

# The Horn Call



*educational journal of the*

**International Horn Society**

*Internationale Hörnengesellschaft*

*La Société Internationale des Cornistes*

# HORN PERSONNEL IN ORCHESTRAS AROUND THE WORLD

1971-1972

## *Vienna Philharmonic Orchestra*

Roland Berger  
Wolfgang Tombock  
Roland Baar  
Lackner Volker  
Altman Volker  
Josef Veleba  
Gunther Hogner  
Roland Horvath  
Hans Berger  
Hans Fischer  
\* \* \*

## *Vienna Volksooper Orchestra*

Friedrich Gabler  
Walter Tombock  
Alfred Hansel  
Gregor Widholm  
Niko Schynol  
Alfred Krejcir  
Walter Kriesch  
Alois Vomastek  
\* \* \*

## *Vienna Symphony Orchestra*

Ernst Muhlbacher  
Robert Freund  
Herman Rohrer  
Kurt Schwertsik  
Othmar Berger  
Hermann Klug  
Rudolph Eitler  
Franz Koch  
\* \* \*

## *Atlanta Symphony Orchestra*

John Henigbaum  
Elwood White  
Jeanne Andrus  
Brice Andrus  
Christopher Scheufler  
\* \* \*

## *Baltimore Symphony Orchestra*

Robert O. Pierce  
Walter Lawson  
William Kendall  
Julian Olson  
William Klang  
\* \* \*

## *Boston Symphony Orchestra*

Charles Yancich  
Harry Shapiro  
David Ohanian  
Thomas Newell  
Ralph Pottle  
\* \* \*

## *Buffalo Philharmonic Orchestra*

William Lane  
Roy Waas  
Lowell Shaw  
Fred Bradford  
Milton Kicklighter

## *Chicago Symphony Orchestra*

Dale Clevenger  
Thomas Howell  
Frank Brouk  
Richard Oldberg  
Joseph Mourek  
Norman Schweikert  
\* \* \*

## *Cincinnati Orchestra*

Michael Hatfield  
Milton Blalack  
Charles Tarlton  
Alfred Myers  
James Schreiber  
\* \* \*

## *Cleveland Orchestra*

Myron Bloom  
Rick Solis  
Martin Morris  
Albert Schmitter  
Ernani Angelucci  
\* \* \*

## *Dallas Symphony Orchestra*

David Battey  
Barbara Raby  
Shirley Ann Weekley  
Harold Yelton  
James Irwin  
\* \* \*

## *Denver Symphony Orchestra*

Charles Kavloski  
Wilke R. Renwick  
Clarence Cooper  
Robert Schauer  
Rebecca Root  
Howard Waxer  
\* \* \*

## *Detroit Symphony Orchestra*

Arthur Krehbiel  
Charles Weaver  
Edward Sauve  
Willard Darling  
Thomas Bason  
Keith Vernon  
\* \* \*

## *Houston Symphony Orchestra*

James Tankersley  
Caesar LaMonaca  
Jay L. Andrus  
Jan Bures  
\* \* \*

## *Indianapolis Symphony Orchestra*

Larry Philpott  
Harry Michels  
Peter Kline  
John Miller  
Philip Huffman

(Continued on Inside of Back Cover)

The Horn Call is published semi-annually by the International Horn Society, 1340 Golf Avenue Highland Park, Illinois (U.S.A.) (60035) United States of America

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Harold Meek  
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Newark, Ohio 43055

Opinions expressed by contributors are not necessarily those of the Editorial Board.

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Publishing schedule is November first and May first. All material intended for publication should be directed to the editor's office by September fifteenth and March fifteenth respectively.

Editorial copy should be typewritten and double-spaced. If you have musical notation for inclusion, it must be on white paper with black ink, and each line must be no more than five inches wide. A total of seven and one-half inches high can be placed on one of our pages.

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Spanish translation by the Language Department of Interlochen Arts Academy; Interlochen Michigan

Italian translation by Saverio Messina, Boston, Massachusetts

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

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PRINTED BY  
RYANS' NEWARK LEADER PRINTING COMPANY  
NEWARK, OHIO U.S.A.





## 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

Ammerkung des Redakteurs: Die Redaktion der Horngesellschaft mochte alle Mitglieder auffordern, ihre Meinungen und Gedanken zu allen interessanten Themen in der Kolumne 'Briefe an den Redakteur' auszudrucken. Wir schlagen vor, dass die Briefe nicht langer als 300 Worter sein sollten und wir behalten uns notwendigerweise das Recht vor, alle Briefe zu redigieren.

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

Wir interessieren uns auch fur Photographien wird eine. Anerkennung zuteil and er erhalt die Aufnahmen zuruck.

### CARTAS AL EDITOR

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

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

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

### LETTRES A L'EDITEUR

Nota de l'éditeur: Le conseil d'administration de la Société désire encourager les membres à exprimer leurs opinions sur tout sujet d'intérêt par cette colonne - *Lettres à l'éditeur*. Nous suggérons que ces lettres ne dépassent pas 300 mots et nous nous réservons le droit d'éditer toutes les lettres. Toutes les lettres doivent inclure le nom et l'adresse de l'écrivain. Nous sommes également intéressés par les photographies de sujets appropriés. Le crédit sera donné au photographe et la photographie sera retournée à l'expéditeur.

The French version is taken out until we find someone willing and able to make a translation for us.

### LETTERE AL REDATTORE

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

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

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

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

## LETTERS TO THE EDITOR

To the editor:

As a horn player, I welcome the formation of this Society. I would be particularly pleased to see an article on the editing of horn music. How do you tell whether the editor has or has not altered the music?

Winston Munro

Brantford, Ontario (Canada)

*(When Mozart's Concerto in E-flat, K. 447 appears in an edition as a French horn Concerto for F horn, you can be very certain it has been "edited!" Perhaps a member will write an article on this entire subject. editor)*

To the editor:

I have a question to ask your readership. Can anyone tell me if there exists an American horn concerto before the one written by John Becker in 1933?

Stephen W. Ellis

Glenview, Illinois

To the editor:

I think *The Horn Call* is going to prove to be a very disruptive periodical; whenever it arrives it's likely to have the tendency to bring everything to a halt while it's consumed from cover to cover. Naturally, I was pleased to see the Kapp record listed (Kapp 3388, May, 1971 issue, page 13). I might offer an emendation to your listing however: 1) The "Steinmetz" concerto proved to be a Telemann, but this was not discovered until after the jacket was printed and it was never corrected. The manuscript is a copy by Christoph Graupner and the signature was illegible in any case. 2) The Telemann Suite in F is for 2 horns, not 3. 3) The conductor, alas, was myself.

Richard Dunn

Berkeley, California

*(The listing was taken from "sources believed to be reliable," the Schwann catalog. I'm glad someone else makes mistakes besides me. editor)*

To the editor:

Enjoyed your article and read it at length to some of my students. Also, "Singing on

the Horn" by Mr. Saxton. I think that this is a very good article indeed. It certainly is a worthwhile publication, of immense value to all.

I agree, all along, with your endeavor to stamp out 'French Horn' as such. It's a mighty big question. However, some of us here do make a distinction, whenever the chance presents itself, but I feel it will take a long, long time to help instruct people in a proper term.

Alex Grieve

Melbourne, Victoria (Australia)

*An idea of the complexity of the problem can be seen when, during the 24-hour period between Sept. 11 and 12, four members of the Society were presented to the public as "French" horn players: one on a local Columbus, Ohio TV station, three others via the N. Y. Times in its Sunday edition. Two were officers of the Society. editor)*

To the editor:

You are to be congratulated upon the first issue of the *Call*. One wishes for more frequent issuance, but, having in mind the fate of such publications as *Woodwind World*, doubtless it is prudent to plan fewer but more certain — and worthwhile — issues.

In addition to the kind of articles appearing in the first number, there are several features which would be particularly valuable to those of us who are not frequently in contact with urban centres: an up-to-date listing of methods, articles appearing elsewhere, books and compositions; a check-list of existing and hopefully available recordings (your listing is an excellent start — I have a number of recordings in my own library not included, and would be happy to send my own list if you're interested in case some of them might get overlooked); news of the contemporary strength of the principal domestic and foreign orchestra horn sections, etc.

In my application I have designated myself as an amateur, but have indicated that I am horn instructor at Quincy College. A professional in my view is one who derives his living from performance.

William J. Dieterich  
Quincy College

Quincy, Illinois



*(Please send any recording data to our Contributing Editor, Mr. Leuba whose address is noted on page 1. The horn personnel in various major orchestras is being assembled by Robert Pierce, Friedrich Gabler and Michael Holtzel. We are presently trying to enlist someone to take care of a section dealing with methods, etc. editor)*

To the editor:

I don't agree with you about "French" horn. After all, the damn thing did originate in the land of the frogs and snails! At least we know what we mean by French horns. In your language a horn may be anything from a Jew's harp to a slide cornet. Admittedly the Bohemians did put it on the artistic map

R. Morley-Pegge  
Cobham (Surrey), England

To the editor:

I think *The Horn Call* and the newsletters are just great!

H. E. Crissey, Jr.  
Springfield, Pennsylvania

To the editor:

I found the article by Harold Meek on the "Horn" as opposed to the "French Horn" most interesting. There are, however, two points on which I would like to comment.

The narrow bore French horn with piston valves has been out of use in England for far longer than the twenty years referred to, with the notable exception of Dennis Brain, who used a modified Raoux until the fifties, when he changed to an Alexander.

Aubrey Brain played on a single French horn in F, and other members of the BBC Symphony Orchestra played on similar instruments. This was the only section to do so. But when he retired, the section changed to German-type horns made by Boosey & Hawkes, which were similar to the well known Alexander double. The other two London orchestras have been playing on German horns since the thirties; the London Philharmonic using Alexander doubles. Just before the second world war, George Szell imported a set of Lehmann compensating horns for the Scottish Orchestra which are similar to the horn now made by Lidl.

With regard to the common usage of the term, "French Horn" — in my experience it is used more widely in the USA than in the UK.

It occurred to me when I read the article how difficult it is to generalize on certain aspects of horn style and sound. We all know what is implied by the term, "French style:" a distinctive light tone with a pronounced vibrato. But not all French hornists play in this way. Similarly, the German style is said to be heavy and ponderous. This is also erroneous, as many players there play with a light sound — most first and third players using single B-flat horns, and in some cases, double horns in B-flat and high F. The Viennese tradition of playing on the single F Vienna horn is really confined to the Vienna Philharmonic, the players of which are drawn from the Staatsoper, and even here they use horns in B-flat and at times in high F — this I have seen for myself. In England, the American sound is generally thought to be thick and heavy, but there must be more variety of styles here than in almost any other country. The so-called English sound is also not standard. I could name several leading players whose tone would not be out of place in a section of Viennese or American players. So, although in general we can say that there are national styles, not every player will conform. Personally, I think the ideal sort of horn player should have the tone of Gottfried von Freiberg, the musicianship of Vitali Buyanovski combined with the facility we associate with the French school. Are there any other suggested recipes?

Barry Tuckwell  
London, England

*The Besson catalog mentioned (Volume 1, No. 1,) was obtained in 1956. That is the basis for part of the twenty-year period referred to. editor)*

To the editor:

I add my name to the many who thoroughly enjoy receiving *The Horn Call*, and commend those whose efforts have made this magazine possible. It's my opinion that every issue is a collector's item.

Wilfred N. Lind  
Minneapolis, Minnesota

## *Coming Events*

**COURSES IN CHAMBER MUSIC FOR WOODWIND:** Walter Hermann Sallager, bassoonist of the Vienna Eichendorff-Quintett, has announced courses in chamber music for woodwind, especially organized for advanced students who wish to learn the Viennese style of classical interpretation. The courses will be based mainly on the works of Beethoven, Haydn and Mozart. Languages to be used are English and German. Courses will be held in the 400-year-old Schloss Breiteneich (near Horn in Lower Austria), August 28th to September 10th, 1972. Early application is advised as the instrumentation is limited to two flutes, four oboes, four clarinets, four bassoons and **four horns**. Interested persons should direct communications to Walter Hermann Sallager, A-1030 Wien III, Neulinggasse 42-10, Austria.

**DOMENICO CECCAROSS** will make a Concert Tour through the United States, with Barton Weber, piano, sometime during the fall or winter. His agent is Jerry Barmuth, 26 Hartport Street, Newton Highlands, Massachusetts 02161.

**BARRY TUCKWELL** will play two concerts with the Fine Arts Quartet: Monday, January 31, 1972, at the Goodman Theater, Chicago, Illinois, and Tuesday, February 1, 1972, at Harvard Auditorium, Wilmette, Illinois. The program includes Mozart Horn Quintet in E-flat (K. 407), Dvorak Quartet in E-flat, opus 51, and Brahms Horn Trio, opus 40.

**WENDELL HOSS** and other members in the Los Angeles area are cataloging all available music for multiple horns, and The Horn Call expects to publish this listing in May.

**SCHUMANN: KONZERTSTUCK** for 4 horns and Orchestra in F, opus 86. By the Chicago Symphony Orchestra, Daniel Barenboim conducting, February 24, 25 and 26, 1972, in Orchestra Hall, Chicago, Illinois. Horn soloists: Dale Clevenger, Richard Oldberg, Thomas Howell and Norman Schweikert.

**DALE CLEVINGER** will perform the Mozart Horn Concerto in E-flat, No. 4 (K. 495), with the Chicago Symphony Orchestra, George Solti conducting, April 13 and 14, 1972, in Orchestra Hall, Chicago, Illinois.

**MASON JONES** performs the Britten Serenade on November 26 and 27 in the Academy of Music, Philadelphia, with Robert Tear, tenor. Istvan Kertesz conducts the Philadelphia Orchestra.

**BARBARA BLOOMER** expects to have twelve of her students from The Toronto Horn Club perform at a concert with the Toronto Symphony Orchestra on December 11. It will be at a Children's Concert, featuring three antiphonal horn choirs.

**THE FOURTH ANNUAL HORN WORKSHOP** will take place June 12-16, 1972, at Indiana University. Information may be obtained after January 1, 1972, from Mrs. Suzanne Riggio, Coordinator, 811 First Avenue, Montgomery, West Virginia 25136.

**THE HORN CLUB OF LOS ANGELES** announces a competition for original compositions for ensembles of horns, for 3, 5 or 6 players. Quartets are in better supply and are not called for at this time. There is an option, however, allowing substitution of one or more instruments of like nature (playable with the horn mouthpiece), such as Wagner tuben, descant horns or natural horns, but within the total number of players noted above for each ensemble.

Awards: \$250 for 1st place; \$150 for 2nd place. A strong probability exists for publication of the winning composition. Winning works from previous Horn Club competitions have all been published, as well as several other worthy numbers from the same contests.

Manuscripts, preferably with score and parts for performance, are to be in the hands of the Contest Chairman not later than April 15, 1972. Address all musical material or inquiries to: Robert E. Henderson, Contest Chairman, 1664 Angelus Ave., Los Angeles, California 90026.

**A REVISED EDITION** of *The French Horn* by R. Morley-Pegge will be released, probably in the spring.

**VERNE REYNOLDS** presents the premiere performance of Alec Wilder's *Horn Concerto* at the **Eastman Theatre on November 19 in Rochester, New York.**



**CONCERT AT WEST VIRGINIA INSTITUTE OF TECHNOLOGY  
APRIL 22, 1971**





# NEWS NOTES

OF MEMBERS AND CLUBS

THE SOCIETY TAKES GREAT PLEASURE IN ANNOUNCING AND WELCOMING ITS FIRST HONORARY MEMBERS. We extend a true welcome to **Carl Geyer, Max Hess, Anton Horner, R. Morley-Pegge, Lorenzo Sansone** and **Willem Valkenier**. We pay tribute, in this small way, to the distinguished service to music and horn playing which each has given to the world.

---

William C. Robinson has been appointed to the faculty of Baylor University as Associate Professor of Brass Instruments. The Robinsons moved to Waco, Texas, from Tallahassee, Florida, in August.

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The Settlement Music School of Philadelphia announces the endowment of a second ANTON HORNER PERPETUAL SCHOLARSHIP FOR HORN STUDENTS AT SETTLEMENT MUSIC SCHOOL.

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Edward Bostley has been made editor of the Missouri School Music Magazine. Sally, his wife, is the new business manager of the same magazine.

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Hermann Baumann was the subject of a long newspaper account early this year, in Germany.

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Max Hess had a similar extensive interview in the Boston Globe this spring.

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THE HORN SOCIETY OF SOUTH AUSTRALIA AND THE HORN GUILD OF MELBOURNE planned a meeting and concert in Adelaide, September 18 and 19. This was an historic "first" for these two clubs, and the beginning of a future series of like events for our friends "down under." The Horn Call expects to publish a full coverage of this event in the May issue. All the Executive Committee of the International Horn Society sent messages to be read at the opening session of this "historic first."

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Marvin McCoy gave the following program in Minneapolis on May 16, 1971: Beethoven **Sonata, Three Divertissements** by Jean-Joseph Mouret and **Concerto a tre** by Georg Philipp Telemann — all played on the hand-horn. For valve-horn were a **Trio in D** by Karl Heinrich Graun (Oboe d' Amore, Horn and Dulcian) and the **Sonata No. 3** by Alec Wilder.

On May 23, 1971, Carol Jensen presented this program in Minneapolis: **Rondino**, Cecil Effinger: **Romance, opus 36**, by Saint-Saens; **Villanelle**, Dukas; **Scherzo Concertante**, Nelhybel; **Canto Serioso**, Carl Nielsen; **Concerto No. 1**, Strauss; **Concerto in E-flat** for two horns, Haydn. Tom Samsel was the assisting artist in this last work. Vern Maetzold was at the piano.

---

### THE WEST TEXAS HORN CLUB

On March 14, 1971, the West Texas Horn Club gave this recital in the Fine Arts Auditorium at West Texas State University, Canyon, Texas: Las-sus- Burdick, **Madrigal**; Palestrina-Burdick, **O The Splendor**; Kerkorian, **Sextet**; a demonstration of **Hunting Calls**, with narrator, Paul Wills; Mozart, **Canon**; Mitushin, **Concertino**; Shaw, **Fripperies No. 4 and No. 2**; Victoria-Donfray, **Ave Maria**.

---

Emerson Haraden

On July 18, 1971, Alex Grieve played the Brahms **Horn Trio** and Hoffmeister **Quintet for Horn and Strings**, the latter in its first Australian performance. The concert was one of a series at the National Gallery of Victoria, July 4-August 29.

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The former Marilyn J. Bone, now Mrs. Horst L. Kloss, will be living in Mittenwald, Germany, for the next several months, and invites any travelling horn players to stop for a visit at the home of Frau Wilhelmine Kloss at Mühlenweg 2, where she is staying. She further suggests a visit to a horn maker in Neumarkt-Veit, Dieter Otto, whose address there is Teising-Schulhaus, Postfach 23. His specialty is the screw-bell model, in a flat case, and the workmanship is meticulous.

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An all-horn concert, and one-day clinic were held at West Virginia Institute of Technology, April 22, 1971. Mrs. Suzanne Riggio and Philip Farkas presented the following program: L. da Viadana, **Toccata**; Schubert, **Auf dem Strom**; Telemann, **Concerto a Tre** in F major; Robert Linn, Allegro from **Horn Quartet**; Shaw, **Five Fripperies**; Donald Riggio, **Chorale**; Kreutzer-Abt-Kucken, **In the Country** (arr. by Pottag); di Lasso, **Echo Song**; Wagner, **Quartet for horns** (arr. by Pottag). Mr. Farkas performed some solos (unnamed in the program). Over 90 horn players were featured in massed choir works.

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Dan Heynen writes from Anchorage, Alaska, that with the recent arrival of Curt Blake from Minneapolis, who drove up the Alaskan Highway with his library of horn literature, they have formed a horn club in the Anchorage area which looks quite promising. **(We wish good luck to this new group. editor)**

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John Barrows is on leave from the University of Wisconsin for the year, and will teach at Arizona State University.

A scheduled performance in Robin Hood Dell, Philadelphia, of the Schumann **Konzertstuck** (Mason Jones, Glenn Janson, John Simonelli and Herbert Pierson) for July 29th was rained out three times, and the work finally cancelled.

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### HORN SOCIETY OF SOUTH AUSTRALIA

The Australian Broadcasting Company's Norwood studio was the setting for the first concert at one of the Youth Concert Committee's evenings by this new Horn Society on June 16. Nine players, under the direction of Patrick Brislan, took part: Fry, Butcher, Sadler, Stanhope, Kenny, Dut-ton, Rosse, See and Hampton-Smith. The program included a **Fanfare** by Michael Kenny, the **Suite** for 8 horns by Presti, and Weber's **Huntsman's Chorus** (arr. by Kenny). According to the newspaper review (from Adelaide?), "The 'magic horn' tone-quality, mostly restrained and excellent in intonation and balance, was very beautiful indeed with constant variety of dynamics."

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Any hope for the production and distribution of Christmas cards which the Society might have produced this year is now gone. There is not sufficient time for a project of this magnitude in the period remaining now before the holiday season. The Society regrets sincerely that this is so. At the time the suggestion was brought forth on June 15 during the First Annual Meeting, it appeared that the project might have been feasible.

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### A POINT IS MADE DURING HORN WEEK AT POMONA COLLEGE JULY 19-24, 1971



(L. to R.): Barry Tuckwell, Wendell Hoss, Ralph Pyle.



WEDNESDAY EVENING MAY 26 1971 at 8:30

Alice Tully Hall will be transformed into a musical garden for A LATE SPRING FESTIVAL OF HORN MUSIC WITH BROOKS TILLOTSON'S. Surrounded by an abundance of green plants, trees, and shrubs, Mr. Tillotson will perform the following program:

PROGRAM

Concerto No.3 in E flat, K.447      MOZART

Serenade for Tenor, Horn,  
and Strings      BRITTEN

INTERMISSION

\*Hornpiece 1      WARNER HUTCHISON  
for Solo Horn and Tape

Trio in E flat major; Op.40      BRAHMS  
for Violin, Horn, and Piano

APR 26  
1-2149  
42055

Series XXV

Number 152

BALL STATE UNIVERSITY  
School of Music  
presents

BALL STATE UNIVERSITY HORN ENSEMBLE  
Robert Marsh, director  
Lynden Mitchell, assistant director

in

POTTAG MEMORIAL CONCERT

The Heavens are Telling      Beethoven-Pottag

Adagio Religioso      C. D. Lorenz  
Horn Ensemble

Auf Dem Strom, Opus 119      Franz Schubert  
Olga Sambuco, soprano; Loren Hard, horn;  
Sharon Valentine, piano

Deux Divertissements      Jean Joseph Mouret  
William Browne, cor solo; Barbara Briner, harpsichord

Four Little Pieces for Horn Quartet      Rudolph Mayer  
Ruth Schowalter, Steven Moore, Connie Farmer, James Deal

Divertimento for Horn, Violin and Cello (1767)      Haydn  
Moderato assai  
Allegro di molto  
Lynden Mitchell, horn; Jan Krejci, violin; Joseph Saunders, cello

Adagio Cantabile, Opus 13      Beethoven-Oldberg  
Horn Ensemble

Trio, Opus 87

Finale: Presto

Bruce Schmit, William Browne, Loren Hard

Fugue for Horns (1950)

William Browne, John Kratzat, Ruth Schowalter, James Deal

Reverie for Alto Saxophone and Horns

Cecil Leeson, saxophone soloist

Sinfonia for Horns (1965)

Morris Knight, conducting

Quartet for Horns

Horn Ensemble

Beethoven-Gumpert

Lowell Shaw

Victor Herbert

Morris Knight

Wagner-Pottag

HORN ENSEMBLE PERSONNEL

Debbie Brauchla	Loren Hard	Lynden Mitchell
Les Brown	Christine Hoagland	Steven Moore
William Browne	Keith Hoffman	John Mulder
James Deal	Victoria Jolliffe	Bruce Schmit
Connie Farmer	John Kratzat	Ruth Ann Schowalter
Joseph Flora	Charles Krieger	
Stephanie Greenhoe	Neil Manzenberger	

PARTICIPATING ALUMNI MEMBERS

Karen Bowlin  
Myra Buffin  
Richard Campos

Carolyn Collins  
Richard Collins  
Marilyn McDaniels

THEATRE  
May 24, 1971  
8:00 p.m.

Coming Events

WADE R. BROWN RECITAL SERIES

SCHOOL OF MUSIC  
UNIVERSITY OF NORTH CAROLINA  
at Greensboro

RALPH LOCKWOOD, horn

assisted by

LAWRENCE HART, piano

JULIA McNALL KOHL, violin

Tuesday, May 11, 1971, at 8:15 p.m.  
Recital Hall, Music Building

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PROGRAM

Henri Busser . . . . . La Chasse de Saint Hubert, opus 99

Robert Schumann . . . . . Adagio and Allegro, opus 70

John Diercks . . . . . Fantasy

Lars-Erik Larsson . . . . . Concertino, opus 45, No. 5

Allegro moderato  
Lento cantabile  
Allegro vivace

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Johannes Brahms . . . . . Trio in E Flat, opus 40

Andante  
Scherzo; Allegro  
Adagio mesto  
Finale; Allegro con brio

# Recordings

*Disques*

**CHRISTOPHER LEUBA**

Contributing Editor

Schallplatten

John D. K. Brisbin's recent **Compendium** of Horn Literature (author, 1020 Plantation Road, London, Ontario, Canada; \$10. postpaid) provides a listing of recordings of interest to the horn player. This listing, with additions provided by Stephen W. Ellis, Glenview, Illinois, and Bernhard Bruchle of Munich, as well as the Contributing Editor, will provide a point of departure for the record collector.

Your Editor hopes that our readers will submit their own additions, which will subsequently be acknowledged and published in future issues of **The Horn Call**.

Listings may be presented either by composition (as, for example, all known recordings of the Brahms Trio) or by performer. For instance, there would be interest in historic documentation on recordings of importance, solo and orchestral, by Bruno Jaenicke, Anton Horner, Gottfried von Freiberg, Willem Valkenier, Engbert Mickelsen and Aubrey Brain.

## ABBREVIATIONS

AA	Award Artists
AF	Audio Fidelity
CE	Classic Editions
DA	Disco Angelicum
DGG	Deutsche Grammophon Gesellschaft
GC	Golden Crest
GGCS	Golden Guinea Collector's Series
MH	Musical Heritage
SPA	Society of Participating Artists
W	Westminster

asteric \*                      played on hand horn(s)

Abbott,  
Alla Caccia  
Ifor James  
GGCS 14087

Bach, J. S.  
Transcriptions  
Vincent de Rosa  
Capitol P8582

Brahms  
Trio, op. 40

**Aubrey Brain**  
Odeon COLH 41

**James Stagliano**  
Boston B 209

Beethoven, L. v  
Quintet, op. posth.  
London Wind Soloists  
Decca SXL 6170

Sonata op. 17  
**Domenico Ceccarossi**  
DA LPA 5937

**Horace Fitzpatrick**  
GC 4014

**James Stagliano**  
Boston L 200

performer ?  
Decca SXL 6170

Berkeley, L.  
Trio  
**Dennis Brain**  
Capitol G7175

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Bernstein, L.  
Elegy for Mippy  
**Joseph Eger**  
RCA LM 2146

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Britten, B.  
Serenade  
**Dennis Brain**  
London 5358

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**Barry Tuckwell**  
London 6398

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Chabrier, G.  
Larghetto  
**Mason Jones**  
Columbia ML 4629

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Cherubini, L.  
Sonatas  
**Domenico Ceccarossi**  
AF FCS 50,037

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Chevreurille, Raymond  
Concerto  
**Georges Carael**  
(Belgian) Decca 143.369

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Clerisse, R.  
Chant sans Paroles  
**James Chambers**  
AA 704

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Danzi, Franz  
three wind quintets  
**Ralph Froelich**  
Nonesuch H 71108

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two Sonatas  
**Franz Koch**  
SPA 29

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Farberman, H.  
Evolution  
**Ralph Pottle**  
Cambridge CRS 1805

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Flosman, Oldrich  
Concerto (1970)  
**Milos Petr**  
(Czech) Panton 11 0268

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Gliere, R.  
Concerto  
**Valerie Polekh**  
CE 3001

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Haydn, J.  
Concerto  
**Boris Afansaiev**  
Musicdisc BC 864

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Concerto 2  
**Alfred Brain**  
Capitol P8137

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**Hermann Baumann**  
Telefunken SLT 43102

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**Domenico Ceccarossi**  
AF FCS 50,037

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**Barry Tuckwell**  
Argo 5498

Haydn, J.  
Divertimento a tre  
Joseph Eger  
RCA LM 2146

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Heiden, B.  
Quintet, hn. & str.  
Christopher Leuba  
Olympic 102

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Sonata  
James Chambers  
AA 704

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Herberigs, Robert  
"Cyrano de Bergerac"  
J.-B. Maurice van Boxtael  
(Belgian) Decca 173.293

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Herman, R.  
Concerto  
James Chambers  
AA 704

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Hindemith, P.  
Concerto  
Dennis Brain  
Angel 35491

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Sonata  
Ifor James  
GGCS 14087

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Sonata for Four Horns  
Christopher Leuba, et al  
ConcertDisc CS 243

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Kalabis, Viktor  
Variations, hn & piano, op. 31  
Milos Petr  
Supraphon 1 19 1053

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Korn, P.  
Concertino  
Joseph Eger  
W WST 17131

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Kohler, Wolfgang  
Sonata (1966)  
performer?  
(East German) Eterna 8 25 990

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Kubin, Rudolf  
Sinfonia Concertante, 4 hns & str. (1937)  
Brno State Brass Band members  
(Czech) Pantan 01 0259

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Mitushin, A.  
Concerto for Four Horns  
Christopher Leuba, et al.  
ConcertDisc CS 243

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Mouret,  
Symphony for Hunting Horns  
performers?  
Erato

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Mozart, W. A.  
Four Concertos:

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Dennis Brain  
Angel 35092

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Kaoru Chiba  
(Japanese) King SKR 1022

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Alan Civil/Kempe cond.  
RCA LSC 2973

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Alan Civil/Klemperer cond.  
(English) Columbia 33CX1760

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Ernst Muhlbacher  
Vox STPL 512.630B

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Concerto 2

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Dennis Brain  
Angel Seraphim 60040 or  
Columbia ML 2088

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Concerto 3

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Hermann Baumann  
Telefunken SLT 43102

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Concerto 4

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Domenico Ceccarossi  
AF FCS 43102

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Concerto Rondo

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Roland Berger  
(English) Decca SXL 6330

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Domenico Ceccarossi  
DA LPA 5937

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James Stagliano  
Boston L 200

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**Konzertantes Quartett**

**Mason Jones/ Stowkowsky**  
Camden CAL 213 (from 78s)

**Mason Jones/ Ormandy**  
Columbia MS 6061

**Musical Joke**

performers ?  
DGG C922 011

**Nielsen, C.**  
Canto Serioso  
Ifor James  
GGCS 14087

**Pauer, Jiri**  
Concerto (1957)  
Miroslav Stefek  
Supraphon SV 8286

**Poulenc, F.**  
Elegy  
John Barrows  
GC RE 7018

Trio for Brass  
Arthur Berv  
Stradivarius 605

**Reuter, Fritz**  
Canto Appassionato, hn & piano (1955)  
(East German) Eterna 8 25 990

**Rosetti, F. A.**  
Concerto in d minor  
Erich Penzel  
Turnabout TV 34078S

Concerto in E flat major  
Herman Baumann  
Telefunken SLT 43102 B

Concerto in E flat for two horns  
Sorensen & Sorensen  
Haydn Society HS 9052

**Rossini, G.**  
Prelude, Theme and Variations  
Domenico Ceccarossi  
DA LPA 5937

**Joseph Eger**  
RCA LM 2146

**Saint-Saens, C.**  
Morceau du Concert  
**Mason Jones**  
Columbia MS 6791

**Samartini, G.**  
Works for two horns — titles ?  
performers ?  
Period SPL 731

**Schubert, F.**  
Auf dem Strom  
**James Stagliano**  
Boston L 200

**Schumann, R.**  
Adagio and Allegro  
Domenico Ceccarossi  
DA LPA 5937

**James Stagliano**  
Boston L 200

Konzerstück  
Y. Shapiro, et al.  
Monitor MC 2023

**Georges Barboteau, et al.**  
Nonesuch H 71044

**Shebalin, Vissarion**  
Concertino (1930-1959)  
Boris Afanasiev  
(USSR) Melodiya 015389-90

**Sikorski, Kazimierz**  
Concerto (1948)  
Edwin Gólnik  
(Polish) Muza L 0208

**Slavicky, Klement**  
Caprices, hn & piano (1967)  
Milos Petr  
Supraphon 1 19 0943

**Stich, W.**  
Quartet  
**James Stagliano**  
Boston B 209

**Strauss, R.**  
Concerto 1

**Myron Bloom**  
Epic LC 3841

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**Heinz Lohan**  
Urania 7108

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**Telemann, G. P.**  
Suite for Four Horns  
**Erich Penzel, et al.**  
Turnabout TV 34078S

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**Vivaldi, A.**  
Concert for 2 hns (no. ?)  
**Erich Penzel, et al.**  
Turnabout TV 34078S

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**Weber, C. M. v**  
Concertino  
**Georges Barboteau**  
MH Erato

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## COLLECTIONS

**Don Elliott — Mellophone Artist**  
RCA LM 1007

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**Splendor in Brass (with four horns)**  
Reprise R 6047

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**Stolen Hours (Gordon Jenkins with 9 horns)**  
Capitol T 844

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**Four French Horns plus Rhythm**  
**Julius Watkins, et al.**  
Elektra 234X

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**Jazz French Horn**  
**John Graas**  
Mercury SR 80020

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**Waidmannslust — hunting horn signals, etc.**  
843921PY (Doblinger, Vienna)

## CONTRIBUTING EDITOR, **Recordings**

**Christopher Leuba**



*Christopher Leuba is on the faculty of the University of Washington, teaching Horn and Chamber Music. Previously, he played principal horn with the Chicago and Minneapolis Symphonies and the Philharmonia Hungarica in Vienna. He has been active as a soloist, and in chamber music, as well as in commercial and popular music.*

*His training was with Tibor Shik, Earl Saxton, Philip Farkas and Aubrey Brain.* □

## REPERTOIRE

David Epstein: *Four Songs — A Cycle* for Soprano, Solo Horn and String Orchestra. Published by Theodore Presser. (Past performances at Antioch Music Festival; the Chicago I.S.C.M.; Composers' Guild in Cleveland; and Clarion Concerts in New York.)

David Epstein: *Petite Marche and Fantasia*. Published by Belwin-Mills. Horn and piano. Was commissioned as teaching material, and has been featured by Harry Berv at various clinics.

I would like to make known to all the hornists who receive your publication, *The Horn Call*, that I have available for rental the orchestration (score and parts) of the following works for horn and orchestra:

**Villanelle** by Paul Dukas  
**Adagio and Allegro** R. Schumann  
**Chanson a Berceur** (for strings and harp only)  
**Chanson Corse** Tomasi (for strings and harp only)

These are well-known works for horn that I have orchestrated rather skillfully, and can be made available for a small rental fee of \$40.00 per performance. Could you please mention their existence? All inquiries should be addressed to:

Mr. Norman Bartold  
 22711 Paul Revere Dr.  
 Woodland Hills, Calif. 91364

## SURVEY RESULTS . . . .

This is a brief summary of my research paper, "Horns: Makes and Merits." All your comments were greatly appreciated. I received 88 replies to the 130 questionnaires I sent out for a 68 per cent return average.

It was impossible to pick a "best" horn because every hornist and every horn is different, as well as their concept of the "true horn sound."

### I Preferred Horns:

Conn	30
Holton-Farkas	29
Alexander	9
Kruspe	7
Geyer	5
Schmidt	3
Others	3
No Preference	3

### II Preferred Combination:

F-B-flat	80
B-flat	3
B-flat F alto	2
F-B-flat-F <sup>alto</sup>	2

### III A. Does the finish affect the tone quality?

Yes	46
No	26
Maybe	16

### B. Which do you prefer?

Lacquer 15 (easy cleaning, protection)	8
Silver Plating	17
Raw Brass	4
Nickel Silver	

### IV Detachable Bell — Helps or Hinders?

Helps	2
Hinders	20
No Difference	66

Advantage — flat case  
 Disadvantage — cuts down vibrations

### V Recommended Combinations for Beginners:

F 46 ("true horn sound," better ear training)  
 F or F-B-flat 14  
 B-flat 5 (less frustrating, open tones wider apart in upper range)  
 B-flat or F-B-flat 2  
 F-B 18 (start with pro model, why have to change later as with single)

### VI Recommended Models for Beginners:

Conn 6 D  
 Conn 4 D  
 Holton-Farkas  
 Used Horns

All horns should be checked first by a qualified performer! □



## OUR MEMBERS ASK...

**I have recently been researching the current status of a rumored Hindemith Horn Trio. It occurred to me the following information might be of value to The Horn Call.**

## Is it? or is it not?

**Hindernith's Horn Trio for Horn, Clarinet, and Piano, opus one.**

**I began my search for this work in 1968. The following “Facts” have been reported to me!**

1. From: Jean-Pierre Mathez of the Bureau d'Information Musicales, 1510 Moudon (Suisse)  
Case Postale 12: "We have contacted Mme. Hindemith, who lives ten K. from our offices. This Horn trio is called *Andante and Scherzo*, was written by Hindemith at age 19, as a pupil of Prof. Bernhard Sekles in Frankfurt. The manuscript has burned during the last war. The beginning of the Scherzo has been found in Blonay, Hindemith's last residency."
2. From: Hans Ridel, publisher, 1000 Berlin 15, Uhlandshasse 38, West Germany: "We find no record of a recording and the manuscript was burned in the last war."
3. From: Schott, publishers, Berlin: "No work of Hindemith's shall be released until ten years after his demise."
4. From: Frederic Cohen, Professor of Music, Kent State University, Ohio: "I saw the manuscript or a copy at the library of Congress, Washington, D. C., sometime between 1946 and 1951. When I wrote later, they had no record of it and said if they had it, it must have been on loan."

Please report any additional information or clarification to either myself or **The Horn Call**.  
Elliott L. Higgins, 1109 Dartmouth NE, Albuquerque, New Mexico 87106.

**Thank you for your consideration.**

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## REVIEW

### RICHARD STRAUSS FIRST CONCERTO FOR HORN

Facsimile.

Tutzing, Germany:

Hans Schneider. Limited edition of 500 copies. Linen cover, DM 40; Leather cover, DM 75.

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By BERNHARD BRUCHLE

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This is the original version with piano accompaniment, written by Strauss when he was 18 years old. The original title-page:

*Seinem lieben Vater*

*Herrn Franz Strauss, Kgl. b. Kammermusiker,  
gewidmet.*

*Concert für das Waldhorn mit Begleitung de*

*Orchesters oder Pianoforte  
(Es dur)  
componiert*

*von  
Richard Strauss  
op. 11 Clavierauszug*

As the title shows, it is dedicated to his father, Franz Strauss, who was solo hornist with the Royal Bavarian Chapel and professor at the Munich Academy. The later publications with orchestra accompaniment show a dedication to Oscar Franz. (Aibl, Munich, 1884; since 1904 — Universal Edition, Vienna.)

The first performance was in 1883 with the famous hornist, Franz Hoyer, and Richard Strauss, piano.

This facsimile is a genuine object d'art because of the clarity and excellent handwriting of Strauss.

There is still some confusion regarding the dedication of this concerto, because there is an edition dedicated to Oscar Franz. A possible explanation of this is that Franz Strauss never played the concerto, and the later orchestral version (by Aibl) may have been made to Franz on this account. On the other hand, Richard Strauss himself may have corrected this in the Aibl edition. Last year I asked Franz Strauss, the son of Richard Strauss, about this, but he did not know.

### MILAN YANCICH A PRACTICAL GUIDE TO FRENCH HORN PLAYING

Bloomington. Indiana Wind Music, Inc.  
\$7.50

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By Harold Meek

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Milan Yancich has prepared an excellent text in his *Guide*. It follows an approach which might be used in a university seminar on horn playing. Much written explanation from the author accompanies the exercises which are logically presented in broad sections: 1) Warm-up with long tones, Slurs on the open horn, Speed in playing scales; 2)

Position of the horn; 3) Articulation and Studies for double and triple tonguing receive exhaustive treatment and are very good, as is 4) The type of Drill for the hesitant attack. 5) His approach to Lip trill exercises is sensible in that simple slurs are intermixed to insure better control as the player attempts to increase his speed. 6) The section on Tone placement is well presented through the use of interval studies. Separate sections discuss Care of the lip; Mouthpiece; Transposing; Memorizing; Muting.

This is a study for the advanced or advancing player since the exercises require considerable control and strength of embouchure; although control and strength are the end result one can expect from their careful practice.

What the book does most successfully perhaps is challenge a teacher or pupil to think and concentrate on the goal being striven for, at the same time encouraging one to prepare one's own material leading toward the same results as those of the book. This very strength is at once a weakness since most persons have to be forced into a path by numerous tedious exercises of doubtful merit because they refuse to use their own brains. Putting them on their resources, so to speak, is a novel experiment.

## Barry Tuckwell, President

*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 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 the Brahms Trio, opus 40.*

*In 1968 he formed his own wind quintet.*



**BARRY TUCKWELL**



**WENDELL HOSS**

## Wendell Hoss, Vice-President

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

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

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

## Norman C. Schweikert, Secretary-Treasurer

*Assistant first horn of the Chicago Symphony Orchestra. He studied horn with Odolino 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. From 1966 to 1971, Mr. Schweikert was Instructor of Horn and a member of the Interlochen Arts Quintet at the*

*Interlochen Arts Academy in Interlochen, Michigan.*

*Besides his musical duties in Chicago and his work with the International Horn Society, he is engaged in writing a history of professional horn players in the United States from colonial times to the present.*



NORMAN C. SCHWEIKERT



## Harold Meek, Editor

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

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

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



## ÖSTERREICHISCHE JAGDMUSIK

Solange es Jäger gegeben hat, die in Gemeinschaft zur Jagd auszogen, sei es, um ein besonders schnelles oder besonders wehrhaftes Großwild zu erlegen, sei es, um alles Wild innerhalb einer größeren Waldstrecke zu erfassen, solange bedurfte es auch eines weithinreichenden Verständigungsmittels. Dem Urmenschen mag zunächst der langgedehnte Schrei hiezu gedient haben, der sich als *Jagdruf* auch späterhin erhalten hat. Bald aber trat neben und sogar vor die Verständigung durch die Stimme das instrumentale Signal.

Die ältesten Signalinstrumente mögen *Pfeifen* gewesen sein, gefertigt aus hohlen Knochen eines Wildes oder aus dem Horn einer Ziege oder Antilope, und solche finden sich auch noch bei den primitivsten Völkern unserer Zeit. Aber uralte ist zweifellos auch das mit den gespannten Lippen als tonerzeugende Membran geblasene *Horn*, zu dem sich das Material aus dem Gehörn eines Rindes oder Wildschafes ebenfalls aus der Jagdbeute selbst ergab.

Mochte der Ton eines solchen Urhorns auch dumpf, roh und ungefüge gewesen sein, er war doch ein Klang, der mit keinem anderen Laut oder Geräusch des Waldes verwechselt werden konnte, und sich deshalb bei fast allen Völkern der Erde findet und durch Jahrtausende gehalten hat.

Der Jäger liebte sein Horn. Er liebte es als Teil seiner Wehr, er ehrte es vielleicht oft als eine gefahrvoll errungene Trophäe, aber er liebte auch seinen Klang, der, von ihm geblasen, doch gewissermaßen ein Teil seines Selbst war. Und so erwuchs die Freude am Klang, der Ursprung aller Musik, und wie die gezupfte Bogensehne als eine der Wurzeln der Saiteninstrumente angesehen werden muß, so war auch dem Jäger der Ton seines Hornes allein schon Musik.

Jahrtausende war es so geblieben. Wenn auch das römische Heer in seinem „Cornu“ bereits ein metallenes Instrument von etwa zwei Meter Rohrlänge hervorgebracht hatte, so scheint dies doch ohne Einfluß auf das jagdliche Signalinstrument geblieben zu sein und ist mit der Kriegsmacht der Römer wieder untergegangen.

Zur Zeit, als sich der Name unserer Heimat in der Geschichte abzeichnen beginnt, war die Jagd nicht nur für Volksernährung von ungleich größerer Bedeutung als heute, sondern sie war auch der meist geübte, ja fast der einzige Sport der begüterten Kreise, vor allem des Adels und der Fürsten selbst. Daher erzählt uns die höfische Dichtung immer wieder von den Jagden der Herrscher und widmet diesen gerne ausführliche Beschreibungen, bei denen sie auch der musikalischen Elemente derselben, der Rufe und Hörner nicht vergißt. Noch genauer berichten uns vom frühen 14. Jahrhundert an die Jagdtraktate, ausführliche Lehrbücher des gesamten Jagdzeremoniells, darüber. Diese, meist in Form eines Dialoges zwischen einem erfahrenen Jägermeister und einem Schüler geschriebenen Lehrbücher, von denen der Traktat eines unbekannten Verfassers „Le dit de la Chace du cerf“ (gegen 1300), Hardouin, Seigneur de Fontaines-Guérins „Trésor de vénerie“ (beendet 1394) und Jacques du Fouilloux's „La vénerie“ (um 1560) genannt seien, erfreuten sich großer Beliebtheit und waren in Abschriften und Nachahmungen bald über ganz Europa ver-

breitet. Wohl ist ihr Horn, von dem sie sprechen, zunächst noch ein kurzes, nur über eine einzige Tonhöhe verfügendes Instrument, mag es auch manchmal schon aus Metall gefertigt gewesen sein. Aber ihre ganze Art, die Signale zu lehren, zeigt eine durchaus musikalische Auffassung: sie lehren nämlich — übrigens sehr zweckmäßig die Töne als mehr oder weniger lange, volle und leere Rechtecke darstellend (also ganz im Sinne der Notenköpfe) — die Signale als Zusammensetzung einiger weniger Grundmotive, z. B. des *mot sengle* (= der einfache, kurze Ton), des *mot long* (= der lange Ton) und des *mot demi-double de chemin* (= der „halbgedoppelte“, d. i. in zwei Hälften aufgelöste „Ton des Weges“). Die Jagdrufe — die Verfasser strebten danach, genau Wort und Tonfall festzuhalten, in dem z. B. zu den Hunden gesprochen werden sollte, — notierten sie anfangs in Spruchbändern, später in richtigen Gesangsnotationen



Das Signal „La curée“ (das Recht der Hunde)  
(nach einem Stich des Südtirolers Antonio Barat)

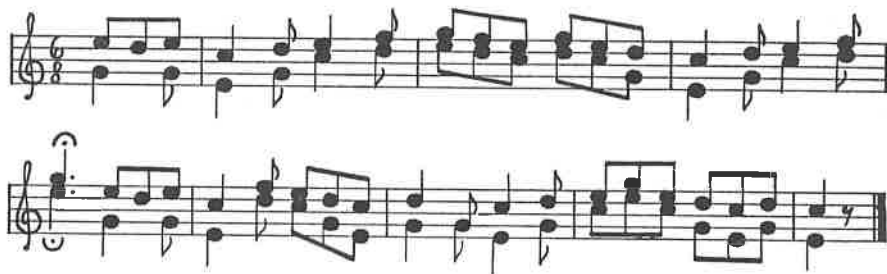
der Zeit. Wenn auch aus unseren Ländern keine Nachahmung oder Übersetzung eines dieser Traktate bekannt geworden ist, so dürfen wir doch als sicher annehmen, daß diese Art der Pflege eines betont musikalischen Signalisierungswesens auch hier auf der Jagd üblich war.

Freilich trat den kurzen Jagdhörnern in unseren Gegenden noch ein Instrument entgegen, das als Hirteninstrument bodenständig war, das *Alphorn*. Dieses hatte ohne Zweifel zu jener Zeit bereits eine höhere Stufe inne, denn auf seinen zweieinhalb und mehr Meter langen Rohren konnte man bis in die Dreiklangs-, wenn nicht gar bis in die diatonische Lage der Naturtonreihe hinaufblasen, welch letzteres für das 17. Jahrhundert sicher ist. Auch lag es wohl deshalb nahe, das Instrument auch zu Signalzwecken heranzuziehen, weil ja Hirten und Bauern genugsam Frondienste als Treiber und dergleichen auf der Jagd zu leisten hatten. Insbesondere wurde es auf den steirischen und kärntnerischen Gamsjagden angewendet und hielt sich bis in das 18. Jahrhundert hinein. Mit den Jagdsignalen des Alphorns wurden zweifellos auch wesentliche Elemente der alpen-

ländischen Volksmusik in die Jagdsignale hineingetragen und es spricht eine starke melodische Erfindungskraft aus ihnen, wenn sie auch nicht immer eine solche Schönheit erreichen konnten wie das Signal „Gams in Sicht“ aus dem Gailtal in Kärnten:



Unterdessen aber hatte man begonnen, die Jagdhörner immer mehr ganz aus Metall herzustellen, man hatte technische Fortschritte in der Behandlung des Instrumentenrohres gemacht und vermochte nun auch längere, enger gebaute Hörner herzustellen. Schließlich führte dies im 17. Jahrhundert ziemlich rasch, fast modeartig, zum Bau der großen Jagdhörner der französischen Parforcejagd, die wohl jeder von uns von Abbildungen her kennt, wo der Jäger, meistens zu Pferd, ein solches Horn um die Schulter gehängt trägt. Diese Hörner hatten eine Rohrlänge von dreieinhalb bis fünf Meter, und auf ihnen konnte man noch leichter wie auf den Alphörnern die diatonische Oktave der Naturtöne erreichen. Man spürt förmlich die Freude der Jäger darüber, nun ein richtiges Musikinstrument in der Hand zu haben. Denn die Signale wurden mit Vorliebe zweistimmig geblasen und die Jagdherren ließen dies nicht nur durch ihre Dienerschaft ausführen, sondern beteiligten sich selbst eifrig am Blasen. Diese Signale waren schon eher kleine Liedsätze als prägnante Motive und untereinander nicht sehr verschieden. Als Beispiel diene ein Signal „La vue“ (also „Hirsch in Sicht“):



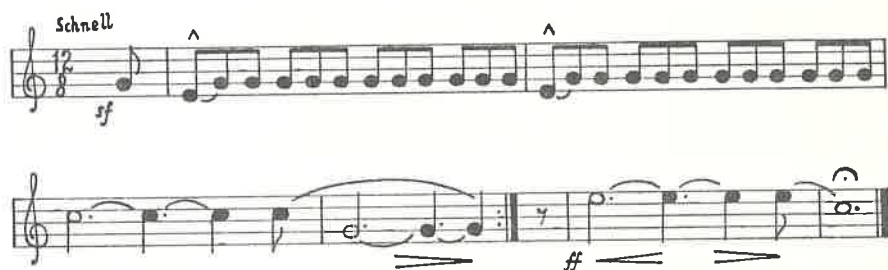
Wiederum verbreiteten sich die Signale modeartig über ganz Mitteleuropa, viele ihrer Motive sind sogar unbemerkt in das deutsche Volkslied übergegangen.

Nach Österreich wurden die französischen Parforcejagdhörner insbesondere durch den schlesischen Grafen Sporck eingeführt, der zwei seiner Jäger in Paris musikalisch ausbilden ließ. Er wußte Kaiser Karl VI. hiefür zu interessieren, welcher auch das künstlerische Element im neuen Jagdsignal voll zu würdigen verstand. Die metallenen Jagdhörner drängten nun durch ihren glänzenderen Klang die Alphörner auch in deren Heimat zurück, vielfach mochten auch die Jagdherren das französische Vorbild im kleinen nachzuahmen bestrebt gewesen sein und auch die echten französischen Signale bevorzugt haben. Aber die bodenständigen Kräfte der Volksmusik waren doch zu stark, um dem Ansturm der fremden Mode auf die Dauer zu erliegen. Es muß zweifellos als ein günstiger Umstand

gewertet werden, daß es in Österreich nie, wie etwa später in der deutschen Treibjagd, ein „reichseinheitlich geregeltes“ Signalement gab. Daher konnten sich in vielen Gegenden Jagdmusikkulturen entfalten, die stolz auf ihre Eigenarten und stark in der örtlichen Volksmusik verwurzelt waren und dennoch einen gemeinsamen Wesenszug aufwiesen: den Hang zur Tonmalerei. Man liebte es weniger, sich irgendwelche Signalmelodien auswendig zu merken, vielmehr sollte das Signal selbst sprechen. So ruft und lockt förmlich ein Signal zum Zusammenrufen der Jäger aus dem Mühlviertel in Oberösterreich:



während z. B. das Signal des Sau-Tod, also der Erlegung eines Wildschweines, aus dem südlichen niederösterreichisch-burgenländischen Grenzgebiet sichtlich unter sehr geschickter Ausnützung der tieferen Töne des Hornes das „Wuffen“ des Keilers und den Siegesruf des Jägers darstellen will:



Niemand weiß zu sagen, wie viel jagdliches Musikgut da entstanden und auch wieder zugrundegegangen sein mag. Die örtliche Begrenztheit, ein vielleicht oft zu sorgsames Hütenwollen, bis ein unvorhergesehener Tod eine Lücke riß, hat zweifellos immer wieder unendlich viel Wertvolles verloren gehen lassen, so daß uns verhältnismäßig nur wenige Reste, und die oft aus dritter Hand, überkommen sind. Aber selbst diese lassen die Größe und Eigenart der einzelnen Jagdmusikkulturreise noch erkennen: den Zug zum Gesanglichen in den Jagdsignalen der Kärntner, die Neigung zum Jodler in den steirischen Signalen, den fröhlichen Glanz in den Jagdsignalen Niederösterreichs, eine betonte Stakkato-Technik in denen der Oberöreicher, gemessene Zierlichkeit in denen Vorarlbergs und den geraden Takt der Schützenlieder in denen Tirols. Leider erwies sich bei allen die Bindung an Ort und Einzelpersonen als ihrem Fortbestand nachteilig, und es ergibt sich immer wieder das Bild von jähem Aufschwung und Verfall.



Selbst am kaiserlichen Hofe war es nicht anders. Die Jagdmusik der Zeit Kaiser Karls VI. verfiel und erlebte erst unter Franz II. einen Wiederaufschwung. 1845 hatte die kaiserliche Jagdmusik acht blasende Jäger, die von einem Musiklehrer namens Bubnik unterrichtet wurden, später übernahm Eduard Kenesch, der 1. Waldhornist der Johann-Strauß-Kapelle, die Leitung derselben. Kenesch versuchte die Stopfhorntechnik in die Jagdmusik einzuführen, doch mußte dies infolge der geringen Klangkraft der gestopften Töne ausweglos bleiben; immerhin aber ist darin ein ernstes Streben nach der künstlerischen Seite hin erkennbar.

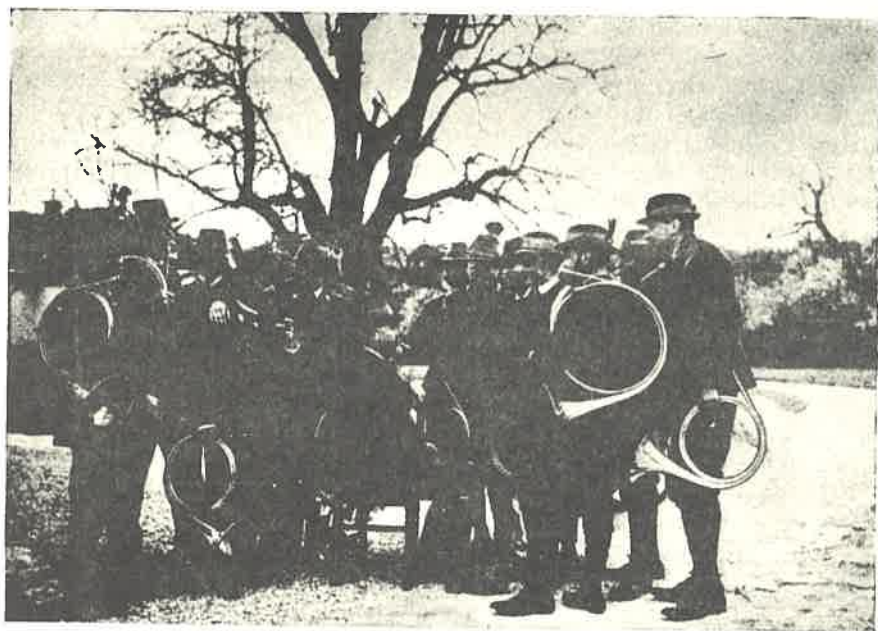
Einen neuen glanzvollen Ausgangspunkt der künstlerischen Jagdmusikpflege bot 1879 der Makart-Festzug anlässlich der Silberhochzeit des Kaiserpaars. Damals beschlossen zwölf adelige Jagdherren als historische Jagdgruppe am Festzug teilzunehmen und ließen sich durch Josef Schantl, den 1. Waldhornisten des Hofopernorchesters, der einer großen Grazer Hornistenfamilie entstammte, neue Fanfaren hiezu komponieren, die dann auch in einem prunkvollen Druck niedergelegt wurden. Der freudige Anklang, den die Jagdgruppe und ihre vierstimmigen Fanfaren fanden, ließ wiederum eine Blüte der Jagdmusik entstehen. Viele der adeligen Teilnehmer derselben, voran die Grafen Wilczek (an dessen Jagdmusik auch Christian Nowak d. Ä., der Hornsolist von Mahlers Symphonien, wesentlich beteiligt war), Breunner-Enckevoerth, Colloredo-Mansfeld, Lamberg und Abensberg-Traun, hielten sich auf ihren Besitzungen eigene Jagdmusiken. Schantl selbst unterrichtete ab 1880 die Berufsjäger im kaiserlichen Wildpark, dem Lainzer Tiergarten, bis er dieses Amt einem Jäger, dem Kaiserlichen Oberforstmeister Adolf Herzog, übergeben konnte. Eine Reihe glanzvoller Gelegenheiten, wie 1881 die Rückkehr des Kronprinzen Rudolf von seiner Orientreise, 1898 die Jägerhuldigung anlässlich des 50. Regierungsjubiläums des Kaisers, 1904 der Besuch des Prinzen von Wales, 1910 die Jagdausstellung in Wien, bestätigten den Ruf der kaiserlichen Jagdmusik in Lainz immer wieder. Hiezu trat auch noch die Mitwirkung bei dem alljährlichen Dankgottesdienst der Jäger, der St. Eustachius-Messe vor der Nikolai-Kapelle, für die Schantl eine eigene Messekomposition für vierstimmigen Jagdhörnerchor schuf.

Musikalisch gesehen bedeutete die neue Jagdhornbewegung zunächst einen weiten Schritt in das rein Künstlerische. Die immer wieder erstrebte Ersetzung des Signales durch die meist in der Form eines zweiteiligen Liedsatzes gehaltene Fanfare rief einerseits eine ganze Literatur solcher Werke auf den Plan, zu denen noch eine Reihe von jagdlichen Vortragsstücken, wie das beliebte „Österreichische Jägerliedchen“ von Anton Wunderer



traten, drängte aber andererseits das Signal überhaupt zurück und rückte die ganze Jagdmusik gewissermaßen etwas mehr auf das Konzertpodium. Diese Entwicklung nahmen die nun entstehenden Waldhornvereine, die, analog dem chorisch besetzten Quartett der Jagdmusik, einen vier- und mehrstimmigen Ventilhörnerchor pflegten und sich an Beliebtheit neben

die besten Männergesangsvereine stellen konnten. Konnte doch einer von ihnen 1902 eine Fahrt nach Konstantinopel unternehmen. Ihre Literatur war nicht von einheitlichem Niveau; neben der natürlichen Übertragung des jagdmusikalischen Elementes auf das Ventilhorn standen Ansätze zu symphonischer Gestaltung, aber noch mehr Zugeständnisse an einen seichten Publikumsgeschmack. Schantls Nachfolger an der Staatsoper, Karl Stiegler, übernahm auch dessen jagdmusikalisches Erbe und vermochte es nach dem ersten Weltkrieg im Verein mit dem damaligen Verwalter des Lainzer Tiergartens, Reg.-Rat Wojtech, durch eine Zusammenziehung von Berufshornisten, Schülern, Amateurläusern und der Lainzer Jagdmusik zu neuem Glanze zu führen; auch dem Aufbau der Jagdmusiken in Berndorf (Krupp) und Grafenegg stand er mit Rat und Tat bei. Stiegler selbst komponierte zahlreiche Fanfaren und eine Musik zur St. Eustachius-Messe für Ventilhörner. Kurz vor seinem Tode (1932) gründete er zusammen mit einem Forstmanne, Hofrat Karl Hugo Pusch, einen „Verein zur Pflege der Waldhornmusik“, der dann sein jagdmusikalisches Erbe zu wahren suchte.



Probe der Lainzer Jagdmusik im Jahre 1906

Der Einbruch des nationalsozialistischen Reiches setzte an Stelle der österreichischen Jagdmusikbräuche die auf ein nur fünftöniges kleines Militärhorn zugeschnittenen Signale der deutschen Treibjagd, die auch an Forstschulen gelehrt wurden. Die St. Eustachius-Messe wurde nicht mehr gehalten. 1944 starb Hofrat Pusch. Bomben, Veruntreuungen und Plündereien am Kriegsende, z. B. im Jagdschloß Grafenegg, verursachten schwere Verluste an historischem Material.

Als nach dem Kriegsende kein direkter Erbe Stieglers sich regte, ergriffen wir damaligen Hornisten des Rundfunkorchesters die Initiative und

suchten die verstreuten Reste der einstigen Jagdmusik zu sammeln. Von den Herren der Wiener Städtischen Forstdirektion, in deren Hände unterdessen der Lainzer Tiergarten übergegangen war, mit Freude aufgenommen, konnten wir 1950 wenigstens mit einem Ventilhornoktett die St. Eustachius-Messe wieder aufnehmen. Von dem Gedanken ausgehend, daß alles Jagdhornblasen nur Scheinwerk bleibe, wenn nicht der Berufsjäger selbst zu seinem angestammten Instrument griffe, fanden wir uns nach gelungener Rückführung der historischen Lainzer Jagdhörner in den Besitz der Lainzer Forstverwaltung 1951 als „Arbeitsgemeinschaft Lainzer Jagdmusik“ zusammen, mit dem Ziel, in österreichischen Jägerkreisen wieder echte österreichische Jagdmusik zu pflegen. Dank des Verständnisses und der fördernden Mitarbeit der Herren Stadtförstdirektoren Kolowrat, dann Dr. Hagen und heute Dr. Tomiczek, sowie der Herren Oberforstmeister Pfitzner, Minich und Huber, vor allem aber des mit glänzendem eigenen Beispiel vorangehenden Forstmeisters August Loos hat seither so mancher Jäger zu seinem Instrument gefunden. Die wichtigsten Marksteine der neuen Entwicklung waren bisher: 1952 die musikalische Gestaltung der Ausstellung „Jagd und Naturschutz in Österreich“ in Wien, im selben Herbst die Jägerfeier des Wiener Landesjagdverbandes auf dem Leopoldsberg, 1953 die Übernahme der St. Eustachius-Messe in die Obhut des N.-Ö. Landesjagdverbandes, die erste Mitwirkung beim „Tag des Waldes“ sowie die Veröffentlichung einer Auswahl von historischen österreichischen Jagdsignalen in der Zeitschrift „Österreichs Weidwerk“, 1954 erstmalig wieder historische österreichische Jagdsignale auf der Hubertusjagd in Preßbaum/N.-Ö. und 1956 die großen Hubertusfeiern in Hollabrunn und Krems. So manche dieser Feiern gab Anlaß zur Entstehung neuer Jagdmusikstücke, und auch die Alphornweisen finden hier eine Auf-  
erstehung.

Es wäre unrecht, wollten wir hier nicht auch der zahlreichen Waldhornquartette oder -ensembles unserer Berufsorchester, aber auch der Amateurmusikvereine aller unserer Bundesländer, mit Dank und Anerkennung gedenken, denn auch sie trugen und tragen — jedes in seinem Bereiche — ein Stück Jagdmusikkultur in die Herzen der Menschen. So wollen wir hoffen, daß es auch unserer Zeit vergönnt ist, zu bewahren und weiterzubauen und uns würdig zu erweisen des stolzen Erbes unserer österreichischen Jagdmusik!

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Nachdruck mit freundlicher Genehmigung  
der Österreichischen Musikzeitschrift,  
Dr. Christa Flamm, Redaktion, Wien.  
aus ÖMZ, Juni 1957 (Heft 6), pp. 230 - 236

## ERNST PAUL

Special to *The Horn Call*. Autobiographical material furnished by Dr. Paul, February, 1971, Vienna. English translation by Bernhard Bruchle.

Professor Dr. Ernst Paul was born November 18, 1907, the second son of Julius F. Paul, a native of Vienna who owned textile mills there and who pioneered modern ideas of economics in Austria. Ernst Paul studied horn at the Academy of Music and Pictorial Art in Vienna, as well as Musicology and German Literature at the University of Vienna. He chose first the career of a hornist, and after preliminary engagements in Vienna he became solo-hornist with the Municipal Orchestra of Helsinki (1933-36), the Orchestre de la Suisse Romande at Geneva (1936-37) and with the Philharmonic State Orchestra at Ankara (1937-44). There, he was a Professor at the Turkish State Conservatory. Due to events in international politics he was compelled to leave this position, and played as the solo-hornist with the Great Vienna Radio Orchestra from 1944 to 1953; and then changed to the field of musicology: from 1954 to 1960 he was executive of the music archive of Radio Vienna, and since 1960 in his capacity as musicology-consultant of Austrian Radio Network has built up the latter's collection of useful performance-materials of the Austrian classical period. Today this collection may be considered unparalleled. Since 1962 he worked as a musicology-consultant for Special Literature and Theory of Style and as head of a special course for horn solo-literature and brass-ensemble studies at the Academy (now, Hochschule) of Music and Pictorial Art in Vienna. Besides this he achieved activities as soloist, composer and author of musicological articles. In 1950 he re-founded and has led the Lainz Hunting Music as an Association for Cultivation of Austrian Hunting Music. In 1954 he founded the popular music group of Radio Vienna (Landfunk) for the cultivation of classical styles in Austrian popular music. Since 1967 he has served as president of the International Albrechtsberger Society-Klosterneuburg near Vienna (for the restoration of the great theorist's works, and also Beethoven's).

Herr Paul's opera follow:

a) Compositions: 160 works of symphonic style, including two symphonies (opus 81, A-flat major for large orchestra; opus 115, c-

sharp minor for chamber orchestra) and diverse other works for large orchestra: Variations on a Theme by Sibelius, opus 125; Jagdklänge aus Österreich (Hunting Sounds from Austria); Rhapsody on Historical Austrian Hunting Signals, opus 123; Suite for organ, 4 horns, strings and drums, opus 118; as well as concert overtures, symphonic poems and solo literature for horn and orchestra (Horn Concerto, opus 55; Waltz-Capriccio, opus 70; Suite, opus 111); chamber music of diverse instrumentations: Octet, opus 82; Quintet for 4 Horns and Piano, opus 78; two Trios for violin, horn and piano (opus 39, C major and opus 147-I, D major); Serenade for 2 Horns and Harp, opus 68; and further chamber music for strings only, works for Brass (horns, trumpets and mixed instrumentation), sacred music, ballets, cantatas, hunting-horn music, etc.

b) Educational literature: Waldhornschule (Method for Horn), published by Doblinger of Vienna; Lainzer Jagdhornschule (Lainz Hunting-Horn Method), studies for ballet with piano, etc.

c) Numerous articles of musicology, especially about the history of instruments, music-psychology, history of hunting music and Austrian popular music.

d) Compiled an important and internationally acclaimed collection of hunting music, and an important collection of instrumental Austrian popular music. This latter one exists on tape in the Austrian Network-Vienna and on phono recordings at the Austrian phonograph-library-Vienna.

Reproduced by special arrangement with the Publisher, Paul Parey, Hamburg. From Frevert, "Das jagdliche Brauchtum," page 72.

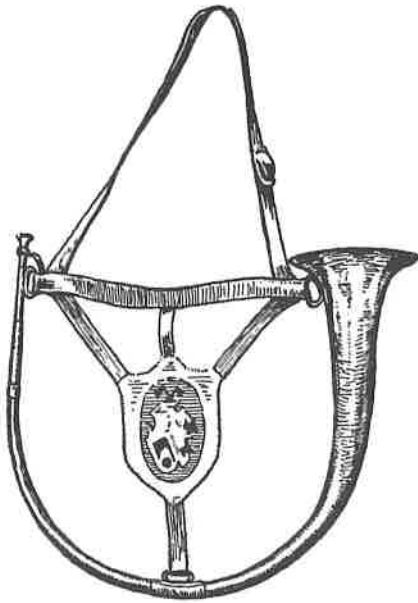


Abb. 15. Sauerländer Halbmond  
'Half-moon from Southern Westphalia



Abb. 16. Pleßches Jagdhorn  
Common Hunting Horn

### CORNO DEFENDIUM

When playing solos on the horn  
(Concerti or some other form)  
Amenities must be observed  
In spite of those distilling curves.

Just one of the many French Horn troubles  
Is finding one's self blowing bubbles  
Warm breath reacts upon cool metal  
Causing moisture particles to settle.

Amending this most sorry plight  
Is every horn players due and right  
He therefore utilizes rests  
To empty out the wat'ry pests.

To justify the players action  
I must correct a misconception  
That gentle drip from tube and slide  
Is not EXPECTORATION  
The moisture which you see removed  
Is purely CONDENSATION.

Phyllis Sampson-Hoffman  
Melbourne, Victoria (Australia)

### *Memorabilia*

Dr. Gustav Albrecht, son of the late Karl Albrecht (4th horn for many years in the Chicago Symphony Orchestra) and nephew of the late Gustav Albrecht (1st horn for many years in the Cincinnati Symphony Orchestra) sends the following anecdote:

One of the greatest egotists of all time was the famous hornist Xavier Reiter. One time, after hearing Reiter perform as first horn in Wagner's Ring cycle, the conductor Leopold Stokowski wanted to consider him for the Philadelphia Orchestra and asked him to come to his hotel — and bring his horn. Reiter then told Stokowski to come and see him — and bring his stick!



# HUNTING MUSIC IN AUSTRIA

by  
Ernst Paul

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As long as hunters have lived who had a common interest in hunting, either in killing particularly fast or particularly able-bodied large game, or in order to seize all the game within a larger woodland, so long has a far-reaching medium of communication been needed. For primitive man first of all a long drawn-out cry may have served this purpose; then it was further kept alive as a hunting call. But soon the instrumental signal was found alongside, or even in preference to communication by voice.

The most ancient signal instruments may have been whistles made of hollow bones of game or of the horn of a goat or antelope; such instruments are still to be found with the most primitive races in the present time. But doubtless, the horn blown with stretched lips as sound-producing membrane is very ancient too; the material was found as hunting booty in the form of horns of an ox or a wild sheep.

Even though the sound of such an early horn was hollow, rough and unpliant, nevertheless it was a sound which could not be mistaken for any other tone or noise of the forest, and therefore it can be found amongst almost every people of the world and has been kept alive through thousands of years.

The hunter loved his horn. He loved it as a part of his weapons; perhaps he often esteemed it as a trophy obtained with danger; but he also loved its sound, which, blown by himself, to a certain extent was a part of himself. And in this way the pleasure in the sound increased: the origin of all music. And just as we have to take the bow-string as one of the sources of stringed instruments, so the sound of his horn already was beautiful music to the hunter.

Thus was the situation for thousands of years. Although the Roman army had produced a metallic instrument with a tube length of nearly two meters<sup>1</sup>, called "Cornu", it seems that this fact had no influence on the hunting signal-instruments. The cornu disappeared with

the military power of the Romans.

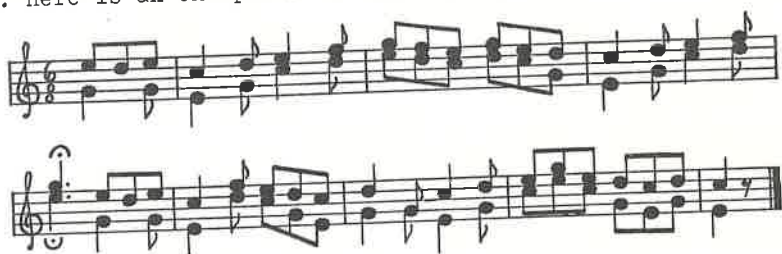
At the time when history first mentions the name of our country, hunting not only was much more important for the nourishment of the people than today, but it also was the most often-practised, almost the sole sport of the rich circles, first of all of the nobility and sovereigns. Therefore courtly poetry tells us again and again about the hunting parties of the sovereigns with detailed descriptions, not missing the musical elements, the horn calls. We are informed more exactly about this point by the hunting treatises of the early 14<sup>th</sup> century, detailed textbooks of the entire hunting ceremony. These compendiums, usually written in the form of a dialogue between an experienced hunting master and a pupil, enjoyed great popularity; The treatise of an unknown author, "Le dit de la Chace du cerf"<sup>2</sup> (about 1300), "Trésor de vénerie"<sup>3</sup> (finished 1394) by Hardouin, Seigneur de Fontaines-Guérin and Jacques du Fouilloux's "La vénerie"<sup>4</sup> (about 1560) may be quoted. And soon copies and imitations spread all over Europe. Of course, the horn they talk about first of all is still a short instrument with only one pitch, although it already may be made of metal. But the entire manner they use to teach the signals shows a genuine musical comprehension: they teach them as combinations of a few basic motives, for instance the mot sengle (= a simple brief tone), the mot long (= a long tone) and the mot demi-double de chemin (= a "semi-doubled tone of the path", which means a sound divided into two halves); by the way, it was very suitable to represent the tones as rectangles, more or less long, and full or empty - quite similar to our present music-heads! At first hunting calls were notated as banners, later like true song notation. Although we do not know any imitation or translation of one of these treatises in our country, we can be sure that this manner and usage of an accented musical signal system was also customary with hunting in this country

To be sure another instrument, opposed to the short hunting horn in our country, was an indigenous shepherd's instrument, the alp-horn. There is no doubt that at that time the alphorn was at a higher rank for it could play the high intervals and upwards to the diatonic register of the natural horn; the latter we know for a certainty by the 17<sup>th</sup> century. This instrument suggested itself also for signal purposes because shepherds and peasants both had to perform statute-labour as beaters and the like at hunting parties. The alphorn was used especially for chamois-hunting in Styria and Carinthia<sup>5</sup> and was

still in use up to the 18<sup>th</sup> century. With the signals of the alphorns, certainly some essential elements of alpine folk-music were introduced to hunting calls. They manifested a good melodious, inventive faculty, although they could not always attain such beauty as the signal "Gams in Sicht"<sup>6</sup> from the Gail valley in Carinthia:



Meanwhile hunting horns were produced more and more entirely of metal; progress was made in working out the tubes, and now it was possible to manufacture longer and more narrow horns. Finally in the 17<sup>th</sup> century the evolution carried on to building, almost fashion-like, the large instruments of the French coursing (parforce) as we all know them by illustrations showing a hunter usually on horseback carrying such a horn around his shoulder. These horns had a tube length of  $3\frac{1}{2}$  to 5 meters and the diatonic octave of the natural harmonic series could be obtained with even more facility than on the alphorns. One can feel the joy of the hunters now to have a real instrument at hand. These signals were played preferably by two voices and the hunting lords not only let them be performed by their domestics but themselves participated with ardour. The signals resembled short tunes more than significant motives and they did not differ much. Here is an example - "La vue" (Stag 'in sight'):



Again the signals spread all over Central Europe like a fashion; many of their motives have even entered the German folk-song unnoticed.

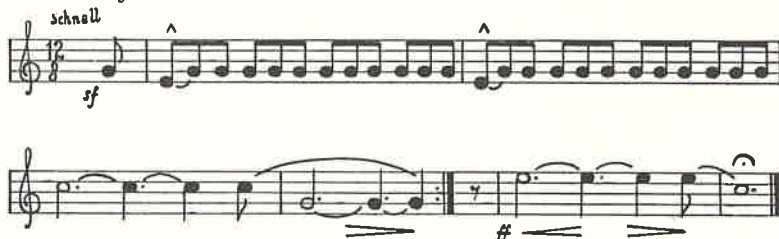
To Austria the French parforce-horns were introduced especially by the Silesian Count Sporck who had two of his hunters musically instructed in Paris. He sought to interest Emperor Karl VI who fully appreciated the artistic element of the new hunting signals. Now the metallic horns with their more brilliant sound displaced the alphorns in their native habitat too; often the hunting lords may have striven to imitate the French model in miniature and they may have preferred



the true French signals. But the native strengths of the folk-music however were too powerful to succumb to the strange fashion for long. It must be considered as a favourable circumstance that there never existed an "empire-wide standardized" signal system in Austria as with the German battue. Therefore hunting music cultures could expand in many regions, proud of their peculiarities and strongly rooted in the local folk-music but nevertheless showing one common characteristic feature: the inclination for onomatopoeia. People were not very fond of retaining any signal melodies by heart but the signal itself was to speak. Thus a signal from the Mühlviertel, Upper Austria<sup>5</sup> really calls and coaxes the convocation of hunters:



while the signal "Sau-Tod" for example, which means the killing of a wild boar, originates from the southern borders of Lower Austria and the Burgenland<sup>5</sup> and obviously portrays the panting of a boar (by a very skilled utilization of the lower sounds of the horn), and hunter's victory call:



In addition no one can say how much good hunting music came to the fore and also perished again. Endemic limitations and sometimes very superficial attempts at preservation, plus an unexpected death, caused an infinite amount of valuable music to disappear again and again so that we have received only a comparatively small remains, and that we often got by third-hand. But even these remains make us perceive the greatness and peculiarity of the individual cultures of hunting music: the inclination for the singing-like element in the signals of Carinthia, the affection for the yodel in the Styrian signals, the joyful brightness in those of Lower Austria, an accented

staccato-technique in the Upper Austrian ones, a measured elegance in those of Vorarlberg<sup>5</sup>, and the even measures of the riflemen's songs in those of Tyrol<sup>5</sup>. Unfortunately the linking with localities and individual persons in all these cases turned out as prejudicious to their permanence and we always see the state of a precipitious rise and decay.

It was the same situation also at the Imperial Court. Hunting music deteriorated in the time of the Emperor Karl VI but experienced a resurrection under Franz II. In 1845 the Imperial hunting band consisted of eight hunters who knew how to blow and who were instructed by a music teacher named Bubnik. Later on the direction was taken over by Eduard Kenesch, the first hornist with the Johann Strauss Orchestra. Kenesch tried to introduce the stopping-technique into hunting music, but in vain, in consequence of the small minority of the stopped tones. Yet we see a serious aspiration for the artistic element in it.

A new and brilliant starting-point of an artistic cultivation in hunting music was Makart's festive procession<sup>7</sup> on the occasion of the silver wedding of the Imperial couple. At that time twelve noble hunting lords decided to participate in the procession; they commissioned Josef Schantl, the first hornist with the Court Opera Orchestra and son of a great horn-playing family from Graz<sup>8</sup>, to compose new fanfares for this purpose which later were published in a splendid edition. The glad approval experienced by this hunting troop and their fanfares for four voices again stimulated a blossoming of hunting music. Many of the titled participants, foremost of them the Counts Wilczek (of whose hunting music Christian Nowak, the elder, the solo-hornist of Mahler's symphonies, had an essential part), Breunner-Enckevoerth, Colloredo-Mansfeld, Lamberg and Abensberg-Traun kept their own hunting bands on their estates. Since 1880 Schantl himself instructed the professional hunters at the Imperial Preserve, the park of Lainz<sup>9</sup>, until he could confer this charge upon a hunter, the Headmaster of the Imperial Foresters, Adolf Herzog. The reputation of the imperial hunting band at Lainz was confirmed again and again on a series of occasions such as the return of Crown Prince Rudolf from his oriental journey in 1881, the hunter's homage apropos of the 50<sup>th</sup> anniversary of the Emperor's government in 1898, the Prince of Wales' visit in 1904 and the hunting exhibition at Vienna in 1910. In addition to that, they participated in the annual hunter's thanksgiving,

the Mass of St. Eustachius in front of the Nikolai chapel; for this purpose Schantl expressly composed a mass for a four-voice hunting chorus.

In its musical aspects the new hunting horn movement first of all signified an important progress in the artistic element. On the one hand the ever striven-for replacement of signals by fanfares, often written in binary song-form, created the existence of a genuine literature of such pieces, and to a series of hunting recital-pieces such as the popular "Österreichische Jägerliedchen" by Anton Wunderer



while on the other hand it repressed the signal itself and, so to speak, pushed the entire literature of hunting music a little more on to the concert-stage. This evolution was created by the now arising Waldhorn-clubs; analogous to the choir-like quartets of hunting music. they cultivated a valve-horn choir of 4 or more voices which in popularity could stand beside the best male choral unions. One of them even had the occasion to make a tour to Constantinople in 1902. Their literature was not of an uniform standard, for in addition to the simple transmission of the hunting-music element to the valve horn there were tendencies toward a symphonic formation, but even more, concessions to a shallow public taste. Schantl's successor at the State Opera, Karl Stiegler also took over his heritage of hunting music and after World War I he succeeded in leading it to a new glory by co-operation with government councillor, Wojtech, the manager of the Lainz park at that time by combining professional hornists, pupils, amateurs and the Lainz hunting band. He also was an advisor to building up the hunting bands at Berndorf (Krupp)<sup>10</sup> and Grafenegg. Stiegler himself composed a number of fanfares and music for the St. Eustachius Mass for valve horns. Shortly before he died (in 1932) he founded, together with a forester, Privy Councillor Karl Hugo Pusch, a "Society for the Cultivation of Waldhorn Music", which aspired to preserve his heritage of hunting music.

The penetration of the National Socialistic Reich replaced the Austrian customs of hunting music with signals of the German battue, restrained to a small military horn with only five tones; these signals were also taught at schools of forestry. The St. Eustachius Mass was not performed any longer. Privy Councillor Pusch died in 1944.

Bombs, embezzlements and plundering at the end of war, e.g. at the Grafenegg hunting seat, caused a grievous loss of historic materials.



Rehearsal of the Lainz hunting-horn society in 1906.

As no immediate follower of Stiegler was alive at the end of the war, we hornists who were then with the broadcasting orchestra took the initiative and sought to reassemble the scattered remains of the former hunting-horn society. Gladly welcomed by the Directors of the Viennese Municipal Forestry Superintendent's office who had taken over the Lainz park in the meantime, we once again were able to perform the St. Eustachius Mass in 1950 using a valve-horn octet. Proceeding on the assumption that any hunting-horn music would remain only as a fictitious illusion if professional hunters themselves would not resume their original instruments, we came together in 1951 in a society, "The Association for the Performance of the Lainz Hunting-horn Music", with the aim of cultivating again pure Austrian hunting music in Austrian hunter's circles. Before this we succeeded in transferring the historic Lainz horns back into possession of the Lainz forestry administration. Since that time many a hunter found the way to his instrument due to the understanding and encouragement of the Messrs. Kolowrat, later Dr. Hagen and today, Dr. Tomiczek (Municipal Directors of Forestry), as well as the Messrs. Pfitzner, Minich and Huber (Head Forestry Superintendents), but foremost of all the Forestry Superintendent, August Loos, who himself set a brilliant example. The most important milestones of this new development follow: the musical arrangement of the exposition "Jagd und Naturschutz in

Österreich"<sup>11</sup> at Vienna in 1952, the Hunter's Festival of the Vienna Regional Hunting Society at the Leopoldsberg in the fall of the same year, the adoption of the St. Eustachius Mass by the Regional Hunting Society of Lower Austria in 1953, the first participation at the "Tag des Waldes"<sup>12</sup> and the publication of a collection of Austrian hunting signals in the periodical "Österreichs Weidwerk"<sup>13</sup>, performance of historic Austrian signals again with the Hubertus Hunting at Preßbaum Lower Austria in 1954, and in 1956 the great Hubertus ceremonies at Hollabrunn and Krems<sup>14</sup>. Many such festivities gave rise to the origin of new hunting music, and alphorn tunes also experienced a resurrection.

But we also have to pay tribute to the numerous horn quartets or other horn ensembles of our professional orchestras and to the amateur music clubs from all our federal countries because they too, each of them in its own domain, open man's heart to the hunting-music culture. And thus we hope that our time also is able to preserve and to develop and that we prove worthy of the noble heritage of our Austrian hunting music.

.....  
(Revision by Harold Meek)

Translator's annotations:

- |  |                               |
|--|-------------------------------|
| 1 - 1 meter = 1.0936 yard                                    | of promoterism, was charged   |
| 2 - About Stag Hunting                                       | with the organization of the  |
| 3 - Treasure(-vault) of Hunting                              | said procession.              |
| 4 - The Hunting  | 8 - Capital of Styria         |
| 5 - The federal countries of Austria: Lower Austria, Styria, | 9 - A district of Vienna      |
| Tyrol, Upper Austria, Carinthia,                             | 10 - Near Vienna              |
| Salzburg, Burgenland, Vorarlberg                             | 11 - Hunting and Wild Life in |
| and Vienna.  | Austria                       |
| 6 - Chamois in sight   | 12 - Day of the Forest        |
| 7 - Hans Makart (1840-1884), an                              | 13 - Hunting in Austria       |
| Austrian painter in the period                               | 14 - both Lower Austria       |

.....  
from Österreichische Musikzeitschrift  
June, 1957 (volume 6), pp. 230 - 236.

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Dr. Christa Flamm, editor.



## PROFILES **LORENZO SANSONE**

One of the most well-known names among horn players is that of Lorenzo Sansone. After a long and illustrious career as a hornist, teacher, horn maker and music publisher, he is now living in retirement on Long Island, New York.

Born in 1881 in Monte Sant'Angelo Italy, Mr. Sansone began the study of music at an early age and by the time he was 10 years old he was playing the fluegelhorn in his town band. At the age of 13 he changed to the horn and in a short time he was playing first horn with the town's orchestra. Since there were no horn teachers in his locality he had to teach himself and he is very proud of this fact. In 1903 he came to the United States and his first engagement was as conductor of the Ventura City Band in California.

Sansone's ambition was to play the horn in a good symphony orchestra so he followed that career, joining the now defunct Los Angeles Symphony Orchestra as first horn around 1905 or 1906. He subsequently was a member of the St. Paul Symphony Orchestra (4th horn, 1910-11), the St. Louis Symphony Orchestra (1st horn, 1912-15), the Cincinnati Symphony Orchestra (3rd and alternate 1st horn, 1915-16 and 1917-18), the Detroit Symphony Orchestra (1st horn, 1918-19) and finally the old New York Symphony Orchestra with which he played first horn from the European tour of May-June, 1920, until the close of the 1921-22 season. He has also played with the Denver Symphony Orchestra, the Chicago Symphony Orchestra and the Metropolitan Opera. As a teacher he was a member of the faculty of the Institute of Musical Art (Julliard) in New York for about 27 years (ca. 1920-47) and his pupils who became professional players number in the dozens.

Mr. Sansone is perhaps best known for his horns and publications which got their start many years ago. About 1914 he designed his first B-flat horn with five valves and since that time he produced a number of different models. In addition to horns, his company (Sansone Musical Instruments, Inc.) manufactured a line of trumpets, cornets and trombones, both metal and DuPont Lucite mouthpieces, woodwind reed tools and mutes for brass instruments. His publications included much of the best study material for the horn and his catalog listed a number of works of his own composition including a horn method. He has also written articles of interest including a series called "The Technique of the French Horn" which was published in *The International Musician* in the early 1940's. Some years ago he turned his business over to his son, Lawrence, Jr., in Los Angeles and more recently his musical publications have been taken over by Southern Music.

His sons, Nicholas and Lawrence, Jr., were also professional hornists with the latter pursuing a more active playing career. Lawrence studied with his father at the Institute of Musical Art and later became a member of the Los Angeles Philharmonic Orchestra, the Metropolitan Opera, the Hollywood Bowl Orchestra and 20th Century Fox Studios. He retired from playing in 1960 to devote more time to his music store business which he had been building as a side line since 1945.

## HAROLD FRICKE

Currently fourth horn of the New York City Center Ballet and an active free-lance musician, Harold Fricke came from a musical family. His father, Heinrich (Harry) A. Fricke (b. Hildesheim, Germany, 1865; d. Flushing, N. Y.; 1946), was a well-known hornist in his day and had been a pupil of Friedrich Gumpert at the Leipzig Conservatory. After playing professionally in Europe, his father came to this country in 1893 with an organization which was contracted to play at the Columbian Exposition in Chicago. He left that group to join Sousa's Band and later became assistant first horn of the New York Philharmonic Orchestra (Feb., 1904, through the 1905-06 season). He next joined the Metropolitan Opera as 3rd horn in the 2nd quartet and 1st F Wagner tuba and remained until 1919. From then until his retirement in 1931 he was a free-lance musician as his son was destined to be.

Harold Fricke was born in New York City and studied the horn with his father and briefly with Bruno Jaenicke. His brother, Walter, also studied with his father and became a fine hornist in the theatrical end of the business until his sudden death in 1937. Harold began his professional career in 1924 as a member of Loew's 83rd Street Theater orchestra. Since that time he has been very active as a free-lance musician in New York. In 1943 he joined the Metropolitan Opera as 2nd horn but left after one season to join the Radio City Music Hall with which he remained until 1950. At that time he joined both the New York City Center Opera and the New York City Center Ballet. After one year with the opera and ballet companies he went back to free-lancing and joined the Goldman Band. In 1957 Mr. Fricke rejoined the New York City Center Ballet and has remained with them ever since. □

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## USING THE "A" HORN

by  
Albert Klinko

*Albert Klinko, solo horn of the Winterthurer Stadtorchester in Switzerland since 1956, is a native of Budapest Hungary. He attended the Franz Liszt Academie in Budapest, studied horn with F. Romagnoli and later, while in the United States, studied privately with Mason Jones.*

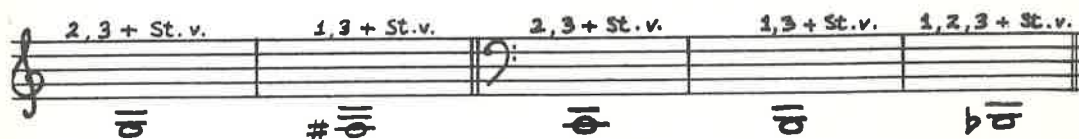
*Before leaving his native land he had played in the Budapest Konzert Orchester and was solo horn of the Budapest Opera and Philharmonia-Orchester. In 1948 Mr. Klinko became the solo horn of the Tonhalle Orchestra in Zurich where he remained until 1952. A year later he came to the United States, played one season as first horn in the Denver Symphony Orchestra and spent two years in New York playing with the N. Y. City Opera, The Symphony of the Air and the RCA Victor Orchestra before returning to Switzerland. Mr. Klinko has appeared as horn soloist in Budapest and in many cities in Switzerland throughout his career.*

It is the author's belief that modern times requires us high hornists to be secure and accurate players, not only at recording sessions but also in the concert hall. I also believe that conductors today prefer security in playing rather than a big heavy sound. Therefore, in my opinion, the F/B-flat double horn is becoming less and less used by high hornists.

The future brings the B-flat/A horn and the F-alto horn. I, myself, have played the F/B-flat double horn for 26 years but since I have discovered the B-flat-A horn I feel much more secure on it. Like the clarinet players who have separate B-flat and A instruments, we now have B-flat and A horns except they are together in one instrument. Since I was not able to find any literature about this problem I had to find out in my own way how one should use the B-flat/A combination.

First I should mention something about the B-flat horn with the stopping extension slide — especially in the lower octave. The sounding C, B, F, E and E-flat are much clearer with the combination of the stopping valve. (See example 1a, below.)

### Ex. 1a.



42 To use the A horn one must take out the extension slide and tune in the A

horn slide evenly with the second valve. Then you can try out the fingering for the A horn and you will see how much cleaner sounding these notes are for scales in sharps and the result is just as full a sound as on the F horn. With the combination of the B-flat/A fingerings you can play your horn as cleanly as a violin player, especially in the two higher octaves. (See fingering table 1b, below.)

Ex. 1b.

Exercise 1b displays musical notation for scales on B-flat and A horns, organized into five systems. Each system consists of two staves: the top staff is for the B-flat horn and the bottom staff is for the A horn. The notation includes notes, fingerings, and specific fingering instructions.

**System 1 (Bass Clef):**

- B $\flat$  Horn:** Notes G $\flat$ , A $\flat$ , B $\flat$ , C, D, E, F. Fingerings: 1, 2, 3 + st. v., 1, 3 + st. v., 2, 3 + st. v., 2, 3, 1, 2/3, 1, 2.
- A Horn:** Notes G $\sharp$ , A $\sharp$ , B $\sharp$ , C, D, E, F. Fingerings: 1, 2, 3, 1, 3, 2, 3, 3/1, 2, 1, 2, 0.

**System 2 (Bass Clef):**

- B $\flat$  Horn:** Notes G $\flat$ , A $\flat$ , B $\flat$ , C, D, E, F. Fingerings: 0, 1, 2, 3, 1, 2, 3, 1, 2/3, 1, 2, 0.
- A Horn:** Notes G $\sharp$ , A $\sharp$ , B $\sharp$ , C, D, E, F. Fingerings: 1, 2, 3, 1, 3, 2, 3, 3/1, 2, 1, 2, 0.

**System 3 (Treble Clef):**

- B $\flat$  Horn:** Notes G $\flat$ , A $\flat$ , B $\flat$ , C, D, E, F. Fingerings: 0, 2, 3, 3/1, 2, 1, 2, 0/2, 3, 1, 2/3, 1/2, 3.
- A Horn:** Notes G $\sharp$ , A $\sharp$ , B $\sharp$ , C, D, E, F. Fingerings: 2, 3, 3/1, 2, 1, 2, 0, 3/1, 2, 1, 2, 0.

**System 4 (Treble Clef):**

- B $\flat$  Horn:** Notes G $\flat$ , A $\flat$ , B $\flat$ , C, D, E, F. Fingerings: 2, 3/2, 3/1, 2/0, 1, 2, 0, 2, 3, 3/1, 2, 1/2, 3, 2/1, 2/3.
- A Horn:** Notes G $\sharp$ , A $\sharp$ , B $\sharp$ , C, D, E, F. Fingerings: 3/1, 2, 1, 2, 0, 2, 3, 3/1, 2, 1, 2, 0.

**System 5 (Treble Clef):**

- B $\flat$  Horn:** Notes G $\flat$ , A $\flat$ , B $\flat$ , C, D, E, F. Fingerings: 0/1, 2, 3, 2/1, 2/3, 0, 2, 3/2, 1, 2/3/0, 1, 2, 0/2, 3.
- A Horn:** Notes G $\sharp$ , A $\sharp$ , B $\sharp$ , C, D, E, F. Fingerings: 2, 0/1, 2, 3, 3/1, 2/0, 1, 2, 0, 2, 3.



## Scales

on B $\flat$  horn

on A horn

on B $\flat$  horn

on A horn

A-flat major: Play on B-flat horn.

G major: Play on B-flat horn.

F-sharp major: Play on A horn with B-flat horn fingering of G major scale.

F major: Play on B-flat horn.

E major: Play on A horn with B-flat horn fingering of F major scale.

E-flat major: Play on B-flat horn.

D major: Play on A horn with B-flat horn fingering of E-flat major scale.

D-flat major: Play on B-flat horn.

There are many passages of music I would rather play on the A horn than on the B-flat horn. The following examples from the orchestral literature are herewith given along with the A horn fingerings:

Rossini: La Gazza Ladra

*in E*

Rossini: The Barber of Seville

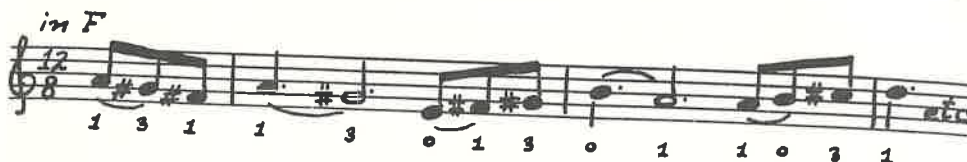
*in G*



Mozart: Concerto No. 1 in D for Horn (K.412)



Tchaikovsky: Symphony No. 5



There are, especially in classical works, endless further examples. The Haydn Concerto in D Major and the difficult passage in E from Mozart's "Cosi fan tutti" I prefer to play all on the A horn.

I wanted to write this short article because, as I already mentioned, I had found nothing whatsoever about the subject of using the A horn in any books and had never met a hornist with whom I could discuss the problem. Take your time and try out the A horn — it is well worth the trouble!

□

Publishing and distribution by direct mail a number of horn compositions, along with recordings (where this applies). Two recordings are now available:

Kapp Records—"Music for Horn and Orchestra"

Concerti by Telemann, Barsanti, Händel.  
(Details found in HORN CALL)

Stereo \$3.50 in US & Canada, plus 20c tax

Amadeo Austrian Records—"Wald- und Jagdlieder der Romantik"

Schumann, "Fünf Jagdlieder" and forest song from "Der Rose Pilgerfahrt"

Schubert, "Nachtgesang im Walde", "Duos" and "Die Nacht"

Brahms-Schubert, "Ellens zweiter Gesang"

Mendelssohn, "Der Jäger Abschied"

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for four horns

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Schuman, "Fünf Jagdlieder" opus 137 for 4 horns and men's chorus, set of parts, \$3.20, plus 18 tax. Extra parts \$0.40, plus .02c tax.

Publication of this and other material will be announced as it becomes ready. Meanwhile expressions of interest would be appreciated and an effort will be made to expedite publications most in demand.

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## VIRTUOSITY

by

Osbourne McConathy

*Osbourne McConathy, was the solo horn of the National Symphony Orchestra, Washington D. C., the Chautauqua Symphony at Chautauqua, N. Y. and the Rochester Civic and Philharmonic Orchestras. He was invited by Serge Koussevitzky to the Boston Symphony Orchestra where he played for 22 years. For the past 15 years he has been a conductor of the Boston Opera Company and the American National Opera Company where he led the first American performances of Schoenberg's "Moses and Aaron" and Berg's "Lulu", as well as many of Standard French and German repertoire. He teaches horn at Boston University and is associated with the library of the Boston Symphony Orchestra.*

*He holds the B. S. degree from New York University, and held a three-year fellowship in conducting at the Julliard Graduate School of Music. He also conducted W. P. A. symphony and opera projects in New Jersey. His horn teachers were Anton Horner and Joseph Franzl.*

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In the past twenty years or so the number of recordings featuring the horn soloist has increased so greatly that it seems as though a revolution has taken place in the history of the horn. Difficult concertos and other pieces for the horn have been recorded with a virtuosity astonishing for one of my generation. This literature was not unknown in my time and horn players were expected to perform it, but it was hardly ever performed in public unless at a graduate recital or, at the most, a popular concert. While it cannot be said that the horn has reached the status of the violin or piano as a solo instrument, still the great number and variety of horn recordings do indicate that a new development has taken place, and I would like to make a few observations about this.

A word about myself will explain my interest in the horn. My father began his musical career as a horn player, and although he gave it up early in life his horn was always in the house, locked up, it is true, away from me for safety. My father's best friend was Leopold de Mare, first horn for many years of the Chicago Symphony Orchestra, and my family and the families of several members of the Symphony Orchestra were intimate friends, spending our vacations together on Lake Ripley in Wisconsin. At family gatherings I naturally absorbed a lot of musical folklore and I was particularly impressed by hilarious stories of Xavier Reiter, the eccentric horn virtuoso. I discovered a way to get at my father's horn, and to make a long story short, eventually became a horn player myself, thanks to the efforts of my teachers, Anton Horner and Joseph Franzl. Later on I studied with Willem Valkenier and I can't begin to recount the many good friends in the horn profession who have helped me in my struggles with the instrument — (as Franzl said, "No one except a horn player knows the agony of the horn.")

Many years ago de Mare's daughter, Leonora, shocked me when she told me that she didn't think her father had ever played with the virtuosity of Dennis Brain. As children, her father had been the personification of perfection on the horn to us both. It is childish of course to compare two such players as de Mare and Brain, and yet it seemed that Brain's records seemed to have a different dimension of fluency. As I look back now it seems to me that the difference was not as great as we thought but was rather one of intention, that, as great as they were in their own musical worlds, their goals were not quite the same.

A brief look at the history of the horn will help explain what I mean. During the first half of the nineteenth century and even before, horn solos were a common feature at all sorts of concerts. Horn virtuosos, singly and in pairs, toured all over Europe and as far as Russia; and the number of concerti and soli written for their instrument is staggering. It was the age of Paganini and Liszt and virtuosity was the rage. Perhaps the horn was featured so frequently because it was a novelty (especially because of the wizardry of hand-horn playing). Some, like Vivier, famous for his playing of chords on the horn, were considered by many to be charlatans, but even a slight acquaintance with the music performed, even the comparatively simple works of composers like Rossini, Weber and Schumann, convinces us that these travelling soloists were great players.

And then curiously about 1850 a halt came to all this activity. The appearance of a horn concerto on a regular program became a rare occurrence. Perhaps the novelty had worn off. Most of the repertoire was not musically significant. The increased use of the valve-horn introduced new problems of tone and resonance. Larger halls and larger orchestras required greater power of sound. I don't believe that horn playing deteriorated circa 1850 but that players strove for different goals. It was a period of transition for the horn; and Wagner in his preface to *Tristan* was aware of it when he requested horn players not to play without their hand in the bell. When Mendelssohn's *Nocturne* was first played in London it was played by Platt who was famous for his tone but was not a virtuoso such as Puzzi had been. Horn players became specialists and those who were superior in all departments became rare. This state of affairs lasted until recent years. Avalone, for instance, was a great Wagnerian horn player at the Metropolitan Opera House in New York but I doubt that he would have been equally as good in a symphony orchestra. Billy Franck of Chicago (who had been a horn soloist) once told me that horn playing was "all tone and phrazunk." Anton Horner said to me that all the virtuosity in the world would never sound as brilliant on the horn as on the trumpet. Bruno Jaenicke played the Oscar Franz etudes with great effect but once when we were listening to Bobby Brown warm up he said he wished he could do what Brown was doing. When de Mare played one thought of the beauty of the music and not its difficulty.

All of this is not meant to suggest that horn players today do not play with beautiful tone and beautiful phrasing. It is true that tastes differ as to what constitutes a good tone, but that is not the point either. Aubrey Brain once wrote an article comparing the tone of the German and the

French horns to the advantage of the latter. In the beginning the Raoux horn was the ideal for all countries, but many changes have taken place since then and many will doubtless occur in the future.

The point is rather that true virtuosity is based on a beautiful tone and true musical expression, and that we must not forget that Brain and other great players had these attributes as well as marvelous facility. And we must beware that the fascination of the many stunning horn performances on records mentioned earlier does not lead to a return to the barren virtuosity-for-its-own-sake of the early nineteenth century. The musical beauty, whether it be of Oberon's or Siegfried's horn, should be our goal.

#### ON FIRST STUDYING THE (FRENCH) HORN: A PASTICHE.

*With Apologies to Keats.*

Much have I dallied with both brass and wood,  
And many goodly instruments and players seen,  
At many noble concerts have I been  
That dedicated artists found most good.  
Oft of those wide bells had I been told  
That only a deep-lipped BRAIN could make them ring,  
And never did I learn to make one sing,  
Till time brought me leisure, a splendid double\*, and enough gold.

Then felt I like some rider-in-the-sky,  
With singing clouds before him parting to expand his ken,  
For the thrilling music from it makes me cry  
To be performer, like those devoted men:  
A heavenly goal to strive for, but one can try  
Through earnest practice on a loving regimen.

Malcolm C. Henderson  
July 1971.

\* A Horn in F-B-flat, by Alexander.

*Mr. Henderson is a retired Physicist, who worked in Ultrasonics and Underwater Sound during the war, and who ran a Navy contract in Applied Acoustics while a Professor at the Catholic University in Washington, D. C. for fifteen years. He is a fellow of the American Acoustical Society, the American Physical Society, and the American Association of Physics Teachers. He has been studying the horn for two years. (The forbidden adjective in the title of the poem is in there to keep the rhythm of the original).* □



## MAINTENANCE OF THE HORN

by  
George Strucel

*George Strucel began repairing instruments in 1954 and spent his first few years with Lyon & Healy and Lyons Band Instrument Co. in Chicago. He worked a period of time for Sherman Music Co., also in Chicago, and spent three and a half years with Carl Geyer, horn maker. He then went to Los Angeles where he has spent the last ten years as a repairman and technician for the Mirafone Corporation, importers of rotary valve instruments.*

---

In many years of dealing with the problems of rotary valve instruments I have been asked countless times for advice on how the player can best maintain the instrument for optimum performance and longevity. This is a very difficult question to answer in general terms, since individuals vary in their bodily chemistry, tastes and demands upon the instrument. In this article I shall attempt to deal with some of the major considerations.

### FINISH

In the exterior finish of the instrument, one is limited to three choices: lacquer, precious metal plating, or bare brass (or nickel silver). Each has advantages and disadvantages. After having observed thousands of horns in varying stages of decay, I have reached some conclusions which I shall outline without, hopefully, becoming overly dogmatic.

Lacquers are usually described as a "protective coating," but in reality they seem very inefficient of this function. Initially they look fine, but as the lacquer wears thin at points of contact it may be subject to deep "pitting." This applies to the epoxies as well, although they last quite a bit longer. I have heard a number of theories concerning the reason for pitting, but without becoming involved in metallurgy the fact remains that they do occur. Each time a horn is relacquered it must first be polished, and machine polishing is a real villain in horn destruction: ten seconds of machine polishing, or buffing, can equal years of fairly regular hand polishing. Pitting presents a problem for the buffer, and it is almost always solved by grinding down the area surrounding the pits, which may be one or two thousandths of an inch deep. Three or four machine polishings usually result in critical parts replacement, sometimes to the detriment of performance. In short, lacquered horns seem to reach the junk pile first, so if you require an instrument to shine brilliantly, be resigned to an occasional search for a good replacement.

Surprisingly, bare brass or nickel silver almost never pits. True, it may wear from use, but this type of wear is far less severe than machine polishing. I have seen horns 70 years old that were never lacquered and are today in excellent condition, and it is quite common to find unlacquered horns still playing after 25 or 30 year's constant use. I must admit that some of them look quite poisonous, but they play beautifully. Of



course, a person who has a heavily acid perspiration should not consider a bare metal finish.

Gold plating is excellent, but so expensive as to make it practically prohibitive.

Silver plating is considerably more expensive than lacquer, but if properly done it rarely needs re-finishing. Among the more positive aspects of silver plating is the fact that one knows that under that silver, all the original metal remains intact, and if wear-points are touched up occasionally, one can discount the wear factor completely. Incidentally, a fringe benefit of silver plating is that it discourages bad dent removal by means of file and sandpaper, which is more common than most players realize.

To sum up the subject of finish; to the player who has an instrument that he dearly loves, cannot replace and would like to keep for life, I suggest that he avoid machine polishing, and cultivate a taste for dull finish.

## ROTARY VALVE ASSEMBLY

All rotary valves are quite similar in their construction, but there are countless variations in the linkage, or method of transferring the energy of the finger stroke to the task of turning the valve. The two most commonly found in use today are the mechanical, or all-metal linkage, and the string action. Mechanical linkages are very reliable and trouble-free, however tend to be very noisy and require frequent lubrication at the pivot points. Best for this purpose is a drop of STP (an automotive crankcase additive) or plain vaseline. When lubrication no longer stops linkage noise, a visit to a repairman may be necessary to eliminate lost motion in the linkage by recessing the pivot screw and crimping the universal joints.

String actions are very simple and can be maintained by the player. The string itself is easily obtainable; a lifetime supply can be found in any sporting goods store in the form of 25-30 lb. fish line. Best suited for this (but usually must be specially ordered) is twisted linen line, which will not stretch and produces minimal wear on the eccentric collars. Braided nylon is also acceptable, being somewhat more supple than linen; however, after a period of a few years it produces appreciable wear in the form of a deep confining groove where it crosses the eccentric.

Most horn teachers can coach students in replacement of a string. For most, careful observation of a previously strung valve gives the key to a new installation. Remember that a string should not be so tight as to exert lateral pressure on the valve stem as it turns, nor so loose as to effect "lost motion" in the key. Also after the string is in place, a drop of oil or grease on it reduces friction where the string crosses itself and slides on the eccentric.

The rotors themselves require very little maintenance that can be done by the average player. (See fig. 1 for the proper names of parts in the valve, or machine as it is traditionally called, so you can order replacements when needed without confusion.) Some lucky individuals can

ignore their valves completely for years without a malfunction. If you periodically service your valves as a matter of habit, why not try omitting the service entirely to see how long they perform without it? This can by no means be considered neglect, since wear will normally occur whether or not the valves are cleaned and serviced. Accumulation of green copper salts on the rotor is harmless, and in some ways provide a better air-seal than clean valves, as long as they work. There can be minor malfunctions, the most common of which are sluggishness, noise, and mis-alignment.

Sluggish valves can usually be easily cured by using pure, odorless kerosene (no substitutes, please), proceeding in this manner: remove all valve slides, and hold the horn bell up, so the kerosene will run down into the valves. Inject it through the valve slides, a full eye-dropper in each valve. Continuing to hold the horn, bell up, exercise the valves until they work freely, then empty the excess kerosene just as you would water. If this has not entirely freed the valves, add a drop of kerosene on each end of the valve bearings. These parts are accessible by removing the valve cap for the lower bearing, and under the eccentric collar where it meets the valve stem. (See fig. 2.) This treatment works in about 90 per cent of the cases of slow valves.

Noisy valves can usually be cured by putting a drop of heavier oil such as sewing machine oil or Three-in-one on the bearings (again refer to fig. 2) and working it in by exercising the valves. Do not, of course, use heavy oil on the interior of the valves as it is almost certain to cause sluggishness. If in the case of some very tight valves this should slow them down, add a drop of kerosene in the same places to dilute the oil, and repeat. Noise is more apt to emanate from loose bearings than from worn bumper corks, but of course if the corks have eroded enough to cause noise, they must be replaced. Neoprene rubber is an excellent substitute for bumper corks, since it is impervious to oil, and lasts indefinitely without erosion. However, since neoprene comes in many varying resiliencies, you must select the one which causes least "bounce."

Mis-alignment also stems from eroded corks, and can cause serious acoustical problems. Alignment of the valve ports (holes) can be checked by removing the valve cap, exposing the lower bearing plate. The end of the valve stem, or axle, can be seen in the center, and it has two small file marks on it (fig. 3). These marks should line up perfectly with the corresponding fixed file mark on the lip of the plate in both positions, open and closed. Alignment is corrected by putting in oversize cork bumper in the cork plate ("horseshoe plate"), then trimming the cork with a razor blade until perfect alignment is obtained.

Of course after a period of several years' constant use valves will become worn, allowing air leakage to the outside or through the parts. This is a major repair job and a very delicate one, requiring the services of an extremely competent repairman, preferably a specialist in rotary valves. In this process the rotors are copper-plated to a point where they are too large to fit into the casing, then carefully ground in, using very fine abrasives which afford a tolerance of about five ten-thousandths of



an inch. The rotor is then nickel-plated (to prevent corrosion) and again ground into the casing for a final fit. When properly done, the valve will turn freely yet provide as air-tight a fit as when it was new. Since this procedure is usually done by hand for a finer "feel," it is time consuming and requires great skill and patience. Do not expect to get a satisfactory job from the average garden-variety music store repairman; it has been my experience that to most the rotary valve is a complete mystery, and repairing is largely a matter of luck, or grinding the valve so loose that it turns easily but leaks fiercely. If you are in need of a valve re-fitting, consult with your horn-playing colleagues to find a mechanic with a good reputation as a repairer of rotary valves. In this way you will not only spare your horn, but your pocketbook, since this is an expensive job.

Slides which are too loose and tend to fall or be blown out can sometimes be helped by the application of anhydrous lanolin (available at any pharmacy) which is a very heavy and sticky substance, in place of slide grease. If this does not help, sometimes the repairman can swage or stretch out the tubing at the end for a tighter fit, as a stop-gap measure. In extreme cases the slide tubes can be replaced. Both inner and outer tubes should be changed, as the slides wear in taper.

Frequency of cleaning the inside of the horn tubing depends upon the hygienic dictates of the individual. Since most of the dirt accumulates in the leadpipe, I suggest frequent cleaning of this part by means of detergent and water and a commercially available brush made for this purpose, which consists of a spring several feet long with a small cylindrical brush at the end. The rest of the horn needs cleaning far less often. When it does, perhaps the easiest method is to place the horn in a laundry basin or bathtub, attach a rubber hose to the faucet and the other end to the leadpipe, and flush with hot water for a few minutes while working the valves. If your horn is lacquered, do not use hot water, or it might discolor the lacquer. Incidentally, it is not advisable to do this just before a performance since it sometimes takes a while to locate and drain all the water.

Frequent cleanings by factory and repair-shop techniques are not advisable for the cautious horn-owner. Acid and alkali baths are very effective at cleaning metals of dirt and patina, but also removes a slight amount of the surface of the metal. Two or three commercial cleanings with chromic acid can adversely affect the air-seal of the valves and slides. Cleaning at home with a brush, detergent and water is quite sanitary and harmless.

As years pass, parts of your horn which come in contact with the hands may need to be replaced or patched, but with the exercise of a little caution and common sense and the aid of a competent repairman, a good horn can last an entire career.

*George Strucel, artist in horn maintenance, has for many years been the comfort and joy of the Los Angeles horn playing fraternity; and for visiting hornists as well, who, immediately on reaching town set out to find him in order to have work done on their instruments. And he will make every effort to ac-*

comodate, working far into the evening if necessary. Strucel is a perfect example of Emerson's man who made the better mousetrap, as his home is in one of the most difficult places to find, located in a jumble of hills in one of the older parts of the city - I have been lost, not once but many times, in trying to get there. There is a general feeling among the local horn players that Los Angeles will need to be classified as a "disaster area" - much as parts of it were following the 1970 earthquake - if Strucel carries out his announced intention of moving to Stockholm in the spring. He recently married a Swedish artist who has been doing commercial work in this country; and it is she who has drawn the excellent illustrations accompanying this article. Those Swedes will be lucky to have these artists amongst them!

- Wendell Hoss

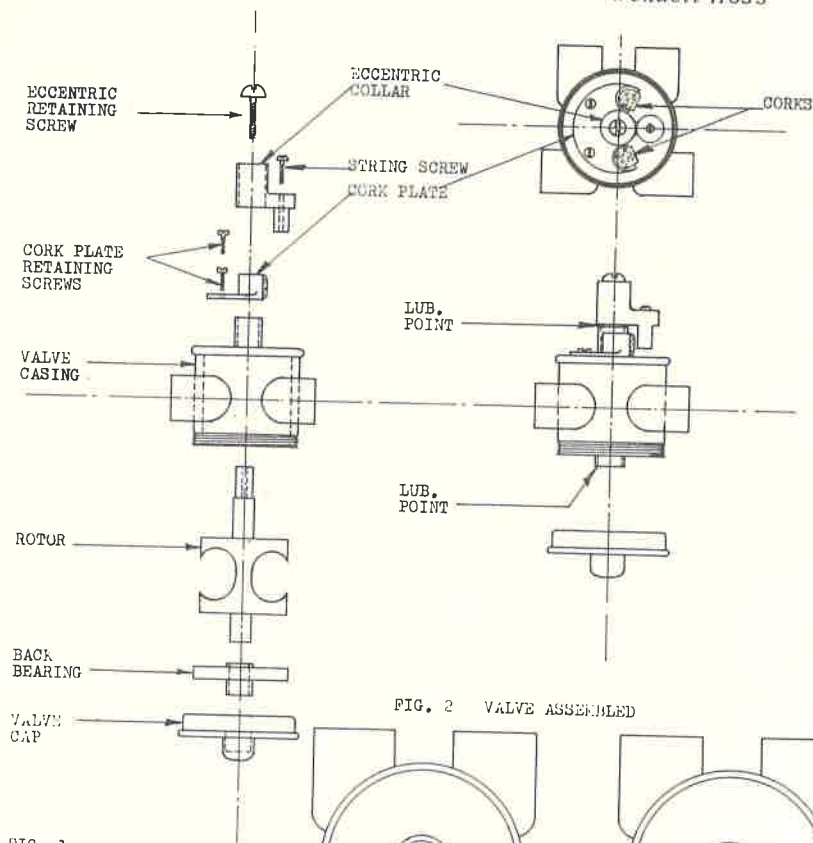


FIG. 1  
VALVE PARTS

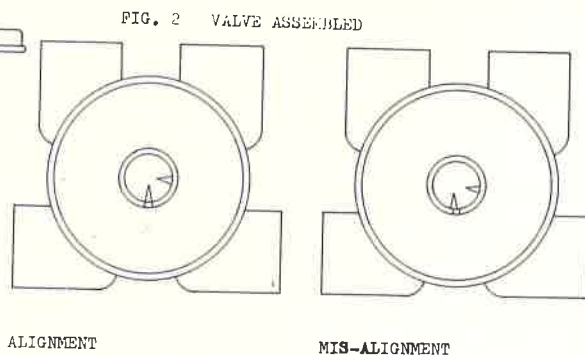


FIG. 3



## THE HORN WEEK AT POMONA COLLEGE

by  
Barry Tuckwell

The Third Claremont Music Festival Institute was held at Pomona College this year from mid-June to the end of July. Of particular interest to horn players was the **Horn Week**, attended by just under fifty people. The Faculty was headed by Jim Decker, Wendell Hoss, Ralph Pyle, and myself. Much to everyone's disappointment, Vince de Rosa was unable to attend.

Throughout the week, master classes, talks, and ensemble classes were held, and the final concert on the 23rd of July was dominated by the horn. Wendell Hoss conducted works for Horn Choir as follows: **Stabat Mater** by Palestrina-Burdick; **Echo Song** by di Lasso-Hyde; **Ave Maria** by Victoria-Donfray; **Fanfare de Chasse** by Rossini; and **Suite** (Fanfare-Nocturne-March) by LoPresti. Koen van Slogteren, who was there playing and teaching the oboe, directed a stunning performance of "Clockwise and Anti Clockwise" by the Dutch composer Peter Schat. This most interesting work for winds utilized many unusual effects on the reed instruments, chords and a variety of sounds that must have come as a great shock to the unwary listener. In the second part of the concert Karl Kohn directed his own **Motet for Eight Horns** and the final work was the first **Horn Concerto** by Richard Strauss with the Festival Orchestra conducted by Giora Bernstein, the Festival Director, and in which I was the soloist.

It was after a most interesting talk on the acoustic and physical properties of brass instruments, given by Dr. Malcolm Henderson, that the idea occurred to us of conducting a practical experiment into the sound of different makes of horns. So on Wednesday, 21st July, we arranged what we think was the first event of its kind. Everyone at the Horn Week was invited to attend, and a large screen was erected on the platform of Lyman Hall to hide those conducting the experiment from the listeners. Twelve horns were used and three players did the testing — Jim Decker, Ralph Pyle and myself. It was done in this way: each of us was blindfolded so that the horn in use could not be identified. We then played a C major scale (for F Horn — sounding F major, concert pitch) starting on middle C going up to top C, then another C major scale descending from middle C downwards. This was followed by the first four bars of the solo in the second movement of Tchaikovsky's Fifth Symphony. No warm-ups were allowed, and we took the additional precaution of having two assistants to hand the instruments to us in such a way that it was next to impossible to tell which horn was being used. Earl Saxton and Jim Winter very kindly agreed to do this and they even went so far as to place our mouthpieces in the horns — never before can such luxury have been provided for horn players!

All of us, including the players testing the horns, were asked to fill out a prepared questionnaire listing certain characteristics —

- Tone — light, average or dark
- Metal — brass or silver



- Rating — excellent, average or poor
- Make

In addition, the players were asked for their opinions on the response of each horn — tight, average or free.

The twelve horns used were: Schmidt, Geyer, Knopf, Kruspe, Kalison (all of these were brass horns), Holton H179 (silver), Alexander (brass), Holton H180 (brass), Reynolds, a new Conn 8D, a pre-war Conn 8D and another Alexander. The last four horns were all silver, and all twelve were standard doubles in B-flat and F.

It may be thought that those playing the horns would find it much easier to guess the individual makes being tested. This, however, was not the case. It was after I had guessed a total of three Reynolds that I realized how confusing it all was, and that maybe the whole operation was going to be very complicated indeed.

The overriding result was that a player sounds the same no matter what horn he is playing, and that a decided drawback to using human beings to do the testing is that we want to sound good and instinctively try to cover any weak points on a horn, and, obviously do not want anyone to hear us miss notes.

It also looks as if many pre-conceived ideas will be exploded. For instance, it is a widely held opinion that the type of metal affects the tone quality of a horn. But of the positive answers given for the pre-war Conn 8D and the silver Alexander, over 60 per cent thought them to be made of brass.

When Dr. Henderson and I began to correlate the results we realized that the project was far larger than had been anticipated and that a lot of time would be required to work out any comprehensive evaluation. In the meantime, the various permutations of the opinions gathered will be worked out slowly and carefully and will, we hope, be published in the next edition of "The Horn Call."

□

## THE HORN TESTS AT POMONA: SOME RESULTS

by  
Malcolm C. Henderson \*

As Barry Tuckwell says in the foregoing report of HORN WEEK at Pomona, there are a great many questions to ask of the blindfold test, and it will be some time before we can get most of them answered. However, I have been able to extract a few items that are appropriate to publish here at once.

Is there a difference between the sound of a brass horn and a nickel-silver one? Judge for yourself from what follows. The audience voted for brass, when it was brass, 377 times; for silver when it was silver 226 times; but they voted silver when it was brass 332; and brass when it was silver 266. Correct votes 603; wrong 598.

The players' scores were better. Tuckwell, 22 right to 12 wrong; Ralph Pyle, 24 to 11. Jim Decker was so consistently wrong that I suspect he marked the paper upsidedown: 11 to 25! Most of the audience scattered around 50 per cent, but six men, all young, did 58 per cent or better. The highest was 68 per cent. It is clear that the ear has to be both young and experienced with many kinds of horns to do well.

The players did better on the make of instrument than did the audience, for evident reasons. There must be many more sensory cues when playing than when just listening. Messrs. Tuckwell and Pyle each identified 6 makes exactly; Decker 2. No listener got more than two out of twelve.

Of purely psychological correlations there were a good many. Dark, Excellent, and Silver go together strongly in all the ballots; a clear example of association.

In the judgement of quality by the players, only the Holton 180 was marked excellent by all three. The audience's judgement depended upon who was playing. Mr. Tuckwell on the two Alexanders, the Kruspe, Geyer, and Reynolds; Mr. Decker on the two Conns, the Holton 170, Geyer, and Kruspe; Mr. Pyle on the old Conn, the Reynolds, Holton 180, and the Geyer, received "excellents" in descending order. There was no significant difference in the number of "excellents" awarded a player.

In conclusion several things should be said about the audience. Although made up of some senior horn players, students, and amateurs, the degree of experience was highly diverse, and to ask for judgements on metal was quite often useless. Also, it is well known that sensitivity to high frequencies diminishes with age, and the older members of the audience would be likely to lose ability to discriminate between horns. They all sounded pretty much alike to me.

The results show, tentatively, that there is some difference, to some people, now and then. We await the results of final computer analysis. Considering that the players tried to produce a "standard horn tone," with as perfect a sound as possible, and that the manufacturer is obviously bent on the same thing, it is amazing that as much difference shows up as does. Physically the horn is not like a violin with a body vitally concerned in radiating the sound. On the contrary, the sound comes from a vibrating air column radiated by the essentially inert bell.

The attached table shows the overall votes for the twelve horns and the three players, for tone, metal and quality. The individual differences between players probably were well within reasonable chance fluctuation, and will await computer analysis to see. □



	MAKE		TONE			METAL			QUALITY		
			L	Av	D	B	S	?	Ex	Av	Poor
1	Schmidt	B	14	64	33	59	39	14	24	66	16
2	Geyer	B	24	58	33	52	43	17	37	63	7
3	Knopf	B	44	54	19	52	41	11	20	66	14
4	Kruspe	B	20	57	38	47	56	13	32	70	7
5	Kalison	B	32	56	28	64	35	16	26	67	18
6	Holton179	S	23	47	44	52	44	29	34	62	12
7	Alexander	B	21	61	32	56	41	16	35	63	12
8	Holton 180	B	15	49	49	47	47	21	29	62	20
9	Reynolds	S	17	56	41	46	55	19	53	49	6
10	Conn8D new	S	14	60	41	45	52	17	38	62	13
11	Conn8D old	S	25	58	34	61	38	16	26	72	14
12	Alexander	S	28	50	37	62	37	17	39	59	17

B---Brass

L--Light

Ex--Excellent

S---Silver

D--Dark

Av--Average.

The original data includes the individual player's scores, omitted here.



**THE HORN**  
by  
**Bruno Jaenicke**

*Motto: God, in His wrath, created the horn.*

A prehistoric man killed a steer and ate him up. Then he got thirsty and went to the barrel of home-brew and drank from the faucet. In came his wife, who had been educated in a girls' college in Lausanne, and told him sweetly but determinedly that it was a shame to drink from the faucet. But the poor brute had just broken his jar of clay and was embarrassed. After a little while an idea came to him. He took the horn of the steer, which he had not eaten because the last time it did not agree with him, and cut it hollow. But he cut it a little too much at the thin end, and in anger blew through the hole. Great was his surprise when a sound came forth so that his neighbors became frightened and called the police. Nevertheless, he liked it, and, after succeeding with the second horn, which turned out to be a beautiful loving cup, he spent most of his time brewing, drinking and blowing.

Times have changed, but horn players have not. After exactly 20,000,000 years, an amendment to the Constitution was passed forbidding the manufacture, sale and transportation of steer-horns for musical purposes. So the people had to think of a substitute, which a clever tin-smith found. He made horns of bronze, which were highly recommended by the Anaconda Bronze and Copper Mines, Inc. They were a success. Then came a big war, and a descendent from our friend above brought home a number of trophies, amongst which were several horns. They were different in size, and the man noticed that the longer they were, the lower he could blow. At that time, horn players did not care so much for the high notes as they do today. But when he made efforts, he could also play as high as his neighbor, who had only one small horn and who never drank anything but water. Now our friend put the tubings of the horns together and could thus play so many tunes and tones that he was appointed First Horn Player of the local village band.

But do you think his conductor was satisfied? Have you ever met a conductor that was satisfied with anything but himself? He could not wait until the poor artist adjusted the different tubes that were required for different tunes, and told him that if he would not be quicker he would be replaced by another man, who was to be imported. So the conscientious hornist, who was by no means the exception to the rule, pondered how he could please his superior. This is characteristic of horn players. They kill themselves to please their conductors. Finally he invented the valve, by which he could change to different tubes, and consequently different keys, in an instant, without being forced to say to his master, "Wait a minute — peace at last! Ha, ha!"

Soon the conductor started to tease the poor man again. He complained about the many breaks that occurred. He told him that only 20,000,000 years ago a horn player could blow without breaks. True enough. But in those good old days there was only one tone on the horn, and now there are so many. And it is easier to hit a nickel at 300 yards with a bee-



bee gun than to hit the note which Mr. Composer wants; that is, because not the horn produces the tone, but the lips do it. The horn is only an intensifier, so to speak. And when you practice enough with your gun, you may hit the target every time, because the gun remains the same. But your lips are different every minute. If the weather is hot, they swell; if it is cold, they shrink. If you eat sweets or sour or spicy food, you feel bad effects. When a conductor drinks champagne or coffee, he gets enthusiastic and the ladies think that he is marvelous. If you, Mr. Hornplayer, do that, you get shaky and a two week's notice. You play FF and you are told that he cannot hear you. You play PP and you learn that you wake up the dead. When you are young, they don't want you because you have no routine. When you have a routine, they don't want you because you are too old. It serves you right. Why do you play horn?

Now the technique of the playing. We must practice much. Every day. If you don't, you have no embouchure; if you do, you get tired before the concert is half over. You must study staccato or else it is lost within 24 hours. But that impairs the legato. You must practice legato or else you will spoil the concert. But legato is detrimental to the staccato. You must play long notes if you want a steady, full tone. But that makes the lips stiff. You must study the "fortissimo" attack, but that spoils the "piano." You must play a solo passage with the utmost tenderness after you worked at a "tutti fortissimo" for 45 minutes. Like Caruso, you must sing after you had to shout like a newspaper boy. You play a parade, and then a concert starting with the overture to "Oberon," and if you break the first note, they tell you of that famous horn player 20,000,000 years ago, who never did. Serves you right. A horn costs a lot of money, but a little stick only a few pennies, and it never fails.

Regarding muting and stopping, I have to say that I am opposed to the habit of those players who use their hands, when they should use the mute, as the effect is greatly different. Stopping the horn shortens the sounding column and raises the pitch a half-tone. The result is a thin tone without resonance, and, if played "forte," the tone is piercing and brassy. Wagner, Strauss, Debussy and Ravel use this effect often and with great cleverness. But they also know the mute well and know what they want, which cannot be said of a great many other composers. The mute that does not raise the horn a semi-tone is used for echo effects and gives the impression of a horn played in the distance. There are short mutes which close the horn like the hand and also raise the pitch. They are substitutes for the hand and are correct, because all the horns are of nearly the same bore at the bell, but the hands vary very much in size. It is obvious that a small hand goes much farther in the bell than a large one. Hence, the difficulty in tuning a chord played by four stopped horns.

The mouthpiece should be as large as the player can afford. The larger the mouthpiece, the bigger the tone. The same applies to the bore. But the larger the mouthpiece, the more difficult the high notes. So one must know his physical strength, chiefly the strength of his lip and cheek muscles and their endurance. In our times much is expected of the horn players as far as high notes are concerned. Therefore, many players have chosen the high B-flat horn which is easier to handle for top notes.



But it sounds harder and less poetic than the F horn. A brainy hornist, named Gumpert in Weimar, Germany, solved this problem by constructing a double horn in F and B-flat. For passages in the low and middle register, the F horn is used, and for high notes, the B-flat horn.

The success of this invention was complete, although not quite as easy as a conductor, whom I know, thinks. Let me tell you about him. One nice day I played for him in order to get a position as first horn in his orchestra. I played the F horn then. He accepted me, advising me to use the double horn of which he had heard, "because," he said, "it is so easy. When you want a high note you just press a button and there it is." The good man did not know that we have to set our lips in the same position when we play the high C on the F or the B-flat horn. When Gigli sings the high C in the parlor he makes the same effort as in the Metropolitan Opera House. Conductors love horn players who can play high notes. A maestro once told me of a hornist who could play very high notes, and they sound like flute tone. I asked him if his flutist could play like a horn. For some reason or other he did not like my remark.

In conclusion of this essay, I want to mention a horn player who uses the B-flat horn, but whose tone is as velvety and as poetical as that of any F horn players I have known. He is Mr. Xavier Reiter. I remember the first impression which his playing made on me. It was in Boston about 14 years ago. The New York Philharmonic played in Symphony Hall. Mischa Elman played the Scotch Fantasy, but when Reiter had the melody for only a few bars, he overshadowed Elman. But Reiter can sing on his horn. And we other fellows better stick to the F horn.

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*This piece was published originally in a New York music magazine in the late 30's if my memory is correct. I would appreciate hearing from anyone who knows its exact source and date. For those younger members in our Society, and overseas members as well, Bruno Jaenicke was for many years one of the great artists in the United States. He was first horn of the N. Y. Philharmonic in his later years and previous to that appointment had been the second first horn in the Boston Symphony Orchestra under Karl Muck. (This latter post has been held by a number of American players, including Willem Valkenier, Joseph Singer, Harold Meek, Philip Farkas, James Stagliano and Charles Yancich.) In the spring of 1943 Jaenicke suffered a crippling heart attack and I was asked to fulfill his remaining contract. Previous commitments made this impossible. The following season I was invited both to his position in the Philharmonic and to Boston, choosing Boston. That same year Mr. Jaenicke died at the age of only 56. This piece is very close to me - as are my memories of Mr. Jaenicke. I hope you have all enjoyed the re-print of this timeless monograph. editor.)* □

## THE HORN PLAYER'S RIGHT HAND

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### INTRODUCTION

This paper will study the effects obtained on the horn by the introduction of the player's right hand into the bell. Today we live in an age of mass communication; ideas can be transmitted quickly all over the world. Students have access to literature dealing with the history and technique of the horn in every country. Why, then, is the horn played differently in different countries? The answer might contain statements of nationalism or ethnocentrism. However, two basic schools of horn playing are the French and the German. Major variations occur in England, Russia, and the United States. It is sufficient here only to recognize these differences and see the existence of these varying methods of horn playing to realize the lack of agreement between major teachers of the horn. However, we are not concerned with disagreement here, but with agreement and fact.

### PART I

To understand even why the horn player's right hand is in the bell, a little must be known about the evolution of the instrument.

To begin with, horns and trumpets were one of the latest groups of instruments accepted into the orchestra. There was no serious music written for the horn before the seventeenth century.<sup>1</sup> In the early part of that century the horn was used extensively in hunts to give calls to cheer the hounds, to summon aid, to give warning, to sound fanfares for

each animal, and to play fancy airs of joy after a good hunt.<sup>2</sup> One such air is a Begrüssung used in the North German Royal Hunt (Fig. 1).<sup>3</sup>

In Bach's time there was no use of the hand in the bell. In fact, the horn resembled the clarino trumpet in the way it was played. For example, in Bach's "B minor Mass" (1733-1747), the bass aria "Quoniam tu solus Dominus" (Fig. 2), and in the opening of Handel's "Water Music" (1715) (Fig. 3), the horn parts could be played equally well by a trumpet. Many German composers of that period called for either tromba ò corno or corni ò clarini.<sup>4</sup> Notice that the eleventh harmonic was used interchangeably as either F or F#.



The horn was in general use in orchestras by 1730;<sup>5</sup> in the orchestras of Milano, Paris, Mannheim, Prague and Vienna the use of four horns was standard.<sup>6</sup>

The horn continued to be played without the hand in the bell until some time after 1760.<sup>7</sup> In 1760 a Dresden hornist named Hampel experimented with a principle used by oboists to give their instruments a mellower tone. This principle was putting a material into their bell. Hampel put things in his bell and found that the hand was best. The tone was less harsh and, surprisingly, the basic pitch could be controlled by the amount the bell was closed. The right hand, being more dexterous, was used, since quite an amount of agility was required to move the hand quickly to the correct position.

As progressive as Hampel's discoveries were, their immediate importance was to bring the right hand into the bell for control of tone rather than control of pitch. It was not until the beginning of the nineteenth century that hand horn technique (manipulating pitch by hand) had reached its peak and was accepted by composer and performer alike. The virtuoso players not only produced chromatic notes not available on the open horn, but they tempered the open notes by manipulation of the hand to equalize the different sounds.

Surprisingly enough, it was also at the beginning of the century that successful valves were introduced. The valves were used at first to provide an easy and quick change of crook, which previously took time and limited the orchestral use of the horn. As valves developed and improved, a horn capable of the full chromatic scale came into use. Even at this point, around the middle of the nineteenth century, the sound of the open

horn was preferred by some, as evidenced by the existence of both valves and crooks on some instruments. The hand horn was taught until 1903 at the Paris Conservatory.<sup>8</sup>

With the invention and production of the double horn around 1900, the instrument reached the point at which it is today. As can be seen, the function of the player's right hand in the bell has changed from absolutely no function to its use in producing almost every note and now has reverted back half way to where its use is limited to controlling the sound and pitch of notes produced through use of the valves.

## PART II

Now we reach the point of departure from generally accepted fact about the right hand. The use of what we know of as "stopped" notes (those we produce on the F horn and finger a half step lower) was not consciously practiced by hand horn players,<sup>9</sup> since their technique was based on the lowering of the pitch of given harmonics. Gunther Schuller<sup>10</sup> states the common approach to a stopped note: play a note with the normal hand position, then slowly close the hand, attempting to maintain the same pitch with the lips. The tone abruptly jumps to a note a half step above the original note. Schuller goes on to say that if the above instruction are followed, except for the lips, which should relax slightly, the tone will go down about a half step. He calls this half or three-quarter muting. In other words, from a C harmonic series we get a C# series when fully stopped and a B series when half or three-quarter stopped. Schuller defines the hand position for half or three-quarter stopped as that position with which a D (4th line) is lowered a half step. It should be noted parenthetically that the resulting Db (C#) is also produced by fully stopping the next lower harmonic, C.



S Philip Farkas<sup>11</sup> agrees with Schuller, but says that as the bell is closed slowly the pitch goes down until it is not quite a half step flat. Morley-Pegge<sup>12</sup> mentions the fact of the half step rise and then proceeds with a presentation of three theories of the stopped horn effect, with running criticism. The remaining two pages of Morley-Pegge's section on stopping are devoted to an excellent fingering scheme for the Bb horn. This, then, is prevalent opinion. With these facts a horn player can play all possible parts and produce all possible shadings.

Since every hand is different, no two horn players stop in the same exact manner or to the same degree. Therefore the term "stopped" cannot be taken as any one definite hand position. However, it is definite that the small brass transposing mute used mainly for low register stopping provides an almost ideal "stop." This mute meets the ideal situation, that is, the bell can be completely occluded except for the "air space" through which a tone is sounded and the occlusion occurs at a point in the bell which renders the stopped note one half step above the note fingered. This brass mute could be called the "perfect hand."

Experiments show that if any note is played on the F horn, the brass mute slowly inserted, and the lips follow the pitch, then the pitch will descend or ascend until it is one half step above the next lower harmonic. This is true at any dynamic level.

Stopping with the hand should be the same as with the brass mute. A more technical explanation comes from Ian W. Payne,<sup>13</sup> who says that "if a horn is sounding, say, its sixth harmonic, the air-column will be divided into six segments, separated by nodes. As the right hand progressively occludes the bell, the end-correction is increased, and the last segment

projects further beyond the end of the bell. As full stopping is approached, so the para-terminal node approaches the hand, and when the bell is fully stopped, this node is at the hand, the last segment having been 'pinched off.' This leaves only five segments in the horn, which is therefore now sounding its fifth harmonic."

Those who believe only that the pitch goes up when the horn is stopped should examine the theories of Schuller, Farkas, and Morley-Pegge. All these mention the "break" when the bell is gradually stopped and the tone jumps to the half step above. It is this "break" which disproves the theory that stopped notes are raised notes. The only way such a break can be produced is by moving to a different harmonic. Therefore, the stopped note is a function of the next higher harmonic series.

The above paragraph is not true, as logical as it may seem. The problem is the introduction of the hand before the bell is fully stopped. Coar experimented with a horn fully stopped at the edge of the bell.<sup>14</sup> The resulting pitch was the same as the open sound. The reason for this effect is the general acoustical theory which says that a conical tube (bore) functions the same as a tube closed at both ends. However, as Coar demonstrated, when the "stop" is moved into the bell the pitch does rise, since the length of the horn is shortened.

We are still left with the explanation of the "break" to the semi-tone above upon stopping. This is a combination of two factors, the lowering and raising of pitch, both relating to, of course, a human problem, the hand. A perfect stop cannot be obtained instantly because the hand must, on its way to the stopped position, move through all the "muted" positions.<sup>15</sup> The pitch is lowered before it is raised by full stopping, and therefore, the resulting break.

11

As for the actual practice of stopping, about any explanation is good, providing it says to finger a half step lower and to ram the hand in.

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## BIOGRAPHY

Carlberg Jones received B.M. and M.M. degrees from the Manhattan School of Music after attending San Francisco State College and Monterey Peninsula College. Through school and two years in an Army band Jones played numerous free-lance jobs with the Metropolitan Opera, San Francisco Spring Opera, American Ballet Theater and the Harkness Ballet. His teachers included C.E. Van Norman, Earl Saxton, Ross Taylor and Erich Penzel. Presently Jones is Instructor of Horn at Colorado State University and a member of the Colorado Brass Quintet.



## BETTER BREATHING

by

Abby Mayer and Lloyd Mayer, M. D.

*The summer of 1971 while visiting with my brother, Dr. Lloyd Mayer, we discussed our respective professions and came up with remarkable similarities. He practices medicine and I play the horn, yet the largest aspect of our work is to teach breathing. My brother's field of medicine is limited to the practice of allergy; whereby, he has many patients with lung problems. I teach horn, and have many students with breathing problems. Our mutual objective is to get people to fill their lungs with the greatest capacity of air possible.*

*Remarkably enough my brother and I had come up with, what we thought to be an individual method of teaching, that actually was quite the same method and that is DIAPHRAGMATIC BREATHING!!!*

*I had recently contributed to a short article on breathing and attacks in conjunction with other wind teachers at a summer music camp. After showing the article to my brother he produced his article, which he distributes to his patients. Again, both were rather similar. Naturally, much of the credit for this article at hand goes to my brother since he helped interpret the physiological terminology so as to be pertinent for other teachers and music students. With this combined effort, I believe we have the Mayer Brothers bringing you the "best of two worlds."*

In order to play a brass or woodwind instrument and achieve the following: a good attack, air support for the best tone, increased endurance and facilitate technique, you need a DEEP BREATH!

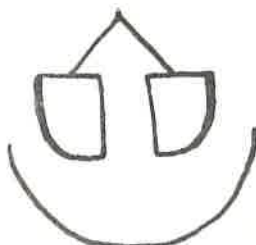
Since lung tissue is extremely flexible, especially in young people, it can easily be stretched so as to increase its surface area to almost twice the standard capacity. The diaphragm, which is a thin sheet of muscular tissue under the lungs, can be pulled down to create a vacuum in the chest cavity, permitting air to enter. The inner size, or volume of the chest cavity, is governed by the rib cage; it (the rib cage) can expand or increase the lung to a limited capacity if one breathes "from the chest." On the other hand, diaphragmatic breathing increases the lung capacity because we now learn to draw the diaphragm down and depress it against the lower organs which does no harm. The lungs now have more room to expand. Persons who have achieved this simple method of breathing have been amazed at the increased volume of air they can expell, which is of course, what we want for playing our instruments. As stated above, when the diaphragm is pulled down, it compresses the internal organs somewhat, with no adverse effect and thereby leaves a greater area for the lungs to expand. Sometimes young ladies are reluctant to do this, please note: it is magnificent for their figures!!!

Lung stretching performs a valuable service to your body as well. Not only will an increased lung surface practically double the air capa-

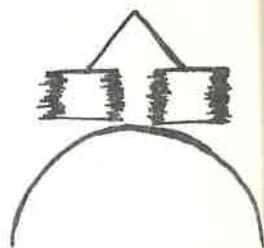
city for playing, it will also absorb more oxygen for transmission to the brain. (This side effect, I hope, will also result in an improved intellectual process!)



Normal Position



Intake Position  
Extend Abdomen



Playing Position  
Abdomen come in!  
Bellows Effect!

Before proceeding with a more detailed explanation of **DIAPHRAGMATIC BREATHING**, the following two exercises are recommended to help strengthen the stomach muscles that activate the diaphragm. Both are very easy and can be performed in the practice room by the student during short breaks, or while resting the embouchure.

One: Sit-Ups — sit on the floor, legs extended, reach forward, touch the toes with the tips of the fingers, extend the torso back, clasp hands behind the neck and let the back of the head make contact with the floor. (25 repetitions)



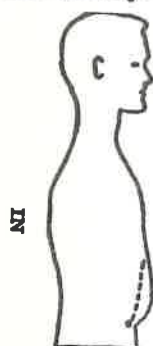
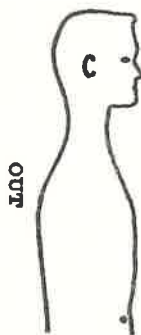
TWO: Chair-Bends — sit on either side of a sturdy chair, extend the legs and torso horizontal and parallel to the floor, raise and lower the torso and legs so that the mid-section becomes the apex of a letter "V". After some build up with chair-bends, the exercise can be modified so as to draw the knees up against the chest while the torso comes up, and extend the legs outward going down, hands clasped behind the head.



These additional exercises have been designed to help you form better breathing habits and to increase the air capacity of your lungs. Diaphragmatic breathing, which is done mainly by the diaphragm and lower ribs, is best for playing a wind instrument. This type of breathing is more efficient since it pulls air in and out of the lower lungs and it can be improved by willful effort. Exercises should be performed five to ten minutes at least twice a day, preferably upon arising and before retiring.

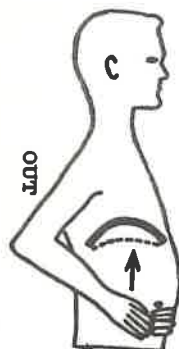
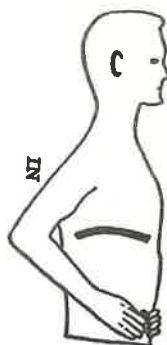
ing, also from time to time during the day. The more one practices, the more efficient breathing becomes and the easier the exercises. Remember, extend the abdomen, take a deep breath, pull abdomen in before your attack! It takes less than 1-50 of a second to produce the Bellows Effect; the results on your instrument will be extraordinary!

Lie down with the knees drawn up, or sit with the back resting against a chair. Relax completely. Place hands on the abdomen. Breathe out slowly by blowing or hissing while sinking the abdomen. Feel hands move in. At the end of the breath the abdomen should be well drawn in. Then relax abdomen so that it swells when air is breathed in quickly. Do not raise the chest, but watch the hand on the abdomen move out! You must learn to not use your chest, but concentrate on using the abdominal muscles to aid breathing. Do this 10 times, then rest for a minute or so, then repeat. Do it periodically throughout the day.



The starting position is as above. Use the **abdominal muscles** to breathe in and out. At the end of breathing out, however, give a little forceful push with the abdominal muscles, producing almost a slight cough. This is done by contracting the abdominal muscles quickly at the end of exhalation (breathing out).

Starting position is as in No. 1 above, but preferably in the lying down position. Place the palms on the lower ribs and finally squeeze the ribs to empty the lungs at end of expiration (breathing out). Then relax the shoulders and arms while breathing in until needed for the squeeze at the end of the next expiration. Do this 10 times.





Stand with the feet apart, arms relaxed and hanging at the sides. Breathe out slowly by contracting the abdominal muscles (as in No. 1) while bending the head, sinking the chest and bending forward until the head is over or between the knees. Then raise the body gradually, keeping the back stiff so that first the shoulders, then the head come up while breathing in. Try to swell the abdomen during this inspiratory phase (breathing in).

Some help may be obtained by lying in bed with the foot of the bed elevated 20 degrees. The thickness of two bricks under the foot of the bed will give this degree of elevation. One also might try to practice breathing in this position for about five minutes at least once a day. It also is beneficial to place a 10-pound sandbag on the abdomen while lying in this position.

Sit with the back well supported. Lightly place fingertips on upper abdomen just where the ribs arch. Breathe in gently around the waist, expanding upper abdomen against fingers for four counts. Breathe out for four counts, contracting abdominal muscles before you exhale! Always extend abdomen before intake, and bring the abdomen in before you exhale !!!

The breathing exercises require strong abdominal (belly) muscles. A weak person can start with the following: Lie flat in bed and then raise one leg at a time; keep the knee stiff and slowly lower it. Repeat with other leg. After the muscle tone is improved, to this with both legs simultaneously instead of just one leg! This should be done about 10 times, morning and night. Practice breathing while walking, waiting for a bus, or any spare moment during the day; you have to breath anyway! Extend your abdomen, use DIAPHRAGMATIC BREATHING, get the BELLOWS EFFECT, make it pay off !!!

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