

The Horn Call

Vol. II, No. 2

May, 1972



journal of the

International Horn Society

Internationale Hörngesellschaft

La Société Internationale des Cornistes

MAX HESS . . . who played the obligato horn part



. . . in the first performance of Mahler's 5th Symphony

...conducted by Steinbach



in Cologne's Guezenich Hall

Year Beginning July 1, 1971 - Ending June 30, 1972

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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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"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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The Society recommends that *HORN* be recognized as the correct name for our instrument in the English language. [from the Minutes of the First General Meeting, June 15, 1971 in Tallahassee, Florida.]

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Corrigenda: The Horn Call; November, 1971

Many spellings of German names and words, including 'Briefe an den Redakteur', page 3; all references to Juilliard School of Music; Barboteu in Recordings section; asterisk, page 13; omission of Paul S. Fisher's name (of Lebanon Valley College), as the author of Survey Results, page 18; the asterisk after Malcolm C. Henderson's name on page 55 should have referred the reader to a footnote (omitted) concerning a reference to his biographical sketch on page 48.

William C. Robinson notes a corection to the Minutes of the Advisory Council Meeting in Tallahassee on June 17, 1971. Pomona College in California was not considered as a site in 1972 for the Fourth Annual Horn Workshop because we were considering a site in the mid-west for 1972. It had nothing to do with distance from Florida, as stated.

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Letters to the Editor

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

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

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

BRIEFE AN DEN REDAKTEUR

Ammerkung des Redakteurs: Die Redaktion der Horngesellschaft moechte alle Mitglieder auffordern, ihre Meinungen und Gedanken zu allen interessanten Themen in der Kolumne 'Briefe an den Redakteur' auszudruecken. Wir schlagen vor, dass die Briefe nicht laenger als 300 Woerter 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 fuer Photographien passender Gegenstaende. Dem Photographen wird eine Anerkennung zuteil und er erhaelt die Aufnahmen zurueck.

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 éditorial de la Société desire encourager ses membres à exprimer leurs opinions sur tout sujet d'intérêt par l'entremise de la colonne portant le titre de lettres à l'éditeur. Nous suggérons que les lettres ne dépassent pas 300 mots et nous nous réservons le droit de modifier les lettres si nécessaire.

Toutes les lettres doivent inclure, en long, le nom, l'adresse de l'auteur et une photo appropriée si possible. Le photographe lui sera attribué et la photo sera retournée à l'expéditeur.

LETTERE AL REDATTORE

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

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

Accluso nelle lettere si 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.

ADVERTISEMENTS

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

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

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

For sale: From University of Washington Press, Seattle, Washington 98195 - Giuseppe Cambini *Three Quintets*, by Soni Ventorum Quintet (Christopher Leuba, horn.) First complete recording. \$6.98 postpaid.

For sale: From Peters Edition, New York - Bernhard Bruechle *Horn Bibliographie*, (published 1970, Heinrichsofen's Verlag, Wilhelmshaven, Germany DM 32). 304 pages listing 4000 compositions for or with horn. Index of composers and publishers.

For sale: From Marvin M. McCoy, 3204 West 44th St., Minneapolis, Minnesota 55410 - FINKE full double horn, B-flat:high F, with A valve. Lacquered Gold Brass, screw bell, flat case. Excellent intonation. \$575.

To the editor:

In reference to the article by Malcolm Henderson on last year's Horn Week in Pomona (*The Horn Call*, November, 1971, page 55), let me offer some reasons why my score was so poor or why I "cracked":

- A. I forgot my hearing aid.
- B. I was sabotaged.
- C. It was really the other guy.
- D. My valve stuck (in my head).
- E. It was too early (3 PM.)
- F. A string broke (in my shoe).
- and finally
- G. I thought the concert was tomorrow night.

It was really a confusing day, since the horn I play is a mixture of Reynolds, Alexander and 8-D Conn. I'm the last person to know the difference between brass or silver. However, it was a fun experiment.

Jim Decker

Long Beach, California

To the editor:

I am particularly gratified how well the account of the Horn Week tests by Barry Tuckwell and myself came out. I am all prepared to reply to those who say that the horn bell is *not* inert, as indeed it isn't.

Malcolm C. Henderson

Berkeley, California

To the editor:

Let me add my name to the list of horn players complimenting the International Horn Society and *The Horn Call*. The authoritative articles there have greatly deepened my conception and respect for the instrument.

May I suggest that you start a future listing and compilation of international vacancies for hornist's of the orchestral profession.

Timothy J. Campbell

Tallahassee, Florida

LETTERS TO THE EDITOR

To the editor:

In reference to your letter of October 12, 1971: unfortunately the recording of Anton Reicha's *Six Trios* for Horns in E major is out of print.

Milena Galuskova
Czechoslovak Music Information Centre
Prague

(Information on possible re-issue of these Trios for our membership was sought from the above agency. Therefore this Supraphon recording, SUA 19035, remains unobtainable except as a single rarity, showing up only as the proverbial "needle in a haystack." editor.)

To the editor:

Shortly after arriving in Albuquerque my husband and I went to one of the music stores. After my husband had dragged the clerk (a music teacher-clarinetist) over the coals about getting reed blanks for clarinet — "You make your own reeds?! I've never heard of that, and I play clarinet!" — it was my turn. I asked several questions about horn mutes, string, etc. and then, indicating a horn hanging on the wall, asked, "What kind of horn is that?"

Clerk: "That? That's a French horn."

JFF: "Yes, but what kind?"

Clerk: "Oh, it's a double B-flat."

JFF: "I know that."

Clerk, (red in face): "Well, it's a Holton."

JFF: "Thank you."

Thereafter I told him to be sure to tell all his students it's "Horn", not "French horn", to which he replied that he knew that *he* knew that, but he didn't know that I did. Excelsior!

Jane F. Fritz
Albuquerque, New Mexico

To the editor:

May I suggest that a tape be made and offered of excerpts and recordings that Willem Valkenier, Bruno Jaenicke and Anton Horner have made. I think many hornists of my age would be interested in hearing these men.

Andrew Spearman
Storrs, Connecticut

(I replied to the above letter that "lifting" portions of existing recordings is illegal and the Society does not wish to become involved in any such undertaking. HM)

Further comment from Mr. Spearman as follows: In regard to tapes from recordings, wouldn't it be possible to secure permission from the recording companies? Also, have the recordings that the Library of Congress made been investigated? Wouldn't "lifts" of these recordings be legal? If there is anything I can do, please let me know.

Andrew Spearman

(Here is an area for the Advisory Council to thoroughly investigate. editor)

You might look into a recent re-release made by RCA (1970) of the Sibelius *2nd Symphony* by the Boston Symphony Orchestra and Serge Koussevitzky, Vic-1510. Some of the finest wind playing in the world is to be found there — as well that of the tympani by Roman Szulc and the brilliant string section. Georges Laurent, flute; John Holmes, oboe; and Raymond Allard, bassoon (in my opinion, the best musician in the orchestra at the time) were all in their prime at this time. The recording was made in 1950. The horns in the first quartet were Willem Valkenier, playing a

brass 4-valve *Kruspe* B-flat; Walter Macdonald, with a gold-brass *Kruspe*, Wendler model; Harold Meek, a *Geyer* B-flat, with stopfventil, in brass; and Paul Keaney, with a *Kruspe*, Horner model, of brass. I do not recall now just who the others were, but Osbourne McConathy assisted me on a brass *Geyer* double horn. My apologies to my other colleagues for not remembering just who else played on this record. (HM)

To the editor:

Back from a trip to find your interesting magazine awaiting me. I'm not a horn player but find the articles descriptive and interesting. I enjoyed Osbourne McConathy's (*Virtuosity*, Vol. II, nr. 1) and think he writes in an interesting manner. I don't see how you are going to keep up the standard of your journal. That is no small feat of editing and searching for material. The correspondence is enough to make many a person quail at the thought, and frankly there are many who wouldn't have the ability even though they might wish to do the job. It is a lot of hard work. You have done a noble job and I give you my personal appreciation for the past and continued effort.

George Humphrey

Viola

Boston Symphony Orchestra

To the editor:

I wish to compliment you on the fine organization you have helped to organize. *The Horn Call* is very, very informative and interesting.

Thomas B. Harker

Fort Wayne, Indiana

(There are so many others who also have put in long hours of work and thought. Your thoughts are therefore gratefully accepted in behalf of all. editor.)

To the editor:

I feel that not only does *The Horn Call* contribute ideas, well thought-out and written articles on the horn, but also gives each member an opportunity to communicate with others through different points of view covering the horn's great capabilities.

Bless each and every horn player who places this delicate instrument to his lips and creates, with effort, *music*.

Long live *The Horn Call*.

Peter D. Adams

United States Military Academy Band
West Point, New York

To the editor:

Bravo on a fine, extremely informative and exciting journal. I appreciate all the aspects of *The Horn Call*. Continue the great job.

Nina Allen

Great Neck, New York

received in Mr. Pentti's letter, 11th. Jan (to N.C. Schweikert). There are some fellows who did not want to become a member of the horn club because they don't understand English. I have explained to our boys the reason why our names can not be found in the membership directory, 1972, and I believe it is all right now. We are all very glad of this unique *International Horn Society*. This is really a very fine way to build up bridges between nations, and of course between "The Men in the Street."

It is a great challenge to me every time when I have to write a letter in English. Anyhow, now I have taken that risk, and as you can see, the English grammar is my weakness. With all our best wishes.

Sincerely yours,
Mikko Hynninen

Tapiola, Finland

Although this is partly a personal letter to the editor, it really belongs to us all. And so I have taken the liberty to share it with you.

To the editor:

Yes, the time has really flown. We met here when Boston Symphony was in Helsinki, 1956, and I must say that I am very glad to see that you still remember me. Many things have happened in this country since we met, but perhaps the most important fact is that we have got at last, after 100 years' expectation, the new concert hall, "Finlandia-talo" here in Helsinki. I can only wish all American orchestras *welcome* to play in this hall during their European tours.

You asked me to make a list of the horn personnel in our orchestras. I suppose that all those colleagues are included in the list which you already

We all congratulate Helsinki on its new concert hall. And we are so glad that you think of our Society as "building bridges between nations." This is one of its major by-products, to be sure. Perhaps in some small way it is as important as the much-heralded trip of our President to Peking recently. And we would all be happy if we could write in another's language just one-half as well as you have! Congratulations. editor.

Ten Horn
Artists

Five
Guest
Lecturers

Chicago
Symphony
Horn
Quartet

International
Horn
Society
Luncheon

Horn
Exhibits

Music
Exhibits

Master
Classes

Antiques

Artists'
Recitals

Participants'
Recitals

Concert

Exhibitors'
Seminars

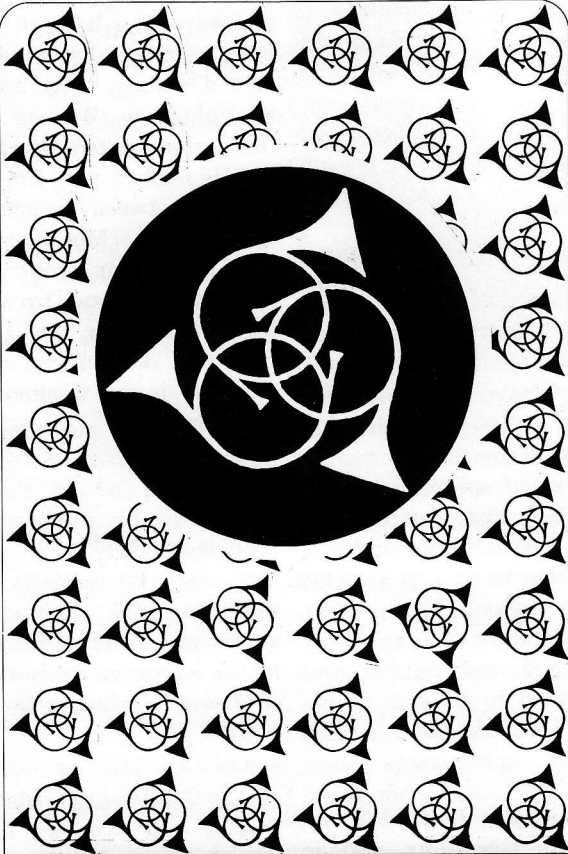
Massed
Horn
Choirs

Impromptu
Playing

Country
Picnic

College
Credit
Available

Total
Cost of
Workshop
\$97.40



INDIANA UNIVERSITY
SCHOOL OF MUSIC
PRESENTS THE

**FOURTH ANNUAL
HORN WORKSHOP**

JUNE 12-16, 1972

Coming Events

THE INDIANA UNIVERSITY SCHOOL OF MUSIC will present the Fourth Annual Horn Workshop June 12-16, 1972, in Bloomington, Indiana.

Ten horn artists will be on hand all week to conduct master classes, play recitals, and give illustrated lectures: James Buffington, free-lance hornist and jazz player from the American East; Alan Civil, solo horn in the BBC Symphony Orchestra; Dale Clevenger, first hornist of the Chicago Symphony Orchestra; Horace Fitzpatrick, British hand horn expert and author; Michael Hoeltzel, first hornist in Germany's Munich Symphony; David Krehbiel, currently first hornist of the Detroit Symphony and, next season, co-principal hornist of the San Francisco Symphony; Ib Lanzky-Otto, orchestral hornist, humorist, and soloist from Sweden; Walter Lawson, horn craftsman and orchestral player from Baltimore; Martin Morris, second hornist of the Cleveland Orchestra and low horn specialist; and Barry Tuckwell, world-renowned horn soloist from England.

In addition, five American hornists will give special lectures: James Winter of Fresno College on *the community orchestra hornist*; William Robinson of Baylor University on *teaching young players*; composer Lowell Shaw of the Buffalo Philharmonic on how to rehearse and play his "Fripperies"; Abe Kniaz of Indiana University on *embouchure*; and Robert Marsh of Ball State University on *the horn in the woodwind quintet*.

The hundreds of horn players expected to attend will be divided into three large horn choirs which will present a concert on June 16. Conductors will be Hoeltzel, Marsh, and Philip Farkas, horn professor at Indiana University and host of the workshop.

Persons interested in receiving information about the Horn Workshop should send their names and addresses to Mrs. Suzanne Riggio, Indiana University Horn Workshop Coordinator, 811 First Avenue, Montgomery, W. Va. 25136.

HORN WORKSHOP at Pomona College Claremont, California 91711, Monday, July 17 through Saturday, July 22.

The horn workshop features master classes with a distinguished faculty. There will also be informal sessions, discussions, regular rehearsals of horn ensembles and preparation for a public concert on Saturday, July 22 at 3:00 p.m.

The workshop is open to professional horn players, college and conservatory students, teachers, and a limited number of pre-college students.

Faculty includes Barry Tuckwell, Workshop Director; John Barrows, formerly Principal Horn Casals Festival Orchestra, Minneapolis Symphony, New York City Opera and Marlboro Festival, has taught at Yale, Columbia, New York University and University of Wisconsin, currently Professor at Arizona State University; James Decker, member of the Los Angeles Wind Quintet; Faculty at U.S.C. and Cal State

at Long Beach. First horn with Paramount Studio Orchestra; Columbia Masterworks recordings; Wendell Hoss, formerly First Horn with L.A. Symphony, Chicago Symphony, Cleveland Orchestra, Pittsburgh Symphony, N.B.C. Symphony. Former faculty at Eastman, U.S.C. and Cal Arts. Active Founder member of Horn Club of Los Angeles; Ralph Pyle, member of the L.A. Philharmonic Orchestra and the L.A. Brass Quintet; formerly with L.A. Philharmonic Wind Quintet. Faculty, Pomona College; Gale Robinson; formerly Principal Horn Pittsburgh Symphony, World Symphony, member L.A. Philharmonic. Soloist Pablo Casals Bach Festival. Presently Principal Horn Glendale, Long Beach and Santa Monica Symphony Orchestras. Formerly Faculty Calif. Institute of the Arts and Duquesne University in Pittsburgh; James Winter, Principal Horn Fresno Philharmonic, Bear Valley Music Festival, member California Woodwind Quintet, currently Professor at Fresno State College. Principal, A.S.O.L. West Coast Workshop at Asilomar.

REGISTRATION: Monday, July 17, 1-5 pm at Thatcher Music Building, Fourth and College Avenue, Claremont.

TUITION, ROOM AND BOARD: \$110. Payable upon registration. An additional \$10 will be charged to those who wish to stay through Sunday, July 23.

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

CONCERTS: Workshop participants will receive complimentary tickets to all concerts of the Claremont Music Festival during the week of July 17.

DEADLINE FOR RECEIPT OF COMPLETED APPLICATIONS IS JUNE 1, 1972

IN THE NOVEMBER ISSUE OF The Horn Call: A special report by George Nadaf, Southern Illinois University, on current teaching materials in use in colleges and universities in the United States.

A Report by Patrick Brislan, Adelaide, on his predominantly teaching-tour of Indonesia, Singapore and Kuala Lumpur.

Problems and Techniques in Recording the horn by James Buffington.

PAY YOUR DUES NOW TO THE SECRETARY-TREASURER, NORMAN SCHWEIKERT, and don't miss these and other informative, interesting and exciting articles in the coming year! Remember, the Society's year begins on July 1, 1972 and ends June 30, 1973. Help us by getting your dues paid early, and help yourself to be sure of listing in the Membership Directory. And please notify the Secretary of any change of address.



MUSIC AVAILABLE FOR ENSEMBLES OF HORNS

compiled and edited

by Arthur Briegleb and Wendell Hoss

of The Horn Club of Los Angeles

The following list is to be understood as a beginning, not a completed, list of ensemble music. Additions and corrections may appear in later issues of *The Horn Call*.

All publishers will be glad to send catalogs on request. Be sure to identify yourself as a member of the International Horn Society.

CODE FOR PUBLISHERS

ACA	American Composer Alliance	170 W. 74th St., N.Y., N.Y. 10023
Aff	Affiliated Music Publishers	
A	Associated Music Publishers	609 Fifth Ave., N.Y., N.Y. 10017
BM	Belwyn-Mills Pub. Corp.	250 Maple Ave., Rockville Centre, N.Y. 11571
Bone	Marilyn Bone	25 Bradford St., Needham, Mass. 02192
FC	Franco Colombo	16 W. 61st. St., N.Y., N.Y. 10023
F	Carl Fischer	62 Cooper Sq., N.Y., N.Y. 10001
G	General Music Publication Co.	116 Boylston St., Boston, Mass.
HC	Horn Club of L.A. c/o Wendell Hoss	** X - denotes Xerox copy. 2535 E. Chevy Chase Dr., Glendale, Cal. 91206
HN	Hornist's Nest	229 Bernhardt Dr., Buffalo, N.Y. 14226
Ingalls	Mickey Ingalls	14106 Ventura Blvd., # 106 Sherman Oaks, Calif. 91403
I	International Music Co.	509 Fifth Ave., N.Y., N.Y. 10017
Ken	Kendor Music Co.	Delevan, N.Y. 14042
K	Robert King Music Co.	North Easton, Mass. 02356
LRR	Library of Rare Reprints	
MM	McGinnis & Marx, Publishers	201 W. 86th St., N.Y., N.Y. 10024
Ms	Ms Publications	1507 N. Park, Chicago, Ill. 60610
MR	Musica Rara	same as Rubank (R), below
O	Oxford University Press	200 Madison Ave., N.Y., N.Y. 10016
P	C.F. Peters Corp.	373 Park Ave., N.Y., N.Y. 10016
TP	Theodore Presser	Bryn Mawr, Penna., 19010
PAP	Pro Art Publications	
R	Rubank Inc.	16215 N.W. 15th Ave., Miami, Fla. 33169
Sch	Schott Publications	same as Belwyn-Mills (BM), above
SP	Shawnee Press	Delaware Water Gap, Penna. 18327
S	Southern Music Co.	1100 Broadway, San Antonio, Texas 78204
SPR	Studio P-R	Lebanon, Indiana 46052
WIM	Western International Music	2859 Holt Ave., Los Angeles, Calif. 90034

For 2 Horns

<i>Composer</i>	<i>Composition</i>	<i>Publisher</i>
Bach-Bone	Inventions	Bone
Carl	6 Duets	I
Carnaud	30 Progressive Duets	F
Cobb	Sonatina	F
Di Lasso-Smeltekop	12 Duets	Ms
Franz-Sansone	8 Duets	S
Gallay	12 Duets	S
Hennig-Sansone	29 Duets	S
Hill	12 Duets	HN
Horn Club of LA	60 Selected Duets	S
Kling	15 Classical Transcriptions	S
Kopprasch	6 Duets	I
Kopprasch-Sansone	8 Duets	S
Kuffner-Sansone	20 Selected Easy Duets	S
Marie	30 Easy Duets	F
Mozart	12 Duos	M & M
Mozart-Hoss	Sonata	Cor
Nicolai	6 Duets (4 vol.)	MR
Rimsky Korsakoff	Duets	K
Saro	Studies in Canon Form	F
Schubert	5 Little Duets	TP
Schuller	Duets for Unaccompanied Horns	O
Voxman	30 Selected Duets	R
Williams	24 Duet Studies	S

For 2 and 3 Horns

Grass	Modern Duets and Trios	S
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For 3 Horns

Artot	12 Trios	F
Bach-Shaw	Trios (3 vol.)	HN
Beethoven-Gumpert	Trio	LRR
Boismortier-Shaw	Sonata	HN
Cowell	Hymn and Fuguing Tune	A
Duvernoy-Wienandt	4 Trios	S
Frehse-Sansone	12 Trios	S
Hudadoff	24 Trios	PAP
Mozart-Walshe	Divertimento no. 2	HN
Nelhybel	Musica Festiva	FC
Reicha	6 Trios	I
Reicha-Sansone	6 Trios	S
Rosenthal	4 Classical Transcriptions	WIM
Schiffman	Holiday Fanfares	K
Thielman	Horns A Plenty	PAP

For 4 Horns

Abt	Silent Water Lily	F
Bach-Rosenthal	4 Pieces for 4 Horns	WIM
Bennett	French Horn Frappe	F
Bennett	The Four Horsemen	F
Bird-Smeltekop	Galliarda	Ms
Brandt	Country Pictures	I
Chavez	Quartet	BM
Chevette & Roberts	4 Tone Folio	F
Chevette & Roberts	More 4 Tones Ensemble Collections	F
Chevette & Roberts	3rd 4-Tone Folio	F
Dewit	Quartet no. 1	F
Dewit	Quartet no. 2	F
Di Lasso-Burdick	Madrigal (on same sheet with Luzzaschi)	HC
Frangkiser	Gage d'Amour	BM
Graas	3 Quartets	BM
Graham	Suite	PAP
Grieg-Ostling	Norse Suite	BM
Handel-d'Arese	Largo	F
Handel-Williams	Largo	S
Arthur Harris	Variations	SP
Hindemith	Sonata	Sch
Holmes & Long	Quartet Repertoire	R
Holmes & Long	Symphony Ensemble Series	R
Ingalls	Suite	Ingalls
Johnson	Nocturne	F
Kauer	Quartet	WIM
Kohn	Quartet (X)	HC
Langley	Quartet	F
Lesur	5 Interludes	I
Lorenz-Pottag	Adagio Religioso	BM
Luzzaschi-Hoss	Canzon a Quatro Parti	HC
Mayer	4 Little Pieces	S
McKay	Allegro Risoluto (Divertimento)	F
McKay	American Panorama	F
McKay	Fiesta Mexicana	F
McKay	March (Petite Suite)	F
McKay	Molto Religioso	F
Mitushin-Leuba	Concertino	S
Molter	Symphony in C	MR
Muller	29 Quartets (in 2 vol.)	S
Muller-Pottag	Waldlied	F
Nelhybel	Quartet	G

Ostling	Quartet	BM
Otey	Symphonic Sketches	S
Palestrina-Burdick	O The Splendor	HC
Palestrina-Schultz	Christe, Lux Vera	Ken
Poldini	Serenade	TP
Poole	Hunters' Delight	BM
Pottag	In the Country	F
Pottag	Quartet Album	BM
Purcell-Rosenthal	Fantasia	WIM
Reiche	Brezel Polka	P
Rein	Divertimento	S
Reynolds	Short Suite	K
Rimsky Korsakoff	Nocturne	K
Scarmolin	Lento	F
Scheidt	Canzon	K
Schmidt	Variations	WIM
Schubert-Ostling	Impromptu	BM
Shaw (arrangements)	4 Quartets	HN
Shaw	Fripperies	HN
Smeltekop-anonymous	Suite	Ms
Snyder	Ricerar	K
Tcherepnine	6 Quartets	P
Tcherepnine-Maganini	6 Pieces	AMC
Tcherepnine	La Chasse (one of the 6 Quartets)	F
Tippett	Sonata	S
Van de Griend	Quartet	P
Victoria-Donfray	Ave Maria	SPR
Victoria-Schultz	O Sacrum Convivium	Ken
Wagner	Pilgrim's Chorus	F
Wagner-Shaw	The King's Prayer	BM
Wagner-Pottag	Tannhauser	BM
Wagner-Wilcox	Siegfried's Funeral March	S
Weber-Harris	Hunting Chorus	BM
Weber-Pottag	Der Freischutz	F
Winter	Suite for a Quartet of Young Horns	HN

* * * * *

For 5 Horns

Bach-Shaw	2 Choruses from "Jesu Meine Freude"	HN
Grieg-Lively	Last Spring	S
Handel-Lively	Water Music	S

For 6 Horns

Handel-Martinet	Allegro Moderato (Water Music)	HN
Kerkorian	Sextet	HN
Mayer	Fantasia	S
Mendelssohn-Steiner	Funeral March	HC
Mendelssohn-Steiner	Scherzo	HC
	<i>(write directly to Frederick Steiner,</i>	
	4455 Gable Dr., Incino, Calif. 91316	
Zonn	Fanfare for an Uncommon Man	ACA

For 8 Horns

Bach-Shaw	Prelude and Fugue	HN
Di Lasso-Hyde	Echo Song (X)	HC
Albert Harris	Medley of Christmas Carols	HC
Albert Harris	Theme and Variations	K
Kohn	Motet (X)	HC
Mayer	Festmusik (X)	HC
Palestrina-Burdick	Stabat Mater (X)	HC
Shaw	Andante and Allegro	HN

For 10 Horns

Garcia	Variations on a Five Note Theme	HC
--------	---------------------------------	----

For 12 Horns

Mayer	Praeludium (X)	HC
Mayer	Song (X)	HC
Mayer	Capriccio (X)	HC
Mayer	Finale (X)	HC

*ADDITIONAL MATERIAL CATALOGUED BY VARIOUS PUBLISHERS
OTHER THAN THEIR OWN PUBLICATIONS*

For 2 Horns

Bates-Curwin	Flourishes	K
Barboteu	Duos (4 Duos)	P, K
Berger	3 Duets	K
Coscia	27 Duets (3 vol.)	K
Duvernoy-Wienandt	20 Horn Duets	K, P
Fantini-Glasell	8 Duets	K
Franz	100 Duets (2 vol.)	K
Friedel	Spielstuecke	P
Gabelle	Bagatelle, pres du lac	K
Gallay-Pachnicke	Duos	K
Gates	Odd Meter Duets	K
Gipps	Taradiddle	K
Henning	59 Duets	K
Horrod	Duo no. 1	K
Janetzky	Compositions from 18th & 19th Centuries	A
Kettering	15 Carols	K
Kling	30 Duets	K
Kopprasch-Frehse	3 Grosse Duets	K
Korda	5 Bagatelles	A, K
Kueffner-Sansone	20 Selected Easy Duets	K
Marcowecky-Weelink	Horn Duos	K
Moenkemeyer	Masters of the 16th & 17th Centuries	K
L. Mozart-Scheifes	4 Kleine Stuecken	K
Mozart-Janetzky	12 Duos	A
Mozart-Stoesser	12 Duos	K
Nicolai-Janetzky	Duos 1, 2 & 3 (separate)	K
Nicolai-	Duos 4, 5 & 6	K
Nicolai	Duet no. 1	P
Niggli	8 Hunting Songs	P
Norman	Methode de Trompe	K
Rossini-Leloir	3 Duos	K
Russell	Abstract no. 2	K
Sabatini	Nocturne	K
Schenk	6 Sonatas	K
Schubert-Leloir	5 Duos	K
Stich-Leloir	12 Horn Duos	K
Stoesser	Duette alte Meister	K
Ulrich	5 Duette	K
Wilder	22 Duets	K
Williams	Duo Studies	K

For 3 Horns

Butts	Aria and Scherzo	K
Butts	Triode	K
Brugk	10 Kleine Vortragstuecke	K
Clark	Seicento	K
Devert	56 Fanfares	K
Duvernoy-Wienandt	4 Trios	K
Frehse	12 Trios	K
Gibbons-Clark	Fantasia for Three	K
Horrod	Scherzo	K
Jacobson	3 Holidays	K
Janetzky	Jaegerstuecklein	K
Kling	30 Selected Pieces	K
Maganini	Troubadors	K
Pottag	Trio Album	K
Purcell-Maganini	Chaconne	K
Reicha-Chambers	6 Trios	K
Reicha-Leloir	8 Trios	A, K
Rochard	Le Flolklore de la Chasse	K
Schaeffer-anonymous	Ancient Fugue	K
Schaeffer	Trio Album	K
Sombrun	L'Art de sonner de la Trompe	K
Stich-Leloir	20 Horn Trios	K
Zwirzina-Bruechle	Trios	K

* * * * *

For 4 Horns

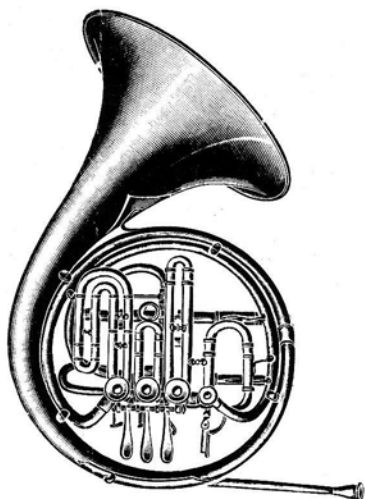
Arnell	Music for Horns	K
Arnold	Everybody's Favorite Series	K
Artot	12 Quartets	K
Barbier	Quatour	K
Barboteu	2 Quartets	K
Becher	Sinfonietta	K
Bizet-Zamecnik	Agnus Dei	K
Boder	Quartet no. 2	K
Borresen	Raadhus-Intrada	K
Bozza	Suite	K
Cadow	3 Stuecke	K
Castelnuovo-Tedesco	Chorale with Variations	K
Clark	St. Hubert's Hunting Song	K

Coscia	Concert Suite	K
Dillon	Barcarolle	K
Dillon	Etude	K
Dubois	Quatour	K
Faulx	Divertissement	K
Flothuis	4 Invenzioni	K
Gallay	Grand Quartet	K
Haddad	2 Impressions	K
Herrmann	Kleine Suite	K
Hornoff	Variations ueber "Ein Mannlein"	K
Janetzky	Jaegerstuecklein	K
Kay	Serenade no. 2	K
Koetsier	5 Nouvelles	K
Kroll	Kleine Festmusik	A
Lampe	Hoernermusik	K
Lutgen-Janetzky	Quartett	K
Marsick	Quatuor	K
Mendelssohn-Zamecnik	Nocturne	K
Moulaert	Andante	K
Neuling	Jagd-Quartet	K
Racusen	Canonic Etudes	K
Rochard	LeFolklore de la Chasse	K
Rossini	Fanfare de Chasse	K
Rossini-Leloir	Le Rendezvous de la Chasse	A, K
Rubank	Quartet Repertoire	K
Sassmuth	Suite	A
Servais	En Foret d'Ardenne	K
Sombrun	L'Art de Sonner de la Trompe	K
Susato	Danceries	K
Tomasi	Petite Suite	K
Uber	Suite	K
Wagner-Zamecnik	Walther's Prize Song	K
F.D. Weber	3 Quartets	A
Wilder	4 Studies	K
Zbinden	3 Pieces	A, K

For 5 Horns

Schuller	5 Pieces	K
Sombrun	L'Art de Sonner de la Trompe	K

*Max Hess, in Symphony Hall
Boston, circa 1924*



*Gumpert Model Kruspe
[from 1937 catalog].*



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HORN PERSONNEL IN ORCHESTRAS AROUND THE WORLD

1971 - 1972

Houston Symphony Orchestra

Leo Sacchi's name was unfortunately omitted in November's listing, due to circumstances beyond the editor's control.

James Horrocks has been added this section since November.

Los Angeles Philharmonic Orchestra

Sinclair Lott
Henry Sigismonti
Ralph Pyle
George Price
Hyman Markowitz
Robert Watt

London Symphony Orchestra

Ivan David Gray
Anthony Halstead
Anthony Chidell
David Cripps
James Quaife

London Philharmonic Orchestra

Ronald Harris
Keith Whitmore
Joseph Currie
Jeffrey Bryant
Iain Keddie

New Philharmonia Orchestra

Nicholas Busch
Ian Beens
Colin Horton
Douglas Murlis

Royal Philharmonic Orchestra

Ian Harper
Terence Johns
Martin Shillito
Barry Castle
James Warburton

BBC Symphony Orchestra

Alan Civil
Derek Taylor
Denzil Floyd
Julian Baker
Peter Smith

Scottish National Orchestra

Maurice Temple
Derek Walker
Ian Smith
Charles Floyd

Halle Orchestra

Robert Blackburn
Robert McIntosh
James Saxton
Arthur Bevan (bumper)
assistant in America!

City of Birmingham Symphony Orchestra

David Lee
Allan Mead
Kenneth Cordingley
Paul Dudding
John Johnson

Bournemouth Symphony Orchestra

Timothy Brown
Brian Sampson
Ian Thompson
Malcolm Pfaff
Peter Hastings

Royal Liverpool Philharmonic Orchestra

Andrew Woodburn
Ian Lowes
James Dowling
Gerald Baker
Michael Ogonovsky

Bavarian State Orchestra and

Munich State Opera

Otto Schmitz
Hans Pizka
Karl-Heinz Fedder
Sebastian Huber
Hans-Walter Burkhardt
Ludwig Heibl
Volker Hardt
Willi Foersch
Richard Theurer
Rolf-Jurgen Eisermann

[Thanks to Herr Pizka. ed.]

N. B. This section is now changing to Selmer horns with ascending 3rd valve.

ORCHESTRAS OF THE AUSTRALIAN BROADCASTING COMMISSION

Sydney Symphony Orchestra

1) Clarence Mellor
1) Anthony Buddle
Edwin Lorensten
Douglas Trengrove
Bernard Hillman
Victor Grieve
(also, 3 extras)

* * *

Melbourne Symphony Orchestra

1) Roy White
1) Alex Grieve
Graham Bickford
Jack Raines
Tom Nicoll
(also, 3 extras)

* * *

South Australian Symphony Orchestra

(Adelaide)

Stanley Frey
Rosalie Butcher
Barry Sadler
David Stanhope
(also, 3 extras)

* * *

West Australian Symphony Orchestra

Neil Pierson
Lochmond Haynes
Robert Johnson
Victor Lonergan

* * *

Queensland Symphony Orchestra

D. Hanscome
G. Freebury
O. Jones
D. Ponsford
(also, 2 extras)

* * *

Tasmanian Radio Orchestra

G. Evans
P. Davies
A. Hooper

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* * *

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In Memoriam

ANTON HORNER

June 21, 1877 - December 4, 1971

The musical world was saddened by the passing of renowned hornist and teacher Anton Horner at his home in Philadelphia. Born in Gossengruen, Austria, Mr. Horner immigrated to the United States in 1885 with his family and settled in Philadelphia. His father was a violinist and the young Anton studied this instrument with him from the age of eight until he was thirteen. After his father's death in 1890 Anton's family returned to their home in Austria and he continued to study the violin with local teachers until he was admitted to the *Koenigliches Conservatorium der Musik zu Leipzig* in 1891. He entered the Conservatory as a violin student of Hans Becker and upon the insistence of his great uncle, Josef Semmler, who was a hornist and music teacher in Gossengruen, he chose the horn as his second instrument, studying with Friedrich Gumpert. After one year it became apparent that he had marked ability on the horn but only average ability on the violin so he elected to make the horn his primary instrument for the remainder of his years at the Conservatory.

Upon graduation from the Conservatory in 1894 Horner returned immediately to Philadelphia where he worked regularly in the Walnut Street Theater and played various other jobs. Some time later he was a member of Henry Gordon Thunder's Orchestra until he was appointed first horn of the Pittsburgh Orchestra by Victor Herbert in 1899. Up to this time Horner had been playing on a single F horn by C.F. Schmidt. After reading an advertisement of the Kruspe double horn he ordered one which arrived in time for his fourth concert with Victor Herbert. Being pleased with the instrument he thus began a long association with Kruspe who later made horns to his specifications (the "Horner Model"). Anton imported and sold these horns until World War II and has generally been credited with having introduced the double horn to the United States. He is also credited for having introduced the use of an assistant first horn, now a standard position in our orchestras. While with the Pittsburgh Orchestra Horner also played the summer seasons of 1900 (European tour) and 1901 as first horn of Sousa's Band. For his last season in Pittsburgh (1901-02) he was joined by his brother, Joseph (1882-1944), who had played the previous season as the original second horn of the new Philadelphia Orchestra.

In 1902 Anton was auditioned by Fritz Scheel for the position of first horn of the Philadelphia Orchestra and was forthwith appointed. He was again joined by his brother, Joseph, who remained second horn until his retirement in 1938. While first horn of the Philadelphia Orchestra Anton Horner appeared as soloist with the orchestra a number of times which included one of the E-flat concertos of Mozart, the *Concerto No. 1* by R. Strauss, the *Nocturne* by Stahlberg, the *Serenade for Flute*

and Horn by A. E. Titl and the *Romance* Saint-Saens. His last solo appearance was on March 1, 1928, when he performed the *Sinfonia Concertante* [K.297b] by Mozart with M. Tabuteau (ob), D. Bonade (cl.) and W. Guetter (bsn.). He also performed with many other groups including the Chicago Marine Band (at Willow Grove Park, near Philadelphia), the great orchestra for the St. Louis Exposition of 1904, the Wassili Leps Orchestra (Pittsburgh Exposition, 1912), the Bethlehem (Pa.) Bach Festival, the Philadelphia Chamber Ensemble (1915-26), the Baltimore Symphony Orchestra (as first horn for their first series of concerts in early 1916) and as guest artist with the Schmitt Quartet in 1917. For the Philadelphia Orchestra season of 1929-30 Horner shared the first horn duties with Domenico Caputo and the following season became third horn, remaining in that position until the 1938-39 season when he became fourth horn.

Anton Horner retired from the Philadelphia Orchestra at the end of the 1945-46 season after over fifty years of professional playing! During his tenure in Philadelphia he had played for all the permanent directors of the orchestra up to the present time: Fritz Scheel, Carl Pohlig, Leopold Stokowski and Eugene Ormandy. His fine playing can be heard on the early recordings of the orchestra conducted by Stokowski and on a few miscellaneous recordings done for the Victor Record Company such as the long call from Wagner's "Siegfried" (10-inch #17174-B, recorded Oct. 9, 1912) and the *Nocturne* from "A Midsummer Night's Dream" by Mendelssohn (12-inch #35527-A).

In addition to his distinguished career as a performer Mr. Horner had an equally distinguished career as a teacher. He taught at the famous Curtis Institute of Music in Philadelphia from its founding until 1942 and almost every important orchestra in the United States has had at least one of Mr. Horner's pupils in the horn section. His study-book, "Primary Studies for the French Horn," published by Elkan-Vogel in 1939, is still widely used for beginning students.

After his retirement Mr. Horner regularly attended the concerts of the Philadelphia Orchestra and continued to live in Philadelphia with his daughter, Louise, after the death of his wife. In June of 1969 Mr. Horner was a guest artist at the First Annual Horn Workshop at The Florida State University in Tallahassee and those of us who attended the week of activities will not forget the honor of meeting him, attending his classes and hearing him reminisce. Shortly after the workshop he became a charter member of the *International Horn Society* and just last year was made an Honorary Member.

A final musical tribute was paid to Anton Horner at the funeral service held on December 9th when a horn quartet from the Philadelphia Orchestra (Mason Jones, Glenn Janson, John Simonelli and Herbert Pierson) played Mozart's "Ave Verum Corpus." In addition to the horn quartet the service included a tape recording of the *Adagietto* from Mahler's *Fifth Symphony* played by the Philadelphia Orchestra. Mr. Horner is survived by two daughters, Louise M. Horner and Mrs. Paul Dondal, and two grandchildren. An *Anton Horner Scholarship Fund* has been established at the Settlement School of Music in Philadelphia.



Contest sponsored by THE HORN CLUB OF LOS ANGELES: For original, unpublished compositions for three, five or six horns (with allowable substitutions of kindred instruments playable with a horn mouthpiece - Wagner tuben, descant horns and natural horns.)

Scores (preferably with parts to facilitate performance) to be in hands of Contest Chairman by June 15, 1972, First Prize — \$250 Cash Award, Second Prize — \$150 Cash Award.

Shawnee Press, Inc. will publish first place winning composition and will review other entries for possible publication.

Judges: Karl Kohn, Professor of Composition, Pomona College; William Kraft, Assistant Conductor and Timpanist, Los Angeles Philharmonic; Daniel Lewis, Professor of Music, University of Southern California and conductor of the Symphony Orchestra; John Barrows, Professor of Music, Arizona State University, *consultant*.

Address all communications to Robert E. Henderson, Contest Chairman; P.O. Box 26413, Edendale Station; Los Angeles, California 90026.

* * * * *

On July 31, 1971, Charlotte Ann Robinson, daughter of Mr. and Mrs. William C. Robinson, was married to Stehen C. Miller, son of Mr. and Mrs. Robert Miller, in St. John's Episcopal Church, Tallahassee, Florida. Of special interest to horn players was the music used in the wedding. The Wedding March from *Lohengrin*, arranged by Charles Carter, of the Florida State University School of Music, was played by twelve horns and three trumpets. A special number during the ceremony was the Palestrina *Stabat Mater*, arranged by Burdick, played by the horn ensemble. Joseph White, of the Florida State University School of Music, conducted the ensemble.

William Robinson, one of the original organizers of the Horn Workshop and the International Horn Society, is a member of the Advisory Council of the Society.

* * * * *

Dr. Joseph White was appointed chairman of a committee to draft a new constitution for the Society in November, 1971. He asked the following members to work with him on this very important project: Alex Grieve (Melbourne, Victoria); Michael Hoeltzel (Munich, Bavaria); Harry Hoffman (Miami, Florida); Robert Marsh (Muncie, Indiana); Lowell Shaw (Buffalo, New York); James Winter (Fresno, California). Vice-President Hoss is keeping in touch with this vital development, and it is hoped that the new constitution will strengthen our Society.

David Whaley, graduating student at the University of Illinois at Urbana, played the *Concerto for Horn Solo and Wind Orchestra* by Amram on March 7, 1971, and the following program for his graduate recital on May 7, 1971: Jean-Joseph Mouret - *Deux Divertissements* for (hand) horn and harpsichord; Telemann - *Concerto a tre* (also played on the hand horn); Jean-Jacques Werner - *Trois Inventions* for horn and piano; Verne Reynolds - *Three Etudes* for horn alone (from *48 Etudes*), nos. 41, 6, 3; Christian Wolff - *Duet II*, horn and piano; Rheinberger - *Sonata, opus 178*, for horn and piano.

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Stephen Seiffert presented the following works at the University of Western Ontario, London, Ontario: October 16, 1971 - Beethoven *Sonata*; Brahms *Trio*; Amram *Three Songs for Marlboro*, 1964 (horn and violoncello); Britten *Canticle III* (Still falls the Rain'); a first performance of Lewis Spratlan *Horncall and Stomp* from ("Summer Music for Five Instruments"); Strauss *Till Eulenspiegel - Einmal Anders!*, opus 28. November 25, 1971 - Stich *Quartet* for Horn and String Trio. November 27, 1971 - Mozart *Quintet [K. 452]* for piano and winds; Nielson *Quintet, opus 43*; Endre Szervansky *Wind Quintet*; Hindemith *Septet* for wind instruments.

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November 15, 1971 Carlberg Jones of Colorado State University at Fort Collins, Colorado played this faculty recital: Scriabine *Romance*; Barry Taxman *Three Pieces* for Clarinet and Horn; Rossini *Prelude, Theme and Variations*; Bartok *Elegy*; Cecil Blastingforth *Evening Piece* (reconstructed by D. H. Leedy, "ere we brake the Evening Piece by Blasting-Forth" - Sussex folk-saying, transmitted by Dr. J. H. Green); Christian Wolff *Electric Spring 1*; *My Favorite Things*, arr. by Bob Wilson; Ian Underwood *The God Box*.

* * * * *

Timothy Campbell played this graduate recital at the Florida State School of Music, Tallahassee, Florida on December 11, 1971: Telemann *Concerto a tre*; Beethoven *Sonata*; Mozart *Horn Quintet*; Heiden *Horn Quintet*.

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Paul E. Ondracek, with Julio Favrio - piano, gave this program in DePaul Center Theatre, Chicago on March 3, 1972: Beethoven *Sonata*; Schumann *Adagio and Allegro, opus 70*; Saint-Saens *Morceau de Concert, opus 94*; Heiden *Sonata* (1939); Wilder *Sonata No. 3*.

* * * * *

Albert Linder, 1st horn of the Goetborg Symphony Orchestra, gave the first performance of a new concerto written for him by Swedish composer, Werner Wolf Glazer in January 1971. December 13, 1971 he played the Leopold Mozart *Concerto in G* on a rubber tube, as part of a Hofnung Concert, while again in January he performed the *Quartets* for horn and strings by Amon and Stich.

Alex Grieve was on a ten-weeks' tour which took him to Madrid, Toledo, Paris, London, Mainz, Heidelberg, Munich, Duesseldorf, Frankfurt, Hamburg, Rome, Florence, Prague, Athens, Bangkok, Singapore and Dehli from November into January. He performed the Mozart *Concerti Nos. 1 and 2* with Mainz Radio Orchestra (which he says is a first-class organization, working in a wonderful studio.)

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Ib Lanzky-Otto played the Berkeley *Trio* and Brahms *Trio* with Hi Choon Lee, violin, and his father Wilhelm at the piano on February 29, 1972. On April 19th and 23rd he played Amram's *Concerto* with the Stockholm Philharmonic Orchestra, James DePreist, conductor.

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THE HORN CLUB OF RICHMOND

This newly formed club, with Edwin Thayer as its guiding hand, performed on November 29, 1971 in the Jewish Community Center, Richmond, Virginia. Their program follows: Mozart *Three Duets*, K.V. 487; Jan Bach *Four 2-Bits Contraptions* for flute and horn; Haydn *Divertimento a tre* (horn, violin and violoncello); Carlernst Ortwein *Scherzo for Hornquartet* [1953]; Albert Harris *Theme and Variations* for Eight Horns; Kerkorian *Sextet* (1967); Horns: Jeffrey Abbott, Kenneth Abbott, David Hall, Stephen Knopp, Philip Koslow, Constance Plamer, Carl Rieck, Edwin Thayer, Emory Waters, Janet Worsham. (*Good luck in all your efforts!* editor.).

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CONNECTICUT HORN ASSOCIATION

Another newly-forming group is being aided by James Jacobs, 1st horn of the Hartford (Connecticut) Symphony and Andrew Spearman. Their first meeting was held on January 30th at the Hartford Conservatory of Music, with Paul Ingraham as guest artist. The group presently numbers twenty members, and has its aims: to get together to play works for large ensembles, encourage composers to write for them and to sponsor guest artists to give master classes and lectures. David Ohanian and Harold Meek appeared at the meetings of this club, through April.

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THE WESTERN ONTARIO HORN CLUB

November 30, 1971, Stephen Seiffert directed this group in the following at the University of Western Ontario: Lo Presti *Suite* for 8 horns; Palestrina-Burdick *Stabat Mater*; Mozart *Duet*; Young-Shaw *Stella by Starlight*; Kern-Shaw *All the Things You Are*; Shaw, Two *Fripperies* for 4 horns; R. Mayer *Festmusik* for 8 horns.

* * * * *

Neil Mantle, Edinburgh, and Patrick Brislan, Adelaide, South Australia have been acting as special correspondents for us, in supplying the horn personnel from their respective parts of the world. Additional sources are Alex Grieve, Mikko Hynninen (Helsinki) and Hans Pizka, Munich. The interest and work of these, and all other members, is what makes our Society the successful, unique undertaking it is fast becoming. Thanks. (editor)

* * * * *

Ronald Lemon is the hornist with the Mid-America Woodwind Quintet, the quintet-in-residence at the Kansas State Teachers' College in Emporia.

The annual meeting of The French Horn Guild of Victoria was held on Saturday, Nov. 27, 1971. About 30 members attended and the following officers were elected: President, Thomas A. Nicoll; Vice President, Dr. John Woodhouse; Secretary, John Coleman; Assistant Secretary, Nick Reaburn; Treasurer, Dr. Jim Lawson; Committee, Jack Raines, Peter Prichard, Miss Barbara Swan and Miss Merrin Greenhill.

The main decisions made were to hold frequent meetings where the major activity will be playing ensembles, and to try to arrange another combined weekend with the Horn Society of South Australia — perhaps in association with the Victorian Flute Guild and the newly-formed Adelaide Flute Society.

We have been very lucky with meeting rooms as the Yamaha Music Foundation in Australia has offered the use of their facilities, free of charge, on any Saturday afternoon or Sunday.

We wish you the compliments of the season and look forward to an exciting 1972. —
— John C. Coleman, Secretary

* * * * *

The Advisory Council and Executive Committee of the Society voted by 6 to 5, August-September, 1971, for Milan Yancich of *Wind Music, Inc.* to send out membership applications of the Society along with promotional material for his new *Method* for horn. 5000 forms were printed for this purpose, and carried the notation that the Society and *Wind Music* were in no way connected with each other. An alternate proposal from John Barrows would have had the Society prepare the mailing, and he would have personally paid the postage. The first plan had already carried however, and his plan was not discussed.

* * * * *

In lieu of flowers at the funeral of Anton Horner many people sent cash contributions to the Settlement Music School for addition to the *Anton Horner Perpetual Scholarship*. It seems to your editor to be a splendid idea, and those of you who may wish to send any amount to be added to this fund can send contributions to Sol Schoenbach, Executive Director, Settlement Music School, 416 Queen Street, Philadelphia, Penna., 19147.

* * * * *

West Virginia Institute of Technology sponsored its third annual horn clinic at the college on April 13. Suzanne Riggio, horn instructor there, had Jeanne Paella present as guest soloist, clinician and conductor. Mrs. Paella teaches at Lowell State College, Lowell, Massachusetts. She is a free-lance horn player in the Greater Boston area.

* * * * *

From Thomas B. Harker of Ft. Wayne, Indiana comes news that their Public Library, together with the local Musicians' Association, sponsors a series of chamber music there. It recently featured a Horn Quartet organized by Tullio Tutrinoli, the former 1st horn of the Fort Wayne Philharmonic.

THE HORN SOCIETY OF SOUTH AUSTRALIA AND THE MELBOURNE HORN GUILD held their historic first meeting over the weekend September 18/19, 1971 in which more than 30 hornists from the two states took part. The main practical activities took the form of a "blow-in" on Saturday afternoon, a convivial working dinner by the two committees, a wide-ranging and provocative seminar, a "guided tour" of the Moog Synthesiser (given by composer Peter Tahourdin) at the University of Adelaide and finally a barbecue, to wind up on a festive note.

HSSA President Patrick Brislan welcomed MHG members, including President Tom Micoll and Secretary Alex Grieve, and went on to read the many messages of goodwill that had been received:

"I am completely thrilled with the thought of your get-together of the two horn groups in Adelaide. I think horn players around the world will be inspired with this evidence of the brotherhood of the players of our instruments which I am hoping they will learn about through the IHS and the *Horn Call* & I hope that everything comes off well and that it will prove a glorious event. And thank you for asking me to write; I feel honoured to have been included in your plans." —Wendell Hoss.

"We here in America are very much aware to the high quality of horn playing in Australia and are very proud of your excellent representation in this IHS — (and) — we wish you a wonderfully successful and happy "blow-in" and may it be one which will set the pattern for many more years of similar important meetings of our great clan." —Philip Farkas.

"Good luck in all your plans for the first meeting of HORNS in AUSTRALIA." —Harold Meek.

"Greetings to you and the Horn Societies of Adelaide and Melbourne upon your first meeting. May your meeting be a success and may it serve as an impetus to have many more." —Norman Schweikert.

Other messages were received from Barry Tuckwell (after the event), John Hopkins, the Australian Broadcasting Commission's Director of Music, Professor David Galiver of the University of Adelaide, and Clarrie Mellor on behalf of the horn section of the Sydney Symphony Orchestra who invited a future convention to Sydney.

The event received wide TV and press coverage and was voted a great success by all who attended. Another weekend is planned for late 1972 and it is hoped to include professional players from all Australian states.

* * * * *

David Krehbiel has been appointed co-principal horn in San Francisco beginning next season.

* * * * *

Charles Kavaloski has been appointed first horn in Boston beginning with that orchestra's summer festival in Tanglewood, July.

Harold Mek is relinquishing the editor's duties with the publication of this issue of the *Journal*. A successor will be announced in following weeks and notice carried in the next Newsletter.

* * * * *

Patrick Brislan left Adelaide on February 19 for a three-and-a-half weeks' tour into Indonesia, Singapore and Kuala Lumpur. Most of his work was teaching, and he planned to introduce William Robinson's *Method* to that part of the world.

* * * * *

Scholarships to be awarded for the coming Workshop at Indiana University include the Max Pottag Scholarship, and a new one given by Frank Gorell. The Meek Award for Outstanding Musicianship will not be given this year because of the very tight schedule to be observed in this year's sessions, and the resultant lack of time for auditioning a possible recipient. It is expected that this award will be offered next year.

* * * * *

With the Goetborg Symphony Orchestra Ake Allard played Mozart *Concerto No. 3* October 17, 1971.

* * * * *

Barry Tuckwell played Strauss' *First Concerto* with the Scottish National Orchestra in Glasgow on October 2, 1971. The Brahms *Trio* and Schumann *Adagio and Allegro* were given on a recital in Alice Tully Hall in New York on December 12th and 14th, 1971. Perlman and Richard Goode collaborated in the Brahms.

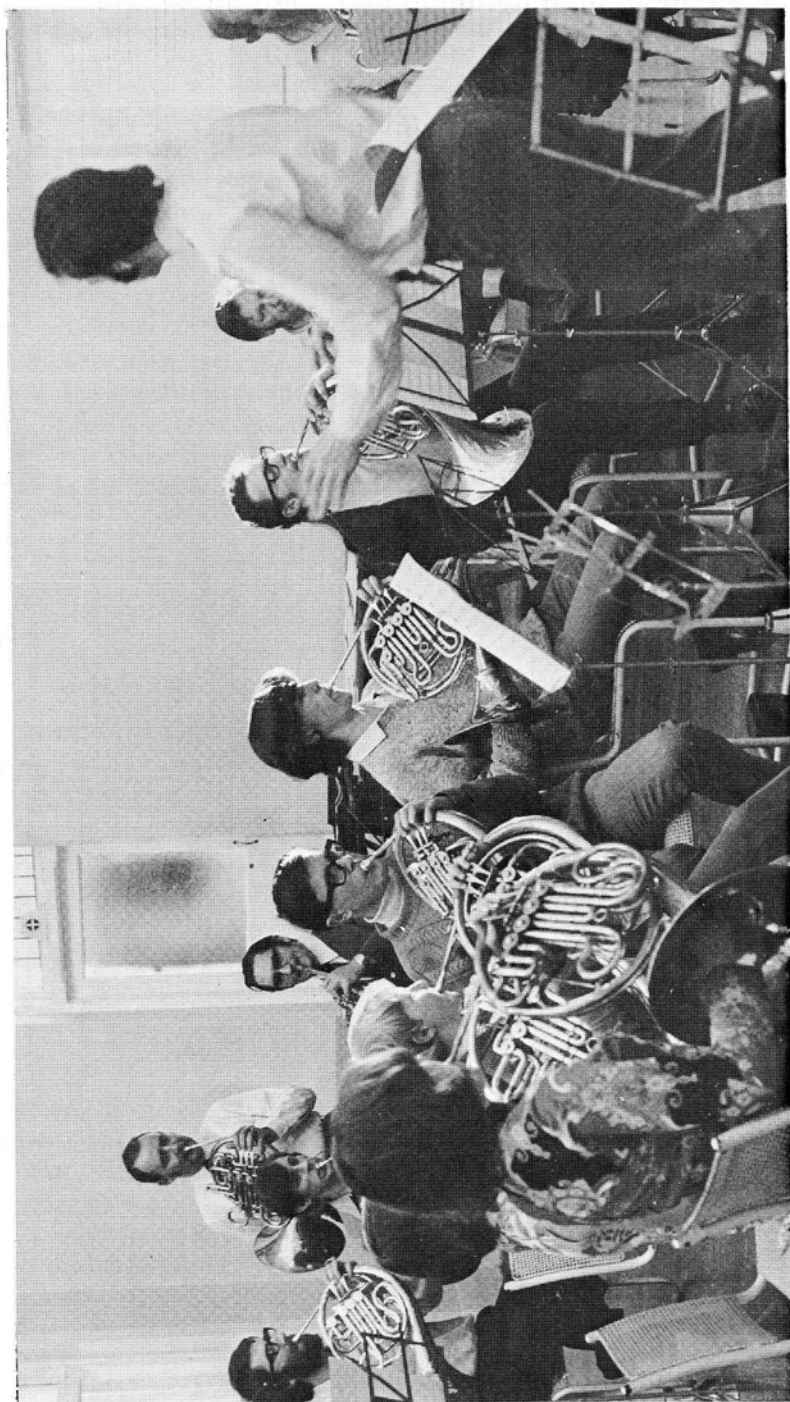
* * * * *

Too many members, who forgot to pay their dues, were not included in the Membership Directory. We regret this sincerely. But at the same time, the Secretary does not know if you're just late with your payments, or that perhaps you aren't going to renew your membership at all. So while all this is fresh in your minds, send your renewal for July 1, 1972 through June 30, 1973 NOW. Thanks.

We will not attempt to include all the names of you who renewed after last year's deadline, but our colleagues from Finland deserve to be so listed now because of a general misunderstanding of the Society's operation. Jouni Arjava, Holger Fransman, Mikko Hynninen, Antero Kasper, Kari Lampela, Mauno Nelimarkka, Kaarle Pentti, Tuomo Ahonen, Ake Fransman, Pertti Hynninen, Eero Jantunen, Kalle Katrama, Kalevi Kuosa, Ilkka Laakso, Wille Liljander, Veikko Nieminen, Reima Pietilae, Timo Ronkainen, Esko Seppaele, Eino Tuoreniemi, Olavi Wikman.

In order for our American printer to type-set some of your names, we have had to leave off umlauts, and substitute a transliteral spelling. It is the very best we can do over here.

*Horn Society of South Australia — Melbourne Horn Guild
September, 1971
["Blow-In"]*



Intent Faces Show in Adelaide During "Blow-In"



*Alex Grieve is in the back, middle.
We greatly regret that no names were supplied to the editor.*

Concentration is the key word in this close-up from Adelaide



SMILE

(But don't wrinkle your embouchure.)

In the early days of the Cleveland Orchestra they were on the road rehearsing, in an armory-type building somewhere, *The Afternoon of a Faun*. The third horn player leaned over to the second horn, who was sustaining a low E-flat *concert*, and exclaimed, "My God, man, you're a half-tone flat!" Reply: "What's a half-tone in a big hall like this?"

Dimitri Tiomkin, the fantastically gifted, and equally unpredictable film composer (lately turned producer) had exalted the musical accompaniments for Hollywood "Westerns" to the highest bracket — in grandeur and expense — that they had ever known. He did however have his own way with the English language, and on one film scoring, trying to persuade the orchestra to play more softly, he urged, "Much more less — like three miles from now."

Manny Klein, famous Hollywood trumpet player, always kept one eye out for the business side of his art. On one occasion, in answer to the leader's praises of his playing, he tossed it off with, "Never mind the compliments, just put it on the check."

Also attributed to Manny: during a recording session when the leader-composer apologized for writing the trumpet parts so high, Klein retorted, "That's all right; the higher you write them the easier they are to play an octave lower."

During a recording session of one of the great Western epics, "Duel In the Sun", *Dimi* (Tiomkin), as the orchestra members called him, had been rehearsing and recording the Main Title for hours.

Finally, after a series of "takes", of which the final one seemed perfect at last, the orchestra was sitting limp but relieved while Tiomkin listened to the playback at the far end of the sound stage. Shortly he came bounding back onto the platform, full of energy and enthusiasm with, "One snappy more tremendous 'take'!" The orchestra, already reduced to the status of wet dishrags, somehow pulled itself together and delivered the desired 'take'.

The late Victor Burton, another Hollywood character, — was conspicuous for the care and attention he lavished upon his wide-spread family of instruments. At a studio recording session an observer, one of the older musicians-about-town remarked, "There is no other percussionist who can make a 60 bar rest look as exciting as Vic Burton!"

The late conductor, Pierre Monteux who premiered Stravinsky's *Le Sacre du Printemps* (among many other notable scores) once explained the metamorphosis of a musician to a group in the Boston Symphony: "When I was a young man I played the violin. But that was too difficult so I changed to viola. And then when that became too hard I became a conductor. But if I had it all to do over again I would be a music critic because they don't have to know *anything*!"

A GUIDE TO ORCHESTRAL HORN PLAYING

Compiled by

Mary Biscoe & Nancy Corporon
Summer 1971

Special thanks to our summer colleagues for their inspiration.

Every horn player knows that, no matter what, he will miss a note now and then. However, since this resignation is hardly the kind of public image one should maintain, we would like to offer this guide which contains helpful hints and comments to cover almost any missed note. (Compilers' note: The guide has been arranged into different topics so as to facilitate variety.)

Spare lip: Anyone got a . . . ?

Wish I had a . . .

Leadpipe: My . . . is clogged.

I just cleaned my . . .

I had a fly on my . . .

Anybody have a snake?

Mouthpiece: I just changed from a #1 to a #20 (or #20 to #1 or any other convenient numbers.)

Transportation: (to be said while snapping your fingers) I clicked into — (name any key but the one you were supposed to be in.)

Nerves: Right in the middle of the solo I thought, "Gee, I'm not nervous! — and I lost my concentration!

Distractions: That violinist distracted me! (If you are male, mention someone with a short skirt. If you are female, mention someone with tight pants.)

Miscellaneous: Somebody garbaged my part.

Oh, is *that* what that is? (This is especially plausible in opera orchestras.) I can't find the key!

(especially useful if another horn player has just said, "I can't find the pitch!")

For further variety you might add before one of these statements: "I just don't know what happened. Oh, yes, now I know!"

Appendix I: Occasionally the problem is not that of a missed note but rather of a faulty entrance. Tried-and-true comments follow:

The bassoons and clarinets came in wrong (This worked beautifully around rehearsal #2 in *till*.)

I couldn't find the beat (No orchestra member would question this.)

Appendix II: If the problem is not a missed note or a faulty entrance, it's sure to be intonation. You can just keep pulling your slide in and out — no one can then accuse you of not *trying* to play in tune. If this doesn't suffice, use one of these:

Brahm's (name any composer) writes out-of-tune parts. (At least vocalists will believe you.)

The oboist is too high (or low). I can't *possibly* adjust that much. It's too hot (or cold) on this stage.

We would like to add that these comments are all from real-life situations, completely tested and guaranteed. Now it's up to you to make them sound plausible. The worst thing that can (and has) happen(ed) is that someone will shrug and say, "What do you expect from a horn player?"

.....

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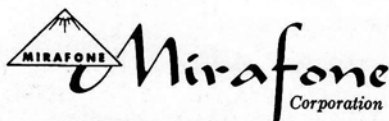
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Silhouette delineates James Decker at recording session



DOUBLE OR NOTHING

How tight money in Hollywood
is popularizing Deskants and Tuben

by

James Decker

James Decker plays first horn with the Paramount Studio Orchestra, the Los Angeles Chamber Orchestra, the California Chamber Symphony, on many television films emanating from Hollywood, and is a member of the Los Angeles Wind Quintet. He was in the position of first horn with the West Coast Columbia Masterworks Recordings and Stravinsky-Craft from 1960 to 1966, and has performed as a hornist with the Kansas City and Los Angeles Philharmonic Orchestras as well as the National Symphony in Washington, D.C. He was under Contract to Columbia Pictures, 20th Century Fox Studios and the CBS Staff Orchestras for 18 years.

Some of Mr. Decker's other duties include being on the faculty of the University of Southern California, the University of California at Irvine, and Santa Barbara's "Music Academy of the West." He is also a governor, representing classical music, for the National Association for Recording Arts and Sciences.

DISCLAIMER

Despite the recent movement to drop "French" from "French Horn", I am forced to use the term, for clarity's sake, when discussing several other "Horns". After all, a Tenor Sax can also be called a "Horn".

Long before moving pictures learned to talk, film-makers made them sing.

The first true master of the celluloid art, D.W. Griffith, ordered an original score for full opera orchestra for the silent classic, *Birth of a Nation*. And who can think of silent films at all without remembering the marvelous melodrama of "movie house piano"?

After movies became talkies in 1928, a musical explosion in films gave every major studio its own symphony orchestra, and Hollywood attracted as many hopeful musicians as starlets. For musicians, at least, the 30's through the early 50's were truly Hollywood's Golden Age. Copeland and Prokofiev scored for films. Oscar Levant played Chopin's fingers. Issac Stern played someone else playing Paganini. And Heifetz — well, Heifetz played himself.

Now all that has changed. The studio symphony orchestra, along with the star system and, incidentally, most of the major studios, is gone.

Today, television is king. And music budgets are notoriously low. Consequently, to the hornists who earn their keep in Hollywood's recording studios, the word "double" has a new meaning.

It doesn't mean two men on a part. And it doesn't mean a Horn that can play in E-flat as well as F.

It means playing a second instrument. Because the man who does has a better chance of earning a living than a one-instrument player.

And *that* means, often enough, double — or nothing.

The musician who plays two instruments on one job earns 50% more. Conversely, the employer pays 50% *less* for a second instrument than a second musician.

Aesthetics as well as economics have popularized doubling. The more sounds a composer has to work with, even on a low budget, the more variety he can put into the score. And 16-track tape recorders make it possible for one man to play two or more instruments literally at once, simply by re-recording.

Today, most reed players double on at least three instruments, usually not of the same family. Trumpets double on Fluegelhorns and Piccolo Trumpets. And French Hornists are asked to double on Tuben and Deskants.

Doubling is a new trend for hornists. It started in 1964 when an adventurous young hornist, Dave Duke, took a Wagner Tube to a rock'n'roll recording session in Hollywood. The sound and attack of the Tube so impressed the composer that he used it in a section originally scored for the French Horn.

Now nearly every composer and arranger in Hollywood recognizes the value of Tuben and an even closer relative of the French Horn, Deskants. They're attracted to the sound variations these instruments can produce for popular recordings, television, and film. The possibilities of French Horns, Deskants and Tuben together are truly startling — Alec Wilder's *Nonet* for two Deskants, two Horns, four Tuben plus Tuba [*Angel S-36036* - Los Angeles Horn Club] gives ample proof of their potential.

To sample this new Horn sound, of course, you don't have to buy a record. Just turn on your TV. Deskants and Tuben can be heard almost weekly on *Mannix*, *Mission Impossible*, *Mod Squad* and several other shows.

I would estimate that, during 1971, literally hundreds of calls required either Deskants or Tuben as a French Horn double, sometimes both.

Of course, the "new" sound of Tuben dates back to the latter part of the 19th century. The instrument was developed by Franz Strauss (father of Richard) and Richard Wagner, who gave it a name and a prominent role in all the operas of the Ring. In *Das Rheingold*, *Die Walkure*, *Siegfried*, and *Goetterdaemmerung*, a quartet of Wagner Tuben is added to the orchestra and featured in no less than sixteen separate motifs.

Wagner wrote for Tuben with discretion, most often presenting them as a solo quartet to make sure their sound would be clearly identified. Bruckner, Mahler, Strauss and Stravinsky also wrote for the instrument, and all the world's major symphony and opera orchestras own at least one set of Wagner Tuben.

There are two basic types of Tuben, both with four valves, both bell-front. One is in B-flat, with an F fourth valve. The second is in low F with a C fourth valve.

The first Wagner Tuben were introduced to Southern California by Sinclair Lott, 1st Horn of the Los Angeles Philharmonic and Professor of Horn at UCLA. He picked up a set of four in Germany immediately after the collapse of the Third Reich at the end of the Second World War.

Over the years, many Southern California hornists had a chance to use Tuben, thanks to Sinclair Lott. In fact, Dave Duke was playing one of the four original Lott Tuben the day the popular potential of the instrument was discovered.

The popularity of Tuben in popular music is easy to explain. Blown loudly, the instrument has a devastatingly primitive sound and produces heavy rhythm effects

or more easily than a French Horn.

Also, the Tube is an instant cure for the conductor who complains of late French Horn entrances and missed beats. Because the Tube bell is in front, conductors hear entrances and rhythm in and on time, and not a nanosecond late.

The bell in front also makes Tuben more natural to record — both for the musicians and the engineers. With French Horns, the musicians prefers the microphone in front of him and the engineer insists it be placed in back. With Tuben, front is the choice of both parties. Also when French Horns and Tuben are recorded in ensemble, the microphone is placed in front. The instruments blend quite well and the recorded sound of the French Horn, because it is *reflected*, is most natural.

The trend to Tuben spread rapidly after their popular debut in 1964. Less than a year later, Gene Page made Tuben an important part of the Mo-Town Sound. In 1966, Eddie Karam introduced them on A&M Records and the *Roger Miller Show*. In 1967, George Tipton created the "Nillsson Sound" with them. Tuben helped win Mason Williams and Mike Post a Grammy in 1968 for "Classical Gas." And in 1971, a solo choir of Tuben was the dramatic background for the opening scenes of *Ice Station Zebra*, a MGM picture scored by Michel LeGrand.

Professional composers, arrangers and hornists on both coasts (and in between) are constantly finding new uses for this esoteric instrument. But I feel that it will ultimately be band directors throughout the nation who discover the extraordinary utility of Tuben — in marching bands.

The most absurd instrument played on a football field is also the noblest: French Horn. It's an instrument designed to *reflect* sound. But in a marching band what does it reflect against? A crowd of spectators 600 feet away? The sound of the noble Horn is invariably lost in the wind or bungled because the instrument is simply impossible to play on the march.

The Tube, however, similar as it is to the Tenor Horn (in German *Tenorhorn*.ed.) used in German bands for many years, is a natural on the field. Its bell-front design produces a sound that can blend, balance and carry with the rest of the band.

The outdoor carrying power of Tuben has become legendary, thanks to hornist Art Maebe. Art was one of the eight hornists called for in Strauss' *Domestic Symphony*. During the Los Angeles Philharmonic's rehearsal of that work in the Hollywood Bowl, Zubin Mehta repeatedly complained that the Horns weren't loud enough and demanded more sound. At length, Mr. Maebe made a statement to the conductor that combined acoustics, Middle English and a request in eleven short words: "Give us Tuben and we'll blow the - - - - out of it." Period.

There is one instrument that is a better marching band replacement for French Horns than Tuben: the Contralto Horn. This is a beautiful, small four-valve horn that looks like a miniature Euphonium with the keys and mouthpiece reversed. Pitched in F and E-flat, the Contralto Horn is lighter to carry than the Tuben, although its range is more limited. The Contralto's tone is far superior to the Mellophone or the Upright Alto. To the best of my knowledge, only three band directors are currently using Contralto Horns: John Paynter at Northwestern University, Arthur Bartner at the University of Southern California and James Nichols at Grossmont High School in San Diego, California. Considering the many advantages of the Contralto Horn — its lightness, its tone, its French Horn fingerings and adaptability

to French Horn mouthpiece — I would predict widespread popularity for this instrument.

The Deskant Horn is another instrument that has recently become popular among recording hornists. Its advantage is simple: higher register, less strain. If you've ever been aroused from a less-than-exciting television show by an extremely high French Horn solo played with amazing facility and precise intonation, you've probably heard a Deskant.

The Deskant is strictly a specialist's Horn, to be used with discretion. It's used commonly in the high *tessitura* passages in all literature that requires the first Horn to play in the extreme high register for long periods. The single is a high F, the double a high F and B-flat. Actually, a good hornist can play a traditional Double Horn in the same high register of the Deskant, but accuracy is doubtful and a worry for the player. And no matter how skilled the hornist, the effort and strain can be heard.

The Deskant sound is much lighter than the French Horn, and the carrying power weaker. But the Deskant is ideal for small chamber ensembles and, of course, recording.

Some manufacturers have given the traditional French Horn the high F Deskant register — The Paxman Triple, for example.

If you are interested in any of the instruments I've discussed, you'll have to look beyond America's shores for a manufacturer. To the best of my knowledge, there are no American manufacturers of Tuben, Deskants or Contralto Horns. But you can find an American distributor.

Vincent de Rosa and myself, for example, have purchased instruments from a distributor near us in Sun Valley, California — Mirafone Corporation. They distribute German-made Mirafone Deskants and Tuben, and are the only source I know of for Contraltos.

The Deskants most in demand on the West Coast come from this company — Mirafone Compensating Deskants, so called because the manufacturer, in an effort to lighten the Horn, worked out a system in the valves to allow air to flow through the crooks of the F Horn while playing the B-flat Horn, thus making up the tube length lost in the short B-flat Horn. This system adds some resistance to the instrument, but allows a greater range.

The Wagner Tuben most popular in my area are also made by Mirafone, although several professionals prefer Alexander Tuben. The Alexander instruments have a larger bore, and therefore, a deeper, somewhat richer sound. But the intonation of Mirafone Tuben seems much more reliable.

We all realize of course that it's tough enough to do justice to one very difficult, very rewarding instrument: French Horn. And all this talk of alternative instruments for hornists may be disturbing to some. But as music styles change, so must we as performers. We should be willing to try something new, to introduce new sounds, to forget that hornists should never change equipment. Because when we do, as I have learned, it can be more than profitable.

It can be fun.



*Concert, Los Angeles Music Center
Music of Jim Webb, conducted by the composer*



*L to R: Gale Robinson, George Hyde, Jim McGee, Alan Robinson,
Willy Ruff, Harry Schmidt, Dave Duke, Art Maebe*

Ensemble from The Boston Symphony Orchestra, circa 1914




*Max Hess, Franz Hain, Gustav Heim [1st Trumpet],
William Gebhardt, Heinrich Lorbeer*

Julius Erlenbach

The Lower Register and the Young Horn Player

One of the most neglected aspects of the young horn player's technique is the development of the lower register. All too often the student focuses on developing his high range so that he will be capable of performing the higher horn parts upon joining the high school band. In doing this the student ignores one of the basic tenets of good brass instruction--the way to develop a strong high range is to practice in the low.

The lower register of the horn serves as the foundation of good tonal development. In order to achieve a strong desirable tone in this range one must practice the principles of correct breath support and proper embouchure. By seeking to achieve an acceptable horn tone in the lower register, the student will improve his tone over the entire range of the instrument. In addition, since clear clean attacks are particularly difficult to achieve in the lower register, this range can serve as a vehicle to improvement of attacks over the rest of the range of the instrument.

It is partially a fault of beginning method books that the lower register is weak in many young students. Most of these methods give very little attention to lower range development. In order to help alleviate this problem somewhat, the following exercises are offered as an aid in the development of the lower register. Each of the exercises is written in modern F clef notation with  equating to middle C.

① $J = 60$

② $J = 54$

③ $J =$

Each of the above exercises may be performed first slurred and then tongued. The suggested metronomic markings should be considered to be minimum tempi. The student should concentrate on achieving a good tone with correct embouchure, particularly when performing the exercises slurred. When playing them tongued aim

① $J = 60$

② $J = 54$

③ $J =$

Each of the above exercises may be performed first slurred and then tongued. The suggested metronomic markings should be considered to be minimum tempi. The student should concentrate on achieving a good tone with correct embouchure, particularly when performing the exercises slurred. When playing them tongued aim

for accuracy and clarity of attack. There should be no "ruffles" on the attacks.

It is hoped that these short exercises might serve as the beginning of an increased concern with the development of the lower register on the part of the young horn player.

Biographical Sketch

Julius Erlenbach is Instructor of Horn and Theory at Wisconsin State University--Stevens Point. He holds the A.B. and Mus.B. from Oberlin (Ohio) College and the M.M. from Northwestern University where he is presently a candidate for the Ph.D. Mr. Erlenbach has studied horn with Philip Parkas, Robert Elworthy, Ethel Merker, Robert Fries, Frank Brouk, and Myron Bloom. He has performed professionally in the Chicago area and has taught horn at Maine East and Maine North High Schools, Park Ridge, Illinois. His articles have appeared in The Instrumentalist.

THE TECHNIQUE OF HAND STOPPING

by

Dr. Stephen L. Seiffert

The ideas presented here may be new to some readers, but in fact, many of them are over 200 years old. Over the years however they have been forgotten or misconstrued to the point that today our knowledge and understanding of the basic technique of hand stopping is regrettably meager.

Every student of the horn is acquainted with the origins and early history of hand stopping and so a description of these events will be omitted from this article. (1)

The popularization of the hand stopping technique which followed its invention produced amazing results. Eventually the hand technique became the accepted way to play the instrument. Many tutors were published which came equipped with elaborate charts giving the relative hand positions for each

The authors of these tutors disagreed considerably as to the amount of stopping required for each note. In a few instances, however, most authors did agree. For the lower tones (up to the sixth harmonic) the notes which fall one-half step above a harmonic were produced by full stopping. For the upper notes, the same was generally true, except that here a difference was made, by most authors, between enharmonic notes like d-sharp and e-flat the flatted note always requiring more stopping than the sharpened one.

In general, the fully-stopped technique was used to produce notes lying slightly above, but not always adjacent to the open harmonics; for example Gallay's positions for f-sharp(2) and g-flat (2). The f-sharp(2) was played as a

fully-stopped note (slightly above the eleventh harmonic) while the g-flat (2) was played on the eleventh harmonic which was raised by taking the hand completely out of the bell. The implication here is that a true g-flat (2) cannot be produced by stopping; i.e., f-sharp (2) is as low as one can get by using the hand on that harmonic. The same is true for Dauprat's designations for a-sharp (1) and b-flat(1). The a-sharp (1) is indicated fully-stopped and the b-flat (1) wide open. Similar designations can be found for other enharmonics which fall on either side of an open note, the point being that in each case the higher note is produced by full-stopping and the lower by a wide open bell. In other words, a fully-stopped note will be almost, but not quite as low as a note played with a wide open bell.

Starting with an open bell and slowly closing it with the hand (always being careful to keep on the same harmonic) will consistently produce an effect of lowering the pitch, which if carried to its extreme, will produce a note pitched slightly higher than the next lowest harmonic. The fact that this note, in many cases, lies a half-step above the next lowest harmonic is due to the shape of the hand and the precise placement of it in the bell of the horn when stopping. This can be demonstrated by a simple experiment, the necessary tools for which are a horn, a small cloth (about the size of a man's handkerchief), and a twelve inch phonograph record.

First the cloth is wadded up and forced into the bell of the instrument as far as it will go. While a note in the

middle or upper middle register is played the cloth is slowly removed from the bell of the instrument. It is again important in this case to keep on the same harmonic. As the cloth is removed from the bell the pitch rises. As the process is repeated on several different notes it is noted that the pitch rises a different amount for each note. There is, however, a relationship between the open notes and those produced with the cloth. The note produced with the cloth is, in every case, exactly a whole step above the next lowest harmonic (at least up to the point where the harmonics are less than a whole step apart).

Next the phonograph record (which should have a plastic cover on it) is placed to one side of the bell of the horn. While a note in the middle or upper middle register is played, the record is slowly swung across the bell of the horn. At this point it is especially important to keep on the same harmonic; otherwise, the pitch will appear to rise instead of fall. This is because the record lowers the pitch so far that it is easier to go to the harmonic above than to stay on the same harmonic. The record is then slowly swung away from the bell, freeing the opening. If the same harmonic is retained the pitch will rise again to the initial note. If not, when the record is removed the pitch will stay the same. This is because the record lowers the pitch of each note down to the pitch of the next lowest harmonic.

If the distance from the point where the hand blocks the bell (when hand stopping) is compared to the distance from this point to the end of the bell (the point where the record closed off the bell), they are found to be exactly the same.

This suggests that when the pitch of the instrument is lowered through occlusion of the bell, the amount of lowering

possible is determined by the spot where the occlusion takes place and by the harmonic being lowered. That is to say, there is an inverse relationship between the amount of lowering possible and the distance from the end of the bell to the point of closure.

With the hand of an average man the pitch can be lowered to approximately one-half step above the next lowest harmonic. So, for all practical purposes, a fully-stopped horn plays one-half step sharp. Consequently, for the modern valve-horn player, transposition down a half step produces the desired pitch. The fact that each person's hand is different, and that horn bells vary in size and shape explains why there was so much variation of opinion among nineteenth century authors as to the hand positions for the various stopped notes in the hand technique.

One important thing to realize is that the hand positions we have been discussing; i.e., those given in nineteenth century horn tutors, are not for specific pitches but for intervals in relationship to given harmonics. In other words, these positions apply to every natural horn, from C Alto to A-flat Basso. The controlling factors for the amount of lowering possible by the hand, then, are not pitch or length of tube, but only the position of the hand and harmonic being played.

There are several acoustical explanations for the phenomenon of hand stopping. Birchard Coar (3) holds to the idea that the hand cuts off a section of tubing and thus raises the pitch. He, however, is unable to justify this idea with the obvious lowering of pitch made through partial stopping.

Robin Gregory (4) suggests that the answer might have something to do with the exterior node present in every closed tube. He suggests that the interference

with the flow of air at the end of the tube causes this node to move farther out causing the pitch to lower.

D. J. Blaikley (5) contends that, although the horn is a closed tube, it has the acoustics of an open tube due to its conical shape. When the hand is brought across the bell, (according to Blaikley) the shape of the instrument becomes more and more cylindrical and thus the series produced by this interference of the bell is not true for either a closed or open pipe but a disturbed or unnatural version of the open pipe series.

I have recently had several discussions on the subject with Dr. Anthony Healey a Mechanical Engineer now at the University of Texas. Dr. Healey's particular field in engineering is fluidics, the study of the action of fluids in tubes. He is particularly interested in the action of gases in partially closed tubes. Dr. Healey tells me that one of the things he does is determine the nature and location of blockage in a particular tube. To do this he frequently sets up a vibration pattern in the tube which can be heard as a steady pitch. By comparing a vibration produced in the blocked tube with a vibration produced the same way in an identical tube which is not blocked, he can determine the nature and location of the blockage. I asked him to explain what happens in the tube to cause the pitch to go down (he did agree that it goes down) but unfortunately there was a communication gap. The standing wave theory which musicians use to explain acoustical phenomenon has little practical application. Dr. Healey was fully prepared to write out a series of equations which, he said, explained the phenomenon, but alas these mathematical puzzles have little meaning to a simple musician.

In attempting to solve the problem I have become increasingly convinced that

there is more than one force which controls the acoustics of hand stopping. The importance of the location of the closure on the amount of flattening possible would seem to indicate that, in fact, the effective length of the tubing is affected by stopping. The fact that the hand lowers the pitch, however, cannot be denied.

Despite this, horn players for years have been content with the belief that insertion of the hand into the bell actually cuts off a section of tubing making it inoperative, thus raising the pitch of the instrument. Most hornists believe that the amount of tubing eliminated from the system is just enough to make the *f* horn an *f-sharp* horn. However, when this amount is taken away from the *b-flat* horn it is too much to make it a *b* horn (this horn being much shorter than the *f* horn and thus requiring shorter lengths for raising or lowering the pitch). For this reason, horn players, using the double horn in *f* and *b-flat* and always avoided stopping on the *b-flat* horn. Their explanation for this avoidance is that when stopping on the *b-flat* horn the pitch rises three-fourths of a step instead of the usual half-step on the *f* horn.

Since the hand in no way raises the pitch of the instrument, but always lowers it, this handicap can and should be eliminated. Going back to the old hand-horn technique, it will be remembered that the hand positions applied to horns of every pitch. Keeping this in mind, it would seem logical that the only thing keeping us from stopping on the *b-flat* horn would be the knowledge of the harmonics and the correct valves needed for a particular pitch. The chart on the following page gives possible fingerings for fully-stopped notes on the *b-flat* horn. The whole notes represent the open notes being played and the

black notes show the pitch which is produced by full stopping. Above each note appears the number of the harmonic which has been lowered to produce the desired pitch. In many cases these fingerings are sorely out of tune, but for each note at least one fingering will prove practical for everyday usage.

The second chart give possible fingering patterns for the chromatic scale. In the first, the patterns are fairly easy to manage, but the notes are a bit out of tune. In the second, the best pitches are produced, but the fingering patterns are somewhat awkward. Notice that in each case, normally out-of-tune harmonics are used to good effect.

Experimentation with the use of these fingerings should convince most horn players that the old idea of the raising of the pitch by stopping and the resulting inability to stop on the *b-flat* horn has no real validity. Hopefully this knowledge will aid horn players to employ stopping on the *B-flat* horn.

Stephen Seiffert was born in Detroit where he studied with Ted Evens and Ray Alonge. His undergraduate study was at Eastman; he studied there with Morris Secon and Verne Reynolds, and also played one season with the Rochester Philharmonic. He received his B.M. in history and horn in 1960 and proceeded to Brown University for graduate study. While in Providence he studied with Willem Valkenier and played in the Rhode Island Philharmonic. He received his M.A. in 1963. He played fourth horn in the Baltimore Symphony for one season and studied with Joseph Eger at the Peabody Conservatory. In 1964 he went to Buffalo as Principal Horn where he remained for four years. In 1967-68 he returned to

Eastman to complete his A.M.D. For the next two years he taught at Penn State and played with the Pennsylvania Ballet. In 1970 he moved to Canada to teach at the University of Western Ontario and play Principal Horn in the London Symphony. In summers he has played with the Santa Fe Opera, four summers at the Marlboro Music Festival and two years at the Grand Teton Music Festival. He can be heard on "Pablo Casals Conducts Schubert's Unfinished Symphony" [MS 7262] and "The Hornists' Nest [MES-29088].

FOOTNOTES

- (1) The unenlightened are urged to consult R. Morley-Pegge's *the French Horn* (London: Ernst Benn Limited, 1960.) for a detailed account of these events.
- (2) A chart showing a variety of these directions given by authors of the day can be found on page 101 of the Morley-Pegge book.
- (3) Birchard Coar, *The French Horn* (Dekalb, Illinois: by the author, 1950.), pp. 71-73.
- (4) Robin Gregory, *The Horn, A Guide to the Modern Instrument*. (London: Faber and Faber, 1961), pp. 49-61.
- (5) D.J.Blaikley, "Horn" from *Grove's Dictionary of Music and Musicians*, edited by H. C. Colles, (In four Volumes; New York: The Macmillan Company, 1940.), Volume II, pp. 665-668.

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STOPPED NOTES ON THE Bb HORN

I

II

Linguistic Notes on Brass Technique
by
Richard Dunn

If we survey the sum of traditional and modern writings on brass technique we will repeatedly come upon references to speech as a guide to articulation and sometimes to tone quality and embouchure formation. This procedure is natural and useful because it places some reliance on a mechanism that is so habitual as to be a virtually infallible guide, used appropriately. In addition to suggested syllables we also find a number of analytical descriptions of tongue position, jaw opening and other features of the playing mechanism. But unfortunately there is a degree of general confusion in the whole matter and I believe some clarification can be achieved by drawing on the field of linguistics.

First of all it may be appropriate to say that we cannot produce any language syllables with a brass instrument, though we can approximate some. The use of language sound, then, is either for the purpose of guiding the ear to the appropriate musical sound or for the purpose of analysis. In the former possibility we suggest an aural *image* so that the ear can employ its marvelous capability to "program" the musical mechanism just as it does the speech mechanism. In the latter possibility we call upon the student to analyze the specific speech mechanism so that he can imitate or duplicate the mechanism in producing the musical result. In other words, if we said "Make a sound like 'doo', " the appeal is to the ear; if, on the other hand we say "Notice the tongue position when you say 'doo' and then produce the tone that way", then the appeal is more to the intellect, i.e. it

requires analysis. Though these two different approaches may seem like nothing but semantic variants of the same thing, the fact is that the results are — or should be, in strict obedience — quite different (for a speaker of English). I feel rather sure that most, if not all, brass players touch the tongue to the teeth in producing an attack.* But the English *t* and *d* are both alveolars, i.e. the point of articulation is *behind* the teethridge. If the English speaker will pronounce a sentence like "What kind of a dog is that?" he will notice that the tongue touches the teeth only once: in pronouncing the *th*. In many other languages this confusion does not arise. Alphonse's *tu* is *dental*; there is contact with the teeth. French has no separate *th* sound, nor does German, Spanish or Czech, to mention a scattered few. Where the spelling *th* occurs (deriving from Latin or Greek) the pronunciation is ordinarily identical with the *t* of the language spoken (again not to be confused with the English *t*).

A second and most evident gap between practice and explanation is in the distinction between *d* and *t* or *g* and *k* (as in double tonguing). There the explanations are rather astounding because the categorical difference is that *t* and *k* are voiceless while *d* and *g* are voiced, i.e. with the use of the vocal cords. Now since the voice is not used in routine brass playing, the preference expressed

*Actually, as Bill Mercier once commented to me, the French work "émission" really describes more accurately what we call and "attack."

HORNS ACROSS THE SEA

by

Norman Schweikert

On Thursday evening, August 26, 1971, the Chicago Symphony Orchestra left O'Hare International Airport for Vienna and the start of a 41-day tour to 15 cities in 9 countries. This was the first overseas tour of the orchestra in its 80-year history and for all of us it was an event to which we had been looking forward with great anticipation. For me it was to be an opportunity to meet horn players of other countries (many IHS members), see instrument collections and absorb the history of our surroundings. I had also hoped to be able to write a chronicle of our travels such as Mason Jones had done after the Philadelphia Orchestra's tour to Europe in 1958 (see "Travel Notes of a Horn Player," *Woodwind World*, September, 1958). My wishes were realized and what follows is a brief account of the tour through the eyes of a horn player.

VIENNA: We arrived in a light rain—one of the very few days of rain we were to encounter on the entire tour—and after settling into our hotels we began walking the streets, taking pictures and discovering the historical places even though the time change had robbed us of sleep. One of the first places many of us visited was the Hofburg which houses the famous instrument collection. All the wind instruments were in glass cases and could not be examined too closely. Photographs were allowed (without flash) if one bought a permit (generally the rule in Europe). A catalog of the wind instruments is in preparation, we were told.

On August 29th we began rehearsing at the Wiener Konzerthaus and from

the 30th through September 2nd we recorded the 8th Symphony of Gustav Mahler in the Sofiensaal, and old dance hall and entertainment center founded in 1873, now owned by London *DECCA* and used mainly for recording. The horns were arranged as follows: Dale Clevenger, sols 1st; Norman Schweikert, asst. 1st; Thomas Howell, 2nd; Richard Oldberg, 3rd; Joseph Mourek, 4th; Frank Brouk, 5th; William Klingelhoffer, 6th; Rudolph Macciocchi, 7th; Eugene Chausow, 8th. Dale did a marvelous job of all the solo horn work and it was nice that his wife, Nancy, was allowed to sing in the chorus (she had sung the work previously that year in Chicago). Dick Oldberg's wife, Elaine, also added to the occasion by filling out the flute section. After the sessions London *Decca* gave a party for the orchestra and wives (most of them were on the tour at one point or another) at the Schreder-Muehle in the village of Klosterneuburg outside of Vienna where food and last year's red and white wine were in abundance. Maestro Solti thanked the orchestra for its fine work and later was presented a fire chief's helmet making him an honorary fireman of Vienna. As the wine took effect there was dancing to an instrumental trio and much revelry. The party had special significance for the Moureks because it was held on their 37th wedding anniversary. Joe, incidentally, has been in the horn section since 1929 and has played for all the permanent directors of the orchestra except Theodore Thomas. Before we left Vienna a visit was made to the shop of Anton Cizek, brass instrument maker and re-

he could not see the tenor and pianist or otherwise hear them well. The coordination proved to be excellent! Barry's fine performance, as well as that of the others, drew a long ovation from the large audience. After our concert that evening there was a reception for the orchestra at the City Chambers and we had a chance to mix with members of the Bournemouth Symphony Orchestra. I had a very nice chat with Chris Hortin, the second horn.

BRUXELLES and GENT: Soon after our arrival a good many of us made for the old instrument collection of the Royal Conservatory of Music. I found myself there twice and was fortunate, the second time, that there was someone of authority at the museum who let us take photos and play many of the instruments. No glass cases here and almost everything is in playing condition. There is no current published catalog of this important collection — hopefully a project for the future. The Conservatory and museum are in the heart of the antique district and many wonderful items are to be found — instruments are scarce, however. A quick trip to Gent for one performance preceded our concert at the Palais des Beaux-Arts (a fine hall!) which went very well and Dale did an especially fine job on the Mahler 5th Symphony that night. At the concert we met Andre Van Driessche, first horn of the Belgian Radio, who invited the Clevengers and me to his apartment the next evening. His lovely wife, Maria, a violinist in the radio orchestra, prepared a fine meal and we had a grand evening. Driving back to our hotel with Andre we were a bit surprised by his speed (sometimes $2\frac{1}{2}$ times the limit!) and quick maneuvers through the traffic. He explained that he had done some race driving and that he enjoyed it because it was like playing the

horn — “You never know what is going to happen!”

Helsinki: Our short stay in Finland was made all the more pleasant by a reception for the orchestra given after our concert by The Finnish-American Society and which was attended by a great many Finnish musicians. Several Hornists were there including Holger Fransman (pupil of Karl Stiegler, professor at the Sibelius Conservatory and teacher of most of the hornists in Helsinki), Tuomo Ahonen, Mauno Nelimarkka (first horns of the Radio Orchestra), and Mikko Hynninen (2nd horn of the Radio Orchestra). The next morning Mikko and his brother, Pertti (first horn, Oulu City Symphony Orchestra) took me to a rehearsal of the Radio Orchestra where I met the former first horn (now 5th), Veikko Nieminen. The reduced orchestra was rehearsing with student soloists and sounded very good. Later Mikko and I were taken to lunch by our fellow member Kaarle Pentti and enjoyed a good conversation over fine food.

GOETEBORG: A surprise! Unknown to me Eric Schleiffer, an old friend from my days in the West Point Band, was playing first bassoon in the Goeteborg Symphony Orchestra and after our concert he arranged a party at his apartment. Dale, Tom Howell, Albert Linder (first horn in Goteborg and well-known soloist and recording artist), the Schleiffers and I traded stories well into the night.

STOCKHOLM: We gave two concerts here and with the tour half over my wife joined me for the duration. It was good to see Ib Lanzky-Otto (first horn, Stockholm Philharmonic) again and meet his co-principal, Rolf Bengtsson. On our day off Ib took four of us on a private tour of King Gustav's theater at the old summer palace. The theater was built about 1766 and has remained in almost original condition (with electricity ad-

ded). For the past several years operas and plays have been given there. Ib said that it was one of his favorite jobs to play those operas. For lunch Ib took us to his home where his mother fixed a most marvelous meal. His father, Wilhelm, was busy elsewhere and we were disappointed at not being able to meet this distinguished musician (hornist, pianist and teacher). After lunch Ib played us a tape recording of his father's "Fughettino" for 4 horns based on the postal Zip Code of Marlboro, Vermont, and performed there during the last festival. It is very cleverly written! Finally we were off to see Sigtuna, oldest town in Sweden, and there ended our fine day with Ib. During our stay the City of Stockholm gave the orchestra a beautiful champagne reception at the City Hall followed by a tour of that historic building where the Nobel Prizes are awarded.

FRANKFORT AM MAIN and HANNOVER: On September 18th we began our trip through West Germany with a concert in Frankfurt. Anton Alexander came up from Mainz with a few of his horns for us to examine and it was a pleasure meeting him. From Frankfurt to Hannover we had our only management-planned train trip of the tour and it was beautiful, complete with a first class meal! After our concert in Hannover I was invited out with Manfred Hemmerich and Wendelin Lonicer (asst. conductor and 4th horn, respectively) of the Osnabruecker Symphonieorchester and we had a nice chat over German beer.

WEST BERLIN: Here we gave two concerts at the Philharmonie. I was pleased to hear from an old friend, Dr. Vincent Frohne, who is now Director of the Schiller College School of Music in Berlin. We had lunch with him and he told us about the new school which

should interest American music students. One of my former pupils is now studying there and is enjoying his work with faculty member Gerd Seifert (first horn, Berlin Philharmonic). Those wishing information about this school should write to Dr. Frohne at Schiller College, 1 Berlin 33, Caspar-Theyss-Strasse 7. After our first concert (a really memorable performance of Stravinsky's "Firebird" with Giulini) the orchestra was given a fine reception in the Philharmonie. It was good to visit with concertmaster of the Berlin orchestra Hellmut Stern, an old friend, but we were disappointed at not meeting any of the horn players. While in Berlin many of us got to the Royal Conservatory of Music where the magnificent instrument collection is housed (a catalog is available) and most made the trip through Checkpoint Charlie into East Berlin. Tom Howell had a bad moment when he found himself surrounded by guards who thought he had taken a forbidden photo of "The Wall." Nothing he could say would convince them otherwise and he lost his roll of film containing memories of Sweden.

HAMBURG and again to VIENNA: After a concert in Hamburg's fine hall we returned to Vienna for a pair of concerts in the Grosser Musikvereinsaal. Before our first concert I met Walter Sallagar, 2nd bassoon of the Tonkuenstler Orchestra, whose chamber music courses at Schloss Breiteneich have been so successful. He had arranged a horn gathering for the next afternoon to which we were all looking forward. At the concert we met Louis Korell who was studying horn in Vienna at the time and had a good chat with Friedrich Gabler (first horn, Volksoper). The next afternoon most of our horn section was driven up to the Tulbinger-Kogel Berg-hotel, several miles from Vienna, where we were entertained by the Wiener

Waldhorn Verein led by Dr. Siegfried Schwarzl. At the gathering were Walter Sallagar (who had arranged the meeting), Louis Korell, Fritz Bezenbinder (first horn, Tonkuenstler Orchestra), former Dallas hornist Imogene Sloane and five members of our horn section. Several members of the Verein were on hand, in uniform, with their hunting horns in E-flat (by Kalison, Milano) to serenade us with music by Viennese hornists Josef Schantl, Karl Stiegler and Gottfried von Freiberg. After several tunes we were invited to join them and were provided with instruments — great fun! Our members will be interested to know that the Wiener Waldhorn Verein has made a recording, "In Honor of St. Hubert" (Decca *Ace of Diamonds* SDD 235) which is very good and highly enjoyable. Informative notes on the record jacket are by Dr. Schwarzl. Tea (we had a concert coming up!), cake and conversation finished off the afternoon. Following our performance that evening Friedrich Gabler gave a party for the horn section at his apartment. His wife prepared a terrific buffet and we put away a great deal of food and drink. At the party were Vienna hornists Roland Berger (first horn, Philharmonic) and ladyfriend, Robert Freund (first horn, Symphony), Albert Krejcir (3rd horn, State Opera) and his wife. The latter and our 2nd horn, Frank Brouk, had a great time speaking Czech together. Much good conversation filled the evening and the party lasted until early in the morning.

MILANO: With fine memories of Vienna still fresh in our minds we arrived in Italy on September 27th for a four-day stay and three concerts at La Scala. Of course the instrument collection at the Astello Sforzesco was visited by some and we noticed a paucity of brass. Oddly enough the only horns in

the collection were a fine pair of natural horns by Michael Leichamschneider of Vienna dated 1712. The museum sells a large catalog with photos of most of the instruments but, regrettably, the horns are not pictured. On our day off the orchestra was invited to the villa of conductor Aldo Ceccato, near Bergamo, for a luncheon. The weather was beautiful and the Ceccato were fine hosts so the day was most enjoyable. The luncheon was followed by a tour of Bergamo.

MUNICH: Another flight over the Alps and to Munich for our last concert in Germany. Upon arriving I contacted Bernhard Bruechle (author of *Horn Bibliographi*, published by Heinrichshofen) and he invited my wife and me to his apartment for dinner. His mother fixed an excellent meal and we enjoyed seeing Bernhard's collection of photos showing the development of the horn. At our concert we talked with Michael-Hoeltzel (first horn, Munich Philharmonic) and met Marilyn Bone and horn maker Dieter Otto. Following the concert Dale, Michael and I tried one of Herr Otto's double horns and found that it had many good qualities. Those interested in Herr Otto's horns should write to him at 8261 Neumarkt-St. Veit, Teising-Schulhaus, Postfach 23, West Germany.

Paris: Here we played two concerts and, as in Berlin and Milano, we were disappointed at not meeting any of the professional horn players. The only hornist who made himself known was Jean-Pierre Darrigol, a former student of Pierre del Vescovo. He is now studying in Paris with Georges Barboteu and hopes to win a *premier prix* at the Conservatoire. Amazingly enough he was quite exstastic about the sound of our horn section and wants to play "American style" himself. Unfortunately time did not permit a visit to the instru-

ment collection at the Conservatoire but we did make a pilgrimage to the Louvre and are glad that we did.

London: The end of the tour was now in sight. Soon after arriving in London I was contacted by Dr. Horace Fitzpatrick who called at the hotel and we had a nice visit. Dr. Fitzpatrick is teaching pre-valve horn at the Guildhall School in London and is planning to market authentic copies of these older horns and mouthpieces. He promised to keep us advised of his activities. Following our first concert the Soltis gave and end of tour party for the orchestra at Royal Festival Hall and the Maestro thanked us for our good work. It was both a happy and sad occasion for we knew that soon we would be back to our regular routine again. The next day, October 5th, we gave our final concert with Giulini conducting and finished the tour with Beethoven's 7th Symphony (Ros-

sini's Semiramide Overture was an encore). But for the horns the evening was not over! We were driven out to James Brown's house (he is professor of horn at the Royal Academy) and there enjoyed a great party attended by Alan Civil (first horn, B.B.C., and well-known soloist and recording artist), Ian Harper (first horn, Royal Philharmonic), Julian Baker, Peter Smith (3rd and 4th horns, B.B.C) and Jim Buck, Jr. (free-lancer) along with an assortment of wives and friends. Alan entertained us at the piano and with a few hilarious tunes on a fluegelhorn and hand horn — with his cigar he looked like Brahms at the piano! Our thanks to the Browns who did so much work in preparing all the delicious food and for giving us such a fine finale to the tour. The appreciation and best wishes of the Chicago Symphony Orchestra horn section go to all those we met who made our first overseas tour so Memorable!

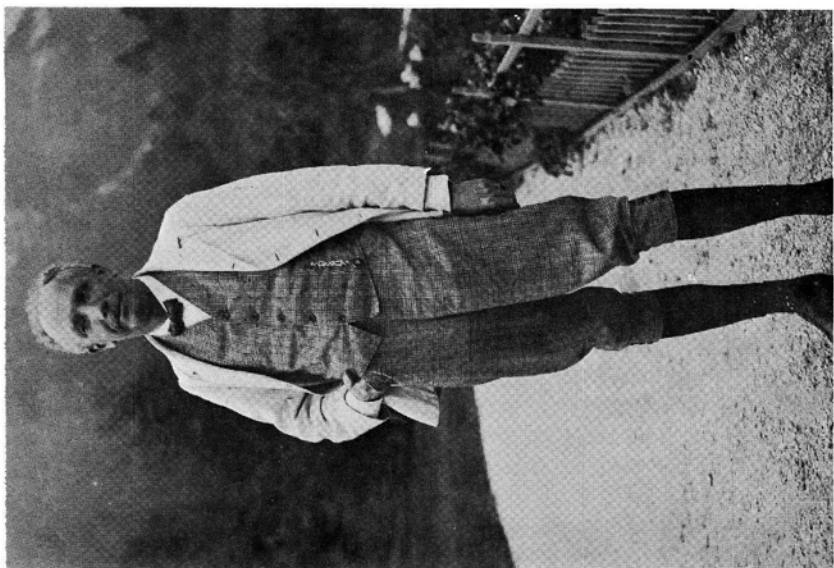
WIENER WALDHORN VEREIN AND CHICAGO HORNS COLLABORATE NEAR VIENNA



L to R Dr. Eduard Schwaegerl, Dipl. Ing. Wolfgang Bauer, Thomas Howell, Alois Hofer, Hans Fritsch, Norman Schweikert, Frank Brouk, Dale Clevenger, Dr. Siegfried Schwarzl



Richard Strauss



Bust of Franz Strauss
[Strauss Archives]

FRANZ STRAUSS

by

Franz Trenner (Munich)

English Translation

by Bernhard Bruechle

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[*Der Vater: Franz Strauss" aus der
Neuen Zeitschrift fuer Musik,
Jahrgang 1955]*

Franz Joseph Strauss was born February 26, 1822 in Parkstein, Bavaria (Oberfalz), 28 miles from Bayreuth. Since 1700 the ancestors on his father's side were country policemen at near-by Rothenstadt but we do not know of any musical activity. It seems that father Johann Urban Strauss (1800-?) led an unsteady life. Although in 1828 a daughter, Friedericke Antonie, was born he left his home, and the education of his children was entrusted to the mother, Maria Anna Kunigunde Walter (1800-1870). This fact was decisive in the future life of Franz Strauss, as musical activities for the Walter family were not only a matter of course but a part of the profession, since Michael Walter (1771-1831) — the grandfather of Franz Strauss — switched from teacher to watchman on the tower (warder) at Parkstein. This official duty was very honorable, and besides being on guard and striking the hour at night, it required a good trumpet player who also had to take care of the young musical talents as music-master.

In this respect his own family was a fruitful sphere of activity. On the basis of such education his eldest son made his

career as warder-master at Nabburg, and two other sons became musicians at the Royal Court in Munich. Also, the mother of Franz Strauss, Kunigunde, used to play diverse instruments. She was the eldest of the large Walter family and there her son grew up and found his teacher in uncle Johann Georg Walter, who not only played the horn but also the violin, clarinet, trumpet, bagpipe, dulcimer and guitar. Under his guidance little Franz learned to play clarinet, guitar and all brass instruments. At the age of five he started playing violin, and two years later he was allowed to strike up for a wedding-dance. A hard apprenticeship followed with uncle Franz Michael Walter, the excellent but very strict warder-master of Nabburg. At the age of nine Franz already had to give lessons in violin, clarinet, trumpet and trombone, and, still a schoolboy, he was obligated for nightly tower-guard duty. Occasionally he had to cover long marches with his uncle's band in order to play at different festivities of the neighborhood.

The end of this ordeal came at the age of 15 when his uncle, Georg Walter, rec-

casion of a journey or a concert tour, or when his wife had to visit a health resort, he opened his heart in letters to her and gave instructions for the education of their son. He could be grumbling and sometimes vehement, but this was only the rugged outside of a kind-hearted-character and attribute of the Bavarians.

In 1875 he was elected conductor of the amateur orchestra, "Wilde Gung'l". Of course he did this work at no salary. Under his guidance of more than 20 years there was serious music making, and relatives of the Pschorr family and the young Richard also participated. His programs consisted of classic and romantic symphonies, overtures, concert-pieces and his son's compositions. When making music, Strauss was always an educator. And this ability was important to his mastership at the Academy. His last student, Hermann Tuckermann, who was sent to him by his favorite student, Bruno Hoyer, tells: "The method of Franz Strauss is first of all to emphasize tone quality. He always said: 'Only by sustaining tones and by interval-studies can you achieve a noble tone.' Therefore each lesson began with tonal exercises. With his students he worked through the horn concertos, and the important parts from opera and concert literature. He never accepted a fee for his lessons. His main interest was to impart his experience and skill to hornists."

Of course his son Richard experienced these pedagogical abilities to the full measure. At an age of 18 he was admonished: "Richard should not work too fast on his sonata; he should be more critical, for not everything coming into one's mind is worth writing down." And later: "True greatness lies in clearness and simplicity Only that which comes from the heart goes to a heart again. . . .". The paternal exhortations are also meant for young Richard as a

conductor who, as a matter of fact, observed them as late as when Richard was a full-grown man: "It is unlovely to make such motions like a snake in the grass and particularly for such a tall man as you areThe fire of conducting comes from another point. . . . The left hand has nothing more to do than to turn the pages of the score, or, if there is no score, to keep still. The stimulation of the musicians by the conductor has to come from his baton and eye. I beg you, dear Richard, follow my advice and give up these antics. You don't need that"

When Franz Strauss retired in 1889 he concentrated completely on his son's career. The prosperity of his children and grandchildren and the success of Richard effected a recovery for him from the asthma and sleeplessness of his last years. When *Salome* was finished father Strauss expected to have some vacation days. But he was not granted to. He died on May 31, 1905.

The original article was published in 1955 in NEUE ZEITSCHRIFT FUER MUSIK on the occasion of the 50th anniversary of Franz Strauss' death. The foregoing traslation is slightly condensed by Bernhard Bruechle.

Literatur: Amore detailed article about Franz Strauss by Dr. Franz Trenner is to be found in the Richard Strauss Year Book 1959-60, Boosey & Hawkes. *Bust of Franz Strauss* is by Th. von Gosen; *the manuscript of the Horn Quartet reproduced here with the speical kind permission of Dr. Franz Strauss, Garmisch-Partenkirchen, Bavaria.* [He is the grandson of Franz Strauss and the son of Richad Strauss.)

Photograph of Richard Strauss is from the collection of Max Hess.

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- 2) "Les Adieux", Romance for horn and piano: *Munich, Aibl; Leipzig, Hofmeister, 1844-51.*
- 3) "Nocturne for Horn" (or violoncello) with piano, D-flat Major, opus 7: *Munich, Falter; Leipzig, Hofmeister, 1860-67.*
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- 5) "2nd Concerto for horn" with piano, E-flat Major, opus 14 - [ms].
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Disques: *Barry Tuckwell* - London Symphony Orchestra
Istvan Kertesz (plus Richard Strauss Concertos I and II), *DECCA SXL 6285.*

- 5) "Empfindungen am Meere" - (Feelings at Sea), Romance for horn (or violoncello) with piano, opus 12: *Munich, Falter & S.; Leipzig, Hofmeister, 1868-73.*
- 6) "Introduction, Theme and Variations" for horn and piano, opus 13: *Munich, Halbreiter; Leipzig, Hofmeister, 1874-79.* (The latter is now, *Frankfort a. M., Zimmermann, 1957.*)

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Further compositions include marches, waltzes, polkas, quadrilles, mazurkas and diverse dances.

ms - manuscript at the Strauss Archives: Garmisch, Bavaria.

* see Kinsky: *Beethoven*, Appendix 14 — 6 Waltzes for piano, the first one a supposititious composition consisting of the "Favorit-waltz" by Fr. H. Himmel and "Trauerwalzer" by Schubert was the "original".

N.B. Numbers 4, 6 & 9 are still available. Number 2, *Les Adieux*, is contained in a selection of solos edited by H. Kaufmann, published by Carl Fischer, New York. (These solos were standard teaching material of Anton Horner at the Curtis Institute of Music when your editor studied there in 1934.)

Facsimile of Horn Quartet by Franz Strauss

[courtesy of the Strauss Archives, Garmisch].

Menuetto. allegretto.

The image displays a handwritten musical score for a Horn Quartet by Franz Strauss. The score is organized into three systems, each containing four staves. The first staff of each system is labeled 'Horn I' at the beginning. The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The tempo and mood are indicated by the handwritten text 'Menuetto. allegretto.' at the top. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are marked with 'f' (forte) and 'p' (piano). The score is written in a clear, legible hand, with some corrections and markings visible throughout.

and could not detect an abnormality, except that the horn was "stuffy" to blow on the notes indicated.

In desperation, I turned to my specialty, Radiology, for help. One Saturday, I quietly carried the horn to the Radiology Department of the University of Arkansas Medical Center. Using a cobalt radiation therapy unit, I made a radiograph of the horn. The photograph is a copy of the original. As you can see a pocket knife was lodged in the tubing proximal to the bell. I should emphasize that vigorous shaking did not 1) remove the knife, or 2) cause it to rattle. It was very tightly lodged.

Once the diagnosis had been made, the therapy was clear--surgery. I returned to the repair shop; they were able to remove the knife without undue difficulty. Examination of the surgical specimen revealed a knife covered with rust and corrosion. Obviously it had been in the bell for a considerable period of time.

Following removal of the knife, the horn returned to its original state. Both the E and F now sounded properly. In the aftermath of such a therapeutic triumph, two questions remained unanswered: 1) how could a knife get into the horn, and 2) how could it influence only two notes?

I do not have a satisfactory explanation for the first question, except to state that I have two children (ages 5 and 3). Since their arrival on the scene, many things in the household have changed. Possibly the knife dropped out of my repair case and was placed back in the horn bell in such a way that it "fell" into the narrow portion where it

department (these machines are different from the diagnostic units used for routine X-ray films). The director of the department and his technicians will be able to follow the directions.

1. Place 14" x 17" routine (screen type) X-ray film in cardboard holder.
2. Place horn on the holder and deliver approximately 1 R of either ^{60}Co -gamma rays or highly filtered (such as Thoreus II filter) X-rays.
3. Develop the film. If the image is not satisfactory, repeat with necessary alterations in technique.

Foreign bodies within the horn should be easily visualized. Also cracks in the metal will be well demonstrated.

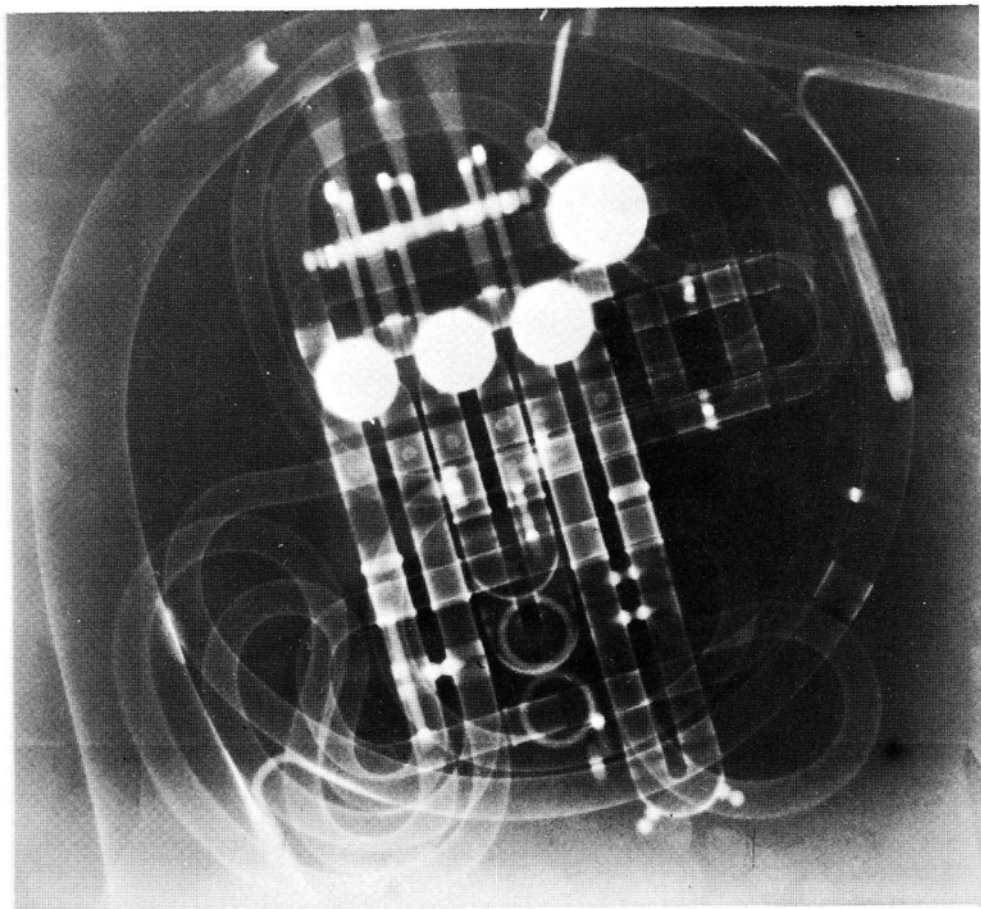
If any of our readers have problems, and have made radiographs, it will be my pleasure to read them--at no charge.

ACKNOWLEDGMENTS

The author wishes to thank Mr. B. Lecil Gibson for his assistance in the acoustical mathematics, and Mr. Fred Jungkind for photographic reproduction of the radiograph.

Dr. Dalrymple is Head of the Division of Nuclear Medicine and Radiation Biology at the University of Arkansas Medical Center, Little Rock, Arkansas. He is an active amateur horn player, playing in the Arkansas Symphony Orchestra and Woodwind Quintet.

Cobalt-60 Radiograph of Alexander Double Horn



Notice the pocket knife that is inside the tubing. Although the knife seems loose, it was in fact jammed in very tightly. Considerable effort was required to remove this foreign body."

now and again for *d* would seem at first glance to be based on an illusion. I think this point can best be illuminated by referring to Earl Saxton's valuable article, "Singing On the Horn" (*Horn Call*, I,2) in which he expresses a preference for *d*. Since the article postulates the analogy of singing and pointedly equates the vocal cords to the embouchure, the voiced *d* then means by analogy "with the lips vibrating" while the *t* would mean "sound in which the vibration is preceded by an aspirant sound devoid of vibrating tone." This would be the puff of air he perceives in speaking to the back of the hand (although the same process repeated in a whisper will reveal no substantial difference between *d* and *t*; if one whispers "what to do" it will be found that the strenght of the air stream depends mostly on inflection). As a result the *d* is nevertheless consistent with the meaning of the article because we do not, in fact, wish to produce aspirant sounds in playing the horn.

There remains yet a small distinction between *t* and *d* which deserves attention. It is possible in whispering to make a distinction between the two, and this is due to the manner of release of the tongue, which can be relatively sharp or soft. In German the contrast, which is even more minimal, is exemplified by the fact that one must often ask, in spelling a name or foreign work, "Is that a sharp *t* or a soft *d*?"

Among languages there are also differences in quality between sounds which may be classified similarly, for example the dentals. Thus Alphonse's *tu* cannot be rewritten *thu*, quite aside from the very tense French *u*, which does not occur in English. But probing into such questions, which is a matter of comparative linguistics, is rather far afield and is not likely to be of interest to most practitioners of the art.

* * *

In sum it would appear advisable to suggest awareness of whether an image is proposed or an analysis, because it is clear that the conscientious student who attempts to solve problems through analysis may find his results at variance with the dictates of the ear.

Though I have been concerned here mainly with consonants, there is no question that vowels also play a part (a subject that Fred Fox has also dealt with *Horn Call* I,2) and Phil Farkas, who points out that a lip-rounding as in the English word *do* corresponds to a desire embouchure shape.

Finally I must feel a bit apologetic about the offering of facts; technical facts are very secondary in importance, but to the extent that we use them, we will want to avoid the confusions that they might occasion. Hopefully the "science" of brass technique will at least keep abreast of the more intuitive or demonstrative aspect of the art.

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A PRACTICAL GUIDE TO FRENCH HORN PLAYING

By
MILAN YANCICH

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and Students everywhere. \$7.50 Hard Cover

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pairman. Walking down into his basement shop was like entering another age. It was hung with old rotary valved instruments of every description and even a pair of hand horns with crooks. We were told that they were all there to be repaired and that none were for sale. Mr. Cizek is 73 years old and had played trumpet in the Vienna theaters. We had a fine time talking with him (he speaks no English) and wished him well on tackling the mountains of work. The first week was over and we had not yet played a concert — that was to be in Edinburgh where we gave four concerts as part of the Festival.

EDINBURGH: The evening of our arrival the London Symphony Orchestra was playing in Usher Hall and a number of us heard the fine performance. We met the first horn, David Gray (a Curtis graduate), and we were to see him again at our concerts both in Edinburgh and London. The day of our first concert I visited Lyndesay Langwill at his home. Mr. Langwill is a founder-member of the Galpin Society and has contributed a great deal to the knowledge of wind instruments through his books *The Bassoon and Contra-bassoon* and *An Index of Musical Wind-Instrument Makers*, now in its 3rd edition. Those interested in a copy of the latter fine reference may write to Mr. Langwill at 7 Dick Place, Edinburgh EH9 2JS, Scotland. At our concert that evening I met Ian Smith, young hornist studying at the Royal Academy in London, and his accompanist, Geoffrey Evans. The two of them were to present a recital the next day. I also had the pleasure of meeting John Brownlee, 3rd horn of the Scottish National Orchestra of Glasgow, and his charming wife, Pauline. They took me to the Festival Club after the concert and then to John's mother's house in Edinburgh for a snack and good conver-

sation. I was told that John was leaving the S.N.O. for the first horn position with the Tonkuenstler Orchestra in Vienna starting December, 1971. He is a very enthusiastic hornist and expressed the desire, after getting settled, to organize a horn workshop in Europe patterned after those in Florida.

The afternoon of September 5th found me at Old St. Paul's Church where Ian and Geoffrey gave their recital. The ambitious program was well done and included Mozart's *Concert Rondo* (K.371), Schumann's *Adagio and Allegro*, two pieces, *Irish Melody* and *Scherzo*, by Michael Head (dedicated to Ian), the *Sonata for Piano Duet in B-flat* (K.538) by Mozart (with Ian at the piano), *Villanelle* by LDukas, Poulenc's *Elegie* and the *Hunter's Moon* by Gilbert Vinter. After our evening concert Ian and Geoffrey joined most of our horn section as well as Maurice Temple, Charles Floyd (1st and 4th horns of the S.N.O.) and John Brownlee for a discussion about horns, playing our jobs and so forth. It was at this congenial gathering that Ian learned of the 3rd horn opening in the S.N.O. created by John going to Vienna. He later auditioned and won the position starting January, 1972. Our congratulations to Ian!

The following morning's rehearsal was cut short for some of us so we rushed over to the Freemason's Hall to hear Barry Tuckwell with Gerald English, tenor, and Margaret Kitchin, piano. We arrived in time to hear the last movement of Beethoven's *Sonata, Op. 17*, as well as some Debussy songs, the Boulez *Piano Sonata No. 1*, Schubert's *Auf dem Strom*, the *Canticle No 3* (Still falls the rain) by Britten and, as an encore, *Le Jeune Patre Breton* by Berlioz. For the last verse of the Berlioz the horn must play in the distance. As the program was broadcast, Barry wore earphones since

commended him for playing guitar with the orchestra of Duke Max in Munich. The Duke himself used to play the zither. Franz served ten years with the Duke's orchestra. More and more he realized that of all the instruments he could play, the horn was the most appropriate one for him. A fantasy on the *Sehnsuchtswalzer* [Longing Waltzes] for horn and orchestra shows his beginning talent for composition. In 1845 he became a citizen of Munich and started a concert tour through diverse Bavarian cities with five other wind-players. In 1847 he joined the Bavarian court orchestra. In addition to the duty at the opera they played as a voluntary formation also — the *Musikalische Akademie* (Musical Academy) — particularly in the concert hall. It was for a space of 40 years that Strauss was to be active there.

After he had an established position, he was able, on May 28, 1851, to marry Elise Maria Seiff, the daughter of a music-master with the First Bavarian Artillery Regiment. But his happiness was of brief duration. Three years later cholera snatched away his wife and his two children. For almost ten years Strauss lived unmarried. Within his orchestra his abilities were recognized and he was elected into the executive committee of the Musical Academy.

Finally, during Easter, 1863 he took heart and wrote to Josephine Pschorr, one of the five daughters of great-brewer, Georg Pschorr, and made an offer of marriage. Due to his upright character, Strauss found the consent of father Pschorr, and their wedding was celebrated August 29, 1863 at the Munich cathedral. Their first lodgings were on the Pschorr estate. And there on June 11, 1864 Richard Georg Strauss was born. A daughter, Berta Hohanna, was born July 9, 1867.

The joy and satisfaction of living together with his family also stimulated Franz Strauss to composing. His first horn concerto, opus 8 in c minor, a sonorous work of romantic character, was played by Strauss himself for the first time in the spring of 1865 at an Academy concert in the *Odeon* concert hall. Now, Strauss was at the summit of his fame as an uncontested master — Buelow called him "the Joachim of the horn". Therefore most of the works of this time are devoted to his favorite instrument.

Playing with the opera was not an easy duty: *Tristan*, *Meistersinger*, *Rheingold*, *Walkure* were performed for the first time in those days. But this was a sore spot to Franz Strauss. His musical creed consisted in adoration to the trinity, Mozart (first of all), Haydn and Beethoven. They were followed by Schubert, Weber and, at some distance, by Mendelssohn and Spohr. He disapproved Wagner so emphatically, and repeatedly had altercations with the king's favorite. But in the same proportion as he rejected Wagner as a person and artist, he made it a point of honor to play his parts with the utmost perfection. Once Wagner conceded: "This Strauss is a detestable fellow but when he blows his horn one cannot sulk with him."

Due to his extraordinary abilities and upright character Strauss experienced a general appreciation. In 1871 he was appointed Professor by the Academy of Music; in 1873 King Ludwig II appointed him *Kammermusiker* (Chamber Musician), and in May 1879 the King again honored him by awarding him the Ludwig Medal for Science and Art.

Now Strauss' main interests were the musical advancement of his son and the steady care for his health. On the oc-

THE STUFFY HORN SYNDROME: One Cause and its Cure

by

GLENN V. DALRYMPLE, M. D.

Although medicine represents my primary means of livelihood, I am a dedicated horn player (I play 2nd horn in the Arkansas Symphony Orchestra). Early in the past season I noticed that my instrument did not play properly. Instead of the usual characteristics of the Alexander double horn, I had considerable difficulty with two notes:

Horn in F



Other notes above and below these were, seemingly, not involved. Both the E and F were almost impossible to hit "squarely." One had the sensation of walking on a sheet of ice when these notes were approached cold. Also, the intonation varied widely from time to time. As you would suspect, I was literally driven out of my mind by this most uncooperative instrument.

Falling back upon my medical training, I performed a thorough physical examination on the patient. That is, I removed all valves and slides--nothing was wrong. I next turned to a series of consultants. My colleagues in the orchestra and a local repairman examined the patient

stuck. An examination of the knife indicated that, indeed, it was the one I had given up as lost several months earlier.

The second question, I believe, has a rational explanation.

The velocity of sound in air at room temperature is 1129 ft/sec. The two notes in question, concert A and B flat, have frequencies of 440 cycles/sec and 466 cycles/sec, respectively. Consequently, the period of the waves is given by

$$P = \frac{V}{\nu}$$

where P is the period in ft/cycle; V is the sound velocity in ft/sec; and ν is the frequency in cycles/sec. For concert A,

$$P_A = \frac{1129}{440} = 2.57 \text{ ft/cycle} = 31 \text{ inches/cycle}$$

For concert B flat,

$$P_{B \text{ flat}} = \frac{1129}{466} = 2.40 \text{ ft/cycle} = 28.8 \text{ inches/cycle}$$

From the radiograph, I estimated the knife to occupy a position between 28 and 31 inches from the bell (the knife is 3 inches long). This, then means that the knife occupied a position near the nodes of A (440) and B flat (466). As a result, the sound was "broken up" to a degree because of the irregularity of the knife. After removal of the knife, the irregularity was gone and the notes (and nodes) returned to their original states.

For those readers interested in checking their horns by "X-ray," the following instructions can be executed by the usual radiation therapy

Members Forum

From

S. Earl Saxton

El Cerrito, California

September, 1971

By no means am I a collector of ancient horns compared with some horn players I know, but among my instruments are a couple that I enjoy showing to friends and playing on. I'd like to learn more about their makers, and also their former owners, if possible. It occurred to me that if I described them in *The Horn Call* some readers who are authorities on horns and makers may be able to tell me more than I've been able to learn about them. I will welcome any information, or suggestions of whom to correspond with, about these horns.

One, that I just obtained in Lucerne, Switzerland this summer, from Carl Pfeiffer, a horn student in Vienna, is an *Inventionshorn*. It is brass, with a decorated silver edge around the outside of the bell, which is engraved as follows: 1843 I. Stowasser kuk aus pr Instrumt Fabrik in Budapest. About the horn, Mr. Pfeiffer has written to me the following information: "A short time ago I visited a former member of the Vienna Philharmonic orchestra who lives now in Budapest. Franz, and his brother, Karl Romagnoli, were both members of this orchestra in the 1920's. Franz later became tutor at the Franz Liszt Musik-academy in Budapest. Now, at the age of 84, he lives in rather modest circumstances in Budapest. He told me about this *Inventionshorn* and, as I told him I was interested to see it, found it after some searching in a cupboard, where he stored it."

(I continue to quote Carl's letter) "The instrument is an ordinary F-horn with a 'stimmzug' and 3 'aufsatzbogen' (crooks?), as well as a 'stift'. The crooks are one 'Halbton' crook (Es) and one for D and C tuning. If you want to blow in F, you have to use the 'stift'. Being of rather narrow measure it gives, with a Viennese mouthpiece, a beautiful soft and romantic sound. . . ."

"The part of the instrument where you hold it is mended with a piece of brass, otherwise it is whole. Trying to get some facts on the background of Stowasser, I got to know that (he) was a pupil of Christof Schaly (the spelling of Schaly's name is not uniform) and that he lived in Budapest as a manufacturer of instruments from 1822 onwards. The '*Meisterbuch der Pester Instrumentenmacher - Innung*' describes him as, 'Christophorus Scheily instrumentorum musicalium confector geb. Pestinum r. K. From 1822-27: Christoph Scheily, Waldhorn und Trompeten. In der Peller-gasse 662. 1827: Th. St. 3 Pollergasse 860."

R. Morley-Pegge, "The French Horn", London 1960, lists, "Stowasser, I. Wien, c. 1839 - c. 1892".

Norman Schweikert, in a letter to me of Aug. 7, wrote, "The Budapest Stowasser was known mainly for the tarogato and I didn't know he made horns. His working period was not as early as the date you gave" (In another communication Carl Pfeiffer had mistakenly mentioned the date on the horn as being 1832)

The other, possibly older horn, that I

purchased around 15 years ago from a bookstore in San Francisco, is a French hand horn in D. Inscribed on the bell are the initials, F. G., handsomely intertwined, followed by, GOHIN 14 Rue des Poissonniers PARIS. The following measurements are not absolutely precise, having been made with a rather crude centimeter scale on a cheap foot rule: bell diam. 27 cm. (10 and 5/8 inches), diam. of tubing, in 3 loops, outside meas. 40.2 cm., inside of coils diam. 39.4 cm. (13½ inches). The lead-pipe is quite narrow of bore, only .7 cm., and is approx. 96.6 cm. long (38 inches). The bell joint is approx. 113.1 c.m. long (44½ inches) and is joined to the lead-pipe by two other sections, which seem to be continuously conical in taper, that are approx. 61 cm. and 99.1 cm. long (24 and 39 inches respectively). The joints in the tubing are all sleeve type, rather than butted and wrapped type, fittings. The braces between lead-pipe, coils, and bell, are gracefully designed. The horn has a pleasant sound, but it is considerably lighter and smaller than that of the Inventionshorn. Oh yes, I forgot to give the mouthpiece measurements: outside rim diam. 2.5 cm., inside rim diam. 1.8 cm., backbore diam. ½ cm., length of m. p. 6 cm.

L. G. Langwill, "An Index of Musical Wind Instrument Makers", Edinburgh 1960, lists a maker named Cohin, but no Gohin.

From

*John C. Coleman, founder
French Horn Guild of Melbourne
Victoria, Australia
September, 1971*

As we have now been operating for just over one year, I thought your readers may be interested in some his-

torical notes on the French Horn Guild (Melbourne).

Inspiration for the formation of the F.H.G. was given by a Flautist (would you believe), Mr. Leslie Barklamb, who is the founder and President of the Victorian Flute Guild and a wonderful example of the "great musician".

The Flute Guild was formed in 1969, and horn students soon became restless because they weren't having as much fun as the "flute kids." As I was working with the Flute Guild, our first President (Tom Nicoll) approached me about forming a similar organisation for horns.

In June 1970, I called a meeting of those interested in forming a Horn Guild; only 4 came, but we considered there would be little value in waiting for more support, called ourselves the French Horn Guild, and planned our first "Blow-In" for the following September. We appointed ourselves to the following positions:-

Tom Nicoll — President
Alex Grieve — Secretary
Nick Reaburn — Ass. Secretary
Myself — Treasurer
Jack Raines — General Duties

The "Blow-In" exceeded our wildest dreams (or nightmares) as 50 hornists blasted a low ceilinged room into quivering submission.

Our membership reached 52, and in April we held our second "Blow-In" at which our committee status was confirmed by a show of hands. Following this event, we organised some small home groups on two Sunday afternoons. We plan to expand this idea, but more of that anon.

The French Horn Guild has taken part in two "Pleasant Sunday Afternoon" programmes with the Victorian Flute Guild using 15 - 20 hornists en masse to play works for 3, 4, 7 and 8 horns.

On October 16th we will again join the

Flute Guild for a Church Musical evening, and, on the following day, will share an afternoon recital with an organist.

This type of activity is very encouraging to our amateur members, as it is often their only chance to play in public, and of course, playing in a group helps give them confidence.

Our year reached a peak when 13 of our members travelled to Adelaide for a "horny weekend" with the Horn Society of South Australia. A fabulous "Blow-Inn" on Saturday was followed by a social evening and a deep, deep sleep (we had travelled by train all Friday night). Sunday commenced with more music and a short discussion on preferred horns, ear training, etc.

The Elder Conservatorium (Adelaide) is the proud possessor of a Moog Synthesiser, and just before a lunch time Barbecue, we were shown how to switch on Bach. Even though our minds bogged at amplitude variations, voltage controllers and sine waves, the visit helped us towards a greater understanding of electronic music. We owe a debt of gratitude to the Secretaries of the two Societies (Alex Grieve and Rosalie Butcher) who bore the brunt of the organisation for this weekend.

We will soon be holding our first Annual General Meeting, and making plans for our next year. We hope to establish regular monthly meetings where there will be plenty of music for everyone to play. We would like to guide as many members as possible into amateur orchestras, chamber groups and ensembles to broaden their experience. Films and discussion groups are likely to play a more important role next year, and we hope to run a public concert to raise funds.

There is no doubt that Tom Nicoll has

been the backbone of the Guild, acting as President, librarian, music adviser, conductor and mediator. Without his support and that of the other professionals, we just could not operate.

We have produced two newsletters (called *Horns A Plenty*), and Jack Raines wrote an excellent article for the second, describing many aspects of the Melbourne Symphony Orchestra's U.S.A. Tour.

While professionals are vital to the organisation, we recognise that the bulk of our members are amateur, many quite young, and guide most of our activities in their direction.

The French Horn Guild is now a corporate member of the International Horn Society, and it's great to feel part of the great fraternity of hornists.

We look forward to closer contact with you in the future.

From
Friedrich Gabler
Vienna
November, 1971

After his concert I spent an evening with Barry Tuckwell at a wine-shop in Grinzing and we spoke of many ideas and problems. We agreed to put the question of music editors transposing works, originally written in various keys for natural horns, into F horn. It recently happened that I played Haydn's *Abschied* symphony, originally written in f-sharp minor, in d-flat minor. This was new from Breitkopf & Haertel. So we should write to the music editors and tell them to stop this nonsense and leave the music in the original keys as it was written by the composer.

From
Harold Meek, editor
The Horn Call

In my opinion here is another area of persons who are not professionals, imposing an idea which they are not competent to have, upon artist professionals. Theory vs. Reality. I wholeheartedly support Gabler and Tuckwell's point in sending word directly to publishers that they not take it upon themselves to tamper with things they know nothing about. We have already seen the effects of teaching in the public schools of America, wherein students are taught a quick method of fingering in order to get into the school band in a few weeks, and failing completely to learn the instrument as it is. How anyone can learn the horn and its intricacies by thinking of it as a pipe of fixed F-horn length, timbre and characteristics is utterly beyond comprehension. I urge, along with these men, that everyone write every publisher that they not edit the horn parts of some very capable composers — a list of whom could include Brahms, Wagner, Strauss, Beethoven, Mozart and Haydn.

said our (my) section all play brand X instruments. (Therefore we are a homogenous group sounding as one?) Pop-pycock. Be comfortable and play whatever makes the individual feel at ease and happy. Only then will you play and sound your best. I never tried to impose my wishes on other players in this regard. One of the best instruments I ever came across in my life was a "jobber's" make from Czechoslovakia. To say that everyone should run right out and buy one would have been sheer madness, because that one instrument was a fluke. Most of them were terrible to behold! And I never possessed that *one*. When George Wendler (Ed. Kruspe's nephew) was first horn in Boston everyone had a *Wendler Model Kruspe*. Today there are probably more Wendler models still kicking around Boston than anywhere else in the world. Naturally Mr. Wendler made a substantial profit on each one sold. But not everyone should have had one. So I suggest you view with a jaundiced eye the suggestion, or threat, that you play *my* instrument. Enough said.

The write-up by Barry Tuckwell on *Horn Week at Pomona* carries a statement that should be of great interest to every orchestral musician. Paragraph 8 says, "The overriding result (of the blindfold test) was that a player sounds the same no matter what horn he is playing." This confirms many years of observation at close hand in the orchestral world. I have personally always felt that each player should play whatever make, pitch, color which suits *him* best. I have not much use for the conductor or other members in a section who try to impose their wishes on all the players in a section, in order a) that all instruments should look alike, or b) that it can be

From
Max Hess
Medfield, Massachusetts
December, 1971

Patrick Strevens has stated in *The Horn Call*, February, 1971, Volume I, Number 1, page 9 that Albin Frehse's *34 Etudes fuer Tiefes Horn* (Low Horn) is really the only study book to concentrate on the low register. I must tell you that there is another very good book of etudes for low horn by August Pree (pronounced Pray), who was the first horn in Dresden after Oscar Fraanz. (See also H. Neuling's *30 Etudes for Low Horn*. HM).

Another item of interest to all is that Gluck was the first composer to use horns, and that, in *Iphigenia in Aulis*. The English composers then said, "let us use *French* horns as the French do". And that was the beginning of the misnomer, French horn.

Friedrich Gumpert's predecessor in the Gewandhaus was Lindner, composer of a Fanfare for horns. Lindner tried out the valve horn but couldn't play on it, so went back to the hand horn. Gumpert's son accompanied the horn students as Leipzig Conservatory on the piano. And it was Edmund Gumpert, a nephew of Friedrich, and third horn in Meiningen who *invented the double horn which Kruspe built circa 1897.*

From
Glenn V. Dalrymple, M.D.
Little Rock, Arkansas
August, 1971

I am very interested to learn about the medical problems of horn players. What diseases do they get? Does blowing a wind instrument "protect" one from certain diseases? In the future I hope to obtain medical histories from horn players at all levels — artists, teachers, students, beginners, etc. A second interest concerns the mechanism of breathing while playing. I hope to be able to learn once and for all the role of the diaphragm in singing and playing a wind instrument. (*from ed. — Abby Mayer covered this last aspect in the last issue of The Horn Call. We all get enlarged hearts, pre-disposition to emphysema, and sometimes leukoplakia inside the lip from the beating daily, yearly, forever from mouthpiece pressure. What else?*)

From
Nielsen S. Dalley
Ypsilanti, Michigan
February, 1972

There is a particular recording that I have been trying to obtain for more than 10 years. Perhaps one of our members might own a copy and agree to having a tape copy made, for which would gladly reimburse. The recording was a 45 RPM single disk. It was a comedy interview with a "Hep Cat" horn player. I do not know the name of the recording nor the name of the company which made it. But I do remember some to the dialogue. It went in part: "Q: What can you say about art in general?" "A: I knew Art well, played several gigs with him." "Q: What words of advice would you give a young horn player?" "A: You gotta blow — you gotta blow. . . ." Any communication from any member about this record will be gratefully acknowledged.

From
Neil Mantle
Edinburgh, Scotland
November, 1971

[*Paraphrased*] Is there any way that the Society could establish a recordings library from which members could borrow rare, unusual, or (just) unavailable ones in his own country? I would like to see such a project undertaken, and will be glad to help.

From

Alex Grieve, founder

The Melbourne Horn Club (Registered)

Balwyn, Victoria

February, 1972

The Melbourne Horn Club

Founded in 1961 by A. J. Grieve

Patrons:

Prof. Eric Westbrook, C.B.E. J.P.*

Director, National Gallery of

Victoria;

Prof. George Logie-Smith, O.B.E.*

Director, Scotch College [Music];

Harold Badger,

Director, Melba Conservatorium

Max Cooke.

Founder and Music Director, Alex

Grieve Secretary and Hon. Treasurer,

Mrs. Noel Smith, Trinity Grammar.

The Melbourne Horn Club was organised

in March, 1960 by myself, A. Grieve,

after a meeting of Brass Players (2

trombones, tuba, 4 trumpets, 6 horns) to

promote the interest and activities of

Horn playing and performance in Mel-

bourne.

Soon after this rehearsal and meeting,

seventeen professional hornists were in-

vited to attend a meeting in my home,

Sunday, March 20, 1960 to further dis-

cuss our common interest, the "French"

horn. Fourteen players (and 4 wives) ar-

rived and we enjoyed a three-hour

get-together, playing through Hinde-

mit's *Sonata for 4 Horns*, Lo Presti's

Suite for 8 Horns and Tscherepnine's

Suite for 6 Horns.

The unique circumstance of 14 horns

performing at one time in Melbourne was

indeed quite unique — the first time ever

to my knowledge of so many hornists

together at one time (and one has to

know the history of music-making in

Australia to appreciate this situation.)

Approaches were made to the A.B.C.

for "A" broadcast appearance, and the

very good and understanding Music

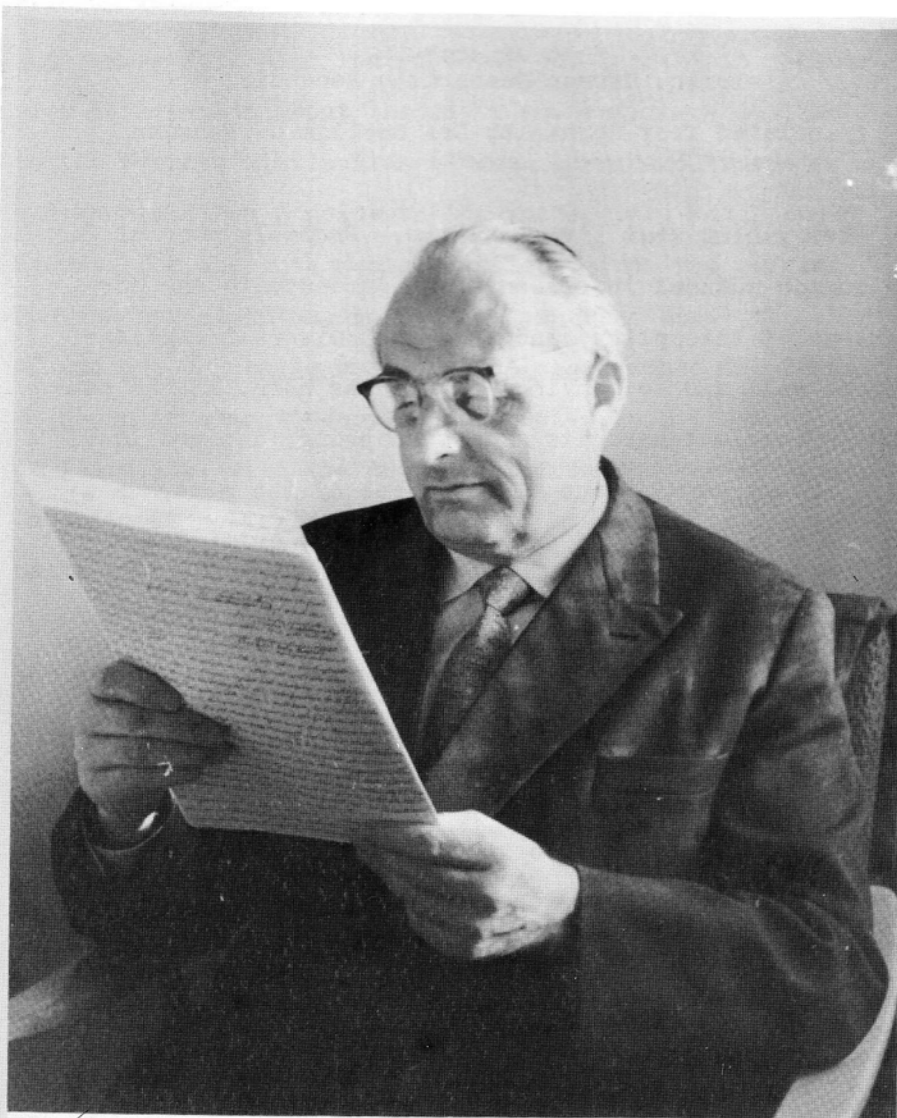
Supervisor of that time gave us a half-hour's session of *Contemporary Horn Music* (the Lo Presti *Suite* and part of John Graas' *Quartet for 4 Horns*, with all parts doubled.) From then on (and for some of us *still*) enthusiasm toward a common goal is one of the main forces that has kept us going. The one aim amongst some half dozen is to maintain as good a standard of artistic playing as possible. To this end, no performance is entered into unless there has been ample and thorough rehearsal. The result, I feel, has been a high achievement of many broadcasts and a recognised standard of horn playing in Australia that is second to none. Our horn section has been together for nearly seventeen years now, and is accepted, not only within the A.B.C. but elsewhere, as the finest section in Australia. All players perform on *Alexander* horns, and I believe that playing the same type of horn (all four) helps in some way towards a good ensemble sound.

In 1964 Wendell Hoss wrote and sent a goodly supply of music to us as a gift from the *Horn Club of Los Angeles*. I look upon this Club as "our parent body", since from that time (1964) until now the L.A. Club has been a constant source of inspiration and help. And last year it was my happy fortune to be a guest speaker at one of their meetings in a Los Angeles outer suburb.

Two years ago, for the benefit of an increasing number of young students, a *Horn Guild* was formed. This *Guild* is essentially for the beginner, and has some 40 to 50 students as members.

I would say that the HORN has become a most *popular* instrument now in our schools and colleges, and I believe that much of this awakened interest is due in no small part to The Melbourne Horn Club's work over the last ten years.

*In das Scheinwerferlicht
In the Spotlight*



Kurt Danneberg.

METAMORPHOSES OF POSSIBILITIES

by

Kurt Janetzky
(Leipzig, German Democratic Republic)

Translated from German by Dr. Cecilia C. Baumann

Everything that lives changes. Probably none of our common musical instruments can demonstrate the correctness of this pithy, ancient, and universal realization so well and so convincingly as the horn, in the constant struggle toward its always changing, desired ideal form. Every hornist who plays on one of the modern and (in the truest sense of the term) "highly cultivated" orchestral instruments, certainly knows the general features and approximate outlines of the centuries-long history of the development of our horn, or is at least acquainted with the ever more frequently occurring high points of that development. Musicologists and designers of instruments continue to research in greater detail and depth the last dark stretches of the long road which had to be trod before the animal horn or shell, placed in the hand of the primitive blower by nature and chance, could become that complicated double horn which we use today, enabling us to satisfy all of the musical demands daily placed upon us.

More and more, writers of technical books, textbooks, and reference books can discuss with greater accuracy when,

how, and where, for example, it became possible to manufacture thin-walled metal pipes and to form and bend them into manageable wind instruments. We can obtain exhaustive information about the facts and motives which led to the precise distinction between horns and trumpets, and when and how a noise-making instrument, which could be used for absolute music, developed from the original hunting and signaling horns. We can read about the change of the cor de chasse and corno da caccia into the German Waldhorn in almost every school book. From these books we learn how--with the transition from the slenderly formed to the more conically constructed horn with its flaring bell, as well as the change from the bowl-formed to the funnel-formed mouthpiece--it became possible to produce the wholly new, warm, softly veiled, almost romantically full, horn tone. The Dresden court musician Anton Joseph Hampel is named as one of the first who understood how to "sing on the horn." He discovered hand muting in 1753 while attempting to refine the horn tone by skillfully laying his hand inside the rim of the bell. He thus presented hornists with the possibility of developing on the natural horn a still very limited--but nevertheless a very considerable--chromaticism. The invention of valves by oboist Friedrich Blühmel in 1813 is currently celebrated as the last radically revolutionary innovation. Together with the mechanically talented chamber musician Heinrich Stölzel from Pless in Upper Silesia [now in Poland], Blühmel applied for a patent on the new invention (at first con-

ceived as a two-valved instrument) on March 12, 1818, in Berlin. They laid its further use and distribution at the feet of His Majesty, the King of Prussia. With the addition of a third valve by Périnet in Paris and C.A. Müller-Schott in Mainz, the "modern" horn was born in 1830.

It is, however, much more difficult to place the development of the horn and the approximately parallel changes in the aesthetic perception of the horn tone quality side by side with the resultant compositional use of the instrument. Often overlapping, all boundaries here become blurred. The quite distinct ideal conceptions of the unique nature of the horn timbre (as each composer originally imagines for his work) must necessarily remain forever only very vague conjectures.

We know, for example, that the otherwise forward-looking Carl Maria von Weber absolutely would not tolerate the new valve horn in his Freischütz orchestra, "to which he, godlike, gave the immortal soul with the horn sound." We also know, however, that in Prague at the same time his namesake Friedrich Dionys Weber (director of the Konservatorium Europa) only composed his Tre Quartetti per 4 Corni cromatici, in order to promote the use of the new "mechanical horns with 3 valves." Something of the exciting fluctuation between tradition and progress can be seen when one considers that at the same time that Richard Wagner wrote the "Song of Songs of the Valve Horn" ("Hohe Lied des Ventilhorns") in the score of Die Meistersinger von Nürnberg, Johannes Brahms stubbornly represented

the opinion that his masterful Horn Trio, Op. 40 (likewise composed in 1865) could only be artistically performed on the natural horn (Natur-Waldhorn).

The fundamental question affecting the secret of every creation--namely, whether that new creation (here, the valve horn) had to be sought out because one absolutely wished to have it, or whether one merely seized the completely new possibility of being able to compose chromatically for the horn once it had been invented and presented itself for use--bears a fatal resemblance to the riddle: Which came first, the chicken or the egg? As men (and in increasing numbers women) in the field, we will not be affected very much by these last historical and constructional developments, since it is altogether possible to overcome easily the difficulties in all music written for the natural horn or valve horn (from the early and late Classical Period, through the Romantic Period, up to the Modern Period) on our modern horns. A still controversial problem is revealed, however, when we leaf back through the history of the horn to the age of the figured bass, the musical Baroque.

When on June 6, 1722, "the two Waldhorn players who are heard everywhere" received "15 Talers" from the princely court in Köthen [now in the German Democratic Republic] for the première performance of the Brandenburg Concerto No. 1 by Joh. Seb. Bach, they had certainly achieved a virtuosic accomplishment, which--like every truly perfected artistic performance--bore the stamp of

the unusual. In terms of instrumental technique, it would have been altogether possible to demand these two Corni-da-caccia parts also from every other master hornist of the time. Only a very few years after the death of Bach, however, things already looked completely different. The music, which only catered to the moment, had in the meantime laid aside like old powdered wigs everything that had gone before. With the new use of the horns one had, to be sure, brought the instrument splendidly along in a few years. But, in doing so, it had not been noticed how very quickly the techniques (which had recently been taken for granted) had been lost. When the first research results of the still young discipline of musicology brought again to the light of day innumerable works of Bach, Händel, Telemann, Hasse, Heinichen, Fasch, Zelenka, Vivaldi, and many, many other lesser masters of the Baroque, even excellent and highly talented hornists stood shaking their heads, astonished, perplexed, and helpless before the horn parts, which had suddenly become "impossible." The no longer practiced art and technique of "clarino blowing" [playing very high trumpet-like parts] had essentially been long forgotten. Veiled by conjectured guild secrets, this art was known only obscurely and legendarily.

Richard Strauss (who was in his time unchallenged as the most skillful master of the virtuosic, splendid orchestral passage) wrote in his 1905 revised and enlarged edition of the famous textbook on orchestration by Hector

Berlioz: "High F and high C horns ought now to be built; these would be very interesting for the rendering especially of Bach's First Brandenburg Concerto." At that time many excellent hornists considered the usefulness of these instruments of the future a quite daring prophecy.

In his monograph Joh. Seb. Bach, which appeared three years later [1908] in Germany and which became unusually popular in the entire world, the famous physician, organist, and musicologist Albert Schweitzer--certainly the most reliable expert in the contemporaneous performance of Bach--recommended several more "make-shifts" [hints] (which were perhaps slanderous to the horn players of the time) "until the time when our hornists again master the high range." However, he also admitted, that "already today, isolated virtuosi are able to play the first horn part of the Brandenburg F Major Concerto in the original version, without having the smallest thing 'happen' to them."

Thanks to the joy of experimentation of resourceful instrument makers, the help of the most ingenious compromises in the question of the mouthpiece, and not least of all the almost sportingly ambitious striving of the hornists themselves, the achievement of a satisfactorily sounding high range up to a third, even a fourth, above the highest note demanded in the First Brandenburg Concerto is today no very rare exception.

The methods employed to achieve these "highly placed" goals--in order to regain that which had already once been possible for hornists of earlier generations--must, of course, be wholly modern, so that the attributes of today's horn (which have in the meantime become characteristic) are not diminished.

Every gain in horn blowing skills (which always reawakens new desires and hopes) and the constant new improvements in horn construction should, however, never allow us to forget that the goals already achieved and those still to be achieved are really only worth striving for, insofar as they serve only as a means to this end: to realize artistic intentions and to give music (both from the past and the present) resounding life through our interpretations.

As always, only the currently feasible possibilities in the playing technique can be the foundation for allowing the musical body of knowledge to become notated composition. We should always be conscious of our importance as pioneers in determining the constant progress of the music culture.

If, while warming up in the practice room or tuning room, one of us tries out just for himself daring figures, bizarre [or] peculiar successions of notes, or unusually high and deep tones; or if one of us in perhaps a high-spirited mood speculatively executes just for fun a com-

pletely unmusical noise, it is possible to become unconsciously a ground-breaking innovator. Snatched up by an alert composer, the new sound may be found again just days later as a completely unprecedented and yet unexperienced means of expression in the score of an ultramodern work.

We need not worry overmuch about the fate of such music. If the music is actually well composed (or even sincerely felt), it will certainly recommend itself; if not, most of today's composers know very well how to compensate for that which is still missing in their works with respect to musical substance and inner content through the virtuosic beating of their own loud and far-carrying advertising drums.

The "Old Masters," however, can themselves do nothing more for their own works. Artistically valuable works of splendidly representative occasional music were--if not completely lost--at least condemned to undeserved archival sleep in the libraries of the numerous aristocratic courts of Europe of that time, because of the long-practiced custom of performing each composition only once, for the purpose for which it was originally composed, and then scarcely ever repeating it. Their reawakening in approximately original form was delayed for many decades, not so much because of the changes in musical taste and style, but rather because of the suddenly excessively inhibiting technical problems of performance. Practices

earlier taken for granted, like general-bass and continuo-playing, had to be reconquered. Instruments which had fallen into oblivion, like the recorder and viola da gamba, had first to experience a renaissance. New ways also had to be found to enable players to perform again authentically the horn parts in the high baroque clarino range. With the obliging cooperation of almost all large European libraries and manuscript collections, it should also be possible to fulfill sufficiently the always increasing demands (which modern musical life places upon us with records and radio) with hitherto completely unknown music.

To serve progress does not merely mean to push forward into new musical territories. As perhaps never before, it is both culturally deserving and richly rewarding to follow the ways which the world-citizen (Weltbürger) Romain Rolland pointed out to us in his Voyage musical au pays du passé (Musical Voyage to the Country of the Past), which had already appeared in 1919. As modern hornists we should also follow his call. And if we make today's thoughts the upbeat of tomorrow, we will be able to harvest the eternally fresh fruits, whose seeds the masters of the past cast for us into the four winds.

KURT JANETZKY

*Biographical data and opera collected, translated and edited
by Bernhard Bruechle, Munich*

Kurt Janetzky was born at Breslau in 1906. After his final high school examination he studied horn in the orchestra-school run by the Saxony State Orchestra in Dresden. There he came under the tutelage of "Kammervirtuosen," Adolf Lindner and Bruno Hildebrand. At this time he was already playing 4th horn with the "Ziller Horn Quartett", Martin Ziller, 1st horn (who was later to become the first solo-hornist in the Berlin Philharmonic Orchestra under Furtwaengler.)

Future positions took him to the Dresden Philharmonic Orchestra, and the Stettin Municipal Theatre orchestra. During World War II Janetzky served with the Marines, and afterward joined the Radio Symphony Orchestra in Leipzig as fourth horn. He played there until his very recent retirement in 1971.

From 1950 to 1965 he played with the "Schaffrath Quartett" and participated in numerous first performances of Horn Quartets and other chamber music. His published articles, besides the current one in *The Horn Call*, include "Das Waldhorn-Quartett", *Musica, Baerenreiter*, 1954; "Zum Erscheinen der Bach-Studien fuer Waldhorn", aus "Tradition un Gegenwart", *Hofmeister*, 1957.

Mr. Janetzky's recordings include *Konzertante Barockmusik* on GRAMMOPHON Stereo, 199037: *Beer Concerto* for post horn and horn; *Handel Concerto* for 2 horns and 2 oboes. (*Beer Conceerto* also appears on Grammophon, Archiv, 198473, "Eine festliche Tafelmusik um 1700"; edited for the recording by Janetzky). "Im Wald und auf der Heide", folk-songs by Conny Odd for

choir and horn quartet (written for the "Schaffrath Quartett"), on ETERNA, 730001.

Janetzky's editions for or with horns follow: *Musica Rara, London* - J.M. Molter *Symphony in C* for 4 horns; Otto Nicolai *Duets I, II, III* for 2 horns; J. Haydn *Parthia in F* (Hob II, F 12) for 2 oboes, 2 horns, bassoon; C. Ph. Em. Bach 6 *Sonatas* for 2 flutes, 2 clarinets, 2 horns, bassoon; F. Danzi *Quintet, op41, d minor* for piano, oboe, clarinet, horn bassoon. *Mitteldeutscher Verlag, Halle* - W. Fr. E. Bach *Sextet in E-flat* for clarinet, 2 horns, viola, violin, violoncello; J. Haydn *Sonata in E-flat* for cembalo, 2 horns, violin, violoncello. *Peters, Leipzig* - J. Haydn *Cassazione in F* for violin, viola, bass, oboe, 2 horns, bassoon (Hob II: F2). *Pro Musica, Leipzig* - Fr. W. Rust *Sonata in C* for solo viola, 2 horns, violoncello. *Breitkopf & Haertel, Leipzig* - L. Boccherini *Sextet, opus 42* for 2 violins, viola, 2 celli, horn. *Hofmeister, Leipzig* - Foerster *Concerto for Horn in E-flat*, orchestra; Mozart 12 *Duets* (KV 487); *Collection of 18th & 19th Century original duets* by various masters; "Jaegerstuecklein", collection of original music for 3 & 4 horns; *Music for 4 Horns*, original music from Kauffmann, Ochs, Ortwein, Thilman; Fr. Dionys Weber *Three Quartets* for 4 horns; Ignaz & Anton Boeck 10 *Pieces* for 2 horns & bass; Gallay 12 *Etudes, opus 43*; August Pree *Exercises* from the *Method*; *Handel Orchestral Studies, Vol. I & II*; *Bach Orchestral Studies, Vol. I & II*; J. Haydn *Divertimento in F* for 2 violins, 2 English horns, 2 horns, 2 bassoons; L. J. Kaufmann *Music for 3 trumpets*, 4 horns, 3

trombones, tuba; Fr. Krommer *Nonet* for 2 oboes, 2 clarinets, 2 horns, 2 bassoons, contrabassoon (opus 79); Fr. Lachner *Nonet* for trumpets, 4 horns, 3 trom-

bones; I. J. Holzbauer *Divertimento pro Cassazione* for 2 bassoons and 2 horns. *Pro Musica, Leipzig* - 12 *Nocturnes* by Haydn for 2 flutes and 2 horns.

At Work in Leipzig the same everywhere



Kurt Janetzky, Leipzig

Recordings

Disques

Schallplatten

CHRISTOPHER LEUBA, *Contributing Editor*

Our contributors to this issue include Bernhard Bruechle, Richard Mackey, Harold Meek, Jane Fritz of Albuquerque, Winston Munro of Brantford, Ontario, Stephen W. Ellis, Glenview, Illinois and your Contributing Editor.

Mr. Ellis writes that recordings from Czechoslovakia can be ordered from —

<i>Panton</i>		<i>Supraphon</i>
Ricni 12	and	Palackeho 1
Mala Strana		Prague 1, Cz
Prague 1, Cz.		

Herr Bruechle has submitted some corrections to our previous listing, Volume II, No. 1 —

page 15, Peter Damm plays the Kohler *Sonata*

page 16, Willi Albrecht Revter, with Peter Damm as soloist in the *Canto*.

page 17, the Vivaldi *Concerto* is No. 2 (P. 321)

From time to time, there will be among the recordings I list, historic recordings of importance — recordings which suggest the evolution of playing styles in our time, or significant recordings by prominent players of the past, usually represented only on 78s.

Harold Meek has mentioned the great Mengelberg performance of Richard Strauss' *Ein Heldenleben*, with the hornist Bruno Jaenicke and the New York Philharmonic, recorded in 1931. This performance was originally issued as RCA Victor Set M44, and dubbed to LP as Camden 337. Camden often used fictitious names for orchestras and conductors. This *Heldenleben* is not to be confused with another also released on that label, probably by the Philadelphia Orchestra and Stokowski. The Mengelberg recording is remarkable for its clarity and strength of conception, as well as the fine recorded quality of Bruno Jaenicke's style. Rather than search for Camden CAL 337, the inquisitive person would do better to search school archives for a set M44 in good condition, and perhaps make his own tape dub. RCA did a dreadful job of processing the Camden disc, and should be encouraged to reissue it, with a better sound transfer.

A brief, but thrilling, sample of Jaenicke's playing is to be found on RCA Victor Set M533, the Purcell *Suite for Strings and Winds*, transcribed by John Barbirolli, and also performed by the New York Philharmonic.

The Mozart *Duos*, performed by Ferenc Tarjani (Qualiton LPX 11354) is an example

of multi-tracking or overdubbing, enabling one player to perform both parts. The present performance is remarkably fluent, but points up the inherent difficulties of subtle intonation adjustments, the limitations imposed on elasticity of phrasing, as well as the slightly unreal quality created by the effect of two isolated horns, not interacting with each other, rather than the rich quality, enhanced by resultant tones, or "difference tones," inevitable in a genuine two-horn performance.

ARGO ZRG 5475

Barry Tuckwell

Don Banks, Trio

Ian Hamilton, Sonata Notturmo

COLUMBIA ML 8643

Myron Bloom

Brahms, Trio opus 40

Schubert, Auf dem Strom

UNICORN LP 1024

Harold Meek, Osbourne McConathy,

& Paul Keaney

Beethoven, Quintet opus posth.

WESTMINSTER XWN 18181

Yakov Shapiro

Brahms, Trio opus 40

QUALITON LPX 11354

Ferene Tarjani

Beethoven, Sonata opus 17

Mozart, Duos K. 487

Schumann Adagio & Allegro

VOX set M 2936

Erich Penzel

Brahms, Trio opus 40

RENAISSANCE X 13

Fred Klein

Brahms, Trio opus 40

DECCA SXL 6170

Alan Civil, Nicholas Bush, Ian Beers

Beethoven, Sonata opus 17

Beethoven, Quintet opus posth.

MERCURY MG 50210

John Barrows

Brahms, Trio opus 40

MACE MXX 9087

Albert Linder, Willi Ruetten

Beethoven, Sextet opus 81b

Haydn, Divertimento a tre

Stich, Quartet op 2, no. 1

Mozart, Quintet K 407

(English) HMV ASD 2354

Alan Civil

Brahms, Trio opus 40

RCA LM 2420

Joseph Eger

Brahms, Trio opus 40

ODEON COLH 41 (Great Recordings of
the Century)

Aubrey Brain

Brahms, Trio opus 40

Previously RCA Victor set M 199

(Mexican) RCA MRS 003

Vincente Zarzo

Eduardo Mata, Symphony 3 for Winds
and Horn Obligato

PERENNIAL 2007

Dennis Brain

Brahms, Trio opus 40

Schubert, Auf dem Strom

ARGO ZRG 646

Alan Civil & Ian Harper

Nicholas Maw, Sonata for 2 horns &
strings (1966)

(USSR) MELODIYA 33D 20259

Boris Afanasiev

Mozart, Concert Rondo

Schumann, Adagio & Allegro

VANGUARD VRS 1069

Albert Linder

Mozart, Four Concertos

(USSR) MK 33D 022067-68

V. Buyanovsky & V. Shalyt

Rosetti (F.A. Roessler), Concerto

for two horns and orchestra in E-flat.

Punto (J.V. Stich), Concerto in F

VOX DL 300

Harold Meek

"Spotlight on Brass"

AROG ZRG 535

Barry Tuckwell, with three

unidentified players

Michael Tippett, Sonata for

Four Horns

RCA LM 2235

Harold Meek, Boston Pops

Weber, Oberon ov.

Humperdinck, Haensel & Gretel

prelude

COLUMBIA CL 941

Joseph Singer, Jim Buffington,

Ray Alonge, Arthur Sussman

J.J. Johnson, Poem for Brass

Gunther Schuller, Joseph Singer,

Ray Alonge, Arthur Sussman

Schuller, Symphony for Brass (1950)

(Australian) WORLD RECORD CLUB

A 601

Douglas Trengove

Richard Meale (b. 1932), Las

Alboradas (Love Songs) for Horn,

Violin, Flute and Piano (1936)

SERENUS SRS 12007

*unidentified players of the Orchestra
Sinfonica di Roma.*

Vaclav Nelhybel (v. 1919), Quartet for
horns (1957)

MUSIC LIBRARY MLR 7023

unidentified player

Leonard Ratner (b. 1916), Serenade for

Horn, Oboe and String Quartet

(1949-50)

EVEREST 3236

players unidentified, Hessian

Symphony Orchestra

David Van Vactor (b. 1909), Octet

for 2 hrs., 2 trpts., 2 trombs.,

2 tbas.

(Australian) W & G WG-A-1635

Roy White

Felix Werder (b. 1922), Music for

Horn, Clarinet and String Trio

(1959).

(Belgian) CULTURA 5069-3

Francis Orval

Frederik van Rossum (b. 1939).

Symphony Concertante for Horn,

Piano and Orchestra, op. 11 (1967)

MUSICA RARA MUS 16

Klemens Dannhausen, Hans Werne

Hertl, Sonata a Quattro

Dittersdorf, Partita in F

QUALITON SLPX 11363

Ferenc Tarjani

Durko, Symbols for Horn & Piano

GOLDEN GUINEA GSGC 14087

Ifor James

Fricker, Sonata

Hindemith, Sonata (1939)

Nielsen, Canto Serioso

A. Abbott, Alla Caccia

INTERCORD 944-09 K (J944/0)

Hermann Baumann

Telemann, Concerto a tre (recorder,
hn. & cont.)

Stoelzel, Sonata in F (ob., hn., vl.,
& cont.)

Haydn, 12 Nocturnos (2 fl. & 2 hn.)

Haydn, Sonata in E-flat (cemb., 2 hn.,
vl., & cello)

ANGEL SERAPHIM 36036

Dennis Brain

G. Jacob, Sextet for Piano & Winds

Ibert, Trois Pieces Breves

Mozart, Divertimento in B flat, no. 14,
K 270 (transc. for wind quintet)

UNICORN LP 1029

Harold Meek

Joseph Jongen, Concerto for Wind
Quintet opus 124

ANGEL 36036

Los Angeles Horn Club

Wm Kraft, Games: Collage No. 1

G. Schuller, Lines and Contrasts

A. Wilder, Nonet

DONEMUS DAVS 6602

player not indicated

Juriaan Andriessen, Movimenti for
Horn, Trpt., Trombone, Percussion
& Strings

(Danish) ODEON MOAK 10

Ingbert Michelsen, and horn players of
the Collegium Musicum

Jorgen Bentzon (1897-1951),

Symphonic Trio for 3 instrumental
groups.

BACH GUILD 603

Ingbert Michelsen

J.S. Bach, Cantata 105 "Herr, geh'
nicht ins Gericht".

DECCA (US) 9682

player not indicated, Berlin Motet
Choir

J.S. Bach, Cantata 105 "Herr, geh'
nicht ins Gericht".

MERCURY SR 80015

Al Portch

Harold Farberman, Evolution
(soprano, horn & percussion)

(Swedish) ARTIST ALP 102

Ib Lanzky-Otto

Bengt Hambræus (b 1928),

Transit II, for Horn, Trombone
and Electric Guitar

MGM E 3375

players not indicated

Vagn Holmboe (b.1909),

Concerto II, for 2 hns.,
trumpet and strings (1948)

VERVE V6-8411

*John Barrows, Jim Buffington,
Paul Ingraham and Robert*

J. J. Johnson, "Perceptions" (1960-61)

UNIV. OF WASH. PRESS RAV 701

Christopher Leuba

Cambini, Three Quintets

Review

OLDRICH FLOSMAN (1925):

Concerto for Horn and orchestra, con-
sisting of eight woodwinds including
piccolo, English horn, bass clarinet,
strings and percussion. (1970)

Panton recording: 01 - 0268 G. Taken
from a live performance in 1971 con-
ducted by Josef Blacky.

Milos Petr, soloist.

1st Movement, *Grave, Allegro*. A rough sound in the *tutti* orchestral passages opens the work, and unfortunately continues throughout most of this performance. After an introduction the *solo* begins *tenuto pianissimo*, and proceeds immediately into a full-fledged declamatory statement. There ensues a dialog between solo instrument and orchestra. As happens in much of the solo repertory for the horn, this piece has those musical weaknesses inherent in works which are *written* for the horn, with *musical* content coming out in second place. (Refer to Osbourne McConathy's *Virtuosity* in *The Horn Call*, volume II, number 1, page 46).

All in all this recording provides a good experience with contemporary music of Czechoslovakia. One feels the spontaneity present in the *concert* performance of this work, although doubtless some recording improvements would have resulted from a studio session.

H.M.

There is no doubt that the soloist has the necessary facility demanded of him by the *solo* line. He has that and more.

2nd Movement, *Adagio*. A "cute" *ostinato* rhythm from a drum without snares, played with the fingers, is the sole accompaniment to the horn *soliloquy*. The overall effect is a different concept of the *slow* movement in concerto writing from that we are wont to expect. The full range of the valve horn is thoroughly explored here, and the orchestration of drum only with the solo line is quite effective nevertheless.

The 3rd Movement, *Vivace*, begins with an orchestra *tutti* slightly reminiscent of Bela Bartok. After a very short introduction the *solo* enters with virtuoso aplomb. Here again the technical possibilities of the horn are thoroughly employed, but the musical content finishes in second place.

Mr. Petr's tone is different from that generally heard in the United States. Enough *vibrato* is present to almost put it in the *French school* of playing.

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MOZART'S HORN CONCERTOS

*Not for war or hunting cry
Is this; it gentles down the heart
So there's no question asking "Why*

*Does man exist?" God gave him art,
And God is proved in every note
And every sound takes its own part*

*In what a young composer wrote
Who ended in a pauper's grave.
The disc is on, the patterns float*

*And I feel back at some strange start
And marvel at what Mozart gave.*

Elizabeth Jennings
Oxford

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nings. With special assistance by
Graham Hovey, Editorial Board of The
N.Y. Times, and an IHS member.



*General view of Moritzburg Hunting Castle, 7 miles north of Dresden. Now a
museum. [Photo by H. Janetzky, Leipzig].*



*Figure with Jagdhorn at the approach
to the Baroque Museum: Moritzburg Castle*



Figure at the approach to the Moritzburg Hunting Castle, 7 miles north of Dresden. Built in the 16th century. [Photo by H. Janetzky, Leipzig].

