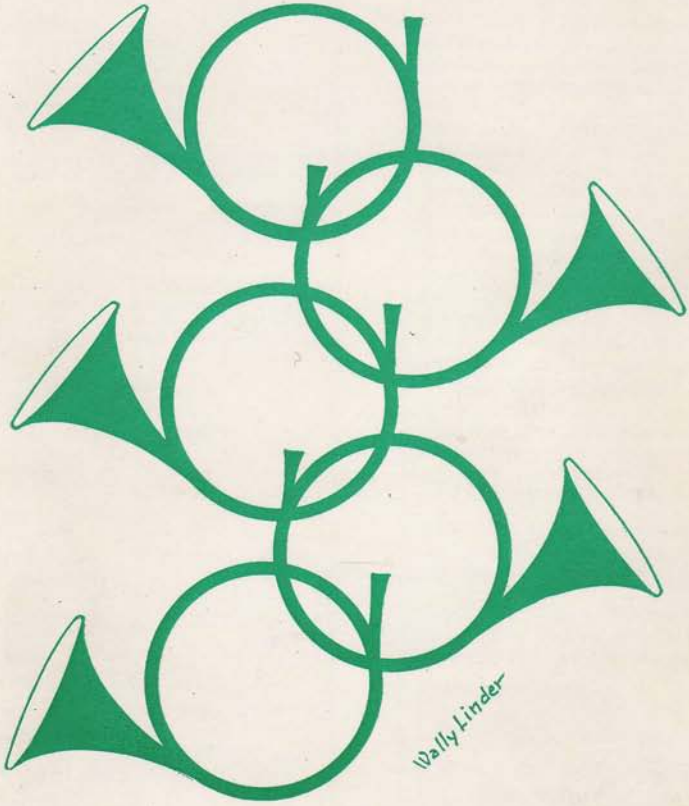
The Horn Call



educational journal of the

International Horn Society

Internationale Horngesellschaft

La Société Internationale des Cornistes

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P. O. Box 79
Newark, Ohio 43055

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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 apropriados también nos interesan. Acreditamos al fotógrafo y devolvemos la foto al enviador.

LETTRES A L'EDITEUR

Note de l'editeur: Le comite editorial de la societe desire encourager ses membres a exprimer leurs opinions sur tout sujet d'intereret par l'entremise de cette colonne portant le titre general de *Lettres a l'editeur*. Nous suggerons que les lettres ne depassent pas 300 mots et nous nous reservons le droit de les editer et d'y apporter les retouches necessaires s'il y a lieu.

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

Nous apprecions aussi toute photo se rapportant a un sujet approprie. L'oeuvre du photographe lui sera attribuee et les photos serone retournees a l'expediteur.

LETTERE AL REDATTORE

Osservazione dal redattore: IL comitato di editore della Societá 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 escrite non siano di una lunghezza di pui di 300 parole e necessariamente vogliamo riservare i diritti di redattore a tutte le lettere.

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

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

To the editor:

Congratulations on *The Horn Call* — It's great! It was nice to see James Decker, Phil Farkas and — Harold Meek. Here's to many more.

Dick Shores
TV composer in Hollywood
Encino, California

* * * *

To the editor:

Bravo! The first issue of *The Horn Call* magazine is a smashing success. Thank you for having it sent to me — Mr. Linder's cover is first class.

My forte is laying out interesting ads. When ads begin coming in I will be most happy to contribute my part, if needed.

The Instrumentalist
Bill Mercier,
Evanston, Illinois

Your generous offer is most graciously accepted. Many thanks from us all. editor.

* * * *

To the editor:

The first edition of *The Horn Call* is most deserving of the congratulations it has received from internationally famous musical persons. May I humbly, but enthusiastically add mine. It is filled with intensely interesting material, tastefully formatted, and presented in a beautifully designed cover. Long may it continue to be published!

El Cerrito, California S. Earl Saxton

To the editor:

Thanks for the *Horn Call.* Beautiful job —congratulations.

Vance Beach
Editor,
Senza Sordino
Los Angeles, California

To the editor:

Thank you for printing my article, "Summer Horn Teaching" in the first publication of *The Horn Call.* I have already received some encouraging comments. It is indeed an honor for me to be a member of the International Horn Society, and *The Horn Call* promises to be an excellent publication. Both are a *must* for all serious hornists.

Abby Mayer
Cornwall, New York

To the editor:

The Horn Call looks just fine, and I am most happy to have it. Keep up the good work.

Ulysses Kay
Consultant,
Broadcast Music, Inc.
New York, New York

To the editor:

Congratulations on the first edition of *The Horn Call.* It far exceeded my fondest expectations. We certainly chose the finest possible editor.

Philip Farkas
Bloomington, Indiana
(There were many others whose work also went into this. editor)

To the editor:

May I express my congratulations for the copy of *The Horn Call* containing the memoriam to my father, Max Pottag. It would have touched him deeply, as it did me, as his long life was happy and fulfilled with his involvement with the horn and his associates.

Dorothy Pottag Barbour
Indianapolis, Indiana

To the editor:

I am delighted to have this first issue of *The Horn Call* and congratulate you on its publication. I am confident that the whole profession will look forward to receiving subsequent issues.

W. L. Housewright,
Dean, School of Music
The Florida State University
Tallahassee, Florida

To the editor:

Congratulations on your publication, *The Horn Call.* It contains intriguing items of intense interest to hornists and should certainly be a success. I just sent in my subscription.

Herbert Pierson
Philadelphia Orchestra
Trenton, New Jersey

To the editor:

My compliments on the first *Horn Call.* It is very well done, really international in scope.

Louise Horner
Philadelphia, Pennsylvania

To the editor:

I've enjoyed the Volume I, Number I issue and want to congratulate you. It is very good and very attractive. I'm sure it will create a stir in the musical world and not only among horn players.

Osbourne McConathy
Newton Highlands, Massachusetts

To the editor:

Congratulations on a job well done. *The Horn Call* is a big success with everyone I have talked to. The choice of colors on the cover were great. I found the articles interesting and well written.

Waldemar Linder
Malibu, California
(*Much of the success of our journal is your* design, *Wally.*)....

To the editor:

I think the issue is altogether commendable and really splendid. And the overall appearance is so fine, which is really what counts. The effect of the whole thing, inside and out, is so striking that I think it will have quite an impact on the horn fraternity, and others. The cover is just a wow with the contrasting copper and brown tones reversed from front to back cover. We were certainly fortunate in finding such good printers.

Wendell Hoss
Glendale, California

To the editor:

The Horn Call arrived and what a thrill it was to have it. I think the whole thing is just great. Linder did a beautiful job with the cover. I didn't know he was an artist as well as horn player.

William C. Robinson
Tallahassee, Florida
To the editor:

The first *Horn Call* was great. Congratulations, you've done an excellent job of it.

Fred Fox
Los Angeles, California

To the editor:

I'm so impressed I can hardly hold the pen! And Volume I, Number I (!) — you must know what that means to a librarian. It's done in such good taste from the cover designs onwards. Needless to say, my subscription goes out in the next mail for the benefit of our music department.

Virginia E. Luckhardt
Librarian

Dormont, Pennsylvania

To the editor:

Congratulations on the first issue of *The Horn Call.* It's a beautiful job and I can appreciate the enormous amount of work on it. I hope it is a big success among horn players.

John Holmes, oboe
Boston Symphony Orchestra

Needham, Massachusetts

To the editor:

I am enclosing a check for five dollars for the dues of a German friend:
Herr Bernhard Bruchle
8 Munich 90
Latemarstrasse 13
Germany

He was playing in the North Carolina Symphony at the time he was paralyzed with a broken neck in a swimming accident. You would probably categorize him as an amateur, then, since he can no longer play. His interest in horn is, however, still all-consuming. For years he has collected information about the horn literature. This work has resulted in the publication of a book, which you might wish to announce: *Horn Bibliographie,* published by the publishers Heinrichshofen in Wilhelmshaven in autumn, 1970. This 304-page book gives approximately 4000 compositions for horn categorized by the instrumentation (number of horns). Etudes, orchestral studies, solos, chamber music, etc. are all included. (For example, 750 woodwind quintets and 560 pieces for horn and piano). In each grouping, the works are given by composer in alphabetical order. Publisher, date of composition, and the fact if the work is available on records are also given. An extensive alphabetical listing of composers and authors is in the appendix. Many illustrations such as early engravings and drawings enhance the book. Some are entire pages. The entire volume is indexed for quick reference; dates of composers and players are also given.
The book can be ordered directly from the publisher or through a book dealer. The cost is 27 German marks (approximately $7.00). Although the book is in German, I feel sure that any knowledgeable horn player could figure out how to use the lists. I am sure that active horn players will find the book extremely useful.

Cecilia C. Baumann
Department of German and Russian
Elmhurst College

Elmhurst, Illinois

To the editor:

Congratulations on your first issue of *The Horn Call.* It should be an informative and entertaining magazine for all horn players.

Milan Yancich

Rochester, New York

To the editor:

We received the first *Horn Call,* and already learned much from it; its sincere tone and diversification is greatly appreciated. Thank you for taking the time necessary to make this periodical such a professional one.

Douglas Hill

Kingston, Pennsylvania

To the editor:

Have just seen the first issue of *The Horn Call.* Congratulations on a superb job!

Robert Thayer

Athens, Ohio

To the editor:

Hearty congrats on Volume I. Very nicely done. If everybody enjoyed the first issue as I did, I don't think there will be any problem . . . . (as to where our ad for the *Hornists' Nest* is placed.)

Lowell E. Shaw

Buffalo, New York

To the editor:

The first issue is magnificent! Good luck to you in maintaining that standard. You can count on my support in any way possible.

Stuart J. Uggen

Chicago, Illinois

To the editor:

The first edition is excellent and I hope there will be many more to come.

Patrick Brislan
North Terrace, Adelaide
South Australia

To the editor:

We were very impressed as were all the others we've shown it (*The Horn Call*) to. The actual physical appearance of the book is most impressive. We've had quite a few people mention that there must be quite a bit of money behind the book for it to be printed so well. (I didn't have the heart to tell them I was addressing labels.)

Sara B. Bostley

Kirksville, Missouri

Coming Events

THE FLORIDA STATE UNIVERSITY School of Music and Division of Continuing Education announce the Third Annual Horn Workshop, to be held in Tallahassee, Florida, June 14-18, 1971. This annual gathering of horn players has generated the formation of the International Horn Society, which will convene its annual meeting during the Third Annual Horn Workshop. The Third Annual Horn Workshop will feature horn players from the United States and Europe and a program designed to meet the interests and needs of the professional horn player, the college-university horn player, the university or high school teacher, and the aspiring high school student. This year's list of artists include:

- John Barrows, Professor of Music, University of Wisconsin. Former member of the New York Woodwind Quintet, Minneapolis Symphony, New York Opera, New York Ballet, Casals Festival and Marlboro Festival. A recording artist, he has appeared as soloist with the Kroll, Kolisch, Budapest, Coolidge, Beaux Arts, Fine Arts and Claremont string quartets.

- Dale Clevenger, principal horn with the Chicago Symphony since 1966. See page 43, Profiles.

- Philip Farkas, Professor of Music, Indiana University and member of the Aspen School of Music faculty. Formerly solo horn with the Kansas City Philharmonic, Cleveland Orchestra, Boston Symphony and Chicago Symphony. Taught horn at Northwestern, De Paul, and Roosevelt Universities, and at the Sherwood School of Music. Author of The Art of French Horn Playing and The Art of Brass Playing.

- Ward Fearn, Associate Professor of Horn at The University of South Florida, Tampa. Formerly second horn with the Philadelphia Orchestra under Eugene Ormandy from 1944 until 1964. Played with the Casals Festival Orchestra in Prades, France and San Juan, Puerto Rico. Pupil of Anton Horner at the Curtis Institute of Music. Author of Flexible Horn Playing, and Beginning Book for French Horn.

- Friedrich Gabler, first horn with the Vienna Volksoper since 1962 and faculty member of the Akademie fur Musik in Vienna; member of the Vienna Wind Quintet and soloist with the Cappella Academica. Pupil of Gottfried Freiberg.

- Michael Hoeltzel, Visiting Teacher of Horn at Indiana University. Mr. Hoeltzel studied at the Staatliche Hochschule fur Musik in Stuttgart and at the Mozarteum in Salzburg, where he earned the diploma with distinction in horn and conducting. Played in the Salzburg Festival and was solo horn in the Wuppertal Orchester, Bamberger Symphoniker and the Munchener Philharmoniker and taught horn at the Wuppertal Konservatorium and at the Mozarteum.

- David Krehbiel, solo horn with the Detroit Symphony since 1963. See page 43, Profiles.

- Ib Lanzky-Otto, solo horn with the Stockholm Philharmonic Orchestra since 1967 and member of the Royal Opera Orchestra from 1958 until 1961. Soloist in Sweden, Denmark, Finland, and Norway. A pupil of Wilhelm Lanzky-Otto, and the recipient of the "Medal of the Royal Academy."

The 1971 Horn Workshop will offer an instructional program which will encourage close association among the participants and the artists. Through voluntary auditions, participants will be invited to perform in master classes. Guest artists will have an opportunity to perform, which will allow participants to hear them in recital, as well as in master classes. Scholarships have been awarded for the previous Horn Workshops by the Los Angeles Horn Club, by Mr. Max Pottag, by the Pinellas County (Florida) Youth Symphony, and by the South Florida Youth Symphony. This year the Max Pottag Scholarship will be awarded and a $50.00 cash award will be made by Mr. Harold Meek to a participant selected on the basis of his outstanding musicianship, by audition at the Workshop. The Los Angeles Horn Club will again sponsor a scholarship.

Officers of the International Horn Society who will be in attendance at the Workshop are Wendell Hoss, Vice-President; and Harold Meek, Editor.
For further information and workshop brochures write:

Richard F. Zellner
Florida State University
Division of Continuing Education
118 North Woodward
Tallahassee, Florida 32306

CHRISTOPHER LEUBA will present a two-day Horn Workshop for educators at the beautiful Lake Wilderness site of the University of Washington, June 19-20. Contact: Short Courses, U/WA, Seattle 98105.

BARRY TUCKWELL will appear as soloist with the Detroit Symphony Orchestra at the Meadow Brook Festival, July 17th.

CLAREMONT MUSIC FESTIVAL INSTITUTE announces a 'HORN WEEK' directed by Barry Tuckwell, Monday, July 19 through Saturday, July 24.

This workshop will feature master classes with Barry Tuckwell, James Decker, Ralph Pyle, Wendell Hoss and Vincent De Rosa. There will be opportunities for discussions and informal sessions as well as regular rehearsals of Horn Ensembles and an opportunity for public performance. The workshop is open to professional horn players, college and conservatory students, teachers, and a limited number of pre-college students. Workshop faculty includes:

- James Decker: Member of the Los Angeles Wind Quintet; Faculty at U.S.C. and Cal State at Long Beach. First horn with Paramount Studio Orchestra; Columbia Masterworks recordings.

- Wendell Hoss: Formerly first horn with L. A. Symphony, Chicago Symphony, Cleveland Orchestra, Pittsburgh Symphony, N.B.C. Symphony under Damrosch. Former faculty at Eastman, U.S.C. and Cal Arts. Active Founder member of Horn Club of Los Angeles.

- Ralph Pyle: Earned his B.A. and M.A. from New York University. He is a member of the L.A. Philharmonic Orchestra and the L. A. Brass Quintet; formerly with L. A. Philharmonic Wind Quintet. Faculty, Pomona College.

- Vincent De Rosa: Principal horn player, most in demand in Los Angeles with every recording, film and television company. Formerly with L. A.

Philharmonic; L. A. Chamber Orchestra. Solo performance with Laurindo Almeida on Capitol Records.

• Barry Tuckwell: London Symphony, Philharmonia Orchestra, Dartmouth Congregation of the Arts; world-wide appearances as solo virtuoso. Professor, Royal Conservatory of Music, London. Argo and London Records.

REGISTRATION: Monday, July 19, 1 - 5 p.m. at Thatcher Music Building, Fourth and College Avenue, Claremont, California.

TUITION, ROOM AND BOARD: $100 for each participant. Housing will be in air-conditioned and spacious Oldenborg Center on the Pomona College campus. Participants will have private rooms and semi-private baths, including linen and full board.

APPLICATION FEE: $15, not refundable, but applicable against tuition.

CONCERTS: Workshop participants will be admitted without charge to all concerts of the Claremont Music Festival during the week of July 19.

Please send application for the French Horn Week to:

Claremont Music Festival Institute
Pomona College
Claremont, California 91711

ENROLLMENT IS LIMITED. DEADLINE TO RECEIVE APPLICATIONS IS JUNE 1.

ADVERTISEMENTS

Members' classified ads carried free for the first 30 words. Beyond this number, 10c a word. Use them.

'Commercial' members are understood to be just that, and will be charged commercial rates.

Non-members' classified ads are 15c per word, with a minimum charge for 30 words.

NEWS NOTES OF MEMBERS AND CLUBS

Norman Schweikert has been appointed to the Chicago Symphony Orchestra as assistant first horn, beginning his duties there on June 21 at Ravinia Park. Eugene Ormandy will conduct the opening concert. End of summer will see the orchestra on a six week tour of Europe. They will have recording sessions in Vienna.

* * * *

Lowell Shaw and his wife spent part of the Christmas holidays near Interlochen and visited with the Norman Schweikerts. Many issues concerning the Society were discussed. Mr. Shaw is one of the original members of the organizing committee of the Society. He plays second horn with the Buffalo Philharmonic Orchestra, and is associated with three of his colleagues in "The Hornists' Nest", a publishing company.

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On January 24 Harold Meek spoke to the Licking County (Ohio) Historical Society on "Experiences of a Musical Artist", and also demonstrated two of the antique horns from his collection.

* * * *

Miss Louise Horner, daughter of member Anton Horner, was a luncheon guest of Max Hess, November, at the Lafayette House in Foxboro, Massachusetts, one of New England's old coaching inns now a restaurant.

* * * *

Louis Stout, Sr., conducted the Horn Ensemble of the University of Michigan School of Music in a concert, January 17, 1971. Thirty horn players performed the following program: Bach, Two Chorales (arr. by Carlyle Manous); Rossini, Le Rendezvous de Chasse; Otey, Symphonic Sketches; Johnson, Suite for six horns; Mendelssohn-Oldberg, Scherzo; Tscherepnine, Six Pieces; Kerkorian, Sextet for horns; Wagner-Zamecik, Walther's Prize Song.
(Thanks to Nielsen Dalley for this news item.)

* * * *

Wendell Hoss substituted for James Decker's lessons at University of Southern California, February 21st.

* * * *

Suzanne Riggio, Instructor of Horn at West Virginia Institute of Technology writes that Philip Farkas appeared on their campus April 22nd as clinician, soloist and conductor.

* * * *

John Barrows conducted clinics in Los Angeles during the week of February 1st, and performed the Brahms Trio, and Reinecke oboe Trio.

* * * *

Plans for recruiting new members are being vigorously pursued by Wendell Hoss, Norman Schweikert and your editor. We are ranging far afield of the United States, to Mexico, Peru, Germany, Austria, Brazil, Venezuela. Alex Grieve, founder of the Horn Club in Melbourne has been very successful in bringing many of his countrymen into our Society. Membership has risen dramatically in recent weeks, and we are well on the way to the 500 mark. And plans for the journal next season include a number of interesting articles, photos, "Profiles."

Harry Shapiro of the Boston Symphony is in charge of the travelling arrangements for the Orchestra during its forthcoming trip to Europe, beginning April 2. (If a superior product is desired, put a horn player in charge! editor)

THE ATHENS HORN CLUB OF OHIO UNIVERSITY

The Athens Horn Club of Ohio University, Athens, Ohio made a brief appearance on a "Musical Scherzo" in early January. Billed as an "evening of musical fun," the entire concert was light-hearted in nature and featured both students and faculty of the School of Music. Nine members of the horn club, introduced as the "International Horn Society, Athens Chapter" played three of Lowell Shaw's Fripperies for Horns, (numbers 1, 8 and 4.) As an encore the Committee on Transposition gave a definitive rendition of the Hunting Chorus from Der Freischuetz, with many abrupt and rather unexpected changes of crook. As can be imagined, a good time was had by all.

—William L. Brophy

* * * *

Irene Drennan, with Jane Christenson at the piano, gave a recital February 22nd in Baldwin Auditorium, Northeast Missouri State College. The program follows: Bernhard Heiden, Sonata (1939); Paul Dukas, Villanelle; F. Lamy, Cantabile et Scherzo; Jacques-Francois Gallay, 1st Solo Opus 5; Gunther Schuller, Nocturne (1946); Leonard Bernstein, Elegy for Mippy (1950).

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Joseph Thayer will play a graduate recital, May 14th, at Ohio University School of Music in Athens, Ohio. His program will consist of Cherubini, Sonata/Etude (Chambers Edition); Don Banks, Trio for horn, violin and piano; Michael Haydn, Concerto; Myron Bennett, a new work for horn and tape. Mr. Bennett is a Cincinnati composer.

* * * *

Douglas Hill and his wife, Karen have given seven recitals in five different Pennsylvania towns, and six different colleges. Included were King's College in Wilkes-Barre, Misericordia College in Dallas, Wilkes College in Wilkes-Barre, Alvernia College in Reading, Marywood College in Scranton, and Moravian College in Bethlehem. Their repertory was drawn from the following list: Berkeley, Trio, opus 44; Brahms, Trio, opus 40; Chabrier, Larghetto; Schubert, Auf dem Strom, opus 119; Hindemith, Sonate (1939); Telemann, Concerto in D (3 horns and strings), arranged for solo horn, violin and harpsichord; Haydn, Concerto No. 1 in D; Istvan Zelenka, Trio, horn violin and piano; Reinecke, Trio in A minor, oboe, horn and piano, opus 188; Schuller, Trio, viola, oboe and horn, opus 13; William Pressler, Rhapsody on a Peaceful Theme, violin, horn and piano; Beethoven, Sonata, opus 17. On May 1st and 2nd he is performing the Strauss Concerto No. 1, opus 11 with the Wilkes-Barre Philharmonic.

* * * *

During the week of March 7th Osbourne McConathy conducted performances of Charpentier's Louise with the Boston Opera Company. Several years ago he toured the country with this same company, conducting Berg's Lulu. He is one of the company's regular conductors.

THE HORN CLUB OF LOS ANGELES

The Horn Club of Los Angeles gave a testimonial dinner, February 28, 1971 at the Corsican Restaurant, honoring one of our most important members,

Wendell Hoss.

The Horn Club was founded, and grew out of the necessity of several of us having to keep in shape during the weeks when our particular studios were not working. At this time, contract musicians in the picture studios were allowed to do very little outside work, and long lay-offs made for very weak and soggy embouchures. This ailment could at times be not only evident, but often very embarrassing when you returned to the studio, and were suddenly confronted with a Franz Waxman "Main Title" with Richard Strauss horn parts. In those days you could start on a Main Title at 9:00 a.m. and not finish recording until 11:00 p.m. Practicing Gallay and Kopprasch at home wasn't getting the job done, so we decided to get together for an occasional quartet. This seemed to help, because when you are tired from playing a high part, you could switch to a lower one for the next quartet, and still keep blowing.

Through these twenty years the music business has changed, giving to some more work than they could handle, and to others more free time than they are ready for; generally changing the whole atmosphere that was prevalent at the time the Horn Club was founded.

The Horn Club has sponsored two national contests for compositions for horns, and recorded two completely different Horn Club albums for Capitol Records. The interest that was once there when we were giving concerts and appearing with symphony orchestras has lagged to a great degree from time to time, especially with the professionals among us. It has interested many new, and young players, and it has gained world-wide recognition through the hospitality and entertainment given horn players of visiting symphony orchestras and chamber ensembles.

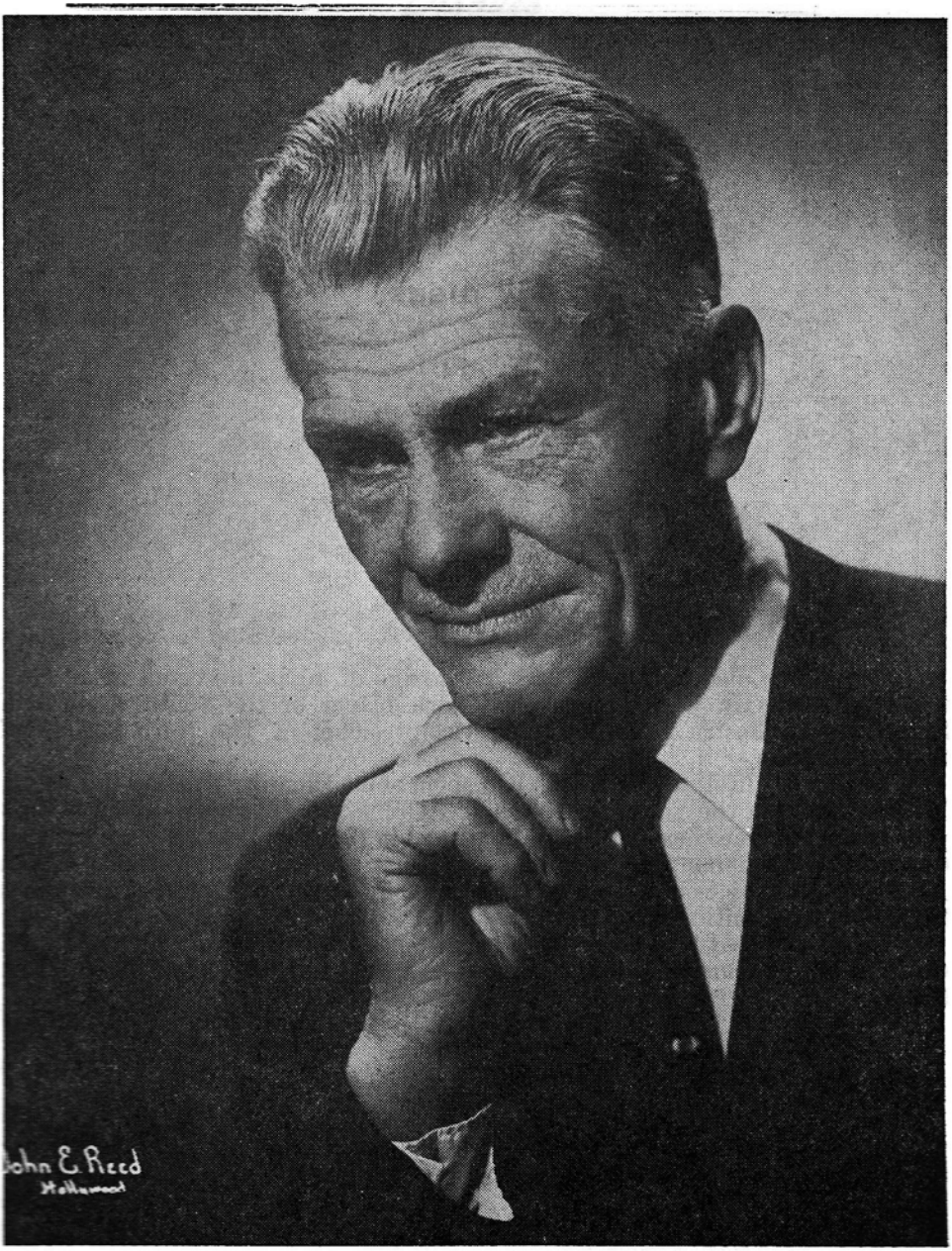
The Horn Club of Los Angeles has survived and prospered these many years through the untiring efforts of only one man: a famous horn virtuoso, a thorough musician; more important a pure, fine, gentle, man whose life and career have been an inspiration to all of us who had the privilege of knowing him: The guiding light of the Horn Club, Wendell Hoss.

Wendell Hoss was presented with a gold record, framed and inscribed, of the club's first record, and presented with an honorary life-membership. He received several telegrams of congratulations from the leading horn players throughout the country, and from the staff of The Horn Call.

The program was enhanced by a very fine saxophone quartet led by Harvey Pittel, a recent soloist with the Boston Symphony. Victor Morosco, Roger Greenberg and Emmet Yoshioka were its other members. (Their recordings are now available.)

Mr. George Hyde was Master of Ceremonies.

—Arthur Frantz


John E. Reed
Hollywood

In Memoriam

GUY GIBBS

1925-1971

Guy Gibbs died on March 20th at the age of 46 as the result of an electrical accident. He was the principal horn player of the South Australian Symphony Orchestra since 1966 and vice-president of The Horn Society of South Australia.

During his lifetime Mr. Gibbs had spent some time free-lancing in London before playing in the Yorkshire Symphony Orchestra. He then moved to Singapore and on to New Zealand where he played in the New Zealand Broadcasting Corporation Symphony Orchestra. From there he came to Adelaide, South Australia and the South Australian Symphony Orchestra for the five years before his most untimely death.

He is survived by two young sons and his widow, whose address is Mrs. G. R. Gibbs, 6 Burke Street, Tusmore, South Australia, Australia. (P.T.O. 5065)

Recordings

Disques

Schallplatten

Barsanti: 2-horn Concerto opus 3, No. 4
Handel: 2-horn Concerto in F;
Telemann: Suite in F for 3 horns;
Telemann: 3-horn Concerto;
Steinmetz: Concerto in D.
James Stagliano, horn
Arthur Berv, horn
James Buffington, horn
Kapp Sinfonia
Kapp 3388

* * *

Beethoven: Sonata, opus 17.
Gerd Seifert, horn. (Galling)
3-Vox, SVBX-580

* * *

Etler: Concerto for wind quintet and orchestra.
Jerry Ball, horn
Louisville Orchestra
Louisville 651

* * *

Los Angeles Horn Club—
Music for Horns,
Lo Presti: Suite for 8 horns;
Garcia: Variations on a 5 Note Theme;
Hyde: Color Contrasts;
Raskin: Morning Revisited.
Conducted by W. Kraft
Seraphim S-60095

and

New Music for Horns,
R. Johnson: Suite for 6 horns;
W. Kraft: Games-Collage No. 1, etc.
Schuller: Lines and Contrasts;
Wilder: Nonet for Brass, etc.
Conducted by Kraft and Schuller
Angel S-36036

* * *

Mozart: 12 Duos, K. 487;
Beethoven: Sextet for 2 horns and strings, opus 81 b.
Christopher Leuba and Paul Binstock, horns, with the Lenox String Quartet.
Audiophile AP 70.

* * *

Mozart: all four Concerti for horn.
Mason Jones, horn
Philadelphia Orchestra
Columbia, MS-6785

* * *

Schoeck: Concerto for horn.
Jozef Breuza, horn
Zurich Orchestra
Mace, S-9047
Telemann: Concerto in E flat.
Georges Barboteu, horn
Toulouse Chamber Orchestra
Nonesuch 71066
Wolff: Duett II for horn and piano.
Howard Hillyer, horn. (Tudor)
Mainstream 5015

* * *

Deutsche Grammophon Gesellschaft records the following:

Brahms: Trio, opus 40.
Gerd Seifert, horn. (Christoph Eschenbach and Eduard Drolc.)
Stereo, 139398

Haydn: Concerto for horn and strings, no. 2 in D major.
Rolf Lind, horn
N D R Symphony Orchestra,
Christopher Stepp, conductor.
Stereo, 198651

Mozart: Divertimento in B flat major, K. 196 f.
Detmold Wind Sextet.
Stereo, 198023

Mozart: Musical Joke, in F major, K. 522.
N D R Symphony Orchestra,
Christoph Stepp, conductor.
C 922-011

Mozart: all four Concerti for horn.
Gerd Seifert, horn
Berlin Philharmonic Orchestra,
Herbert von Karajian, conductor.
Stereo, 139038 - c 923091 or
9038 - 8T89038

Mozart: Sinfonia Concertante in E flat, K. Anh 9 (2p7b).
Karl Steins, oboe; Karl Leister, clarinet; Gerd Seifert, horn; Guenter Piesk, bassoon.
Berlin Philharmonic Orchestra,
Karl Boehm, conductor.
Stereo, 139156

Schubert: Octet in F major, D. 803 (opus 166).
Berlin Philharmonic Orchestra
Stereo, 139102

Telemann: from "The Constant Music Master," miscellaneous collection for wind instruments, including Minuet for 2 cornes-des-chasse, in F major.
Heinrich Alfing, Konrad Alfing, horns.
Stereo, 198430

A Teflon-rim Mouthpiece

BY
RICHARD GERSTENBERGER

Of all the metals known to man, brass, perhaps, is the best and most commonly used material for mouthpieces of brasswind instruments. However, with the great scientific achievements being made today there is good reason to believe that a man-made material can be developed which will be superior to brass for this purpose. With this idea in mind Dr. Edward Apgar, at the time a physicist at Princeton University, and I decided to test a newly developed material called teflon and its use as a brasswind instrument mouthpiece material.

(The short term "teflon" in this description is used for convenience and refers to the family of fluorocarbon resins including TFE (tetrafluoroethylene) and 100 FED (fluorinated ethylene propylene) which are known to have excellent thermal properties, resistance to chemical action and low-friction characteristics).

Dr. Apgar and I choose teflon principally because of its low friction quality. It is known that teflon has the lowest known co-efficient of any dry material; i.e., it is slippery. This property we felt might be useful to those performers who play with the wet lip method. It seemed conceivable that if this material was used for a mouthpiece it could eliminate the necessity for using saliva to lubricate the lips entirely or at least make this a less critical function. It is also known that teflon is extremely inert physically and does not react with ordinary substances. This second point would be particularly important to those performers who suffer from skin allergies. While the cases are rare where a performer is infected (or affected) when his lips come in contact with the metal of a mouthpiece, nevertheless, there have been some cases that I have known where this was a problem. One such case is that of a prominent first horn player of a major London symphony orchestra who could not use a metal mouthpiece without becoming infected. A third point which seemed significant and an important reason for choosing a teflon mouthpiece over a metal one was teflon's thermal properties. It is well known that teflon has a very low thermal conductivity compared with metals; that is, it feels warmer to the touch. Because of this, a teflon surface applied to the lips will not feel chilly but will instead give the feeling produced by a metal mouthpiece after being warmed-up by playing. In extreme cases of temperatures below freezing, metal mouthpieces would not only chill the lips, but even stick to them and could cause tearing of the skin. Teflon's warmer, no-stick surface would be advantageous in either case it seemed.

While there seemed to be three distinct advantages to using teflon over metal as a mouthpiece material there was one problem which had to be solved before actual testing could begin. The problem was that teflon cannot be tempered to a desired hardness like many plastics. In its final form teflon does not have a rigidity common to most metals. Because of this fact, Dr. Apgar and I decided against making a complete mouthpiece of teflon.

Three methods of using teflon for a mouthpiece material were tried. The first was to cover the rim of a mouthpiece with a piece of extremely thin adhesive-backed teflon tape. This tape was applied smoothly to the

surface of the rim of a metal mouthpiece and extended over the outside edge and approximately 1/8 of an inch inside the mouthpiece cup. The teflon tape-covered rim felt very smooth on the lips and was very comfortable to play on. Some lubrication of the lips was necessary to reach maximum flexibility and best tone quality, but not nearly so much moistening of the lips was required as with the metal rim mouthpiece. The teflon tape-covered rim also felt warmer when it was first placed in playing position on the lips than did the metal rim. It seemed evident after a month or so of trial that a metal mouthpiece with a teflon tape-covered rim did possess qualities of of merit worthy of further investigation. The one factor which led us to our next step in our investigation was the point that after a few months of playing on the tape-covered rim the bonding material which held the tape to the metal began to release and cause slight bubbles and creases in the teflon skin. Dr. Apgar and I did not attempt to find a better bonding material which perhaps could have eliminated this particular problem; rather we decided to pursue another course of applying the teflon more directly to the metal.

Our second method was to use a fluorocarbon resin coating technique. The metal rim of a mouthpiece was dipped in a solution containing powdered teflon particles, baked on at 700 degrees F in air for one half hour and then allowed to cool gradually. (Two mouthpieces were coated in this way and both were successful in feeling smooth and warm when played). This coating seemed to adhere well except where the thickness was excessive; i.e., .010 of an inch, where it cracked and wrinkled due to thermal expansion differences. Minute surface imperfections were present due to improper application of the coating (i.e., use of dipping instead of spraying). Later, in the spring of 1962, it was found that a shorter bake (10 min.) at a higher temperature, 780 degrees F, with a thinner .003 inch coating gave a smoother, more adherent surface. Unfortunately this thinner surface was very susceptible to damage and for this reason was ruled out by Dr. Apgar and me.

Actually a threaded screw rim of solid teflon which could be detached from the main body of a metal mouthpiece, made for us in December of 1961 by Joseph Sauers, was the most satisfactory solution to our problem. The teflon screw rim, which was an accurate copy of the metal rim, offered us the best opportunity to make direct comparisons between the two rims.

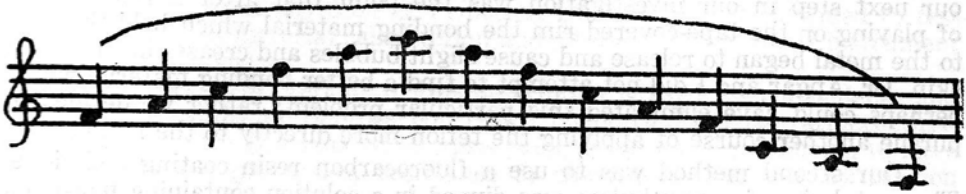
The horn mouthpiece used was one which had a slightly wider rim and a slightly larger cup diameter than the mouthpiece I normally use. (I felt I would get a more accurate test on a mouthpiece with which I was unfamiliar than on one which I normally played and had certain preference for playing).

In comparing the teflon rim with the metal rim both rims were played in a room where the temperature was approximately 70 degrees F and again in a room where it was almost 90 degrees F. Both rims were also subjected to below freezing temperatures for at least one hour and then immediately played on in a room temperature of 70 to 75 degrees F. Under all conditions mentioned it was immediately apparent that the teflon rim felt more comfortable on the lips than the metal rim. In the case where both rims were subjected to below freezing temperatures it was possible to play perfectly on the teflon rim immediately after taking it from the below freezing temperature, and not at all, after duplicating the same process on the metal rim. The excellent thermal properties which the teflon possessed showed up clearly in all tests made.

To test the low friction qualities of the teflon rim, various arpeggi (both

tongued and slurred) covering the full range of the horn, and also individually attacked notes in both the upper and lower registers of the instrument were played by a number of professional horn players and me. It was agreed that on the teflon rim slurs were noticeably smoother and easier to make, while attacks were as clear and secure as on the metal rim.

To further this testing the author then played the following slurred arpeggio on each rim on a dry lip. Sufficient warming up was done to become accustomed to the particular rim being tested and in each case the notes were played in the exact order written below.



Result of this test:

- Teflon Rim (played on a dry lip)
  Top register excellent, easy to produce.
  F below middle C difficult to produce.
- Metal Rim (played on a dry lip)
  Top register (high C) difficult to produce.
  F below middle C easier to produce than on the teflon rim.

The same series of notes played on both rims using a wet lip produced the following results:

- Teflon Rim (played on a wet lip)
  Top register easy to produce, good tone quality.
  F below middle C easy to produce, good tone quality.
- Metal Rim (played on a wet lip)
  Top register, particularly high C, more difficult to produce than on the teflon rim.
  F below middle C easy to produce. Tone stronger than that produced on the teflon rim with the same amount of effort.

* * * * *

In the preceding tests on a dry lip the teflon rim gripped the lip more than the metal rim. There is no doubt that this was one of the reasons why the teflon rim mouthpiece performed so much better in the upper register of the horn. It is also why the teflon rim performed less well in the low register and why a noticeable break appeared at F below middle C of the horn register. It was evident in making these tests that the teflon rim produced slightly more friction than did the metal rim. However, with a little lubrication the break-register of the teflon rim disappeared and the low register improved to the point where it was equal to the low register produced on the metal rim. The high register of the teflon rim remained good, easy to produce even with the use of lubrication while the metal rim mouthpiece did not improve in the high register when the lips were lubricated. All indications from these tests show the teflon rim mouthpiece to be best in the middle and upper registers and equal to the metal rim in the low register. The necessity for lubrication of the lips is not eliminated entirely

by the use of a teflon rim but it does seem to make lubrication a less critical function.

It is quite evident after playing the teflon mouthpiece just a short time that this rim produces a darker, fuller sound than the metal rim. In every case, where both rims were played before audiences and individuals who were musicians and non-musicians, the particular rim being used was positively identified by the sound alone. In one case the tone produced on the metal rim was characterized as "tinny" in relation to the tone from the teflon rim. The metal rim without a doubt produces a brighter sound than the teflon.

Two factors were immediately suspected for the darker sound attributed to the teflon rim mouthpiece. One theory was that the teflon rim somehow cut out some of the harmonics or partials present in the tone produced by the metal rim mouthpiece and therefore it was these missing harmonics that made the tone less brilliant. The second theory was that perhaps since teflon was such a poor conductor of hot or cold it also was a poor conductor of vibration or sound. It was obvious that in order to find out what was happening to the sound we would need some kind of machine or electrical device that could in some way analyze the sound.

For help in analyzing the sound produced by the teflon rim mouthpiece Dr. Apgar and I went to the R.C.A. laboratories in Princeton, New Jersey. At the laboratories we are indebted to Dr. Harry Olson for his interest and cooperation in putting at our disposal the equipment used in our project, and to Mr. Edward Rogers for his aid and advice in securing data.

Of the equipment used at the R.C.A. laboratories the 'Sona-Graph' or Sound Spectrograph made by the Kay Electronic Company of Pine Brook, New Jersey proved to be the most useful to us. The Sona-Graph is a machine on which a sound can be recorded; the machine in turn can then produce a graph in which each line of the graph represents the presence of and the intensity of harmonics or partials present in the tone recorded. Dr. Apgar manipulated the machine and took data while I played the various tones on the horn to be recorded. The horn used was a German 'Kruspe' and the mouthpiece used was the one with interchangeable rims of teflon and brass. Various tones taken from the low, middle and high registers of the horn were recorded and graphed by the machine.

Below is a reproduction of two of the graphs made by the Sound Spectrograph machine. This graph is one made of the G (sounding middle C) as played on the brass rim mouthpiece and on the teflon rim mouthpiece. These two graphs are typical of the many graphs made of various tones produced on the horn using first the metal rim mouthpiece and then the teflon rim mouthpiece.

Brass

Teflon

In both graphs the same number of lines are present indicating that the same number of harmonics are present in the tone produced by the teflon rim mouthpiece as in the tone produced by the metal rim mouthpiece. This then ruled out our first theory in which it was felt that perhaps certain harmonics were missing from the tone produced by the teflon rim and that these missing harmonics made the tone of the teflon rim less brilliant or darker in quality than the tone produced by the brass rim.

The intensity (represented by the length of a line, a long line means that that particular harmonic is strong, a short line means a harmonic is weak) of corresponding harmonics in each graph gives us our greatest clue as to why the teflon rim produces its dark tone quality. On the teflon graph weak harmonics are much less weak than the corresponding harmonics on the brass rim graph. Compare the top line on both graphs and then count down and compare line eight on both graphs. Lines one and eight are so much weaker than the harmonics next to them and those same lines on the brass graph are so much weaker than those on the teflon graph that they, because of their weakness, tend to accent even more the strong harmonics standing next to them. If one looks carefully at both graphs the brass graph shows greater disparity between lines than does the teflon graph. In other words the teflon graph is more even; harmonics are less accented. This, then, translated back into sound makes the tone produced by the teflon rim mouthpiece fuller, even, darker.

• In brief summation it seems that teflon is a man-made material which does improve on the qualities of brass as a mouthpiece material for brasswind instruments. It is indeed possible that a teflon rim mouthpiece could benefit the most sophisticated performer on a brasswind instrument as well as the performer who must go on with the show no matter what the weather, the marching band specialist.

Mr. Gerstenberger is teaching instrumental music in the Des Moines public schools. He has played horn with the Kansas City Philharmonic, the New England Opera Theatre, Boston Pops, Boston Symphony Orchestra, and is now first horn with the Des Moines Symphony Orchestra in Des Moines, Iowa. He has taught horn and was Assistant Professor of Music and Director of Bands at Rutgers University in New Jersey, and also taught horn and brass instruments as Assistant Professor of Music at Drake University. □

THE HORN!

BY
HAROLD MEEK

During the past summer I was invited by a twelve-year-old neighbor to attend several concerts by the local 4-H band, in which she played. Since it was not possible to see all the instruments beyond the first two or three rows, I asked her how many horns were in the band. This drew only a blank look and no reply. Again I asked. This time she stammered, "You mean **French** horns?" No, I meant **horns.**

Two hundred children presumably were being taught, probably by more than one teacher, by the publisher whose music they used, and by the manufacturer of their instruments, that the orchestral horn was a French horn—all "one word," with no indication that "French" is an adjective describing one type of horn only, which is the one made in France with narrow bore, piston valves, and narrow bell. It is not used in the United States.

Up until about twenty years ago it was the type of instrument that had been used in England almost exclusively since the days of the hand horn, Raoux being one of several French makers whose instruments were regularly imported into England and later copied there. At least one contemporary maker, the house of Besson, makes a clear distinction in their catalog between the French horn and the instrument we use here, which they term simply the **double horn** (in F and B flat,, copied from the German model). So our British cousins have correctly called **their** instrument a French horn.

The term has been erroneously imported here, probably via the English language. But this is not the horn that has been almost exclusively adapted and used in the United States as well as in most of the rest of the world of Western music. Ours is the German horn, of wide bore, rotary valves, and wide bell. Therefore, for a person outside of England to call the orchestral horn a French horn is as redundant as speaking of the "Boehm clarinet." Let us stick to the main species, horn, and not worry ourselves about the variety used. In addition to the German and French types there is also a Viennese horn, more closely identified with the German type, but having a still wider bore and double pistons on each valve.

The horn is acoustically different from all other brasswinds, since its conical bore most nearly adheres to the original family of animal horns from which it derives. Hence its name, the horn. We have practically no history of the hunting horn as a part of our culture in the United States. But this instrument featured prominently in European culture where it is known as the hunting horn (Britain), **jagd horn** (Germany), **cor de chasse** (France), and **corno di caccia** (Italy). Hunting horn societies (ensembles) exist presently in France, Belgium, and Germany; they give concerts and have recordings available. In the Vienna State Opera, it is not unusual to hear the **jagd horn** (hunting horn) quartets in a Weber opera performed on actual hunting horns.

From hunting horns the instrument advanced to the **natural** horn, or **hand** horn, and into orchestral use, and later on (about 1830) was adapted with valves, to evolve into our present-day instrument. In America it is known as the **horn,** in Germany as the **horn,** in France as the **cor,** in Italy as

the **corno,** and in Britain as the **French horn** (copied after the French-type instrument). The Russians refer to it as the **valt horn** (a transliteration as near to the Russian as I can come), which approximates the German **wald-horn,** or natural horn without valves. In Japan it is the **horn.**

Composers and artists in the United States correctly refer to the instrument as the horn. But many general colleges and universities teach the term French horn. Music publishers sometimes use the term French horn; dictionaries erroneously continue to list "horn, or more properly the French horn!" And teachers use the term, perhaps unknowingly.

One of my colleagues said, "Blame our teachers." Should we? I believe instead that the professionals, who play perhaps as many as 200 concerts a year, who handle the literature and know it well, who **live** their instrument twenty-four hours a day, should lead the way of explanation for others. One teacher of horn in a "Big Ten" university said, "Sure, **I** know 'horn' is the correct term, but no one else here does." I would comment that there is something very wrong with this faculty, and those who helped in the teaching of it. It is up to the general music teachers from our colleges and universities to carry the correct term into the classroom. We have a precise technical language for the brasswinds, and I am simply proposing that we use it.

Still misunderstood and not properly taught is the fact that there are **high** horn players and **low** horn players. This is not to say that one is either superior or inferior to the other, unless we are prepared to say that a soprano voice is better than a contralto. Yet when it comes to horns, most teachers will put their best pupils on first horn, and assign the others to the remaining positions. Actually a horn quartet consists of two pairs of horns, the first and second horns, and the third and fourth. Most players extend their ranges to encompass the complete 3½ octaves of the horn, but this does not mean that they all sound good in either the bottom or top registers. And sometimes this is true of the middle register as well. So while a player may play **all** the notes, his best efforts may be in the extreme low register, the extreme high register, the middle register, or a slight extension of this middle register. This should never mean that fourth horn is less demanding or that it takes less of an artist to play it than one of the high horn parts. A truly fine fourth or second horn player is just as rare as a truly fine first or third horn player.

* * * *

The preceding article was prepared in the summer of 1969 and sent to the Music Educators' Journal in the fall. Almost a year elapsed before it was printed. In the meantime the International Horn Society was formed in the summer of 1970 and its organizing committee (I was not one of them) agreed that "French" would be omitted in its name. (You may note that the Workshop this year will carry the name, "Third Annual Horn Workshop.")

Most of the confusion and inaccuracy here in the United States stems chiefly from our failure to use the term "brasswinds" when speaking of members of the brass family. Instead, we are apt to hear "horn" — referring to anything from a piccolo trumpet down to a tuba. Ironically, my above article was placed near an ad in the Music Educators' Journal which pictured brass and woodwinds — and referred to them all as "horns"! This of course is sheer carelessness. But no more so than ads which are selling trumpets (alone), and

MUSIKKOLLEGIUM WINTERTHUR

Mittwoch, den 17. Februar 1971, 20 Uhr, im Stadthaussaal

12. HAUSABEND

ORCHESTERKONZERT

Leitung: Victor Desarzens
Solisten: Kurt Huber (Tenor), Albert Klinko (Horn)
Orchester: Stadtorchester Winterthur

PROGRAMM

1. Zwei Fantasien für Streichorchester . . . . . Henry Purcell
komponiert: 1680 — geb. 1659 , wahrscheinlich in London, gest. 21. November 1695 in London
a) Vierstimmige Fantasie
b) Fantasie über eine Note

*2. Konzert für Horn und Orchester, C-dur («La Choisy») — Michel Corrette
Einrichtung und Bearbeitung: Edmond Leloir — geb. 1709 in Rouen, gest. 22. Januar 1795
1. Allegro
2. Adagio
3. Allegro

3. Divertimento D-dur, KV 251 . . . . . Wolfgang Amadeus Mozart
komponiert: 1776 — geb. 27. Januar 1756 in Salzburg, gest. 5. Dezember 1791 in Wien
1. Allegro molto
2. Menuetto
3. Andantino
4. Menuetto: Tema con Variazioni
5. Rondo: Allegro assai
6. Marcia alla francese
Solo-Oboe: Egon Parolari

PAUSE

4. Serenade für Tenor, Horn und Streichorchester, op. 31 — Benjamin Britten
komponiert: 1943 — geb. 22. November 1913 in Lowestoft, Suffolk, lebt in Aldeburgh, Suffolk
1. Prologue
2. Pastorale (Cotton)
3. Nocturne (Tennyson)
4. Elegy (Blake)
5. Dirge (Anonymous, 15th century)
6. Hymn (Ben Jonson)
7. Sonnet (Keats)
8. Epilogue
(Text siehe Rückseite)

*5. Mouvement dans l'immobile . . . . . Jost Meier
komponiert: 1968 — geb. 1939, lebe in Biel

* zum ersten Male
Ende ca. 21.45 Uhr

Dieses Programm berechtigt zu freiem Eintritt für eine Person

Weitere Eintrittsprogramme zu Fr. 9.90, einschliesslich Billettsteuer, können beim Verkehrsbüro und an der Abendkasse bezogen werden. Die Plätze sind nicht numeriert

Die Mitglieder des Musikkollegiums erhalten ein Programm zu freiem Eintritt für die ca. 20 «Hausabende» (Mitgliederbeitrag Fr. 60.–). Anmeldungen an das Sekretariat: Geschäftshaus Gebr. Volkart, Tel. 84 31 31

BUCHDRUCK-DRUCK WINTERTHUR

THE DIVISION OF FINE ARTS
of the
NORTHEAST MISSOURI STATE COLLEGE

presents

FACULTY RECITAL

EDWARD J. BOSTLEY, French Horn
DAVID C. NICHOLS, Clarinet
ANNA NORBERG, Piano

Activities Room, Student Union

Wednesday, February 3, 1971 — Eight O'Clock P.M.

PROGRAM

Concerto No. 3 in E flat for Horn and Orchestra, K.447 . . . . . W. A. Mozart
Allegro
Larghetto
Allegro
Edward Bostley, horn
Anna Norberg, piano

Sonata No. 2 in E flat for Clarinet and Piano, Opus 120 . . . . . J. Brahms
Allegro amabile
Allegro appassionato
Andante con moto
David Nichols, clarinet
Anna Norberg, piano

Fantasie-Stucke, Opus 73 . . . . . R. Schumann
(Arranged for Horn and Piano by Verne Reynolds)
Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer
Edward Bostley, horn
Anna Norberg, piano

Korell To Vienna

Louis Korell, young Local 47 member, has been accepted for study at the Academy for Music and the Fine Arts in Vienna, and plans to leave for Europe in September. His teacher will be Joseph Veleba, a professor at the Academy and French hornist with the Vienna Philharmonic.

Louis began the study of the French horn at the age of 11, and while at Beverly Hills High School toured Canada with the school orchestra and woodwind quintet. As principal horn with the Peter Meremblum Junior Symphony Orchestra, he was soloist with the orchestra and a recipient of the Robert Fraser Chapman Award.

Louis studied French horn with Arthur Frantz and has worked in recording and television as well as in community symphonies. At the present time he is studying horn with Fred Fox, and German at San Fernando Valley State College, in preparation for his study abroad.

GRAINGERS LANE METHODIST CHURCH HALL, CRADLEY HEATH.

SATURDAY 6th MARCH 1971 - - - 7.30 p.m.

MUSIC for HORN and PIANO
played by
IAN SMITH and GEOFFREY EVANS.

PROGRAMME ---- ---- ---- 12½p

1. Sonata in G minor.....Henry ECCLES
Largo - Allegro con spirito (Corrente)- Adagio - Vivace
2. Andante and Allegro from Concerto 1...Richard STRAUSS
3. Cantilena .....Ernest BAKER
4. Piano duet : Sonata No.1 in D .. ... .Wolfgang Amadeus
Allegro - Andante - Allegro molto MOZART

INTERVAL.
Refreshments are available.

5. Piano duet : movements from Petite Suite...Claude DEBUSSY
En bateau - Cortege - Ballet
6. Reverie ... ... Alexandre GLAZUNOV
7. Villanelle ... ... Paul DUKAS
8. None but the lonely heart ... . Peter Ilyitch TCHAIKOVSKY
9. Concerto No.4 in E flat, K.495 ... ..Wolfgang Amadeus
Allegro moderato - Andante - Allegro vivace (Rondo) MOZART

SINGING ON THE HORN

by

S. Earl Saxton

Nearly twenty years ago I learned a unique and wonderful way to play the horn from Victor C. Kress, formerly a trumpet player in the San Francisco Symphony. He called it "singing". Until I met Vic my playing had been adequate enough to gain positions in two major symphonies, but it lacked a certain substance and security that was then difficult for me to define. For lack of a better description I thought my playing was "brittle". He diagnosed my problem, "You are blowing on your horn. I believe it will help your playing to learn to 'sing' on it."

The year that I studied with Kress was a significant turning point for my career in horn playing and teaching. From his method of trumpet playing, which is applicable to all brasses, I began to evolve my own approach to "singing" on the horn and to passing on the concept to my students. Quotes have been used around "singing" because the term is apt to be confusing until one understands its meaning in the context of horn playing.

As simply as I am able to define it, singing on the horn means using your horn embouchure while playing in as nearly as possible the same way you use your larynx while singing. Stated another way, the horn player should feel, as he plays in this manner, that he is singing on the horn with his own voice, just short of making an actual sound with his vocal cord. He should not hum into the tone being produced on the horn by his lip vibrations, as this usually causes a "growl". He should let his vocal folds vibrate sympathet-

ically with the primary vibrations of his embouchure. This sympathetic vibration in the larynx is one of the more important aspects of the singing approach to horn playing. It adds resonance to the sounds that are amplified by the horn in the same way other strings in a piano reverberate with the strings that are struck when the damper is released. An assumption that this implies a need for an open, relaxed throat would be entirely correct.

The larynx is man's original wind instrument. All other musical instruments that are breathed into for sound phonation are imitations or extensions of the human voice. Nature has been developing man's voice for thousands, perhaps millions, of years and it has become a very effective instrument, even when it has not been professionally trained. Man's lips, on the other hand, are relatively inexperienced at making musical sounds, having been used in this unnatural function for but a few hundred years at most. It is logical to me that I can learn much about how to make music on my horn with my lips by studying how my voice works in singing.

Learning what my voice does obviously requires that I do lots of singing. Sight singing not only helps to develop musicianship, it provides an excellent working model of tone production. True, the vocal folds can't be watched while singing, but neither can the part of the lips covered by the mouthpiece be seen while a horn is being played. However, what happens physically can be heard and felt in both of them when various ways of using air and body energies to produce sounds with each are compared. I have found that there are many more similarities between vocal singing and horn playing than I once believed. To be sure, there are also a number of important differences, but in this discussion only similarities will be emphasized.

How to use the breath in playing brass instruments has long been an intensely interesting, much-discussed and theorized upon, and sometimes even controversial subject. The question has been greatly simplified for me by the discovery that approximately the same amounts of breath used in very much the same ways are required for singing a musical phrase and playing one of equal length on the horn. A deep breath that fills the lower rib cage is equally necessary in either singing or playing to insure plenty of support to sustain the tone at any dynamic level through the last note of the phrase. But it should be noted that in singing on the horn as defined earlier, if there are any differences from vocal singing in how much air is used in achieving comparable dynamics on phrases of equal lengths, less air is usually required by the horn. This is probably because the horn mouthpiece throat is somewhat smaller than the human trachea.

The principal concerns with which a singer is occupied while singing are pitch, resonance, volume and projection. Let me hasten to say that I am aware that statement leaves out rhythm, phrasing, diction and other musical considerations that are really not separable. For analytical purposes, however, the temporary isolation of factors is necessary here, as it will be at other points in this discussion. Returning to those four principal thoughts, try singing a phrase using the syllable, "DOO". If your vocal tone was not breathy and you felt that it was projecting pretty well, irrespective of what pitches or volume you sang, I would be willing to wager that you were not particularly conscious of how much air you were using, or that you had the feeling you were "blowing" your voice. As a horn player I am principally concerned with many of the same things in

making music that a singer is, and I have come to feel about tonal factors such as pitch, resonance, volume and projection that they are the products of a voice-like vibration of the lips, which requires a certain kind of concentration and feeling that to me is more like singing than blowing. Consequently I no longer find the word, blowing, very meaningful or useful to me in relation to horn playing, excepting when I make mistakes.

It might be apropos to note here that the comments of many students make it appear that air movement through a horn after it has activated the lips into making a sound is widely misunderstood. The mere presence of air in the horn, whether it be moving towards the bell in being displaced by the air required to produce successive tones or standing still, insures that sound waves will be conveyed instantly through the horn. It is quality, or purity if you will, of the sound produced at the point of phonation that influences projection most. Air going into a horn with high or loud tones undoubtedly moves faster than air that enters with low or soft sounds, but sound waves travel many times faster than does the air movement that caused them. The progress of the so-called "column of air" through the tubing of the horn has nothing to do with tone projection, excepting possibly to distort if it is pushed forward too vigorously by the blowing of the player.

Most brass players have had occasion to become painfully aware of the dangers of excessive pressure of the mouthpiece against their lips. Too much pressure causes early fatigue and swelling of the lip tissue, both of which are problematical to sensitivity of tone production, flexibility and endurance. To be sure, some pressures are brought about psychologically during players' early attempts to gain security through trial and error methods of getting tones and building range, and the pressures become habitual. Possibly the

most direct cause for pressure, though, is a build-up of air in the mouth behind the lips, the usual response to which is to treat the lips like gaskets in order to avoid the escape of air around the mouthpiece rim.

Some of the many suggestions that are offered by experienced players to relieve these pressures are realistic, providing lasting means for eliminating the problem, but too many of them are aimed at the symptoms, rather than at the causes of pressure. The problem of pressures is directly related to blowing that was discussed earlier. Wishing to relieve lip pressures realistically, I must reduce air pressure. Having found that singing on the horn cuts down significantly on the amount of air needed for a tone from what blowing a tone at the same dynamic level requires, I also find that in singing one of the needs for excessive pressure of the mouthpiece against my lips has been considerably minimized.

A discussion of lip pressures leads quite naturally to the embouchure, the central component in horn tone production. The rim of the mouthpiece forms a frame against which the lips, with their small, ellyptical opening, should be placed in such a position as to insure maximum freedom for vibration and flexibility of adjustments for range. Farkas has written of extensive and valuable research on what that position should be.[1] That his recommendation for placing the

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1. Farkas, Philip, The Art of French Horn Playing, Clayton F. Summy Co., Chicago, 1956
   _____, The Art of Brass Playing, Brass Publications, Box 66, Bloomington, 1962

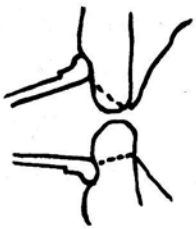
I understand another book has been published by Mr. Farkas which includes subsequent research on the embouchure. Unfortunately, to date I have not examined a copy.

mouthpiece with approximately 1/3 of its rim surface on the lower lip, 2/3 on the upper lip, finds widespread agreement among professionals is amply documented.

It is possible that I have missed reading a statement somewhere in Farkas' or another author's work theorizing a basic physical reason why the 2/3 upper lip, 1/3 lower lip, embouchure position is preferable to others, half and half, for example. The following line of reasoning, for whatever value it may be to others who are interested, is one that Pauline Oliveros, a former horn and composition student at San Francisco State College, and I came upon during a lesson many years ago.

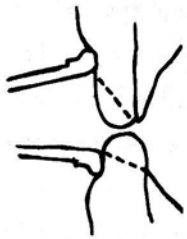
In forming an embouchure the vibrating surface of the upper lip normally extends down approximately even with the biting edge of the upper teeth. With the lower jaw dropped slightly for the opening between the teeth that is needed for unrestricted tone production, the lower lip's highest surface normally is found to be considerably above the biting edge of the lower teeth. The diagram represents a side view of the center of the embouchure showing the relationship of lips and teeth before the mouthpiece is seated.

When the mouthpiece is placed against the embouchure so that half is on the upper lip, half on the lower, outside appearances might lead one to believe this to be an evenly balanced position. An attempt is made with the second diagram to show, if the relationship of the player's lips and teeth edges is normal, that this position is actually unbalanced. The dotted lines



drawn from the inside edge of the mouthpiece rim to biting edges of the teeth delineate lip areas left free to vibrate. In this placement the lower lip is given considerably more vibrating area than is the upper lip.

When the mouthpiece is raised, so that 2/3 of the rim surface is on the upper lip, 1/3 on the lower, the resulting relationship of lip areas left free to vibrate, as shown in the third diagram, is more evenly balanced. This could account for a better sound and enhanced flexibility that this position affords. If this analysis has any validity, it would appear to strengthen recommendations against the sometimes used 1/3 of rim on upper lip, 2/3 on lower lip placement of the mouthpiece, unless the player's lip and teeth relationships are reversed. This analysis would also tend to support, if it is true, the contention by some researchers that only the upper lip does the vibrating.



There is at least one other relationship in embouchure formation that I consider to be significantly important. It is the vertical relationship of the "line" along the crest of each lip's surface where dry, outside skin meets wet, inside mucous membrane. I think it is this "maximum vibration crest" of each lip around the ellyptical opening in the embouchure that corresponds most favorably with the vocal folds of the larynx. My vocal cord appears to me to function most efficiently when it is neither very wet nor very dry -- in a state of

balance, so to speak. The dotted line in the accompanying diagram circles that portion of the lips corresponding to the vocal folds, the vertical dotted line runs through the center ofthe maximum vibration crest of each lip. Some students have a tendency to roll the lower lip inward in attempting high tones, and to thrust the lower lip outward in attempting low tones. Both of these tendencies create situations of imbalance on the opposing lip surfaces. In rolling the lower lip inward its usually dry surface,which is less sensitive and less flexible, comes closest to the upper lip, producing a hard, penetrating and insensitive sound. If the lower lip is rolled outward, as in a pout, its inner surface, usually wet, too flexible and also less sensitive, is then nearest the upper lip, producing the well-known low register "blatt". Therefore it is important to maintain through all register changes a close proximity of those maximum vibration crests, similar to nature's positioning of the vocal folds.

Articulation, the use of the tip of the tongue in starting tones, is a subject closely related to the embouchure because the tongue acts as a valve to release the air that vibrates the lips. In horn playing articulation there are some interesting and useful points to be learned from a careful study of how certain syllables are pronounced by the voice. For example, if I place the back of my hand almost against my lips and pronounce the syllable, "TU", which is the one most widely advocated for brass articulation, I can always feel a puff of air on my hand that also momentarily blows my lips apart just before the vowel sound begins. Pronunciation of the syllable, "DOO", produces the vibration of the vowel sound earlier and with much less, if any, initial disturbance of the lip opening. Further study of tongue placement and subsequent motions during pronunciation of both

of those syllables reveals that the only discernable differences between them is the puff of air that precedes, "TU", and the consonant, "D", immediately vibrates vocally.

Referring back to an earlier paragraph which called attention to a comparison of the feelings of blowing versus those associated with what I have called a vocal way of producing a horn tone, in trying the two syllables, "TU", and, "DOO", on the horn I can discern very similar effects to those noticed when I sang them against my hand. "TU", tends to disrupt the vibrating position of my embouchure sufficiently to cause slight delays in the response of the tone and/or split attacks, "approximaturas", someone has dubbed them. Consistent with the greater amount of security and generally improved responsiveness of tone that I have derived from deliberately generating feelings of singing on the horn, the syllable, "DOO", for all separately articulated tones, particularly on very soft, very loud, and/or staccato notes, produces far better results for me.

Support, involving the entire body, is an integral part of singing on the horn, although it may be thought of in a different way than by advocates of blowing. Diaphragm support and abdominal support are fine as far as they go, but in my estimation emphasis upon them leaves out an especially important body area that often needs more conscious inclusion in the process of tone production than it gets: the legs and feet. Horn players who stand while playing automatically receive the benefit of the full support of their lower limbs, and because of this I am sure, many hornists prefer to stand as they practice. Concert artists who play solos frequently, and military bandsmen, understandably find it practical to stand as they practice, but orchestral players nearly always sit while per-

forming, and their practice habits should be consistent with performance conditions. The act of sitting may, unless something positive is consciously done to counter it, serve in effect to eliminate the legs and feet from their active usefulness as the foundation of the player's entire tonal support system. The"something" that I find most useful while playing is to try to maintain a feeling that my legs and feet are continuing to hold my body up, although I am seated.

Exertion of energy is necessary in both horn playing and singing, and distribution of that energy output over the whole body, for better functional efficiency of the more immediately involved areas, is much to be preferred over allowing the respiratory system and the embouchure to try to take over all the work. Since making a sound with the voice or on the horn is a directional activity (air goes out through the vibrator and sound waves go ahead of it), an effort in a certain direction is needed to move the air in such a manner that the sound waves are activated most efficiently. Newton's Third Law of Motion: to every force there is an equal and opposite reaction, applies in the motivation of sound waves as it does in all of nature, and provides us with a clue about the direction in which we should exert our efforts.

When a man lifts a load the direction of his thrust of energy is downward. When a rocket hurtles into space the direction of its thrust of energy is downward. Consider what might happen if the rocket's firing tubes were to be directed upward, in the same direction that the missile is intended to be projected. Would its module then go into orbit? Obviously it would not. In the matter of moving air to project sound waves there appear to be two schools of thought.[2]

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2. Winter, James, The Brass Instruments (2nd ed.), Allyn & Bacon, Boston, 1969, pp. 17 & 18.

One advocates a so-called "upward-driving method" wherein the forces of energetic output appear to be directed along with the path of sound wave projection. The other, "downward-driving method", as described by Winter, appears to me more directly to agree with Newton's law, although I am intrinsically more interested in sound wave projection than in the movement of air. Air movement is the means by which vocal and brass instrumental sounds are projected, just as the measured explosion of rocket fuel is the means by which the rocket module is propelled into space. Much careful study into the true nature of the means of propulsion of missiles has to be done by the space engineer, and a comparable proportion of thought should be devoted by the horn player into the true nature of the means by which sound waves are activated. Care has to be exercised not to confuse the role of the fuel with the role of the projectile. In horn playing and in singing the pay load is sound waves, not air.

As downward effort exertion helps control the support needed for good tone, so also does it help to maintain physical balance, another factor that is as necessary to horn playing and singing as it is to athletics. Mary Groom Jones, well-known, excellent and highly respected singing teacher, whose voice courses I studied at the University of California, constantly encourages development of a feeling of balance in close conjunction with exertion of downward directed effort in singing. A feeling that one's center of gravity is too high, which can be contributed to by directing the abdominal effort upward, often upsets the balance sufficiently to be a direct cause for weak sound, poor intonation and even missed pitches, particularly in the upper register. Equally applicable to horn playing, a well developed sense of balance can help greatly to enable a play-

er to negotiate an extremely disjunct passage, including wide register changes, with much more ease and security than the same player would exhibit prior to establishing the balanced feeling.

Before attempting to pull all of the points touched upon into some semblance of a more meaningful whole, there is one more subject to which I'd like to give separate attention. It is the horn. This magnificent instrument possesses acoustical properties that enable an accomplished player to give forth some of the most exciting and compellingly beautiful sounds in all of music. The proportions and materials, with slight variations in both, give all (french) horns a very similar characteristic tone quality. Each player produces his own unique sound, with only minor variations in quality, on every horn that he plays. That is not meant to imply that a player is not capable of wide variations in tonal colors, but that in each of the colors he can produce, his own particular sound is more prominently apparent than are the differences between several horns he may play on. I find that to be a fascinating phenomenon. It suggests to me that the horn is really a highly refined amplifier of the player's sound, that sound being the product of an extremely individualized concept as much as it is the product of a physical action, and that an amplifier is all that we should expect a horn to be.

The modern double F and B-flat horn enables the player to sound the partials of twelve different overtone series (fourteen in all, but two overlap), and this acoustical reality is a great boon to horn playing. But the way many students (and not a few professionals too) develop a habit of depending upon fingerings and the partials to help them find and stabalize pitches and intonation on the horn suggests that they may be expecting more of the instrument than it is capable

of providing. Other brass instrumentalists may be able to "get by" with that way of playing more satisfactorily than do horn players, but anyone doing it on any instrument sounds more mechanical than musical. One of the benefits of learning how to sing on the horn is to gain some sense of freedom from over-dependence upon valve combinations for pitch and interval security. When singing is functioning best the player is only vaguely aware of the existence of the partials, and the use of valves becomes merely a habitual accommodation of the length of the tubing to the pitches that are sung.

Singing on the horn combines many physical and conceptual factors that require extensive separate analysis to be understood. But successful singing is the result of cultivated feelings, I think, more than the result of an intellectual process. All of the subjects contributing to the process of singing that were touched upon in this essay, and more of somewhat lesser significance, are needed equally in simultaneous combination -- plus the magic of imagination -- for really artistic singing.

A discipline singing most decidedly is, and it is one that is not easily acquired. Much patience and persistence are needed by both the student and the teacher. Occasional discouragements and, indeed, frustration may be experienced. Old habits and misconceptions constantly recur to get in the way of progress. It is not an easy, short-cut route to accurate and musical performance, nor is it a panacea for all the ills one can encounter in being a musician. When it has become quite natural for you to sing on the horn it does succeed in placing within easier reach the solutions to horn playing problems.

Biographical Note

Earl Saxton has played Principal Horn in the Oakland Symphony since 1959, during which time that orchestra gained national recognition in performing contemporary avant-garde music, under the direction of Gerhard Samuel. He played in the San Francisco Symphony and Opera Orchestras through the '50s, and in the Pittsburgh Symphony and Opera Orchestras for two years before that. He was Solo horn with the Little Symphony of San Francisco until its brief but brilliant existence ended in financial disaster. Recordings, radio and television, ice show and theater orchestras, the San Francisco and visiting ballets, as well as casuals with show and folk-rock bands round out his experience.

He earned an A.B. in Music at the University of California, Berkeley, did graduate studies on horn at the Juilliard School in New York, took an M.A. in Music Education at San Francisco State College, and has done further graduate study in Music and Education again at U.C., Berkeley.

He has taught horn on the faculties of Carnegie Institute of Technology, Pittsburgh, Pa., Music and Arts Institute, San Francisco, College of the Holy Names, Oakland, San Francisco State College, Stanford University, Palo Alto, California State College, Hayward, and is currently on the faculties of the University of California, Berkeley, Chabot College, Hayward, and the San Francisco Conservatory of Music.

While the accompanying article is devoted mainly to outcomes of a year of study with Victor C. Kress, inestimable values are placed on his studies with Herman C. Trutner, Robert Schulze, Forrest Standley, and Wendell Hoss.

referring to them as horns. Of course they are not. They are trumpets, members of the brasswind family.

On February 12, 1970 Mike Douglas, the TV talkmaster, interviewed Milt Kamen (comedian) and Jan Peerce (Metropolitan Opera tenor.) Douglas introduced Kamen as a "former French horn player." But further in the conversation one never heard that term from either Mr. Peerce or Mr. Kamen. It was 'horn.' It is as natural for an artist to use the correct term as it is to breathe. During my years in the Boston Symphony Orchestra I never heard "French horn" in Symphony Hall.

The late Herman D. Kenin, President of the American Federation of Musicians, stated in a letter to me, dated October 22, 1969: ". . . .I am certainly sympathetic to the position you take with respect to the proper term for the orchestral horn. A long time ago I was taught the lesson and have always referred to the instrument as the HORN.

"Your suggestion that the Federation might help educate our people is a good one, and I shall give a copy of your letter to Mr. Stanley Ballard the editor of the International Musician."

On the other hand, a letter dated February 14, 1968, from a person who must necessarily remain anonymous in this discussion — but whose voice has been heard by millions over the radio since the 1930's — states: "I really see no reason why we shouldn't, (——call the instrument a French horn) if only to distinguish it from the other brass and the so called English Horn which is not a horn at all. I would also think that common usage would allow us to use the term."

The above point of view begs the question! Are musicians supposed to know and use the correct terminology, or can we afford to be careless? Musical slang, which French horn is in my view, is as repugnant as "ain't" is in general language. Both are noted in dictionaries however. We are all familiar with the term "muta", meaning "change to". And seeing the term "muta in C" in opera horn parts, for example, means exactly to the player to change (from whatever horn key he was in) to horn in C. Careless copyists and editors frequently transcribe this to "muted horn in C". Something else quite different. In my view of "French horn" I believe that something of this sort occurred a couple of centuries ago (more or less!) when someone overheard two of our British-cousin horn players discussing their new French horns (just over from Paris.) This unknowing eavesdropper has been perpetuating "French horn" — one word — as gospel ever since. To our two mythical horn players who knew what they were talking about, French horns referred to horns from France. The generic term was, and still is, horn. A trumpet is a trumpet (not a horn), a trombone is a trombone (not a horn), a tuba is a tuba (not a horn) —— and quite naturally all are brasswinds, just as all wood wind instruments are woodwinds.

Harold Meek is an internationally-known horn player. Author of studies for his instrument, he has also acted as advisor-consultant to several musical dictionaries and books about the horn. Adjudicator and clinician, sometime lecturer at Harvard University, former principal player in Rochester Civic and Philharmonic orchestras, Boston Symphony and Boston Pops. □

Robert Forberg, music publisher, Leipzig

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Notice 'cor' in French, and 'horn' in English

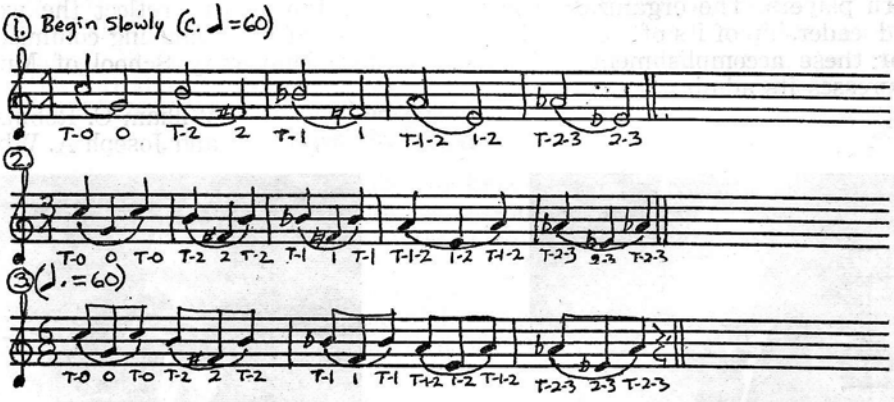
SIMPLE STUDY TO HELP IN TRANSITION FROM SINGLE F HORN TO DOUBLE HORN

BY
STUART J. UGGEN

This exercise has been designed to provide specific practical exercise of a purly mechanical nature for the horn student faced with the sometimes awkard problem of a thumb operated valve key. (Teaching the fingerings of the double horn is not a particularly strong point of the exercise since alternate fingerings are used for e and e flat).

In each group of slurred notes the student need only change the position of the thumb valve key while the other three valve keys remain in position. The only other specific technical consideration during the execution of the exercises should be an attempt to match the tone quality of the two sides of the horn. Throughout the exercises the student should strive for clean slurs and progressively faster speeds.

Once the student becomes proficient in the execution of the exercises presented here he has nearly conquered the mechanical problems of double horn fingering. The student should then practice the major scales of c, d, e flat, e, and f which will take him through the most commonly used fingerings from c(1) through f(2). The examples below simply indicate a preference of this writer.



Vary routine by playing tongued, in retrograde, at varied speeds, etc.

Mr. Uggen is Director of Bands at North Park College, Chicago, Illinois, specializing in brass instruments, conducting and orchestration. He holds the Bachelor of Science and Master of Music degrees from Moorhead State College, and studied horn with H. D. Harmon, Christopher Leuba and Eugene Wade; conducting, with Frederick Fennell.

He has authored articles appearing in The Instrumentalist, March and June 1970, and January 1971.

Other posts were in Climax, Minnesota public school, Moorhead State College (Minnesota) as horn assistant, and in Appalachian State University (North Carolina) as Instructor in Horn and Director of Concert Band. □

FORMATION OF THE INTERNATIONAL HORN SOCIETY

The formation of the International Horn Society stems from a proposal introduced at the First Annual Horn Workshop, held at The Florida State University in June, 1969. Behind the proposal was the notion that such an organization would serve as a useful vehicle for the exchange of ideas, information, and developments of mutual interest to horn players all over the world.

The idea of an international organization of horn players was received with enthusiasm by those attending the Workshop. Because of the enthusiasm, a temporary organizing committee was formed, consisting of John Barrows, David Berry, Philip Farkas, Wendell Hoss, Robert Marsh, William Robinson, Norman Schweikert, Lowell Shaw, and Barry Tuckwell. Norman Schweikert accepted the chairmanship of the committee, and with it the responsibility of guiding and coordinating its work. The formation of the International Horn Society in June of 1970, during the course of the Second Annual Workshop, testifies to the effectiveness of the work of Mr. Schweikert and the members of the organizing committee.

The first issue of The Horn Call was published in February, 1971 and sets the highest standard for future issues of the journal. Credit for this accomplishment must be given to Harold Meek and to the contributors to the first edition.

The International Horn Society presently has a membership of over 400 horn players. The organization and growth of the Society reflect the work and leadership of its officers and of the members of its organizing committee. For these accomplishments, The Florida State University School of Music expresses its admiration.

—William C. Robinson
and Joseph A. White

William C. Robinson

Joseph A. White

BOOK REVIEW

BY
PATRICK BRISLAN

"The Horn and Horn-Playing, and the Austro-Bohemian tradition 1680-1830," by Horace Fitzpatrick, Oxford University Press (1970); 256pp, XVI Plates; A$ 29.50.

"One would like to think that he would be pleased if he could hear some of our modern performances of the music of his day on the instruments which would have been familiar to him. But surely Sporck would be puzzled to find that in otherwise authentic performances of the music he knew his beloved horn in its original form was missing. It is indeed surprising that, in spite of the widespread revival of the other instruments of the Baroque and Classical Orchestra, the horn has received little attention. It is to that end that this study is offered."

So says the author in his conclusion to what is undoubtedly the most sympathetically written and well-documented account of the 18th century horn published to date. Dr. Fitzpatrick with his scholarly and systematic approach tempered with adequate performing ability has dramatically thrown the musical and musicological spotlight on that Cinderella of instruments — the pre-valve horn. Not only has he added a lustrous volume to the hitherto, ordinary published works about the horn, but he has provided stimulation for further research and a desire to repossess the greatness of the pre-valve horns.

Broadly the book has three distinct sections, viz. the Baroque Horn from circa 1680-1760, the Hand Horn from 1755-1830, and catalogues a) of instruments and manufacturers, and b) of players. In addition there is a 7 in. 33 r.p.m. stereo record containing demonstrations of the baroque horn and valve horn. There are fine biographical sketches of Count Sporck (credited with the introduction of the hunting horn to Bohemia from France towards the close of the 17th century) and Giovanni Punto. A useful chapter on the mouthpiece, including some worthwhile digressions is also added.

Dr. Fitzpatrick offers a number of hypotheses throughout his work and begins quite early when suggesting the reasons behind the redesigning of the French Cor-de-chasse (by the Viennese Leichnambschneider brothers) resulting in marked changes in its tonal character. He is convinced that the answer lies in the "basic tonal ideal of the Austrian Baroque" and cites parallel examples of the prominent Viennese violin-makers whose predilection was for a "quieter and darker tone" than that which their Cremonese or Brescian contemporaries preferred. This "soft" as opposed to "brilliant" quality of sound led readily to the horn's acceptance into the "Klangoerper" of a Viennese instrumental consort of the period. It follows the author can draw another conclusion when an "invoice" written by Leichnambschneider in 1703 indicates the use of horn crooks had already allowed the novice orchestral horns to make their debut at an earlier date than that commonly ascribed. The Leichnambschneiders are also acknowledged for establishing the basic pitch of F as the most suitable and characteristic for the horn.

Another strongly-supported hypothesis is that the Waldhorn was introduced into England by horn players of the Austro-Bohemian rather than French school. Fitzpatrick's examination of the horn parts of Handel and the careful chronology of events during 1700-1750 provides telling argument in support. When quoting Burney: "The Messings were the first who pretended to perform in all keys in England about the year 1740" he is letting Burney

off lightly by suggesting the remark is "now subject to consideration." It seems the title "French " horn was already a misnomer in Handel's day!

Despite the overall excellence of this book there are certain issues raised by the author which are open to enquiry. For example he enters the "standing debate" concerning the position in which the horn was held before the advent of hand-stopping with a surprisingly weak argument in favour of the position in which it is generally held today. Acknowledging that authorities such as Morley-Pegge and Janetsky support the view that the horn was held with its bell pointing upwards when played and stating there are "hundreds of illustrations which show the horn being played in this attitude" he goes on to dismiss these illustrations as "a convention on the artists' part in the interest of showing the instrument to better advantage." Whilst it is probable that a percentage of these artists' works could be so labelled, it would seem reasonable to claim that **both** playing positions were accepted concurrently. The forward-held position (with bell in the air) is akin to that used by trumpeters and might be the logical position for the trumpet-player doubling on the horn to adopt for the latter instrument. Fitzpatrick himself states that the majority of Bach's cantata horn parts were written for such players and Plate VII (a) (one example) showing detail from an engraving of the Imperial Opera Orchestra at Vienna in 1758 indicates that "bells in the air" — at least for clarino playing — might have been the vogue some time after Bach's death. Later in the biographical thumb-nail of one Joseph Michel (c.1720-90) the author remarks that "it is a matter of some interest that the archaic practice of the 1st horn's doubling on the high trumpet (i.e. and vice versa) was carried on so late in the century". Certainly "the early orchestral players . . . were too much concerned with tone quality to sacrifice it to the upper air" but a trumpeter performing on his "second" instrument may well have cared less for the sensitivity and refinement of tone which might have been evoked from the hand-horn in its more usual playing position.

On page 138 Fitzpatrick, when describing the tone of a Huschauer horn gives us this mind-teasing observation: "It is capable of infinite dynamic shading on the lower scale of volume . . ." and later, on p. 165 states rather dogmatically that "such intervals (i.e. a sixth) would have been impossible on the wide-rimmed baroque mouthpiece." Less satisfactory too are attempts at scene-setting when history-book cliches such as "plentiful jobs and easy money" and "Turkish hordes" are employed. Nonetheless these are minor criticisms and can be glossed over for the most part. By far the least satisfactory material — almost self-defeating in its purpose — is the accompanying stereo disc. In selecting the content of this recording the author had the choice of performing two or three lengthy excerpts on the baroque, hand and valve-horns or providing numerous short "snippets". In choosing the latter he leaves us frustrated in the desire to hear more extended works so that a convincing impression, particularly of the baroque and hand-horns, can be made.

The most successful of these excerpts are the example from the Mozart Concertos 2, 3 and 4 where hand and valve horns are directly composed. The case for the hand-horn is here eloquently presented. Unfortunately this cannot be said for other examples, notably the Mozart Serenade in D, K.131, Adagio, where the use of multi-recording techniques to simulate a quartet is a failure. Internal intonation, ensemble and balance are woeful and the combined effect does a great disservice to the ideals for which Fitzpatrick is striving,

especially when one has already read the collection of glowing tributes about the sound of the hand-horn and this is the aural evidence provided. It would well leave the objective listener undecided about the valveless horn. Far better to have recorded with four competent players or rejected the multi-recordings altogether.

Without doubt however, this book deserves to be read by horn-players and others with the utmost sympathy and understanding for Fitzpatrick's efforts and scholarship. This reviewer confidently predicts that valveless horns will yet again come into their own.

Mr. Brislan is Teacher of Horn in the University of Adelaide's Elder Conservatorium of Music and a member of the University of Adelaide Wind Quintet. Before taking up this joint post he was previously a foundation member of the New Sydney Woodwind Quintet and has had an extensive orchestral career playing horn at different times in the West Australian, Queensland and Sydney Symphony Orchestras. He toured the Far East and Britain with the Sydney Symphony Orchestra in 1965 and has appeared as soloist with Australian orchestras on many occasions including the Australian Youth Orchestra with which he was also a former principal horn. In addition to the full-time position at the Elder Conservatorium he is regularly invited as horn tutor to National Music Camps and summer schools, and is currently President of the Horn Society of South Australia. □

PROFILES

ARTHUR DAVID KREHBIEL

Born in Reedley, California, Mr. Krehbiel began studying the horn in high school and later studied with James H. Winter at Fresno State College and with Wendell Hoss in Los Angeles. He did his last year of undergraduate work at Northwestern University, studying with Philip Farkas, and received his Bachelor of Music degree in 1958. That same year he joined the Chicago Symphony Orchestra as assistant first horn and became that organization's youngest member. He remained with the orchestra five years, having been elevated to the position of associate first horn for his last year, and while in Chicago he taught horn at DePaul University (1961-63).

Since 1963 Mr. Krehbiel has been principal horn of the Detroit Symphony Orchestra and has appeared as soloist with the orchestra a number of times in the following works: Concerto No. 1 in E-flat, Op. 11, by R. Strauss, Serenade for Tenor, Horn and Strings, Op. 31, by B. Britten (with Jan Peerce, tenor) and the Concerto No. 2 in E-flat (K.417) by W. A. Mozart. Since 1964 he has also been Instructor of Horn and Director of the Brass Choir at Wayne State University in Detroit. More recently he has been a member of the Symphonic Metamorphosis, a rock group made up of members of the Detroit Symphony Orchestra which first made its appearance in the spring of 1969.

* * * * * *

DALE CLEVENGER

Dale Clevenger is currently principal horn of the Chicago Symphony Orchestra, having joined that organization in February, 1966. During his five years as principal horn he has appeared as a soloist with the orchestra a number of times including performances of the Concerto for Seven Winds, Timpany, Percussion and Strings by F. Martin (which was subsequently recorded), the Concerto for Three Horns in D by G. P. Telemann, the Concerto

No. 4 in E-flat (K.495) by W. A. Mozart, the Concerto No. 1 in E-flat, Op. 11, by R. Strauss and the Sinfonia Concertante in E-flat (K.297b) by W. A. Mozart. He has also been very active in the orchestra's chamber music series and as a studio musician in Chicago.

A native of Chattanooga, Tennessee, Mr. Clevenger began study of the horn with a local teacher, James Schmidt, and later studied with Forrest Standley at the Carnegie Institute of Technology where he also earned the degree Bachelor of Fine Arts. In New York City he studied with Joseph Singer and Morris Secon and did considerable free-lancing while playing second horn with the Symphony of the Air (1962-63). For one season (1963-64) he was principal horn of the Kansas City Philharmonic Orchestra and he played second horn with the Pittsburgh Symphony Orchestra for their European tour of 1964. Returning to New York he played briefly with the American Symphony Orchestra as third and first horn before going to Chicago.

R. MORLEY-PEGGE

Author of "The French Horn"

Shown here with an instrument from his private collection.

Snapshot at Mr. Pegge's home in Cobham, Surrey, 1960 with 'Radius French horn' designed by John Callcott. Made probably by Thos. Key of Charing Cross, circa 1851. Fine example of the omnitonic horn.

GUMPERT, NOT GUMBERT!

BY
NORMAN SCHWEIKERT

It may seem ridiculous to question the spelling of a name, especially one that has been so well-known since before 1900, but in the interest of musicology I would like to dispel all doubts about the correct spelling of the name of one of the world's greatest horn teachers, Friedrich Gumpert (1841-1906).

All during my student days and through much of my professional life I had accepted the spelling of Gumpert's name which appeared on all of his published works that I had seen (the orchestral excerpt books and the horn quartet collection). This spelling has also prevailed in numerous articles and in the technical-historical reference books by Robin Gregory (The Horn) and R. Morley-Pegge (The French Horn). A few years ago, while doing research in the Eastman School of Music's excellent Sibley Library, I came across reviews of several chamber music concerts given in Leipzig, Germany, in Dwight's Journal of Music (a weekly journal published in Boston, 1852-1882). To my surprise I discovered that every time the horn player was mentioned, his name was spelled **Gumpert.** At the time I thought, "These reviews must be referring to F. Gumbert. But they are so consistent with their spelling — could this be the same person?" At about that time I was corresponding with Anton Horner and Max Pottag, gathering their biographical information for a history of professional horn players in the United States from colonial times to the present (still in preparation). A letter from Mr. Pottag gave the spelling as Gumbert and one from Mr. Horner gave the spelling as Gumpert. I was further confused! Here were two pupils of Gumpert each giving a different spelling of his name.

Finally, in August of 1966, I had the opportunity to spend a very pleasant afternoon in Boston with the only other living pupil of Gumpert, Max Hess. While writing down information about his musical life I brought up the question of how Gumpert's name was **really** spelled. Mr. Hess was emphatic that Gumpert always spelled his name with a "p" and not a "b". Then I asked him why all of his published works carried the incorrect spelling. His answer was this: There was a Friedrich Gumbert who was a well-known song-writer, poet, or the like, living at the same time and Gumpert did not seem to mind being mistaken for him. Perhaps Gumpert's publishers thought that his works would sell better with Gumbert's name on them. This story was corroborated by Anton Horner and Max Pottag when I had conversations with them at the First Annual Horn Workshop in Tallahassee, Florida, in June, 1969. By that time other sources of the correct spelling had come to light. Perhaps the most authoritative published source is the book, **Festschrift zum 75-Jaehrigen Bestehen des Koenigl. Konservatoriums der Musik zu Leipzig** published by C.F.W. Siegel's Musikalienhandlung, Leipzig, 1918. This 75th anniversary book gives the names of all the teachers at the conservatory during its first 75 years and in it we find under the year 1882: "Friedrich Gumpert fur Horn (gest. 31. Dezember 1906)." Let us all, from now on, perpetuate this **correct** spelling of a great teacher's name!

(Editor's note: since this article was written I have received a letter from Louise Horner, the daughter of Anton Horner, which states in part that she recently unearthed an autographed photograph of Gumpert, a letter written to her father in 1906, and her father's "report card" from the Leipzig Conservatory at the end of his first year

(1892)—all with the signature, Gumpert. *This then must provide the final clincher on the correct spelling.)*

Mr. Schweikert is Instructor of Horn and a member of the Interlochen Arts Quintet at the Interlochen Arts Academy in Interlochen, Michigan. He studied horn with Odolindo Perissi and Sinclair Lott in Los Angeles, of which city he is a native, and with Joseph Eger at the Aspen Institute (Colorado). In 1955 he joined the Rochester Philharmonic Orchestra and remained with that organization for nine seasons. While a member of the orchestra he received the Bachelor of Music degree from the Eastman School of Music, Rochester, New York, and during that time studied horn with Morris Secon and Verne Reynolds.

During military service he played in the United States Military Academy Band at West Point, New York. He has also been associated with Thor Johnson as solo horn of the Moravian Music Festival, the Chicago Little Symphony and the Peninsula Music Festival, appearing as 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 (formerly the C. G. Conn Collection) housed at Interlochen. In June Mr. Schweikert will leave Interlochen to join the Chicago Symphony Orchestra as assistant first horn. □

Comrades

BY
ROBERT CECIL

During the summer of 1965 I served as Associate Director of the Hope College Vienna Summer School. The School's program had always included a study tour but Poland had never been on the itinerary. Knowing of the director's interest in including Poland on the following summer's trip, I volunteered to make a reconnaisance trip to investigate the opportunities for our students.

One of my most delightful experiences abroad occurred in Warsaw. Immediately on arrival I went to the American Embassy with the request —could they put me in touch with a professional horn player, preferably one who spoke English? Accepting the challenge, the cultural secretary made an appointment for me with Stefan Kierek, the fourth horn player of the Warsaw Philharmonic. Stefan turned out to be a warmhearted and fascinating man. During World War II he had been a member of the Polish Freedom Fighters in England where he had learned to speak English. In addition to English and Polish, he speaks German and Russian quite fluently, has degrees in music and international law, and has extensive art and rare book collections which overflow his small apartment.

The day I spent with Stefan was a memorable one. When I met him at Warsaw's Philharmonic Hall, he invited me to attend that morning's rehearsal. The orchestra was preparing for its annual fall music festival and was rehearsing Beethoven's Seventh Symphony. After lunch Stefan and two other members of the orchestra's horn section joined me in their club room for an afternoon of talking shop and playing quartets together. Stefan loaned me one of his horns, (I just happened to have my mouthpiece along!) and we played in an atmosphere that until then I hadn't been able to recapture since my student days. The next day I had to leave Warsaw and Stefan came to see me off. To my surprise he had brought along two handsome gifts: an autographed copy of some studies for the horn composed by him and a very

lovely woodcut of Torun, the Polish town where Copernicus was born.

I enjoy telling this story because it illustrates a theory about horn players that I have always had — that they belong to a very special and wonderful fraternity as binding as any secret society. A perceptive observer will notice that they share certain common characteristics. The most pronounced of these include an abnormal response to the vibrations produced by brass instruments, a basic distrust of conductors and a subtle but determined dedication to keeping alive the prevalent notion that the horn is the most difficult of all instruments to play.

I feel that one explanation for this pattern of behavior has to do with sheer survival in a highly competitive field. To be a reasonably accurate player requires a certain degree of emotional stability. In orchestral playing, for example, if you don't feel friendly toward the other members of your section, your animosity can spill out the end of your bell in the form of fractured notes — too much distrust of the conductor can bring the same result, and some embarrassment. On the other hand, to have the goodwill of your fellow players can be very comforting on the evening of a concert.

Musicians who teach in liberal arts colleges are naturally expected to teach a number of subjects in their field and I am no exception. In addition to teaching brass instruments, I teach a course in music theory, a methods course and I conduct the band. I do enjoy the variety that my kind of job affords for it challenges me to look beyond the end of my bell, but I feel that my enthusiasm for teaching stems from my love affair with the horn. To find the time and energy to practice is difficult, but not to practice is devastating. I have learned that when my playing deteriorates, my teaching suffers also.

New acquaintances often ask what my special field in music is. When I was younger and status-conscious, my answer might have been "I am a professor of music" or " I am a conductor." Now my reply is simply, "I am a horn player." Oh, I forgot to mention that horn players do have a certain amount of pride.

Mr. Cecil is the band director and horn teacher at Hope College in Holland, Michigan. He holds the Bachelor of Science degree from the Juilliard School and the Master of Music degree from the Yale School of Music. His horn teachers have included James Chambers and John Barrows. Before coming to Hope College he was the brass teacher at Yale for four years and was a free-lance horn player in New York City for six years. The above article was written for a public relations series entitled "Views from the Campus" and was printed in the Holland Evening Sentinel. *Mr. Cecil is to be on leave for the academic year 1971-72 studying at the Institut Jacques-Dalcroze in Geneva and traveling in Europe where he hopes to further test his theory about horn players.* □

* * * *

Have more than thou showest,
Speak less than thou knowest,
Lend less than thou owest,
Ride more than thou goest,
Learn more than thou trowest,
Set less than thou throwest.

—SHAKESPEARE

A LETTER FROM DENNIS BRAIN

We are indebted to Alex Grieve for sharing with us the following letter to his brother, Gordon Grieve, from the late Dennis Brain. During Mr. Grieve's recent tour of the United States with the Melbourne Symphony Orchestra he was asked many questions about the 'best' horn, type of mouthpiece, bore, kind of metal, etc. The reproduction of this letter is timely because of its discussion of the French instrument of narrow bore.

Hampstead 7294

"Craigmore"
37 Frognal
Hampstead
N. W. 3

3rd February 1953

"Dear Gordon,

"Just a line to give you a few details of the instrument.

"It was an hand horn with crooks made by Raoux, and which later had three detachable piston valves added, and in that form, in F, I made most of my recordings including the Strauss Concerto and Britten Serenade, etc. There is an inscription on the uppermost flange of the bell. I then changed to the B flat horn and played for awhile on a B flat crook, until I had it built into that key with one rotary valve for A (natural) muting. Then, bearing in mind that the modern French players use an ascending third valve with good effect, I added another rotary, putting the whole instrument in C alto, and providing, in additon to very good high notes, A,B,C,D, the pedal G and low G which feature so much in the Schubert Octet.

"One reason why I preferred it to the big German horn was the softer and more legato tone obtained, partly due to piston action and partly the quality of old, soft metal. Now I use an Alexander B flat with a narrow mouthpipe and small mouthpiece, which gives, I think, even better results though it is less easy to play so smoothly.

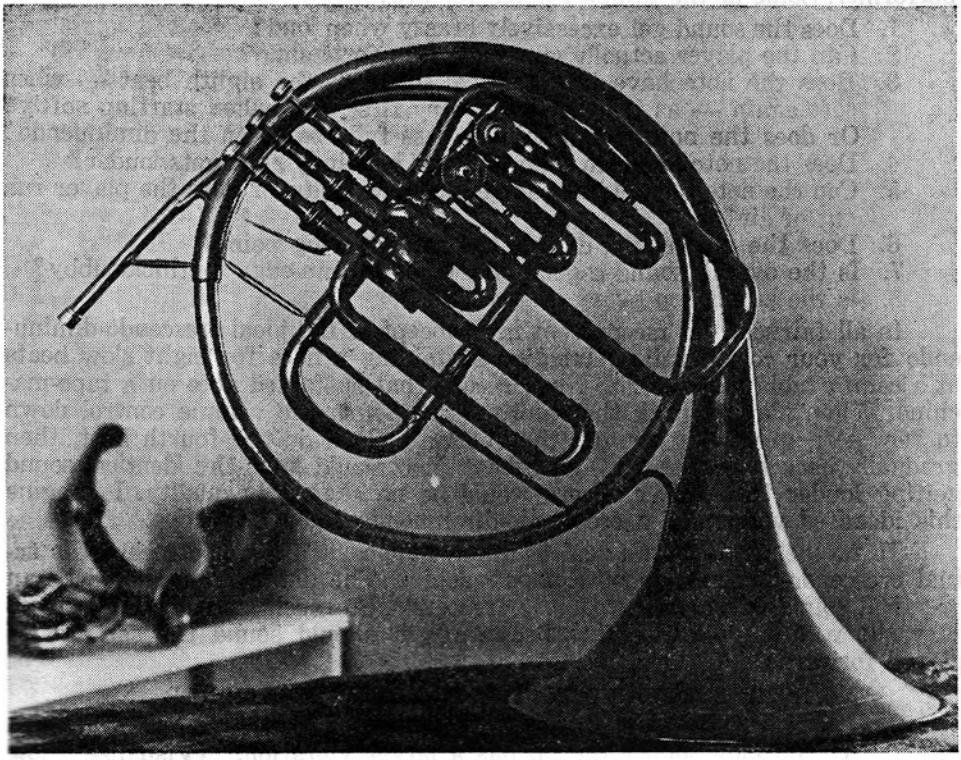
"However I do not want to bore you with details, though if there is anything else you wish to know do not hestitate to drop me a line, and even though, as Tom will testify, I am a bad correspondent I will eventually get round to replying."

With best wishes

Yours sincerely

(signed) Dennis Brain

Raoux horn of the late Dennis Brain



Photograph by Alex Grieve; Melbourne, Victoria, Australia

PLAYING A SIMPLE CRESCENDO-DIMINUENDO ON MIDDLE "G"!

BY
FRED FOX

My first request when listening to a new student is, "Play a crescendo-diminuendo on middle "G" four slow beats up then four slow beats down on one breath."

In listening to this one note I immediately know many things about the performer. Some of the things I listen for are:

1. Does the sound get excessively brassy when loud?
2. Can the player actually crescendo to a fortissimo?
3. Does the note have the identical sound at the eighth beat — when soft again — as it had on the very first beat when starting softly? Or does the note sound thinner, less full bodied on the diminuendo?
4. Does the note begin to sound 'blowy' or windy as it gets louder?
5. Can the note be sustained for eight slow beats, or does the player run out of air?
6. Does the note sound dull at the soft starting point?
7. Is the overall sound a good one. Or is it thin-edgy or thick-tubby?
8. Is the attack too heavy or too light?

In all fairness, let me present my concept of the ideal crescendo-diminuendo for your consideration. Imagine sustaining a note for eight slow beats at a comfortable mezzo-forte. Now, record that sustained note on a tape-machine. When playing back the recorded note, turn the volume control down to very soft, gradually turn up the volume to loud on the fourth beat, then gradually back to softer the eighth beat. You would have the identical sound getting louder then softer. There would be no change in quality. I imagine this idealised version of a crescendo-diminuendo when I practice.

To further amplify the goal in mind: supposing I were to record the actual crescendo-diminuendo on a tape-machine. The diminuendo should be an identical sound-mirror-image of the crescendo. So much so, that if I were to play the recording of the note backwards it should sound the same as if played forwards.

SOME SOLUTIONS TO THE PROBLEMS MENTIONED

Excessive Brassiness when playing Forte

1. As you blow louder the lip has a larger vibration. (Visualise a low harp string as it vibrates from loud to soft. You can see the string's decreasing vibration.) The mouthpiece must accommodate this larger lip vibration by easing the compressing pressure on the lips. If not, the mouthpiece pressure inhibits the larger lip vibration. As you play louder the mouthpiece pressure is gradually lightened. As you get softer, the mouthpiece pressure becomes firmer.

HOW TO JUDGE THE RIGHT AMOUNT OF PRESSURE.

Play a crescendo and relieve the pressure excessively. The note will sound like it is sagging, like the bottom dropped out of it. Conversely, this time crescendo and increase the mouthpiece pressure excessively. The note will sound tighter, choked, very quickly. Once you experience these two extremes, listen for them. On the crescendo, if the note starts to sound tighter ease off the mouthpiece pressure; as the note sags add pressure. As this is practiced the adjustments will become more refined and will not be heard by

the listener. Consider a two-wheel bicycle: you constantly adjust the front wheel for balance, but it looks like you are traveling a perfectly straight line.

2. On a crescendo-diminuendo the vowel, or tongue position must change to some degree — it varies with the different registers of the horn. (The tongue position is defined as the variable between the "ee" — as in the word "free"', and the "aw", as in the word "jaw". And all the intermediate positions of the tongue as you pronounce "ee" — "aw" — "ee" on one continuous breath.)

It is identical to the correct use of the tongue positions when singing. Try this — start a sustained note softly with the "ee" vowel sound. Gradually get louder, but do not change the "ee" tongue position. Notice, at the louder point the note starts sounding jammed, congested. Try the opposite. Start the note softly with the "aw" or large vowel sound. Now the soft start sounds dull, there is no focus to the note. In other words, for the note to sound correct throughout the entire crescendo-diminuendo the tongue position must change gradually from "ee" to "aw" and back to "ee", as you get softer. In the upper register the vowel change is barely perceptible. In the lowest register it is so great that, in order to accommodate the low, large vibrations when singing forte, one has to drop the jaw slightly to get a large enough "aw." THERE IS NO ONE CONSTANT UNCHANGEABLE TONGUE POSITION THAT WILL BE CORRECT FOR ONE NOTE FROM PIANO TO FORTE!

The identical tongue position change holds true when playing notes on the horn. (Incidentally, it holds true for all the brass and woodwind instruments).

How to judge the degree of change in the tongue position as you crescendo-diminuendo??? Start a middle register note softly. As you gradually crescendo go rapidly from the "ee" to the "aw" tongue position. Notice, the note will seem to lose its bottom, it will sag. Now try the opposite. Start the crescendo again and go rapidly to an exaggerated "ee" tongue position. The note will seem to rise, get tighter. These are the two extremes. This time, as you crescendo, LISTEN to the sound. If it seems to get tighter, adjust the tongue towards the "aw" position, if the note seems to sag adjust to the "ee" tongue position. These adjustments, with practice become infinitesimal, and as a result, what emanates from the bell seems to be a perfectly controlled, unwavering note! (Again, like the previous two-wheel bicycle example).

3. Excessive brassiness can also be caused by overblowing, using more air than needed at any given dynamic.

Many wind players have the notion that they literally have to BLOW the sounds out of the instrument. Nothing can be further from the truth! The purpose of the air is simply to make the lips vibrate — nothing else! True, to get louder one blows harder, but only to get a larger lip vibration. The purpose of the wind on a wind instrument is similar to the bow on a stringed instrument. The bow is pressed harder to get a larger string vibration and sound louder. There is no wind going past the string instrument to make it sound louder, just a larger string vibration. (Or on the piano, percussion or a loud speaker.) Similarly the air is blown harder simply to obtain a larger lip vibration, but not to blow the vibrations out of the instrument. The lip vibrations should fill the horn and simply flow out, and not be shoved out.

4. Is the overall sound too thin or too tubby? A good sound should have a reasonable mixture of 'highs' and 'lows'. It is similar to the high and low controls on a Hi-Fi set, if you turn off the 'highs' and retain only the 'lows,'

the sound will be dull, tubby. If you turn off all the 'lows' and retain only the extreme 'highs' the resulting sound will be thin and edgy.

Both these extremes can be produced on the horn. Play middle "G" on the horn mezzo-forte using the most extreme possible "ee" tongue position. A thin nasal sound will be heard. Play the same note again at the same dynamic using an extreme "aw" tongue position. Now the note will sound dull and tubby! Now try the note again using a tongue position about midway between the extreme "ee" and "aw". You now are mixing the 'highs' and 'lows' for a more satisfying sound. A minor variable in the mixture is a personal choice — as it is how one mixes the highs and lows on the Hi-Fi set.

Once you have arrived at the 'mixture' you prefer, it becomes of primary importance to retain that IDENTICAL mixture of 'highs' and 'lows' throughout the full range of the horn! Higher notes will need a smaller tongue position, lower notes will need a larger vowel sound position. (Many players do not make the vowel smaller in the highest registers — and the notes tend to lack focus — and are harder to play.) It is similar to the organ. The higher pitches require a shorter pipe as well as a narrower one. If the pipe only got shorter, the pitch would go up, but would sound dull! (Need I say what would happen if the pipe got longer for the lower notes, but did not increase in diameter?)

• Conclusion: A larger lip vibration must be accommodated by a release of mouthpiece pressure—enough to keep the note steady. (Incidentally, as one goes into the lower register the vibration gets larger even if the dynamic remains the same, and the mouthpiece pressure should be eased.)

The tongue position of "ee" to "aw" is used judiciously on a crescendo-diminuendo, and to keep the 'high' — 'low' mixture in the tone constant. DON'T OVERBLOW. (Even a piano "G" can be windy if overblown).

Listen to your sound and fix it as you play — if you think it can be improved. Personally, I try to improve EVERY note as I play all the time. ETERNAL VIGILANCE!! □

* *Mr. Fox's biographical sketch appeared in Volume I, Number 1 of The Horn Call, page 13. He is a well-known player and professor of music in the Los Angeles area. It was incorrectly stated that he teaches at* San Francisco State College. *Instead, he teaches at* San Fernando Valley State College, *as well as* California State College.

Memorabilia

This editorial appeared in the *Cincinnati Fine Arts Journal* in 1930. Possibly it can be considered germane to today's situation also:

"It is no exaggeration to declare that the Cincinnati Symphony Orchestra is one of the finest in the world today. This excellence has been accomplished by several years of close application under the direction of Fritz Reiner.

But the supremacy has been because of the musical equipment of the orchestra personnel. The average concert attendant may not know that practically every player in the orchestra is an experienced soloist with a notable career. A background of years of association with great masters, great artists and great concerts. Every member of the orchestra knows not only his own instrument but most of those in the ensemble. He knows their possibilities of range. He often has to play compositions practically impossible for his instrument. He may be obliged under a guest conductor to undo all his musical training of years at a minute's notice and follow an interpretation so far removed from his standards as to be different music. But he does this without showing any embarrassment. He must never express his feelings in a critical way. He can only acknowledge applause when the director permits.

If he plays a brass instrument he may sit through a large part of the program

without playing a note but at the right moment he must blow a perfect tone or a little phrase or an incidental solo with exactitude.

He knows all this but must sit quietly by and see perhaps a jazz band leader of meager education and musical knowledge come to town heralded by circus publicity, beat time over saxophones and tom-toms and draw an enormous salary therefore at a restaurant or dance-hall.

The Symphony Orchestra player is a heroic individual. He has attained his position by artistic repression and sacrifice. He deserves to be better known as a human being. He should be personally thanked for giving the best that is in him to the ensemble of the Cincinnati Symphony Orchestra."

(We are indebted to Max Hess, formerly the first horn in this orchestra under Fritz Reiner, for sharing this editorial with us.)

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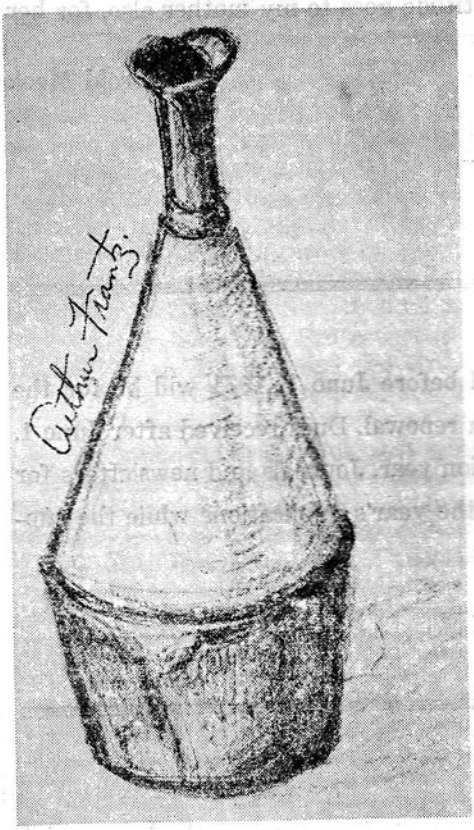
A Theory of Hand-Stopping

Robert W. Pyle, Jr., of the Acoustics Research Laboratory at Harvard University makes the following observations on hand-stopping. He is an acoustics engineer and also an amateur horn player:



"Below the resonance frequency of the "coke-bottle" resonator formed by the hand or the stopping mute, the resonances of the horn are flattened from their unstopped frequencies. As you recall, the effect of the "coke-bottle" was to raise the resonances of the horn which lay above this resonance of the mute, if we count only nodes within the horn and not the one in the mute (open E, fifth harmonic, then becomes stopped F.) To sum up then, by introducing a resonance of its own, it appears to "split" the nearest higher resonance of the horn into two resonances, one higher and one lower than the resonance of the open horn. All higher nodes are raised in pitch, and all lower nodes flattened. This behavior is quite plausible mathematically, and explains peculiarities such as the apparent presence of two third or fourth harmonics on a stopped F horn. The advantange of the stopping mute over the hand is that its resonance frequency lies somewhere near the fundamental of the F horn, whereas it is difficult to get resonance introduced by the hand below approximately middle C (at least for me)." □

Editor's Commentary

Welcome, all new members from Australia to Finland, from Canada to Puerto Rico. Col. Henry Higginson, founder of the Boston Symphony Orchestra in 1881, said, "Musicians are not like other men and must be treated differently." To this we might add, "and horn players are not like other musicians!" Refer to Robert Cecil's article, this issue, again. Special thanks goes to Frau Freya Eisenbeis, Eleanor Dunham, Sally Schweikert, Sally Bostley, Dr. Deborah Huntsberger and William Brophy for their help and advice along the way. Also my fellow officers, Tuckwell, Hoss and Schweikert, who are on call at all times. We are genuinely thankful for all of your kind thoughts and wishes. Now that we are really launched, each issue should be better than the previous one. Expect to maintain the schedule noted on page one. Those members whose MSS were a bit late, don't give up. Your work will appear next time. We have to take material in the order it is received. When the book is full, and the printer must begin his work there is nothing to do but carry forward the remaining MSS. But no one's work will go unnoticed or neglected. My gratitude goes to my mother also, for her help with proof-reading.

—Harold Meek

Note from the Secretary: dues received before June 1, 1971 will be for the 1970-1971 subscription year unless it is a renewal. Dues received after June 1, 1971 will be for the 1971-1972 subscription year. Journals and newsletters for 1970-1971 will be available at $5.00 for the year's publications while the supply lasts.

VIGNETTES

Alex Grieve has been a member of the Melbourne Symphony Orchestra for the past fifteen years. He studied horn at the Melbourne University Conservatorium and now is on the teaching staff of the Melba Conservatorium in East Melbourne.

Mr. Grieve has wide interests outside orchestral playing in Victoria's musical life. He frequently plays for the Astra Chamber Music Society and is a member of the Melbourne Sextet. He was recently elected to the committee of the Victorian Branch of the International Society for Contemporary Music. He also teaches at Melbourne's Scotch College and Trinity Grammar School.

Grieve has taken part with other Melbourne musicians in a special recording for the Indiana Library of Australian Music in the U. S. A. The recording features the Horn Trio by Don Banks as well as excerpts from contemporary American music.

Apart from music Alex Grieve is well known as an Australian painter. He studied at the National Gallery of Victoria and has exhibited in Tasmania, South Australia, Western Australia and Victoria. Mr. Grieve is founder and director of the Melbourne Horn Club.

Barry Tuckwell was born in Australia in 1931 and studied at the Sydney Conservatorium. In 1950 he went to Europe and now lives in London where he was principal horn with the London Symphony Orchestra 1955-1968.

He has established an international reputation as a virtuoso player and now devotes his time exclusively to solo playing and chamber music. He plays regularly throughout Europe, the United Kingdom and the United States, and has appeared at many international music festivals including Edinburgh, Aldeburgh, Osaka, Zagreb and Helsinki. In 1967 he made a three month tour of the Far East sponsored by the British Council.

Mr. Tuckwell is Professor of Horn at the Royal Academy of Music, London, and was awarded the Order of the British Empire in 1965. He has recorded all the concertos of Haydn, Mozart and Strauss, and a recording of the Brahms Trio, opus 40 has recently been released.

In 1968 he formed his own wind quintet, and in 1970 played with most of the major symphony orchestras in England, as well as visiting the United States, Australia, Sweden, Germany, Holland, Italy and Yugoslavia. 1971 will again take him to major European centers and twice to the United States (New York and Claremont, California), as well as to Canada and France.

It is reliably reported from the second workshop at Florida State University last year that John Barrow's hair was playing some strange tricks on him, having fallen out twice, and was regrowing for the second time — quite luxuriant and bushy on top but less so on the sides and back. One of the girl students asked another at one of his stage performances, "Does he have a toupee?" "No," replied the other, "It's a Holton."

* * * * *

James Decker had just finished a splendid performance of the Britten Serenade with one of the outlying orchestras in the Los Angeles area, and was backstage, with his family, receiving congratulations after the concert. When someone told him how well he had played it, his small son piped up, "He ought to play it well, he's been practicing it for a month."

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