional work because they would do more playing and less counting measures. They also were very agreeable to playing modern music. Some of the works done were *Masque* by McBeth, *Variations on America* by Ives, *When Jesus Wept* and *Chester* by Schuman, *Acclamation for Concert Band* by Smith, and *Symphonic Movement* by Smith. The students' response to modern music was very objective and in some cases very learned.

* * * *

At the beginning of camp all students were given a music theory test, and according to their performance on that examination were assigned to theory classes at various levels. The class assigned to me was the lower intermediate level. My curric-

ulum for teaching started after covering the material on the examination. Teaching theory, I felt, would be my weakest performance; however, after I got started I found myself not only enjoying it immensely, but that I had the opportunity to impart a lot of knowledge to this class. My curriculum started with intervals, construction of major and minor scale (three forms), 1st and 2nd species counterpoint and triadic harmony through the dominant seventh chord. It was difficult for some students to comprehend the extra understanding and patience which was necessary. A point came for some students during building chords in thirds for example, when confusion set in. For others it was when trying to find a chord which would fit both the melody and a chord in one of the progressions I taught. To help remedy that I took a tune which was being played very often on radio at that time. Everybody was familiar with it; the name is "Rocky Top." I harmonized that on the chalkboard to I, IV, I, and another tune, "Oh, Susannah," to I, V, I. I analyzed a Bach chorale to show the utilization of the counterpoint techniques they learned in combination with Bach-style harmony which had been set up as the criterion in our earlier discussions of the goals we would strive for. Another item I thought the class found interesting was a melody which a nephew had sent me and which I harmonized with Bach-style harmony. It happened to be a "rock" tune. I also put this on the chalkboard and played it on the piano to better demonstrate what could be done.

It is possible that some of the

material I covered went over the heads of some students; nevertheless I believe a solid introduction and an honest vision of what is ahead in the study of theory was presented for all students.

* * * *

All the facilities at Eastern Kentucky University were excellent for teaching. I had an air-conditioned studio, and all rehearsal areas were large with enough equipment. I found the lack of a chalkboard in my teaching studio to be somewhat disadvantageous. I therefore made teaching aids with a marking pencil to emphasize specific details which I had to repeat during lessons. Because there was no well-stocked music store nearby it was difficult to get students to buy music quickly so as to broaden out into more challenging works where it would have been possible.

For students, there were many opportunities for exposure through student recitals. The cost of the four week session was very reasonable. And the experience of studying and working on a regular college campus gave younger students a tremendously valuable contact with university life at first hand.

Recreational facilities at Eastern Kentucky University are excellent. The availability of campus programs range from tennis courts and movies to a swimming pool. Dormitory and cafeteria facilities are also fine. I felt students were initiated into a college environment, where if they were not already college students, they could gain tremendous confidence for the time forthcoming when they would enter a college or a university.

I found enthusiasm, creativity,

and industrious qualities among the student body very high. There were only one or two instances of "coasters," and except for them, the entire student body, I feel, had a truly rewarding experience.

As for myself, the summer experience brought me in contact with a wider horizon of the teaching field. I made the acquaintance of many interesting and learned teachers. I became aware of the Richmond, Kentucky area, and with it a growing school with a dedicated intent on achieving its goals. Again, I found a tremendous enthusiasm mixed with a certain gentility among most people I met. The location to me is beautiful and an inspiration in terms of a place to work in music. I was moved by the history and culture in and around Richmond and found it had contributed to my enthusiasm.

As usual among musicians, I met at Foster Music Camp many mutual friends of people I knew from various other parts of the country. Unplanned was a reunion after a fifteen and half years with Professor Lyle Wolfrom, the cello and string bass Instructor at Eastern Kentucky University. He is an old friend who was a colleague with me in the 7th Army Symphony while we were stationed in Germany. It is through his suggestion that this article was written.

In conclusion, the experience I had at the Foster Music Camp was an occasion to have an ideal in music fulfilled, and it gave me the feeling that I had shared, along with learning, in being a better teacher. For me that was my most gratifying achievement. I hope this feeling remains with me and all other teachers. □

Recordings

Disques

Schallplatten

"Baron Munchausen" has written in his eighteenth-century anecdote of the Post Horn. Many may not be familiar with it, but it does show that perhaps this instrument was the earliest known example of "recorded" music.

"One uncommonly severe winter in Russia I travelled post, and finding myself in a narrow lane, bid the postilion give a signal with his horn, that other travellers might not meet us in the narrow passage. He blew with all his might; but his endeavors were in vain, he could not make his horn sound, which was unaccountable. . . . After we arrived at the inn my postilion and I refreshed ourselves: he hung his horn on a peg near the kitchen fire. . . ."

Suddenly we heard tereng! tereng! teng! teng! We looked round, and now found the reason why the postilion had not been able to sound his horn; his tunes were frozen up in the horn, and came out now by thawing, plain enough, and much to the credit of the driver; so that honest fellow entertained us for some time with a variety of tunes, without putting his mouth to the horn—The King of Prussia's March—Over the Hill and Over the Dale—with many other favorite tunes . . ."

I'M SURE OUR FRIENDS IN AUSTRALIA ARE ENJOYING THEIR SUMMER WHILE WE IN NORTHEASTERN UNITED STATES (AND MANY OTHER SECTIONS OF THE WORLD) ARE EXPERIENCING WEATHER SIMILAR TO THIS UNFORTUNATE POSTILION. WE CAN ALL BE THANKFUL THAT OUR TUNES NO LONGER FREEZE IN THE INSTRUMENT . . . AT LEAST NOT FROM THE WEATHER.

(editor)

A re-issue of *Handel's Royal Fireworks Music* is available now from Philharmonic Standard Corporation, 15½ Independence Court, Concord, Massachusetts 01742. This is Handel's original

version for valveless brass-winds, and includes a military serpent. The Telemann Society sponsored the first release of this recording, which was made by Vox. Price is \$2.19 and includes postage. Ask for other recordings of Baroque and Folk music from Philharmonic Standard.

The Musical Heritage Society, Inc. issues a disc of similar interest for hunting horns. It is *Telemann's Suite in D major* for Hunting Horns and orchestra, recorded by Erato Records of France. Included on the same disc is *Telemann's Concerto for Horn, in D major*, played by George Barboteu on a modern horn.

From Vienna comes the Biedermeyer Wind Ensemble with two works of Mozart, the *Divertimento No. 4 in B flat major, K 186*, and the *Divertimento No. 3 in E flat major, K 166*. Both these are for 2 oboes, 2 clarinets, 2 English horns, 2 horns and bassoon. Again Musical Heritage Society, Inc. brings this disc to its American music lovers. The address is 1991 Broadway, New York, N. Y. 10023. An inquiry will bring a prompt reply.

The Brass Ensemble, all members of the Boston Symphony Orchestra, is heard in "The Golden Age of Brass," on Kapp 1390. Harold Meek and Paul Keaney are the horns in this one.

"Festive Music from the 18th Century," for 2 and 4 organs with brass is available on Turnabout 34216.

On Seraphim 60073 we hear both the *Berkeley Horn Trio, opus 19*, and the *Mozart Piano Quintet, K. 452*. Dennis Brain plays the horn in both works.

Telefunken includes a release of music for two natural horns, Telefunken S—9483. The two horn players are Horst Fischer and Herman Rohrer performing a *Telemann Concerto* for 2 violins and 2 natural horns with the Vienna Concentus Musicus.

Horace Fitzpatrick plays hunting horn music on Golden Crest label, GC 4014.

International Horn Society members and clinicians at the past sessions of the Annual Horn Workshops at Florida State University in Tallahassee, Florida are represented by many recordings which we are pleased to note here:

Arthur Berv, on Kapp, 3388, works by *Barsanti, Handel, Telemann*.

Myron Bloom, on Columbia MS-6968, in *Mozart's Divertimento No. 2*, (in addition to the *Brandenburg Concerto No. 1* listed elsewhere in this column.) Ernani Angelucci and Martin Morris are the other horns in Mozart.

Philip Farkas, on Coral 1293, which includes *Mozart Concerto No. 2* and *Schumann Adagio and Allegro*.

John Barrows plays *Hindemith* on Golden Crest, S-7034; *Wilder Sonatas 1 and 2* on GC 7002; while the *Sonata for Horn, Tuba and Piano* by the same composer has been cut on GC 8018. Barrows and the Fine Arts Orchestra perform the *Mozart Quintet* on Concert Disc 204.

Barry Tuckwell, on London 6178 plays *Mozart Concertos No. 1 and No. 3*; London 5403 includes *Mozart Concerto No. 4*; London 6398 features the *Britten Sere-nade*, while on London 6628 the *Brahms Trio* is heard. On Argo 5498 both concertos of *Franz Joseph Haydn* are performed, and on Argo ZRG 543 brother *Michael Haydn's Concerto* is set forth. Father *Franz Strauss* and son *Richard* have a total of three concertos performed in London 6519.

* * *

The *Bach Brandenburg Concerto No. 1* is offered on no less than ten recordings currently available in the United States:

Hermann Baumann, horn
Werner Meyendorf, horn
(Munich Bach Orchestra)
Deutsche Grammophon
Gesellschaft—ARC 198438-9

Myron Bloom, horn
Robert Johnson, horn
(Marlboro Festival Orchestra)
Columbia, M2S-732
Columbia, D3S-816

Jan Bos, horn
Iman Soeteman, horn
(Netherlands Chamber Orchestra)
Philips World Series
PHC-2-004

Alain Civil, horn
Andrew Woodburn, horn
(Philharmonia Orchestra)
Angel, S 3627
Mr. Civil and Shirley Hopkins are heard also on Deutsche Grammophon Gesellschaft 138976/8

Joseph Eger, horn
Donald Corrado, horn
(New York Sinfonia)
Odyssey, 32260014

Cesare Esposito, horn
(Lucerne Festival Strings)
Deutsche Grammophon
Gesellschaft—ARC 19842/3

Gerd Haucke, horn
Erich Penzel, horn
(Musici)
Philips, PHS-2-912

Helmuth Irmischer, horn
Erich Penzel, horn
(Wurttemberg Chamber Orchestra)
Turnabout, 34044/5

Martin Oheim, horn
Oscar Wunder, horn
(Saar Chamber Orchestra)
Nonesuch, 73006

Erich Penzel, horn
Serd Seifert, horn
(Collegium Aureum)
Victor, VICS-6023

* * *

Among the interesting discs for the record hunter to search for is one from Supraphon (A 19035), number 4 in a series called *Musica Antiqua Bohemica*, and recorded in Czechoslovakia. It contains the six trios, opus 82, by *Antonin Reicha*, and was recorded in 1961. Copies show up from time to time in the larger record shops and it may be that it will be re-issued sometime in the future. The three horn players are M. Stefek, V. Kubat and A. Cir. The format of the album cover and program notes is beautifully made and executed.

In another vein altogether, and one which many of you may find enjoyable is a series from Musart, *Folklore Mexicano*. These do not contain horns, but do

set down on wax a collection of folk and authentic regional music from our neighbor bordering the Rio Grande. So far volume I, Musart 890; and volume II, Musart 929 have been released.

Bremen House, Inc., 200 East 86th Street, New York, N. Y. 10028 publishes a list from time to time of recordings which they import from Germany, France and England. They will send you a copy.

Angel, S-36610 features Great German Songs of the Hunt, sung by Gottlob Frick, and interspersed with hunting calls played by the *Muhlbacher* hunting horn ensemble.

The Record Hunter, 507 Fifth Avenue, New York, N. Y. 10017 lists a Nonesuch disc, 71025, without the composer's name! A trio of 2 oboes and horn, and sextet for winds (opus 71) suggest *Beethoven*. \$1.99, plus postage.

Vox recordings, SVBX 584 contains

both the *Mozart* horn and clarinet quintets (K. 407 and K. 581) and the wind quintet, K. 452. Huber is the horn player. Hungarian Quintet.

Vox, SVBX 579 includes *Beethoven* piano and winds quintet, opus 16, and the sextet for 2 horns and string quartet, opus 81b. Recorded in Europe.

* * *

A double 12-inch stereo album is available from the Florida State University containing performances by participants at the second workshop held there during June 1970. The cost is \$11 dollars in United States funds. Included are the following: Concertino, *Lars-Erik Larsson*—1b Lansky-Otto, horn; *Beethoven* Sonata, opus 16, —Myron Bloom, horn; *J. S. Bach*, violoncello Suites (transcribed by Wendell Hoss) —Wendell Hoss, horn; *Hindemith* Horn Sonata—John Barrows, horn; *Dukas* Villanelle and *R. Strauss* Concerto No. 1, opus 11 —Barry Tuckwell, horn.

Works for horn ensemble include *Schuller*, Lines and Contrasts; *Wilder*, Nonet; *Ronald Lo Presti*, Suite for eight horns; *Muller*, Erinnerung an Tyrol—Bloom, Farkas, Lanzky-Otto and Tuckwell, horns.

Checks should be made payable to Florida State University, and returned to Richard F. Zellner, Division of Continuing Education, 118 N. Woodward, Tallahassee, Florida 32305, USA.

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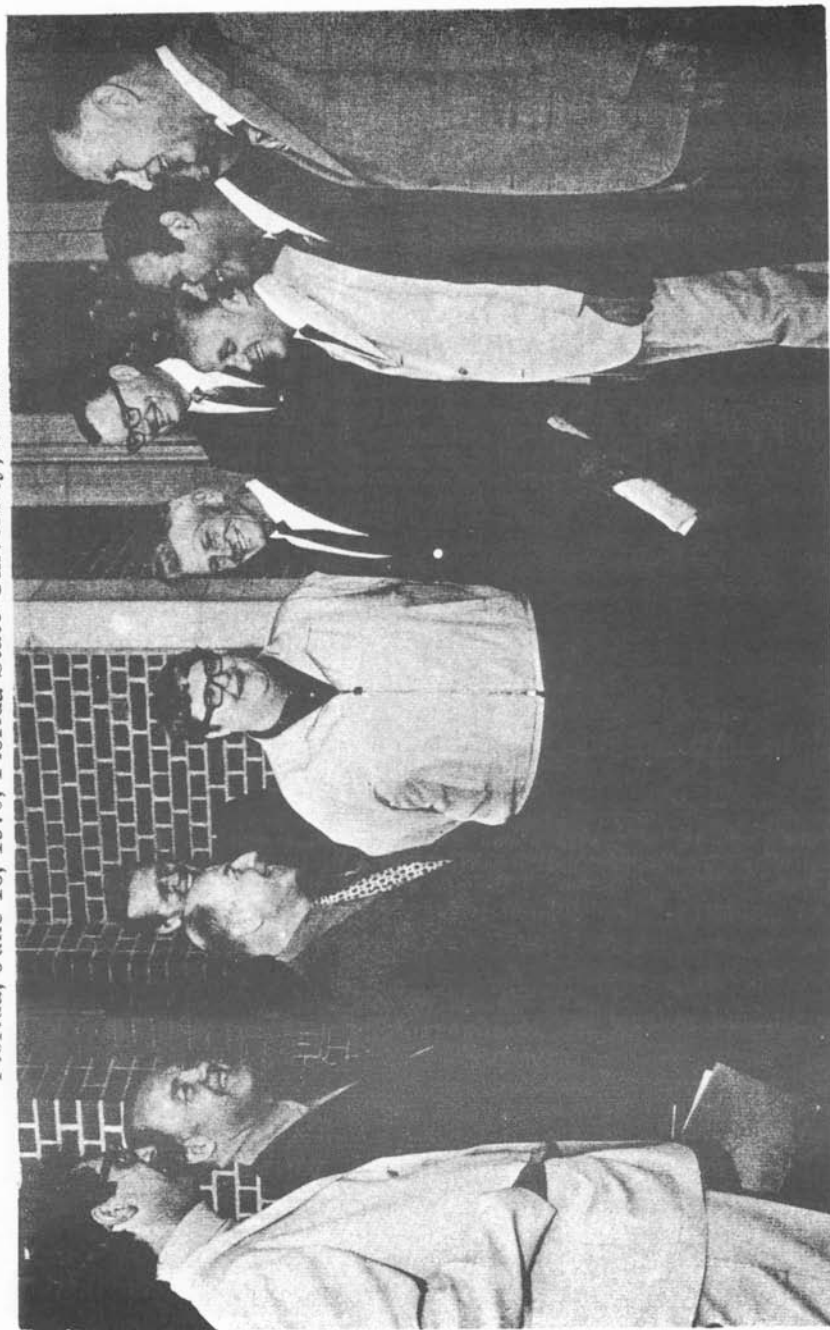
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Visiting horn faculty at the Second Annual Horn Workshop, Tallahassee, Florida, June 16, 1970, Florida State University, School of Music.



Left to right —
Barry Tuckwell
James Decker

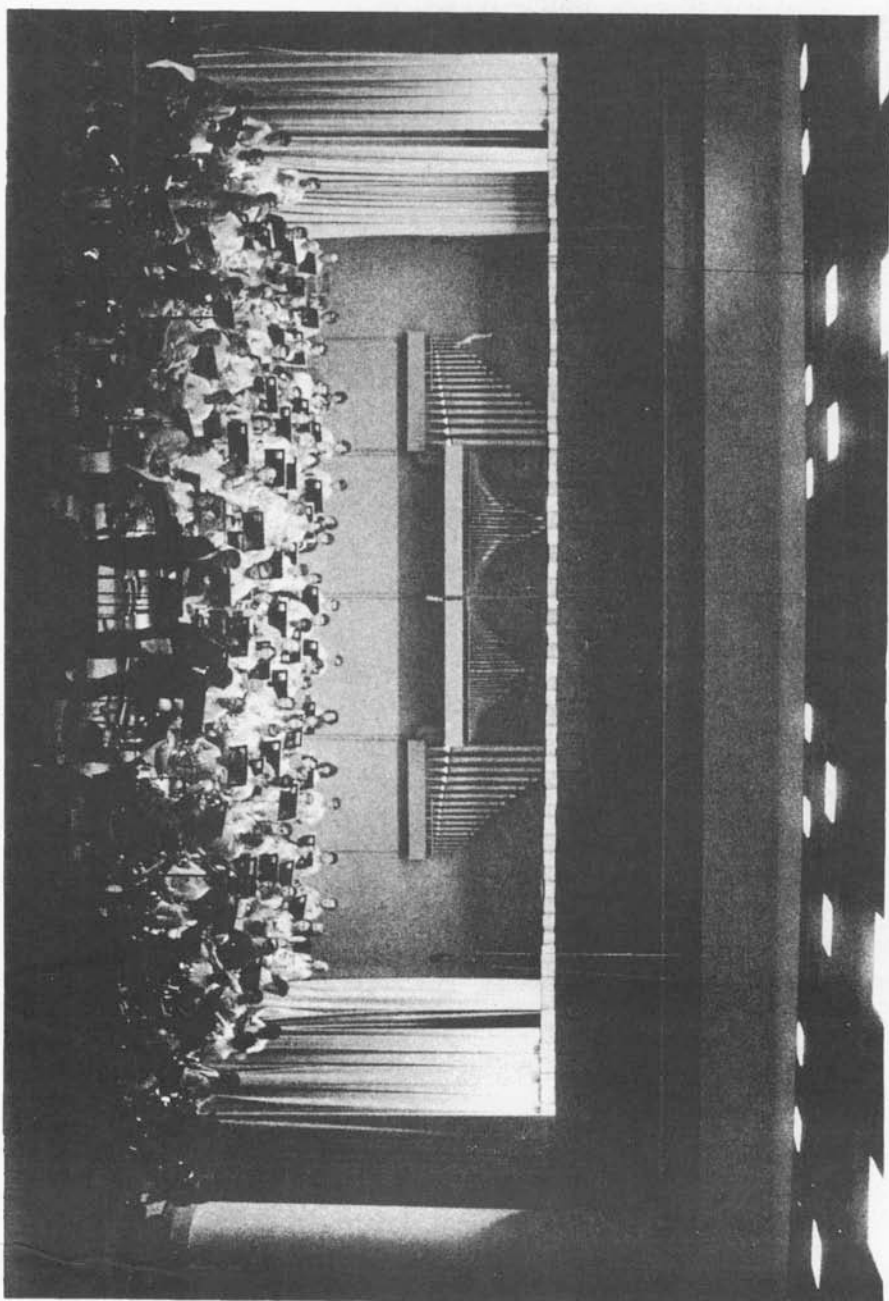
Joseph Singer
Dr. Joseph White, Jr.

Ib Lanzky-Otto
Wendell Hoss

Wm. Robinson
James Chambers

Myron Bloom
Philip Farkas

Massed ensemble of student horn players attending the
Second Annual Workshop at Florida State University June 15 - 19, 1970



In Foreground: Wendell Hoss, Gunther Schuller, James Decker

A Happy Horn Quartet in Tallahassee, June 15-19, 1970



Left to Right
Myron Bloom, Cleveland Orchestra
Philip Farkas, Indiana University
Ib Lanzky-Otto, Stockholm
Barry Tuckwell, London



NEWS NOTES

OF MEMBERS AND CLUBS

Max Hess spent five months in 1969 travelling in Germany. Along with a great many other activities he returned to Leipzig in the Eastern Zone to present two horns to the Leipzig Conservatory where he had studied as a young man with Gumbert. He left the choice of the instruments to the horn professor there. The Conservatory presented him with its medal bearing the likeness of Mendelssohn on one side and inscribed to Mr. Hess on the other. (Mendelssohn was a former Director of the Conservatory.) When he returned to his hometown in Klingenthal Hess gave two more horns and a fluegel horn to the music school there which he had attended as a youngster. (Oh, to be so young at 91! editor)

Mr. Hess was concert soloist in Europe and America. He was Professor of Horn at the Conservatory in Cologne when Carl Reinecke was its Director. Preceding his appointment there he had been first horn player in Frankfurt. In 1901 he went to the Cologne Opera and remained there until 1905, when he left to go to the Boston Symphony, remaining there until 1925. From 1925 until his retirement in 1937 he played first horn in Cincinnati with Fritz Reiner. The first performance of Mahler's 5th Symphony anywhere was played by Mr. Hess during 1904 at the Guzenich Hall in Cologne, which hall is over 1000 years old. Currently Mr. Hess resides in Medford, Massachusetts.

In August 1970 the chairman of the National Endowment for the Arts, Nancy Hanks, sent Harold Meek a letter at the request of President Nixon thanking him for the support and help he gave the bill extending the life and benefits of the National Foundation on the Arts and Humanities. Meek was responsible for letters of support from 500 persons throughout the United States.

Notice of some of the activities of Jack Gardner, associate first horn of the New Orleans Symphony Orchestra, has been received and include appearances with the Orleans Chamber Ensemble. Mr. Gardner is the horn player of this woodwind quintet. Concerts under the auspices of the Canadian Club of New Orleans and the College of Music of Loyola University were performed on April 26 and September 20, 1970, respectively. Works played included Irving Fine's Partita, the Puolenc Piano Sextet, Nielsen's Quintet, opus 43, and the Mozart Piano Quintet, K. 452.

The West Virginia Tech department of Music sponsored a Beethoven Festival December 2nd and 3rd in Montgomery, West Virginia and in Charleston, West Virginia on December 4th.

The Oberlin Arts String Quartet was featured, and included in the works performed was the Sextet with two horns, opus 81b. Suzanne Riggio and James McQuerry, horn players from the Charleston Symphony Orchestra played in the sextet.

Norman Schweikert, horn, assisted by Byron Hanson, piano and Sally Schweikert, soprano gave a faculty recital at the Interlochen (Michigan) Arts Academy on November 11, 1970. The program consisted of the **Elegie** in memory of Dennis Brain by Poulenc; Beethoven **Sonata** opus 17; **Nocturnes** for soprano, horn and piano by Arnold Cocke; **Le Jeune Pâtre Breton**, opus 13, no. 4, Berlioz, for soprano, horn and piano; and Eugene Bozza's **En Forêt**, opus 40.

Your editor attended special Thanksgiving Day services in the original Old South Meeting House in Boston on November 22, 1970. This church was built in 1743. It was from this building that history was made when our forefathers gathered and marched to Boston harbor, dumping tea into the ocean, thus beginning the series of events which were to culminate in American Independence in 1776. William Billings, an early American composer, was once the Music Master at Old South.

THE HORN SOCIETY OF SOUTH AUSTRALIA

The Horn Society of South Australia was formed at the beginning of August 1970. So writes their secretary, Miss Rosalie A. Butcher. The other officers are Patrick Brislan, president, and the vice-president is Guy Gibbs.

Their first rehearsal was planned for September 10th, with the first concert planned for December 6th. Musica Viva Younger sponsors and organizes concerts one Sunday of each month. Private homes are the scenes of these musicales, and this one expects to feature works for three to eight horns.

"In the future we also hope to be able to assist the school music programme by giving demonstrations and assistance in all matters related to the horn generally."

"Our Society is a member of the International Horn Society as are various of our membership. We hope to provide a tangible link between the individual players and the I.H.S. generally."

"Best of luck with edition no. 1."

Yours sincerely,
(Miss) Rosalie A. Butcher

72 Sturt Rd.
Brighton, South Australia 5048

Thanks for your good wishes. We hope you are pleased with this first edition, and we look forward to forging the link you speak of. (editor)

THE HORN CLUB OF LOS ANGELES

Organized in 1950, largely through the influence of Max Pottag, the Horn Club of Los Angeles, with a membership of 60 is perhaps the oldest such group in the country. Made up originally of professionals only, the membership was later extended to include advanced student players. Meetings of late have been devoted almost entirely to large group playing, with doubling of parts where the attendance exceeds the instrumentation.

The Club has from time to time conducted contests, nationwide, for new compositions for multiple horns (from 4 parts on up) thus developing a library from which works have been widely distributed throughout the country, as well as enabling the Club's own members to present complete concert programs for horns, and recording two albums for Capitol Records: "Color Contrasts," later reissued as "Music for Horns," under the Seraphim label: and "New Music for Horns" on the Angel label.,

—Wendell Hoss

THE HORN CLUB OF WEST TEXAS STATE UNIVERSITY

Professor Emerson Haraden sends word of the activities of the Horn Club at WTSU. It is scheduled to meet twice a month through April, with a concert planned for March 14, 1971, and the University is paying the membership dues of this club in the International Horn Society. The Los Angeles club has loaned some of its library for the concert.

Professor Haraden's versatile wife, Mary, is currently engaged in research of music for the hunting horn.

MONDAY EVENING, NOVEMBER 23, 1970, AT 8:30 P.M.

LOS ANGELES CHAMBER ORCHESTRA

NEVILLE MARRINER

Music Director

CORELLI Concerto Grosso in D major, Op. 6, No. 1

Largo — Allegro

Largo — Allegro

Allegro

HAYDN Concerto No. 1 in D major for Horn and Orchestra

Allegro

Adagio

Allegro

BARRY TUCKWELL

TELEMANN Don Quichotte

Overture

Don Quichotte's Awakening

Attack on the Windmills

Love Sighs of Princess Aline

The Tossing in the Blanket of Sancho Panza

Gallop of Rosinante

Gallop of Sancho's Donkey

The Repose of Don Quichotte

INTERMISSION

BRITTEN Serenade for Tenor, Horn and Strings

Prologue

Pastorale

Nocturne

Elegy

Dirge

Hymn

Sonnet

Epilogue

KEN REMO

BARRY TUCKWELL

MOZART Divertimento in F major, K. 137

Andante

Allegro di molto

Allegro assai

In Memoriam

MAX P. POTTAG

June 22, 1876 — November 22, 1970

Born in Forst, Germany, Max Pottag became interested in music as a child, starting with a toy violin at the age of five and the accordion at seven. When he was twelve he began to study the violin in earnest and two years later took up the trumpet, entering the city band in his home town as an apprentice and changing to the horn after one year. At nineteen he joined the band of the German Navv in Wilhelmshaven and traveled extensively with Kaiser Wilhelm on his private yacht. In 1899 he entered the Royal Conservatory in Leipzig as a scholarship student and studied horn with the famous teacher Friedrich Gumbert. Upon graduation (with honors) in 1901 he played first horn for a short time with the Hamburg Symphony at Bad Ems before immigrating to the United States.

Mr. Pottag began his long career in America in 1901, joining the Philadelphia Orchestra as second horn. He continued that position with the Pittsburgh Orchestra, 1902-05, and the Cincinnati Symphony Orchestra, 1905-07. In 1907 he began his forty-year association with the Chicago Symphony Orchestra, playing second horn (1907-44) and fourth horn (1944-47) until his retirement. During his years in Chicago he was also associated with the Little Symphony Orchestra of Chicago (George Dasch, conductor) and taught horn for eighteen years (until 1952) at Northwestern University. In addition, he was active as a clinician and was well-known for his large horn ensembles which he developed and conducted all over the United States, the largest being the group of 148 horns he directed at the First Annual Horn Workshop in Tallahassee, Florida, June, 1969.

Throughout his life Mr. Pottag was active in writing and arranging music for the horn, and was one of the first in this country to make a compilation of the standard orchestral horn passages. He also arranged a number of pieces for horn ensemble. Articles by him on various aspects of horn playing have appeared in the *School Musician*, *The Instrumentalist*

Symphony and Woodwind World. Always seeking ways to improve the horn player's equipment he helped to redesign the Conn Company's model 6-D horn and the Reynolds double horn which became known as the "Pottag Model." He also helped develop several mouthpieces for each company.

Max Pottag was honored in many ways during his lifetime and one of the most flattering honors was a citation presented to him several years ago by Ball State University (Muncie, Indiana) which named him "Master Musician, Master Teacher, Teacher of Master Teachers." He was also an honorary member of Pi Kappa Lambda (honorary music fraternity) and was elected the first honorary member of The Horn Club of Los Angeles in 1951. The International Horn Society was honored to have had him as one of its charter members. For his long career as a player-teacher and for his contributions to music education through his published teaching materials he will be long remembered by all of us. He is survived by a daughter, Mrs. James A. Barbour.

Barry Tuckwell, President

We regret that information for a biographical sketch has not reached us as we go to press. Mr. Tuckwell has only very recently returned from a seven-week tour of Australia, sponsored by the Australian Broadcasting Commission. He made twenty-four solo appearances in that time.

We shall publish a brief sketch in the next issue.



BARRY TUCKWELL



WENDELL HOSS

Wendell Hoss, Vice-President

Studied theory at Northwestern University, Evanston, Illinois, and violin at Chicago College of Music. Graduated in violin from Wichita College of Music (Wichita, Kansas). He studied horn principally with Wilhelm Frank and Leopold de Mare, both of the Chicago Symphony Orchestra. For several years he studied conducting with Albert Coates and Eugene Goossens.

Mr. Hoss has taught at the Eastman School of Music, Rochester, N. Y., the summer session at the University of Wisconsin, the University of Southern California at Santa Barbara, the Music Academy of the West, San Diego State College and the California Institute of the Arts.

He has played first horn with the now defunct Los Angeles Symphony Orchestra, the Chicago Symphony Orchestra, the Cleveland Orchestra, the Rochester Philharmonic Orchestra, the NBC Symphony in New York under Walter Damrosch, the Conductorless Orchestra in New York, the Pittsburgh Symphony Orchestra, and he has spent eighteen years in the Walt Disney Studio recording orchestra besides other Hollywood studio orchestras in the motion picture industry.

Norman C. Schweikert, Secretary-Treasurer

Mr. Schweikert is Instructor of horn and a member of the Interlochen Arts Quintet at the Interlochen Art Academy in Interlochen, Michigan. He studied horn with Joseph Eger at the Aspen Institute (Colorado) where he had a scholarship, with Odolino Perissi and Sinclair Lott in Los Angeles, of which city he is a native. He received the Bachelor of Music degree at the Eastman School of Music, Rochester, New York, and during that time studied horn with Morris Secon and Verne Reynolds there.

During his military service he played in the United States Military Academy Band at West Point, New York. He is associated with Thor Johnson as solo horn of the Moravian Music Festival, the Chicago Little Symphony Orchestra and the Peninsula Music Festival. Mr. Schweikert has appeared as horn soloist with the latter two organizations.

Currently engaged in research and writing a history of professional horn players in the United States from Colonial times to the present, he is also curator of the Leland B. Greenleaf Collection of Musical Instruments housed at Interlochen, Michigan. This is the former C. G. Conn Collection.



NORMAN C. SCHWEIKERT



HAROLD MEEK

Harold Meek, Editor

Twenty years a principal player of the Boston Symphony Orchestra, Boston Pops Orchestra, the Rochester Civic and Philharmonic Orchestras.

An advisor to "The French Horn" by R. Morley-Pegge, he was an occasional lecturer at Harvard University, and taught at Longy School of Music in Cambridge, Massachusetts. Other teaching posts include New England Conservatory of Music (summer session), Shurtleff College and Denison University. Author of studies for horn, transcriptions for woodwind quintet, and recordings under several labels. Solo appearances with Rochester Civic Orchestra and Boston Pops Orchestra. The Brass Ensemble and Berkshire Woodwind Ensemble (founded by Elizabeth Sprague Coolidge in the Library of Congress) took him to international festivals in Edinburgh and Tanglewood for performances. Solo appearances on CBS radio with organist E. Power Biggs.

Attended Denison University, Curtis Institute of Music studying horn with Anton Horner, the Eastman School of Music studying with Arkata Yegudkin. Holds the Bachelor of Music degree with Distinction and the Performer's Certificate from Eastman. Edited a column on brass playing in Symphony magazine and conducted the Madison County Symphony Orchestra, Alton, Illinois. Phi Mu Alpha Sinfonia.

Coming Events

St. Cloud State College Orchestra

St. Cloud, Wisconsin

February 9, 1971

Schumann, *Concerto for four horns*

Miss Irene Drennan, Professor of Horn, and three of her students.

Northwestern Michigan Symphony Orchestra

Old Junior High School

Traverse City, Michigan

February 20, 1971 — 8:15 P.M.

Byron Hanson, conducting

R. Strauss, *Concerto no. 1, opus 11*

Norman Schweikert, horn.

Chicago Symphony Orchestra

Orchestra Hall

Chicago, Illinois

March 6, 1971 — 8:30 P.M.

Carlo Maria Giulini, conducting

Mozart, *Musical Joke and Sinfonie Concertante*

Ray Still, oboe; Clark Brody, clarinet; Willard Elliot, bassoon;

Dale Clevenger, horn.



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Memorabilia

Max Hess tells a most interesting story about Friedrich Gumbert and Oscar Franz: "In the first performance of the *Rhine Journey* the Leipzig Gewandhaus Orchestra's first horn player, Gumbert played it on a single F-horn. Oscar Franz had come over from Dresden where he too was a first horn player in that city's former Court Orchestra. Dresden still felt itself superior to a civic orchestra like the Gewandhaus, and for Herr Franz to deign come into Leipzig for the performance was in itself slightly unusual.

The performance went well, and afterward Gumbert said to Franz, "Don't worry, for your chance will come too, because no doubt Dresden will be playing this before long." In a very short time this indeed came to pass, and Franz had to perform it. With the "setting-in" embouchure he used it must have been quite a chore. At any rate within a very few days he passed away.

One can only surmise that the physical exertion as well as the nervous strain upon the man in this particular situation may have had its effect."

* * * *

Symphony orchestra conductors are a breed of persons who generally have the last word in their association with fellow musicians. Charles Munch who conducted the Boston Symphony Orchestra was no exception, although he was not the autocrat many of his contemporaries were. One Sunday afternoon at a party given near Tanglewood in the Berkshire hills following a concert by the Boston Symphony, Munch was there and visibly agitated at a near-accident which had occurred in the *Academic Festival* overture earlier. Near the beginning of the work, the first and second horns have a syncopated figure (*sol*) which demands an iron control of the underlying rhythm by the rest of the orchestra. Very often Munch daydreamed as he worked, and the baton was apt to become erratic. That is what happened on this day, and the horns were confused—along with everyone else—and a near catastrophe was narrowly averted. Since it is usual to blame the horns in this situation, Munch hurried over to me when he spied me and asked, "Meek, what happened today in *Brahms*? Was it my fault?" Since I had sat counting bars from my vantage point as third horn, I knew exactly what had happened and whose fault it was! I nodded my head in agreement to his question. Shrugging his shoulders, instead of engaging in a childish tantrum, he merely uttered a word in French which must remain untranslatable in this journal, and walked away.

(editor)

* * * *

An odd interpretation of what constitutes "in-tune" playing was demonstrated by Serge Koussevitzky one morning during a rehearsal of the Boston Symphony. Something didn't quite please him from the first clarinet player, Victor Polatschek, and he peered over his half-glasses at the "culprit"—"Victor, iss fine in tune, but you see, dee intervols iss not right. You must made."

* * * *

José Iturbi, the internationally-known piano virtuoso, has a wonderful credo about practicing, one which will not miss for anyone on any instrument at any time. "Always practice to make it more than 100% perfect. Because in concert you will need the 100% in practice in order to perform at even the 50% level." Good advice which all can profit from.

* * * *

There's A Word For It In German!

Werden Hörner in B und C zusammengeblasen, so gibt's Katzenmusik. Translated, *When horns in B flat and C are played together it results in caterwauling.*

It's the same in any language!

Letters to the Editor

Editor's note: The editorial board of the Society wants to encourage members to express their opinions concerning any subject of interest through this *Letters to the Editor* column. We suggest that the letters be no more than 300 words in length and we necessarily reserve the right to edit all letters.

All letters should include the full name and address of the writer.

Photographs of appropriate subjects are also of interest. Credit will be given to the photographer and the photograph returned to the sender.

BRIEFE AN DEN REDAKTEUR

Worte des Redakteurs: Die Redaktion der Horngesellschaft möchte alle Mitglieder fördern, ihre Meinungen und Gedanken, durch diese Kolumne *Briefe an den Redakteur* auszudrücken, in Bezug auf alle Themen von Interesse. Wir schlagen vor, dass die Briefe nicht länger als 300 Wörter sein sollten und wir behalten uns notwendigerweise das Recht vor, alle Briefe zu redigieren.

Alle Briefe sollen den Namen und die Anschrift des Schreibers einschliessen.

Wir interessieren uns auch für Photographie passender Gegenstände. Anerkennung wird dem Photograph gegeben und die Aufnahmen werden dem Sender zurückgeschickt.

CARTAS AL EDITOR

Nota del editor: La junta editorial de la Sociedad desea animar miembros a expresar sus opiniones tocante tópicos de interés por esta columna - *Cartas al editor*. Les sugerimos que estas cartas no contengan más de 300 palabras de contenido; y además, necesariamente reservamos el derecho de redactar todas las cartas.

Las cartas deben incluir el nombre, apellido, y dirección del escritor.

Fotos de tópicos apropiados también nos interesan. Acreditamos al fotógrafo y devolvemos la foto al enviador.

LETTRES A L'EDITEUR

Note de l'éditeur: Le comité éditorial de la société desire encourager ses membres à exprimer leurs opinions sur tout sujet d'intérêt par l'entremise de cette colonne portant le titre général de *Lettres à l'éditeur*. Nous suggérons que les lettres ne dépassent pas 300 mots et nous nous réservons le droit de les éditer et d'y apporter les retouches nécessaires s'il y a lieu.

Toutes les lettres doivent inclure, au long, les noms et adresse de l'auteur.

Nous apprécions aussi toute photo se rapportant à un sujet approprié. L'œuvre du photographe lui sera attribuée et les photos seront retournées à l'expéditeur.

LETTERE AL REDATTORE

Osservazione dal redattore: Il comitato di editore della Società desidera incoraggiare i suoi membri di voler esprimere i loro pareri con rispetto a qualsiasi soggetto interessante circa a detta colonna "Lettere al Redattore."

E' a suggerire che le lettere scritte non siano di una lunghezza di più di 300 parole e necessariamente vogliamo riservare i diritti di redattore a tutte le lettere.

Accluso nelle lettere si dovrebbe leggere il nome intero e l'indirizzo dello scrittore.

Fotografie di soggetti adatti sono anche d'interesse. Credito sarà dato al fotografo e la fotografia sarà restituita al mittente.

Editor's Commentary

We are proud to present this first edition of the Society's journal to you. The editorial board solicits your individual responses to it, as well as suggestions and criticisms for its improvement.

No doubt errors have been made in this initial copy. For those we apologize. Help us by sending legible copy for inclusion in the journal and if it is typed, please double-space it. Be sure that all photographs submitted identify the person in them, or the subject matter at the least. We will give credits to photographers. If music notation is sent for reproduction it must be written in black ink on white paper.

We send our deep appreciation to all contributors and others concerned with the actual publishing.

—Harold Meek

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