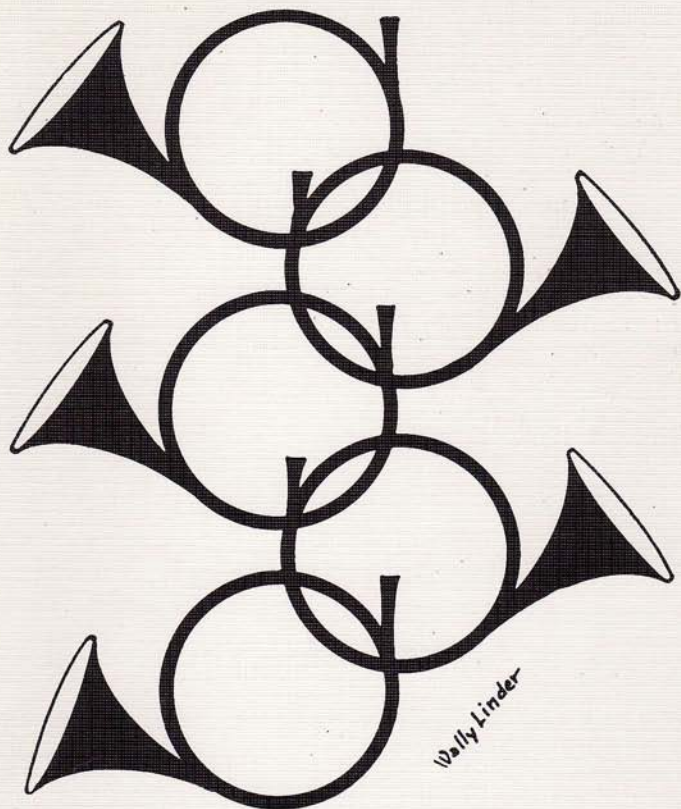


# The Horn Call



journal of the

International Horn Society

Internationale Horngesellschaft

La Société Internationales des Cornistes

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**Editor:**

James H. Winter  
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**CONTRIBUTING EDITOR, Recordings:**

Christopher Leuba  
University of Washington  
School of Music  
Seattle, Washington 98105

**SPECIAL CORRESPONDENTS:**

Robert Pierce, Baltimore, Md.  
Friedrich Gabler, Vienna  
Michael Hölzel, Munich  
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Neil Mantle, Edinburgh

**ADVERTISING AGENT:**

Mrs. Suzanne Riggio  
811 First Avenue  
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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."  
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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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## 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 Hornengesellschaft 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 enviado.

### LETTRES A L'EDITEUR

Sous cette rubrique, le Comité de Rédaction désire encourager les Membres de la Société à exprimer leurs opinions sur tout sujet d'intérêt ayant trait au cor.

En règle générale, ces lettres ne devront pas dépasser 300 not. La Rédaction se réserve le droit d'y apporter des remaniements mineurs.

Toute lettre devra comporter les nom, prénom usuel et adresse de l'auteur.

Les photographies de sujets appropriés sont également susceptibles d'être publiées. Le nom du photographe sera mentionné et le cliché retourné 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 escritte non siano di una lunghezza di più di 300 parole e necessariamente vogliamo riservare i diritti di redattore a tutte le lettere.

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

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

I recently received a letter from my good friend (and former teacher) Lucien Thévet, formerly first horn with the Paris Opera Orchestra and the Paris Conservatory Orchestra. At my request, M. Thévet has agreed to compile a list of personnel in the major French and Belgian Orchestras . . .

Monsieur Thévet would also like to hear from American (or other) horn teachers about the types of final examinations given in American (or other) music schools and conservatories. Do the students choose their own pieces, or are they compulsory? Are these pieces classical or contemporary? Is the emphasis on technique, musicianship, artistic taste, or a combination of these? Is there a tendency toward very modern pieces? Those teachers interested in replying should reply to:

Monsieur Lucien THÉVET  
20 Avenue Mathurin-Moreau,  
75-Paris 19 eme, France.

Stephen E. Salemsen,  
Flushing, N.Y.

The May, 1972 issue of The Horn Call carries an article by James Decker which is excellent in its intent (pages 37 - 40.) However I must disagree with his Disclaimer on page 37 - not for his dissent but for his reasoning and logic.

French horn is anything but clear as a name for our instrument, because our instrument in the United States, Canada, Australia, Germany, Italy and most of Europe (excepting France, Belgium and Austria) is the German horn. It is possible, as some of my musical colleagues do, to call their oboes "horns" - both of which are completely incorrect. According to this logic, any instrument might be called anything one happens to wish to name it.

In the discussion which follow, Mr. Decker mentions Deskants and Contralto horns. Why not "Deskant French horns",? - as indeed they are - carrying the logic to its conclusion, Or why not "French" hornists (pg. 37, par. 5, line 2), and French Horn in par. 6, *ibid*?

Our language is precise, and because it is so, Horn applies to our orchestral horn just as surely as it did to its immediate predecessors, the hand-horn and the hunting-horn. Otherwise, why not "hand-French horn" and "hunting-French horn?" carrying the logic to its ridiculous conclusion, why not an American German French horn? Meaning; an American-made, German (rotary valve) style "French" horn. This nomenclature was actually used by some educators!

Musicians will understand the correct terminology (or vocabulary), and others do not matter. After all, many laymen blink their eyes still when you say "Oboe" - what is it? Certainly not a "kind of clarinet" or a "horn." It is an oboe. And a horn is a horn.

Harold Meek,  
Newark, Ohio

---

You have come a long way from the first edition of The Horn Call! The May issue (1972) is outstanding.

Mark E. Louttit  
Tucson, Arizona

---

Perhaps in the future the magazine could devote some space to Government support of the Arts. So many hornists and so few jobs. Perhaps we could do our part to convince our government that culture will make our country strong.

Andrew Spearman,  
Storrs, Connecticut

Please add to the Franz Strauss Bibliography, page 64, Vol. II, No. 2:

- 1) Fantasy on the Sehnsuchtswalzer for Horn and Piano; edited by Max Pottag. New York, 1940: Belwin, Inc. (Still available)
- 2) Fantasie über Motive aus der Oper "Lucia de Lammermoor"; ms. held by Prof. Hans Knoeth, Munich. Copy written by Heinrich Albert, at Bad Ragaz, Switzerland, in June 1894. Some confusion about opus numbers, this listed as Op. 4; apparently authentic.

Bernard Brüchle,  
Munich, Germany

---

Benjamin Kohon, former Philadelphia Orchestra bassoonist, told this story about Anton Horner to me in a recent letter:

"Aside from being a marvelous horn player, Horner stood up to conductor Leopold Stokowski at times. One particular incident serves to illustrate this fact. In his first season with the Philadelphia Orchestra (1912), Stokowski would always criticize the previous week's performances at the Monday morning rehearsal. After a few weeks of such harping on the men, Horner got up and told him to tell the orchestra of its good points, not only its faults. Stokowski never again made any remarks at Monday rehearsals! Still, Stokowski is a remarkable man, conducting at the age of 90. He is truly the dean of conductors."

We hope this Benjamin Kohon anecdote would be of some interest. Wish bassoonists had such an excellent magazine.

Sincerely,  
Sol Schoenbach,  
Philadelphia, Pennsylvania

---

I include two little articles for the next Horn Call, both reactions upon articles of your periodical: 1. in the Nov. 71 H.C. page 69: Better Breathing by Messrs Mayer. and 2. in the May 72 issue, page 71: Mr. Saxton's description of his two ancient horns. I sent a translation of it to the owner of a fabulous collection of ancient brass instruments: the Rev. Dr. h.c. Wilhelm Bernoulli, who lives near my home, and I asked him for information. Since he owns more than a hundred horns of all centuries and makes, he was sure to know more about the Stowasser and Gohin horns. I just received his answer, of which I give you a translation herewith. Should there be more questions about horns or horn makers, then Mr. Bernoulli will gladly answer them. Since he does not know English it would be advisable if letters were addressed to me.

With best wishes and kindest regards, I am, dear Mr. Winter,

Sincerely yours,  
Mrs. Emily Mende  
10 Birkenweg  
CH-8700 Küsnacht  
Switzerland.



To "Better Breathing" by Abby and Lloyd Mayer, M.D. (The Horn Call Nov. 1971)

With great interest I read the above article, suggesting diaphragmatic breathing to every horn player. I could not agree more. Though not being a wind-instrument player myself, I have gathered a little knowledge of breathing through my interest for Yoga: The very first condition for a Yoga pupil is to breathe properly. Perhaps as an "amateur breather" I may be allowed to add a few recommendations to Messrs. Mayer's article, from the point of view of Yoga, which has the knowledge and experience of more than 3000 years.

Diaphragm breathing is of incalculable value for every man's lungs - how much more so for a horn player's! It is right to practice proper breathing daily, but: be careful! First of all one should know how to do the breathing (e.g. when doing abdomen breathing, not only the abdomen should swell, but the entire body around the waistline should expand). Second: when to do the breathing exercises and third: how often. If you keep to the rules, you'll be a horn player with a large, flexible and healthy lung. If you don't, you risk getting emphysema and other troubles. Uncontrolled breathing exercises are dangerous. It is of the utmost importance to learn the (Yoga) rules. From an oboist here in Zurich, Switzerland, I hear that to be taught the (or any) art of breathing as a wind-instrument pupil is an exception.

This surprises me greatly, since it seems to me of capital importance for the artist's health and skill that he knows how to breathe properly. Perhaps in other countries more attention is paid to the subject? If not, I do hope that my warning may have roused the interest of you all, pupils, players and especially teachers.

There are many books about Yoga and its breathing exercises - they are worth while reading from many points of view. I can recommend: "Yoga and Health" by Yesudian and Haich (published in London by Allan & Unwin and in New York by Harper & Row, \$4.95). Then: "Yoga Breathing" by Volin & Phelan, Pelham Books, London and Ramacharaka: "Science of Breath", Rawls, Eugene & Diskin, New York 1867.

Mr. Jean-Pierre Mathez, for many years solo trumpet at the Lausanne Chamber Orchestra, now teacher at the Lausanne Conservatoire, Switz., adds to the above article:

For many years I have been interested especially in the educational part of wind instrument playing and am actually writing a book about it. In my opinion proper breathing should be taught until it becomes second nature to the pupil - who then may forget about it again, so that when playing he can concentrate on the lips, until they too no longer need conscious attention. Thus convulsive breathing and waste of strength of the muscles of arms and abdomen is avoided.

To Mr. S. Earl Saxton's article about the Stowasser and Gohin horns. Horn Call of May 1972.

From Rev. Dr. h.c. Welh. Bernoulli, Greifensee, Switzerland. English text from Mrs. E. Mende, 10 Birkenweg, CH-8700 Küsnacht, Switzerland.

It always gives a collector great pleasure to hear about his "stray children" all over the world: I have a collection of more than 650 brass instruments, 112 of which are horns. So of course I was interested to hear about Mr. Saxton's treasures. Although not much is known about their makers Stowasser and Gohin, I am able to give some small information:

I. Stowasser. The inscription (1) on the bell means: 1843 I. Stowasser Kaiserliche und königliche oesterreichische privilegierte Instrumenten Fabrik Budapest

(Imperial and Royal Austrian Privileged Factory of Instruments). The Stowassers were probably of German-Bohemian descent. After their settling in Budapest, Hungary, in 1839, they became bilingual: the inscriptions of the early period are in German, as on Mr. Saxton's horn, the later ones, e.g. on two of my three Stowasser instruments in Hungarian. There must have been two generations of Stowasser instrument makers. I own a trombone with 3 rotary valves (tenor) with Hungarian inscription, signed I. Stowasser. No date is given, but I estimate it was made towards the end of the 19th century. The Stowasser helicon in my possession has 4 rotary valves (double bass), is also signed I. Stowasser, has again Hungarian inscription and no date. Must be of the same period as the trombone. (The helicon belongs to the family of the flügelhorn and was carried over the left shoulder. It was used mainly in the Austrian/Hungarian and in the Italian cavalry and field artillery. It is still being used today, e.g. in the Swiss "Knabenmusik" boys brass band).

My third Stowasser instrument is a Waldhorn with 3 rotary valves. The letter S under a crown between two laurel twigs is pressed on the bell, which means that the Stowassers had become instrument makers for the court. The signature is: Joh. Stowasser, Hofinstrumenten Fabrik (Instrument Makers of the Royal Household), Budapest. On the rim of the bell a small brass plate was fixed later on with the letters: "P.PL. 30/42" punched on it. Though I am not sure of the meaning thereof (not knowing Hungarian), I suppose the inscription indicated the name and number of the regiment and the number of the instrument (or, less probable: orchestra and nr. of instrument). My estimation is that the Waldhorn was made beginning of the 20th century. The signature Joh (ann) or on other instruments that I know of: Janosh, means that at that time Stowasser junior had taken over, which corresponds with Morley-Pegge's information: I. Stowasser (i.e. senior) c. 1839-c. 1892. I do not know of any Stowasser instruments later than the beginning of this century.

As to the GOHIN horn: there is not the slightest doubt that Langwill made a mistake when he listed Cohin. As a fact in the third edition of his "Index" he corrects himself and replaces the C by G. He also mentions that Gohin lived in the Rue des Poissonniers, Paris, only from 1864-1867. So, Mr. Saxton's horn was made during those three years. Of course he made instruments also before and after that period, but at different addresses. I myself own a Gohin hunting horn with 3 coils. On the bell the initials J G and name and Paris Poissonnier address are pressed, on the reinforcement pretty decorations and again GOHIN/PARIS, also pressed. So my horn is of the same period as Mr. Saxton's. Gohin is known to have been a maker especially of horns.

---

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To the Editor:

When I joined the South Australian Symphony Orchestra in 1971, I learned that at concerts for schools each section of the orchestra played a short demonstration. I tried my hand at writing some of these and the result since then has been a number of "cortets" (as I called them) for the horn section. I endorse the first (generally considered the best). As it has caused quite considerable mirth (among the orchestral members, at least!) Horn Call readers might be similarly amused.

Yours sincerely,

David Stanhope

Editor's note: I have already written to Mr. Stanhope, thanking him in the name of The Horn Call and the Society for his generosity in sending his "Cortet" for publication. He would no doubt enjoy hearing from others of the Society.



CORTET No. 1

David Stanhope

Handwritten musical score for four staves, numbered 1 to 4. The score includes various musical notations such as notes, rests, and dynamic markings (ff, mp, f, mf, p, pp). The first staff is labeled "Not too fast" and "Lightly (Bach, q=120)". The second staff has a tempo marking "Allegro". The third staff has a tempo marking "Allegro". The fourth staff has a tempo marking "Allegro". The score is written in a single system with four staves.

## FROM THE EDITOR'S DESK

This column will not necessarily be a fixture in The Horn Call, but there are in this instance some matters that need to be discussed.

Readers will note that in the list of officers of the Society, on page 1, the Vice President and Secretary-Treasurer are listed as being pro-tem, and that the office of Editor has been deleted. Shortly before the meeting of the Society at Bloomington, Indiana, on June 12, 1972, Messrs. Wendell Hoss, Norman Schwegertj, and Harold Meek tendered their resignations respectively from those three offices. The Advisory Council, acting upon authority earlier granted it by the Society, elected William C. Robinson to the post of Vice President, and Basil Tyler to the post of Secretary-Treasurer. Your present editor was asked to serve as editor of The Horn Call, after the Advisory Council had approved his nomination.

The Advisory Council, augmented by its new officers, met as a Constitution Committee, with President Barry Tuckwell presiding, at all opportunities during the week of the Fourth Annual Horn Workshop. The result of these meetings is a Constitution for the Society, now in the custody of Dr. Joseph White and being reviewed by an attorney. At the earliest possible opportunity, this Constitution will be distributed to the membership of the society for ratification. One of the recommendations of the Constitution Committee was that the Editor of The Horn Call not be an officer of the Society, but that he be appointed by the Advisory Council, to serve at the pleasure of the Council; during his editorship, he shall also serve as a member of the Council ex officio. Since this provision seems administratively sound, and seems not likely to be con-

troversial, I have not included the editor in the list of officers of the Society.

Pending election procedures pursuant to the ratification of the Constitution, the Advisory Council is listed as it was prior to the meeting of the Society in Bloomington on June 12, 1972.

Since readers will most likely have correspondence with the Secretary-Treasurer and with the Editor, at least as initial points of contact, let me re-iterate their addresses here:

Basil Tyler, Secretary-Treasurer  
The International Horn Society  
3007 N. Farwell Ave.  
Milwaukee, Wisconsin  
53211, U.S.A.

James H. Winter, Editor  
The Horn Call  
1386 E. Barstow  
Fresno, California  
93710, U.S.A.

All matters pertaining to dues and memberships should be addressed to the Secretary-Treasurer. ALL CHECKS FOR ANY PURPOSE, SHOULD BE MADE OUT TO "THE INTERNATIONAL HORN SOCIETY." The Editor, and The Horn Call, do not have a separate account, and checks made out to The Horn Call all are deposited ultimately with Mr. Tyler's account in Milwaukee. Matters pertaining to the journal, old issues or new, and the Di-

rectory, should be addressed to the Editor; checks for purchase of back issues should be sent to the Editor (made out to the I.H.S., not to The Horn Call) as a matter of expediency.

**BACK ISSUES** of The Horn Call: There is a substantial supply of Vol. II, No. 2, and there is a fair supply of Vol. II, No. 1. There are no copies of Vol. I No. 2. The special reprint of Vol. I, No. 1 has finally arrived at the Editor's desk, and those who have ordered it will begin receiving copies shortly; those who have ordered but not paid will be notified that checks are due. **ALL COPIES OF VOL. II, No. 1 and VOL. II, No. 2** are available for purchase at \$2.50 per copy while they last, and will be distributed on a first-come, first-served basis. The reprint of Vol. I, No. 1 is available on the same basis at \$2.00 per copy.

**RECORDINGS OF THE BLOOMINGTON WORKSHOP:** Philip Farkas informs me that there will be a limited number of extra copies of the recordings of the Bloomington Workshop available, and that they will be distributed on a first-come, first-served basis while they last. The price is eight dollars (\$8.00); checks should be made out to The INTERNATIONAL HORN SOCIETY, and mailed to:

Prof. Philip Farkas  
School of Music  
Indiana University  
Bloomington, Indiana  
47401, U.S.A.

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#### ERRATA: THE HORN CALL; MAY 1972

##### Errors in fact:

Pg. 1 Gustave Mahler conducted the first performance of his 5th Symphony. However, Steinbach was conductor of the Cologne Orchestra at the time.

Pg. 6, last par., 9th line, Ralph Gomberg performed as first oboe in the Boston Symphony Orchestra's recording of the Sibelius 2nd Symphony with Serge Koussevitzky in the 1950-51 season.

Pg. 74, 2nd col., 17th line, George Wendler was Ed Kruspe's son-in-law.

##### Typographical errors:

Pg. 3—Corrigenda, 2nd par., correction.

Pg. 3, last line, Dr. Cecilia Baumann.

Pg. 4, Advertisements, 2nd col, 3rd line, Heinrichshofen's.

Pg. 7, 2nd col., 2nd par., 5th line, grammar.

Pg. 9, 3rd line, American.

Pg. 10, last par., 2nd line, don't.

Pg. 21, 3rd par., 3rd line, Fry.

Pg. 27, 3rd section, 3rd line, seems.



- Pg. 28, 2nd par., 2nd line, Nicoll.
- Pg. 28, 3rd par., 5th line, glorious.
- Pg. 28, 4th par., 1st line, aware of the (etc.).
- Pg. 28, 4th par., 3rd line, the.
- Pg. 29, 1st line, Meek.
- Pg. 33, 2nd col., omit first set of asterisks.
- Pg. 34, 23rd line, Transposition.
- Pg. 38, 13th par., 3rd line, discovered.
- Pg. 39, 1st line, delete or.
- Pg. 41, read the names from right to left. Printer reversed the photo negative.
- Pg. 42, Heinrich Lorbeer.
- Pg. 47, 2nd col., 8th line, sharp.
- Pg. 48, 1st col., 3rd paragraph, change entire paragraph to read:

If the distance from the point where the cloth blocks the bell to 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.

- Pg. 52, 2nd col., last line, an.
- Pg. 53, 1st col., 9th line, embouchure.
- Pg. 53, 2nd col., 2nd par., last line, desired.
- Pg. 54, 2nd col., 3rd line, an.
- Pg. 54, 2nd col., 8th line, solo.
- Pg. 54, 2nd col., 35th line, incidentally.
- Pg. 55, 2nd col., 2nd par., 11th line, delete L.
- Pg. 55, 2nd col., 2nd par., 20th line, opening.
- Pg. 56, 2nd col., 2nd par., 3rd line, playing.
- Pg. 57, 1st col., 1st par., 22nd line, Nobel Prize.
- Pg. 58, 2nd col., 2nd par., 5th line, Bibliographie.
- Pg. 60, captions on the photos are reversed.
- Pg. 62, 1st col., next last line, Berta Johanna.
- Pg. 71 heading, MEMBERS'.
- Pg. 76, 2nd col., 16th line, recognized.
- Pg. 89, 12th line, Reuter.
- Pg. 90, 1st col., 3rd par., Ferenc.
- Pg. 91, 1st col., 5th par., Argo.
- Pg. 91, 1st col., last line, 1963.
- Pg. 91, 2nd col., 4th line, (b. 1919).
- Pg. 92, 1st col., 2nd par., 1st line, Angel 60169.
- Pg. 92, 2nd col., 5th par., 3rd line, Robert Northern.
- Pg. 93, 1st col., 3rd par., 2nd line, rhythm and drum.

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## NEWS NOTES

### CONNECTICUT HORN ASSOCIATION

The Connecticut Horn Association met on 21 May, 1972 at Yale University, to hear and discuss new horn music by Douglas Hill. Norman Waite, Jeff Jacobson and Mr. Hill played Trio Set, 1972 (Fanfares, Landscape, Scherzo, Festival); Msrs. Waite, Jacobson, and Hill were joined by Rosemary Shaw and Laurie Weston in playing Quintet for Horns, 1970, and Chorale and Fantasy, 1971-72. Discussion centered around techniques for writing for the horn, and Mr. Hill distributed lists of books on the subject, available ensemble music, and a discography of multiple horn works. All who had brought horns concluded the meeting by "doubling up" on Dialogs for Six Horns, 1964.

\*\*\*\*

### LOS ANGELES HORN CLUB

The Los Angeles Horn Club held its annual Spring Banquet, April 21 at the Turner Hofbrau Inn; regrettably, the occasion was a farewell for Mr. and Mrs. George Strucel, who have moved their home to Stockholm. Ib Lanzky-Otto's gain is California's loss, and this gifted brass-worker will be sorely missed. Richard Dunn conducted performances of Schumann's Jaegerlieder for male chorus and horns, as well as Schubert's Nachtgesang im Walde; hornists were Arthur Briegleb, James Decker, Robert Henderson, Todd Miller, and Duane Saetveit. The male chorus was from the University of Southern California, and was led and organized by Jon Mack, who graduated in successive years from USC in both horn and voice. Sinclair Lott, Dr. Ron Wise,

and narrator Robert Kohler gave the guests a heart-rending reading of The Mad Musician - - and Sinclair does not have a sad tone, no matter what friend Kohler said.

Wendell Hoss reports that the outcome of the Horn Club's annuals composition contest can be announced: First prize (\$250), Roger Johnson, New York City; second prize (\$150), Andrew Frank, Albany, California; first honorable mention, Bruno Amato, Bloomington, Indiana; second honorable mention, Stephen Soomil, Venice, California. The composition contest was for works for 3, 5, or 6 horns. Judges were John Barrows, Professor of Horn, University of Wisconsin at Madison; Karl Kohn, Professor of Composition, Claremont College; Daniel Lewis conductor of the Pasadena Symphony and USC Symphony; Robert Linn, composition faculty, USC. Shawnee Press will publish the winning composition, and will consider the others.

\*\*\*\*

### TOKYO

#### METROPOLITAN HORN CLUB

Eight hornists of the Tokyo Metropolitan Symphony Orchestra will be joined by string players from the same orchestra in a concert of music for horns on 22 November 1972. Correspondent Yasuyo Ito informs us that the program will include: Suite, by Telemann; Sextet in E-flat, Op. 81b, Beethoven; Suite, Bozza; Festmusik, R. Mayer; Stabat Mater, Palestrina; and Suite for Eight Horns, Lo Presti.

\*\*\*\*

## MELBOURNE HORN CLUB

The Melbourne Horn Club presented a concert in St. Paul's Church of England, in Melbourne, on 23 July 1972. Ensemble works played by Alex Grieve, Jerome Deakin, Robert Bull, Peter Pritchard, Ashley Greedy, Philip Smart, Simon Grieve, Christine Leslie, Robert Bently, Lindsay Price, and Peter Taylor included Echo Song (Lassus), Nocturno (Tscherepnine) and Suite (Lo Presti.) Alex Grieve also played Concerto No. 1 in D, K. 412, of W. A. Mozart.

On July 30, Alex Grieve and Jerome Deakin took part in the Mozart Divertimento, K. 334, and Mr. Grieve played Mozart's Quintet No. 10, in E-flat, K. 407. On August 6, Mr. Grieve played at St. Paul's, in a Danzi Quintet.

Mr. Grieve is a Staff Teacher at Trinity Grammar School, whose Woodwind Ensemble presented a concert on August 13.

\*\*\*\*

Patrick Brislan, teacher of horn in the University of Adelaide, will depart in February with the Adelaide Wind Quintet, on the group's second world tour. The tour will include some six weeks in the U.S., beginning in Hawaii, a month's study-leave in Europe, and return via Indonesia, Singapore, and Malaysia. A highlight of the tour repertoire will be a Sextet for Didjeridu and Wind Instruments; the Didjeridu is an Aboriginal drone-pipe.

\*\*\*\*

Arnold Mascaro, principal horn of the Florida Symphony Orchestra, performed Richard Strauss' Concerto No. 1 in E-flat with that orchestra on March 9, 1972.

\*\*\*\*

Mrs. Ian Fritz submitted a program of March 17, 1972, in which John Barrows was joined by pianists Natalie Wham and George Robert, and violinist Leonard Felberg, in performances of the Hindemith Sonata for Horn and Piano and the Brahms Trio in E-flat, Op. 40. Mr. Barrows gave a workshop the following day.

\*\*\*\*

Ralph Lockwood has been appointed Assistant Professor of Music in the faculty of the Arizona State University, Tempe, Arizona. Mr. Lockwood will, in addition to studio teaching, be hornist in the Gammage Woodwind Quintet, and director of the A.S.U. Brass Choir.

\*\*\*\*

Peter Damm played his fiftieth performance of the Strauss Concerto No. 1 in E-flat, Op. 11, on April 23, 1972, with the Radio Orchestra in Leipzig.

\*\*\*\*

Dale Clevenger, principal horn of the Chicago Symphony, was joined by Ray Still, oboe, Clark Brody, clarinet, and Willard Elliott, in a performance of the Mozart Sinfonia Concertante (K. anh. 9) at Ravinia, 29 July; Lawrence Foster conducted the Chicago Symphony.

\*\*\*\*



Edwin Thayer has been appointed first horn of the National Symphony (Washington, D.C.) and begins his duties this fall.

\*\*\*\*

David Krehbiel joins Herman Dorfman as co-principal horn of the San Francisco Symphony; on 29 September, Mr. Krehbiel played the Mozart Concerto No. 2 in E-flat, K. 417, with the orchestra.

\*\*\*\*

Gene Wade assumes his duties as first horn of the Detroit Symphony this fall.

\*\*\*\*\*

Alex Grieve was joined by tenor Ian Lee in a performance of the Britten Serenade with the Astra Chamber Orchestra on 10 August 1972.

\*\*\*\*\*

On 11 August, at the Music from Bear Valley Festival, James Winter, tenor William Browne, and pianist Marylinn Uusitalo presented Schubert's *Auf dem Strom*; on the following evening, Msrs. Browne and Winter performed the Britten Serenade with the Festival Orchestra, John Gosling, director.

\*\*\*\*\*

Christopher Leuba, formerly principal horn with the Chicago Symphony, will present a symposium on Horn Performance, November 20-22, at Virginia Commonwealth University, Richmond, Virginia.

\*\*\*\*\*

Domenico Ceccarossi, the Italian virtuoso, writes that he has put Harold Meek's Basic Technical Studies in the Saint Cecilia Conservatory of Music (Rome) for all the horn students there. "These etudes help much in intonation and in the emission of the sounds." (Sr. Ceccarossi.)

\*\*\*\*

A new catalog of music for brasses is available from Robert King Music Co., North Easton, Massachusetts 02356. Identify yourself as a member of the International Horn Society. Cost is \$1.

\*\*\*\*

Dr. Joseph A. White, Jr., founding member of the Advisory Council of the Society, has been appointed Assistant Dean of the School of Music at Florida State University, Tallahassee. Dr. White has served on the faculties of the University of Michigan and Florida State, teaching theory and applied music. His playing career has included performances with many orchestras, including the Philadelphia Opera Orchestra and the Philadelphia orchestra, the latter under both Stokowski and Ormandy.

\*\*\*\*\*

Australian hornist Cam Barnes has returned to lead the horn section of the Melbourne Elizabethan Theater Trust Orchestra, after nine years as principal hornist in a number of German and Swiss radio and opera orchestras.

\*\*\*\*\*

The Mozart Festival at San Luis Obispo, California, presented Barry Tuckwell as well as James Decker in a number of events: Mr. Tuckwell played the Seiber Notturmo for Horn and Strings and the Mozart Concerto No. 3 in E-flat, K. 447 in the same concert on 3 August; Mr. Decker appeared in concert with fellow members of the Los Angeles Woodwind Quintet in Mozart's Sinfonia Concertante, K. Anhang 9. On August 4, Mr. Decker took part in the Bach Brandenburg Concerto No. 1; on the 5th, the Los Angeles Woodwind Quintet presented the Mozart Serenade in B-flat.

\*\*\*\*

Charles Kavalosky begins his new duties as First Horn with the Boston Symphony Orchestra.

\*\*\*\*

Douglas Campbell, Professor of Horn and member of the Richards Quintet at Michigan State University, recently completed a video-tape production of Schubert's Auf dem Strom with soprano Benita Valente. It will be released for educational TV in the fall, under the title "A Benita Valenti Recital," through WMSB-TV, East Lansing, Michigan.

\*\*\*\*

Frank Brouk has been appointed Professor of French Horn (sic) at Northwestern University, Evanston, Ill. Northwestern thus joins other major universities in awarding professorships to distinguished artists, regardless of "degrees." (Dean Thomas W. Miller assures Wendell Hoss that the University will henceforth adopt the recommended nomenclature of the Society, and refer only to the "horn" in future releases.)

\*\*\*\*

## HORN SECTION, SYDNEY SYMPHONY ORCHESTRA



From left: Bernard Hillman, IV (Alexander); Douglas Trengove, III (Alexander); Edwin Lorentsen, II (Alexander); Clarrie Mellor, Principal (Kruspe) Anthony Buddle, Co-principal (Conn) Victor Grieve, Ass't. 1st (Alexander)

This section will take part in opening sessions at the Sydney Opera House after its official opening in early 1973.

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## In Memoriam

REGINALD F. MORLEY-PEGGE

1890-1972

It is with sorrow that we have once again to record the passing of a most distinguished member of the Horn fraternity — Reginald Morley-Pegge, musician and scholar, who died on June 1 this year.

Born in London in 1890, Morley-Pegge was educated first at Summer Fields and then at Harrow, and it was while still at this preparatory school that his interest in brass instruments became manifest. At Harrow his membership of the school orchestra brought him into contact with the late Tom Busby, on whose advice he later met and became intimate with another great Horn expert, W.F.H. Blandford. Much of the resulting correspondence, which continued until Blandford's death, has been preserved and is a veritable mine of Horn lore.

His schooling completed, Morley-Pegge was sent for a time to France to study the language that was in time to become second nature to him. Thereafter he spent a short period as land agent in Essex to Lord Howard de Walden, but on attaining his majority he gave up this profession and returned to France, entering himself at the Paris Conservatoire. There he studied the Horn in the class of Brémont, of whom he always spoke with reverence. In addition he took the class of Chef d'Orchestre, and perhaps most important, studied Hand-Horn technique with Vuillermoz. Here was laid the foundation of this tremendous control of his instrument. The style and integrity of his performance were greatly admired, though he never pretended to great physical strength or endurance.

Morley-Pegge's professional career began with the Orchestre Symphonique de Paris; then followed the Colonne, the Association des Concerts Poulet, and the Paris Radio Orchestra. During the second World War he played in Edinburgh for the Reid Orchestra, and later he played in this country for the Ballet des Champs Elysees, and on tour for the International Ballet. Throughout this time he was constantly adding to his knowledge of the history and theory of his instrument, examining, playing, and photographing every example that came his way. Thus he built up that encyclopaedic body of learning which is preserved for us in an authoritative book; in many papers for Grove etc., and in a vast correspondence which is treasured by its recipients. His collection of Horns and other Brass was probably unique in private ownership, and with great generosity he allowed some of the finest treasures to go to Oxford University where they are now used for study as well as in performance of period music.



---

During the greater part of his career Morley-Pegge was faithful to the French type instrument on which his technique had been formed, though latterly even he was obliged to make some concessions to the demands of modern composers. In the Ballet orchestras he used at first a Kruspe Double-Horn, but finally a B horn of moderate bore by Schmidt of Berlin; this with an added valve provided with a set of supplementary slides by which the instrument could be transposed by anything from a semitone to a fourth.

In both Great Wars Morley-Pegge served in the British Forces. In 1917 he married Anne Taylor who comes of old Yorkshire and Scottish families long established in Paris. One son, now a professional man living in France, was born of the marriage, and it was one of "Morley's" last joys to hear of the birth of his first great-grandson. While resident in Paris his scholarship led to an invitation to re-catalogue the wind instruments of the Conservatoire collection, and here his second interest was of great value. He was a most accomplished photographer, not only of technical subjects, but as a creative artist, and he frequently exhibited at the Paris Salon. A most genial man, a wit, a connoisseur of wine and food, he lived a full life and he will be sadly missed by all who knew him.

Philip Bate

August 12, 1972

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*The Horn Centre*



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## AN UNKNOWN WORK FOR HORN BY RICHARD STRAUSS

Bernhard Brüchle

Last year a hitherto unknown composition by R. Strauss was discovered in Munich. The following dates and the facsimiles were kindly made available to the HORN CALL by Dr. Alfons Ott, Munich.

### ANDANTE

(of a still unfinished sonata for horn with piano)

#### Incipit

Date of composition: before the end of August 1888.

Autograph: manuscript written with ink, 4 pages broadside-folio with the title-page "Seinem lieben, hochverehrten Vater/zur silbernen Hochzeit gewidmet./ Andante (einer noch unvollendeten Sonate)/für Horn und Clavier/von/Richard Strauss." and three pages music with the heading "Andante cantabile;" Municipal Music Library Munich; purchased in 1971 from Karl & Faber in Munich.

Dedication: (translated) Dedicated to his dear, highly honoured father on his silver wedding.

Editions: none.

Performances: unknown.

Remarks: The composition is complete in itself, includes 86 measures and is written in C major. The date of the origin is to be deduced from the dedication: Franz and Josephine Strauss had married at the end of August 1863. Beside this the date is completely equivalent with the ripe style of the work between "Sechs Lieder" op. 17 and the "Sonate Es-dur für Violine und Klavier" op. 18. There is no indication that Richard Strauss has ever finished the proposed horn-sonata. Nevertheless, the beautiful slow movement—hitherto unknown—can last alone.

Literature: none.

(These annotations will be a part of a supplementation to the third volume of the Thematic Bibliography of Richard Strauss edited by Dr. Alfons Ott.)

Editor's note: It is a great honor and privilege for The Horn Call to be the vehicle through which this exciting discovery is first publicized. For the Advisory Council and for the members of the Society, I wish to extend the sincere gratitude of all to our Munich correspondent, Bernhard Brüchle, and to Dr. Alfons Ott.



Heinem Leben, heilwachen Leben

zu einem heiligen Leben.

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4577

Richard (ein sehr wertvolles Instrument)

zu den neuen Klavier

Richard

*Indenbe canabale*

[illegible]

## EREWHEMOS AND EREWHEMOS REVISITED

James Winter

Readers familiar with the works of Samuel Butler will readily identify the genealogy of the title, and will surely agree that EREWHEMOS is a better pseudonym for the Bloomington and Claremont workshops than EREHWON. Since it was my pleasure to attend both workshops this past summer, and since it is my privilege to be the new editor of THE HORN CALL, a brief report of the two events would seem to be in order.

The Fourth Annual International Horn Workshop, on the basis of size alone, must qualify as the greatest single event in the history of the instrument: According to Dr. Leon Fosha, Director of Summer Workshops at the Indiana University School of Music, there were 420 registered participants, seventeen artists and staff, and a large delegation of wives, husbands, and other non-participants. The majority were housed in Wright Quadrangle; a few stayed in The Poplars, a University-operated motel; and a few elected commercial hostelry. Not only was there no prohibition against horn playing the Quadrangle—it was specifically encouraged! (Malcolm Henderson's reminiscence elsewhere in this journal describes this aspect of the workshop far better than I could.)

We descended on Bloomington in many ways. The airport is not equipped to handle 747's, and some of us enjoyed the intimacy of a flight in a Beech 99 Airliner (fourteen passengers) with the narrow walkway between the

two rows of seats completely filled with horns. In the flight in which I rode, there was only one passenger who was not associated with the Workshop—an awestricken physics major, awash in horns and horn-players. The Indiana countryside from 4500 feet is lovely and green, the day was glorious, and the flight a most pleasant interlude.

Any attempt to select a high-light, or even a cluster of high-lights, in such a week as we enjoyed would be simply fatuous, and I shan't try. There were distinguished hornists on both sides of the footlights, so to speak, at every session; some very famous people sat in the audience. It is also perhaps unwise to try to list names of those who could not be present, but because the whole thing would probably never have taken place without their efforts in the past, I shall take the liberty of mentioning Advisory Council members John Barrows, Alex Grieve, Edward Murphy, retiring Vice-President Wendell Hoss, and retiring Editor Harold Meek, who were unable to be with us at all, and retiring Secretary-Treasurer Norman Schweikert, who could be with us only briefly. You were missed, gentlemen; and we thank you for all you have done.

I would be remiss to go any further without expressing the thanks of everyone to hosts Philip Farkas, Abe Kniaz, and Leon Fosha, as well as to co-ordinator Suzanne Riggio; everything was organized and managed beautifully, and it was surely a monumental job.



All of the actual program events, other than the I.H.S. Luncheon and the Thursday Bar-B-Que, took place in the new Musical Arts Center of the University. It is not possible to imagine a more satisfactory or a more stunning site for the workshop than this hall. If occasionally some of us became lost in the maze of upper or lower rooms, looking for a lecture or rehearsal, we were more bemused than annoyed. (It also took some of us a while to realize that what appeared at first to be striking and colorful wall decorations were in fact "M's and "W's" with the usual significance.) I shan't attempt to describe the hall proper; if you missed the workshop, make it a point sometime to visit Bloomington and this hall. Suffice it to say that the pit is completely adjustable for anything from Mozart to Wagner, that the scene shop dwarfs many complete theaters, and that there are two complete stages flanking the main stage, each with a sliding, electrically driven floor, so that complete set changes can be effected in virtually no time. The stage-crews were ever-present and ever-helpful, even finding props for David Krehbiel and Dale Clevenger, so that they could appear in what they considered to be proper Mozartian settings. (To the best of my knowledge, gentlemen, Mozart was a city boy, who would not have come near that ox-cart . . .)

All of us knew of Alan Civil as a very great player, of course, but we were not prepared for him as a raconteur, who kept a packed house in hysterics with his tales of his own military career, conductors for whom he has played, and his description of Siegfried's antics on stage while the back-stage hornist is playing the Long Call, (He tossed the Long Call off casually, as a part of the address.) We were delighted also to have a chance to know Shirley Civil,

not only as a charming lady, but as a first-rate player in her own right.

Apropos of wives and families, Dale Clevenger's appearance with the Chicago Symphony Quartet in the Schumann *Konzertstück* was uncertain until the last minute, but his and Mrs. Clevenger's first-born, a daughter, considerably arrived on Sunday. Mother and child were fine, and father recovered in time to play brilliantly. Numerous wives and husbands of staff and participants were also on hand, and at least two of them, string players, vented great sighs of joy and relief when Michael Hölzel was joined in the Haydn *Divertimento* by a violinist and a 'cellist.

Mild controversy arose a few times, as it should: Nomenclature, sitting versus standing, valve-horns and natural horns (Ib Lansky-Otto assured us his ensemble would play their works on natural valve-horns!), what and how much to practice? but the sense of fellowship and unity was truly inspiring, and all of us knew moments of great beauty, both musical and personal.

There may have been as many cameras present as there were horns, and a number of official photos were taken; some of these will be printed in this issue, and some in the May issue. If our readers have glossy prints of something of interest, they will be welcome.

The final concert saw all 420 participants on-stage (and some 35-40 people left in the audience) with Michael Hölzel, Philip Farkas, and Robert Marsh conducting, a truly thrilling sight and sound. As unassailable proof that it really happened, the official photo is printed in this issue; but the photo cannot catch the intensity and excitement of the event.

I promised not to try to isolate any highlights, because the entire week was a high-light of dazzling dimensions; perhaps it is best simply to say again,

thank you, all: Jim Buffington, Dale Clevenger, Alan and Shirley Civil, Horace Fitzpatrick, Michael Holtzel, David Krehbiel, Ib Lanzky-Otto, Walter Lawson, Marty Morris, Barry Tuckwell, Philip and Peg Farkas, Abe Kniaz, Bob Marsh, Suzanne Riggio, Bill Robinson, and Lowell Shaw.

\*\*\*\*\*

The Horn Week at Claremont (Pomona College) was smaller, with thirty-one registrants and a staff of seven, and on the whole, more relaxed. Everyone was housed in Oldenborg Center, a comfortable and well-appointed dormitory with its own remarkable floor plan and numbering system (we all got lost at least once.) Like the Bloomington workshop, the week featured ensembles under staff direction as well as informal sessions in the Center, a series of master classes, general sessions, and performances by staff and students; the daily events were housed in the Music Building of Pomona College, and we could not have asked for a more satisfactory site.

Since the Horn Week is an event within the larger six-week Claremont Music Festival, there was an excellent orchestra available to accompany Barry Tuckwell in the Gliere Concerto as well as John Barrows and Ralph Pyle in the Telemann F Major Concerto for Two Horns, and choral resources for the Brahms and Schubert works. Giora Bernstein conducted the orchestra, and also served as administrative head for the entire festival; he did both jobs superbly. The choral group was the Louis Ronfeldt Chorale, and Richard Dunn served as a resource advisor for the Schubert *Nachtgesang im Walde*. Perhaps it is not improper to enter an editorial suggestion here that the two string-playing wives at Bloomington had a good point, and that if it is in any way possible, future horn workshops

would be greatly enhanced by orchestral support for at least one or two events. The Claremont concerts took place in "Little Bridges," more formally known as the Mabel Shaw Bridges Hall of Music, a warm and lovely little hall which reminded me rather of the Brahmsaal in Vienna, acoustically if not in decor.

Programs of the two workshops are reprinted in these pages for those who couldn't be with us. The Fifth Annual Workshop will take place at Claremont next June, in effect combining the two from 1972. I am blessed, or cursed, with a mimic's ear for voices and accents; as I type these remarks, I hear again the voices and words of all the wonderful people from last June and July, and I am struck with a great nostalgia. Bring on Number Five!

\*\*\*\*

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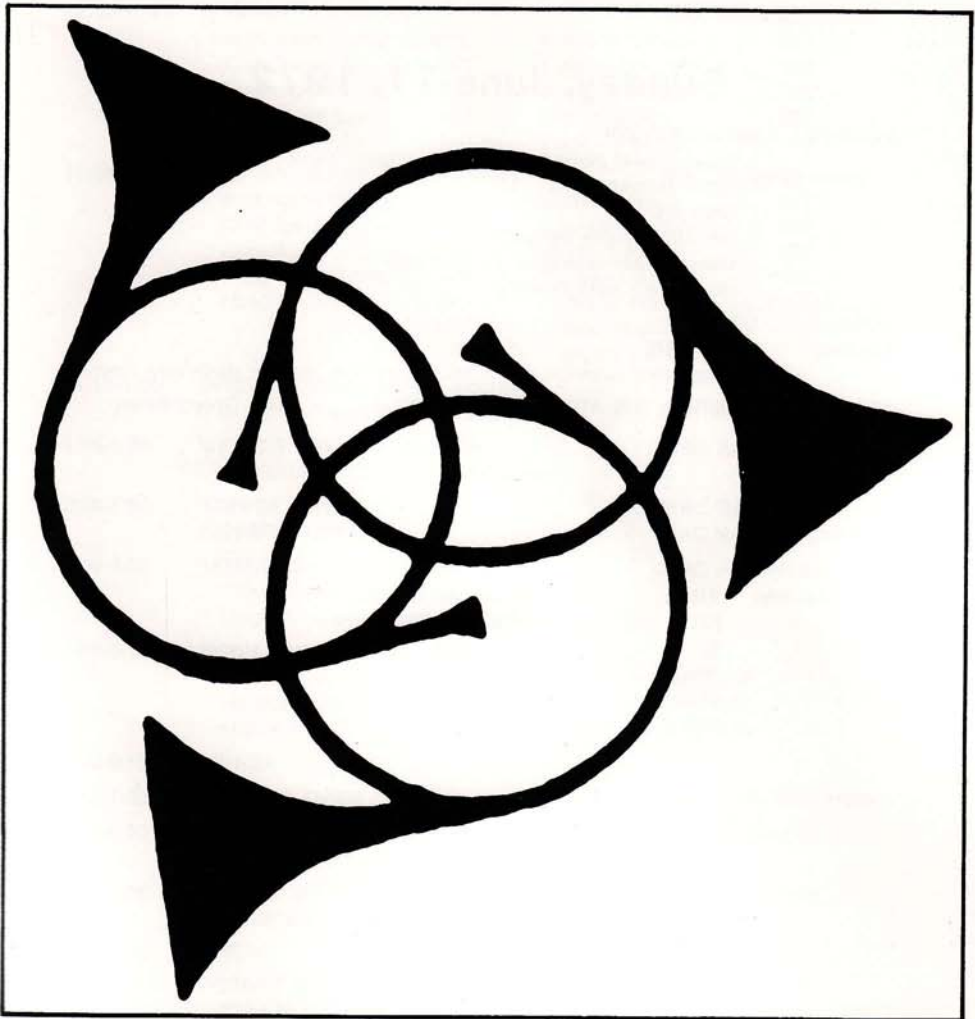


INDIANA UNIVERSITY  
School of Music presents

# THE FOURTH ANNUAL HORN WORKSHOP

June 11-16, 1972

Schedule



# THE FOURTH ANNUAL HORN WORKSHOP June 11-16, 1972

## Sunday, June 11, 1972

<b>1:00-6:00</b>	<b>REGISTRATION</b>	<b>WQ Main Lounge</b>
	International Horn Society's Hospitality Table	
	Light refreshments	
	Displays	
	Dormitory room assignments	
	Master class-rehearsal assignments	
	Horn Choir assignments	
<b>5:00-6:15</b>	<b>DINNER</b>	<b>TQ</b>
<b>Evening</b>	<b>FREE TIME</b>	
	Suggested activity: duets, trios, quartets, etc., in dormitory rooms	
<b>10:00</b>	<b>MEETING, IHS ADVISORY COUNCIL</b>	<b>MAC Green Room</b>

Abbreviations:	IHS	International Horn Society
	IMU	Indiana Memorial Union
	IU	Indiana University
	MAC	Musical Arts Center
	TQ	Teter Quad
	WQ	Wright Quad



# Monday, June 12, 1972

6:45-8:15	<b>BREAKFAST</b>	<b>TQ</b>
8:30-9:00	<b>OPENING GENERAL SESSION</b> Welcome by hosts: Mr. Philip Farkas, IU horn professor and host Mr. Abe Kniaz, IU horn professor and co-host Dr. Leon Fosha, director, Summer Workshops at IU Mrs. Suzanne Riggio, West Virginia Tech horn instructor and coordinator Introduction of artists: Mr. Farkas	<b>MAC Auditorium</b>
9:00-9:30	<b>IB LANZKY-OTTO, Speaker</b> "Effective Practice of Technical Passages"	<b>MAC Auditorium</b>
9:30-10:00	<b>COFFEE BREAK</b> <b>EXHIBITS OPEN</b>	<b>MAC Green Room</b> <b>MAC North Mezzanine</b>
10:00-10:40	<b>MASTER CLASSES</b> Buffington Group      Aud.      Krehbiel Group      017 Civil Group      301      Lanzky-Otto Group      130 Clevenger Group      036      Lawson Group      140 Fitzpatrick Group      438      Morris Group      307 Hoeltzel Group      040      Tuckwell Group      124	<b>MAC as listed below</b>
10:40-11:00	<b>MASTER CLASS REHEARSALS</b> Buffington Group      Aud.      Krehbiel Group      017 Civil Group      301      Lanzky-Otto Group      130 Clevenger Group      036      Morris Group      307 Fitzpatrick Group      438      Tuckwell Group      124 Hoeltzel Group      040      (Lawson Group to be divided into nine sections, each to join one group above)	<b>MAC as listed below</b>
11:15-1:00	<b>INTERNATIONAL HORN SOCIETY</b> <b>LUNCHEON AND MEETING</b>	<b>IMU Alumni Hall</b>
1:15-2:30	<b>WALTER LAWSON, Speaker</b> "Selecting and Maintaining a Horn"	<b>MAC Auditorium</b>
2:30-3:00	<b>COFFEE BREAK</b> <b>EXHIBITS OPEN</b>	<b>MAC Green Room</b> <b>MAC North Mezzanine</b>
3:00-4:00	<b>JAMES WINTER, Speaker</b> "The Community Orchestra Horn Player: Opportunities, Repertory, Problems"	<b>MAC Auditorium</b>
4:00-5:15	<b>HORN CHOIR REHEARSALS</b> Farkas Choir <b>MAC 040</b> Hoeltzel Choir <b>MAC 036</b> Marsh Choir <b>MAC 130</b>	
5:30-6:15	<b>DINNER</b>	<b>TQ</b>
6:30-7:30	<b>EXHIBITS OPEN</b>	<b>MAC North Mezzanine</b>
7:30-8:00	<b>CHICAGO SYMPHONY HORN QUARTET</b> Schumann's "Konzertstück"	<b>MAC Auditorium</b>
8:00-9:00	<b>LOWELL SHAW, Speaker</b> "Fripperies"	<b>MAC Auditorium</b>
9:00-9:15	<b>BREAK</b>	
9:15-10:15	<b>ROBERT MARSH, Speaker</b> "The Horn in the Woodwind Quintet"	<b>MAC Auditorium</b>

# Tuesday, June 13, 1972

6:45-8:15	<b>BREAKFAST</b>	<b>TQ</b>
8:45-9:00	<b>ANNOUNCEMENTS</b>	<b>MAC Auditorium</b>
9:00-10:00	<b>DR. HORACE FITZPATRICK, Speaker</b> "The Natural Horn in Modern Performance: Some Misconceptions Parsed"	<b>MAC Auditorium</b>
10:00-10:30	<b>COFFEE BREAK</b>	<b>MAC Green Room</b>
	<b>EXHIBITS OPEN</b>	<b>MAC North Mezzanine</b>
10:30-11:15	<b>MASTER CLASSES</b>	<b>MAC as listed below</b>
	Buffington Group 301	Krehbiel Group 130
	Civil Group 036	Lanzky-Otto Group 307
	Clevenger Group 438	Lawson Group 140
	Fitzpatrick Group 040	Morris Group 124
	Hoeltzel Group 017	Tuckwell Group Aud.
11:15-11:45	<b>MASTER CLASS REHEARSALS</b>	<b>MAC as listed below</b>
	Buffington Group 301	Krehbiel Group 130
	Civil Group 036	Lanzky-Otto Group 307
	Clevenger Group 438	Morris Group 124
	Fitzpatrick Group 040	Tuckwell Group Aud.
	Hoeltzel Group 017	(Lawson Group to be divided into nine sections, as on Monday)
11:45-1:00	<b>LUNCH</b>	<b>TQ</b>
	<b>EXHIBITS OPEN</b>	<b>MAC North Mezzanine</b>
1:00-2:00	<b>MARTIN MORRIS, Speaker</b> "Low but Not Lowly"	<b>MAC Auditorium</b>
2:00-2:30	<b>ARTISTS' RECITAL</b> Mr. Clevenger Mr. Krehbiel	<b>MAC Auditorium</b>
2:30-3:00	<b>COFFEE BREAK</b>	<b>MAC Green Room</b>
	<b>EXHIBITS OPEN</b>	<b>MAC North Mezzanine</b>
3:00-4:00	<b>WILLIAM C. ROBINSON, Speaker</b> "Tone Production and Use of the Breath for Brass Instrument Playing"	<b>MAC Auditorium</b>
4:00-5:15	<b>HORN CHOIR REHEARSALS</b> Farkas Choir Hoeltzel Choir Marsh Choir	<b>MAC 040</b> <b>MAC 036</b> <b>MAC 130</b>
5:30-6:15	<b>DINNER</b>	<b>TQ</b>
6:30-8:00	<b>MUSIC EXHIBIT OPEN</b>	<b>MAC North Mezzanine</b>
8:00-9:30	<b>EXHIBITORS' SEMINARS (optional)</b> Introduction of new horns and equipment, performances by company clinicians, film presentations, and other events Participant's choice	<b>MAC, rooms to be posted</b>

# Wednesday, June 14, 1972

6:45-8:15	<b>BREAKFAST</b>	TQ
8:45-9:00	<b>ANNOUNCEMENTS</b>	MAC Auditorium
9:00-10:00	<b>DALE CLEVINGER, Speaker</b> "Musical Motivations"	MAC Auditorium
10:00-10:30	<b>COFFEE BREAK</b>	MAC Green Room
	<b>EXHIBITS OPEN</b>	MAC North Mezzanine
10:30-11:15	<b>MASTER CLASSES</b>	MAC as listed below
	Buffington Group 036	Krehbiel Group 307
	Civil Group 438	Lanzky-Otto Group 124
	Clevenger Group 040	Lawson Group 140
	Fitzpatrick Group 017	Morris Group Aud.
	Hoeltzel Group 130	Tuckwell Group 301
11:15-11:45	<b>MASTER CLASS REHEARSALS</b>	MAC as listed below
	Buffington Group 036	Krehbiel Group 307
	Civil Group 438	Lanzky-Otto Group 124
	Clevenger Group 040	Morris Group Aud.
	Fitzpatrick Group 017	Tuckwell Group 301
	Hoeltzel Group 130	(Lawson Group to be divided into nine sections, as on Monday and Tuesday)
11:45-1:00	<b>LUNCH</b>	TQ
	<b>EXHIBITS OPEN</b>	MAC North Mezzanine
1:00-2:00	<b>JAMES BUFFINGTON, Speaker</b> "The Free-Lance Life—The Spice of Variety"	MAC Auditorium
2:00-2:30	<b>ARTISTS' RECITAL</b> Mr. Tuckwell Mr. Hoeltzel	MAC Auditorium
2:30-3:00	<b>COFFEE BREAK</b>	MAC Green Room
	<b>EXHIBITS OPEN</b>	MAC North Mezzanine
3:00-4:00	<b>ABE KNIAZ, Speaker</b> "Embouchure, To Change or Not To Change"	MAC Auditorium
4:00-5:15	<b>HORN CHOIR REHEARSALS</b> Farkas Choir Hoeltzel Choir Marsh Choir	MAC 040 MAC 036 MAC 130
5:30-6:15	<b>DINNER</b>	TQ
6:30-8:00	<b>EXHIBITS OPEN</b>	MAC North Mezzanine
8:00-10:00	<b>PARTICIPANTS' RECITAL</b> Buffington Group Krehbiel Group Clevenger Group Lanzky-Otto Group Fitzpatrick Group Morris Group Hoeltzel Group Tuckwell Group Civil Group	MAC Auditorium



# Thursday, June 15, 1972

6:45-8:15	<b>BREAKFAST</b>	TQ
8:45-9:00	<b>ANNOUNCEMENTS</b>	MAC Auditorium
9:00-10:00	<b>BARRY TUCKWELL, Speaker</b> "Standing Up or Sitting Down"	MAC Auditorium
10:00-10:30	<b>COFFEE BREAK</b>	MAC Green Room
	<b>EXHIBITS OPEN</b>	MAC North Mezzanine
10:30-11:45	<b>INFORMAL SESSIONS</b> Participant's choice:	MAC as listed below
	Mr. Buffington 438	Mr. Krehbiel 124
	Mr. Civil 040	Mr. Lanzky-Otto Aud.
	Mr. Clevenger 017	Mr. Lawson 140
	Dr. Fitzpatrick 130	Mr. Morris 301
	Mr. Hoeltzel 307	Mr. Tuckwell 036
11:45-1:00	<b>LUNCH</b>	TQ
	<b>EXHIBITS OPEN</b>	MAC North Mezzanine
1:00-2:00	<b>ARTHUR KREHBIEL, Speaker</b> "A Little Horn Psychology or How To Practice Less and Enjoy It More"	MAC Auditorium
2:00-2:45	<b>ARTISTS' RECITAL</b> Mr. Civil Mr. Morris Mr. Buffington	MAC Auditorium
2:45-3:15	<b>COFFEE BREAK</b>	MAC Green Room
	<b>EXHIBITS OPEN</b>	MAC North Mezzanine
3:15-4:00	<b>INFORMAL SESSIONS</b> Participant's choice:	MAC as listed below
	Mr. Buffington 040	Mr. Krehbiel Aud.
	Mr. Civil 017	Mr. Lanzky-Otto 301
	Mr. Clevenger 130	Mr. Lawson 140
	Dr. Fitzpatrick 307	Mr. Morris 036
	Mr. Hoeltzel 124	Mr. Tuckwell 438
4:00-5:00	<b>HORN CHOIR REHEARSALS</b> Farkas Choir Hoeltzel Choir Marsh Choir	MAC 040 MAC 036 MAC 130
Beginning at 5:15	<b>BOARD SHUTTLE BUSES FOR PICNIC</b>	WQ
6:00-8:30	<b>PICNIC</b> Participants and artists	Pic-a-Chic Ranch
9:30	<b>MEETING, ADVISORY COUNCIL OF IHS</b>	MAC Green Room

# Friday, June 16, 1972

6:45-8:15	BREAKFAST	TQ
8:45-9:00	ANNOUNCEMENTS	MAC Auditorium
9:00-10:00	MICHAEL HOELTZEL, Speaker "Sense and Nonsense About the Bb-High F Discant Horn; How and Where to Use It"	MAC Auditorium
10:00-10:30	COFFEE BREAK EXHIBITS OPEN	MAC Green Room MAC North Mezzanine
10:30-11:45	INFORMAL SESSIONS Participant's choice:	MAC as listed below
	Mr. Buffington 017	Mr. Krehbiel 301
	Mr. Civil 130	Mr. Lanzky-Otto 036
	Mr. Clevenger 307	Mr. Lawson 140
	Dr. Fitzpatrick 124	Mr. Morris 438
	Mr. Hoeltzel Aud.	Mr. Tuckwell 040
1:45-1:00	LUNCH EXHIBITS OPEN	TQ MAC North Mezzanine
1:00-2:00	ALAN CIVIL, Speaker "Are Conductors Really Afraid of Horn Players?"	MAC Auditorium
2:00-2:30	ARTISTS' RECITAL Mr. Lanzky-Otto Dr. Fitzpatrick	MAC Auditorium
2:30-3:00	COFFEE BREAK EXHIBITS OPEN FOR LAST TIME	MAC Green Room MAC North Mezzanine
3:00-4:00	INFORMAL SESSIONS Participant's choice:	MAC as listed below
	Mr. Buffington 130	Mr. Krehbiel 036
	Mr. Civil 307	Mr. Lanzky-Otto 438
	Mr. Clevenger 124	Mr. Lawson 140
	Dr. Fitzpatrick Aud.	Mr. Morris 017
	Mr. Hoeltzel 301	Mr. Tuckwell 040
4:00-5:15	HORN CHOIR REHEARSALS Farkas Choir Hoeltzel Choir Marsh Choir	MAC 040 MAC 036 MAC 130
5:30-6:15	DINNER	TQ
8:00	CONCERT Horn choirs and selected artists PHOTOGRAPH FOLLOWING CONCERT Participants and artists	MAC Auditorium Onstage

INDIANA UNIVERSITY  
SCHOOL OF MUSIC

Six Hundred Fifty-Eighth Program of the 1971-72 Season

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CONCERT

Fourth Annual Horn Workshop

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Villanelle - - - - - Paul Dukas  
Barry Tuckwell, *Horn*  
Susan Peters, *Piano*

Concerto, Op. 28 - - - - - Kurt Atterberg  
Ib Lanzky-Otto, *Horn*  
Susan Peters, *Piano*

Vom Wandeln durch die Zeit - - - Bernard Paumgartner

Eine Kleine Festmusik - - - - - Bernard Krol

Colloquy for a Horn Workshop at  
Indiana University, 1972 - - - - - Jan Koetsier  
Massed Horn Choir  
Michael Hoeltzel, *Conductor*

INTERMISSION

In the Country - - - - - Kreutzer-Abt-Kucken  
Dedicated to Max Pottag arr. Max Pottag

Color Contrasts - - - - - George Hyde

Prelude and Fugue in A minor - - - - - J. S. Bach  
Transcribed by Lowell Shaw  
Massed Horn Choir  
Philip Farkas, *Conductor*

Divertimento - - - - - Michael Haydn  
Michael Hoeltzel, *Horn*  
Zoltan Szabo, *Violin*  
Dana Rusinak, *Cello*

Echo Song - - - - - Orlando di Lasso-Hyde

Adagio Cantabile, Op. 13 - - - - - L. V. Beethoven-Oldberg

Quartet for Horns - - - - - R. Wagner-Pottag  
Dedicated to Max Pottag  
Massed Horn Choir  
Robert Marsh, *Conductor*

Motette - - - - - Johann Nepomuk Hummel  
Massed Horn Choirs  
Michael Hoeltzel, *Conductor*

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Musical Arts Center Auditorium  
Friday Evening  
June Sixteenth  
Eight O'Clock



CAMERA IMPRESSIONS—BLOOMINGTON & CLAREMONT



Bloomington: Michael Hoeltzel

Bloomington:

David Krehbiel  
Horace Fitzpatrick  
(with Hand-horn and Vienna Horn)





James Buffington



Barry Tuckwell



Alan Civil

Bloomington:

Dale Clevenger







Bloomington: Ib Lanzky-Otto and Susan Peters

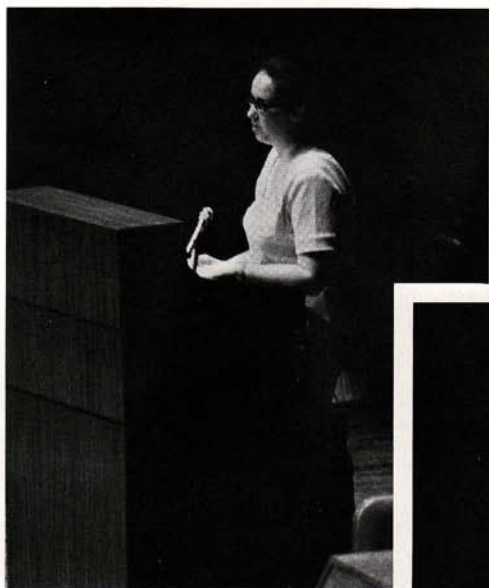


**FOURTH ANNUAL HO  
INDIANA UNIVERSITY  
JUNE 16, 1971**



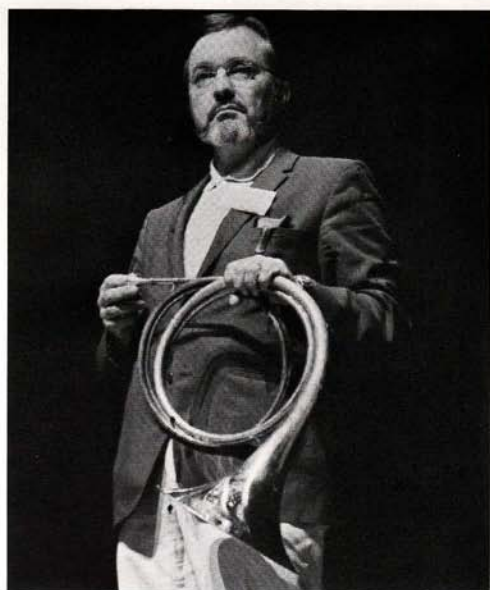
**HORN WORKSHOP  
UNIVERSITY—BLOOMINGTON  
1972**



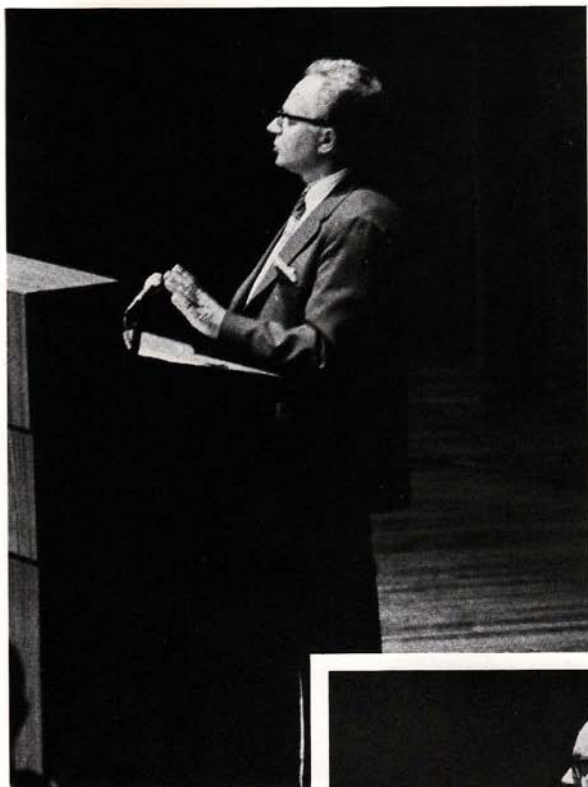


Bloomington:  
Morning orders from Suzanne Riggo

William Robinson

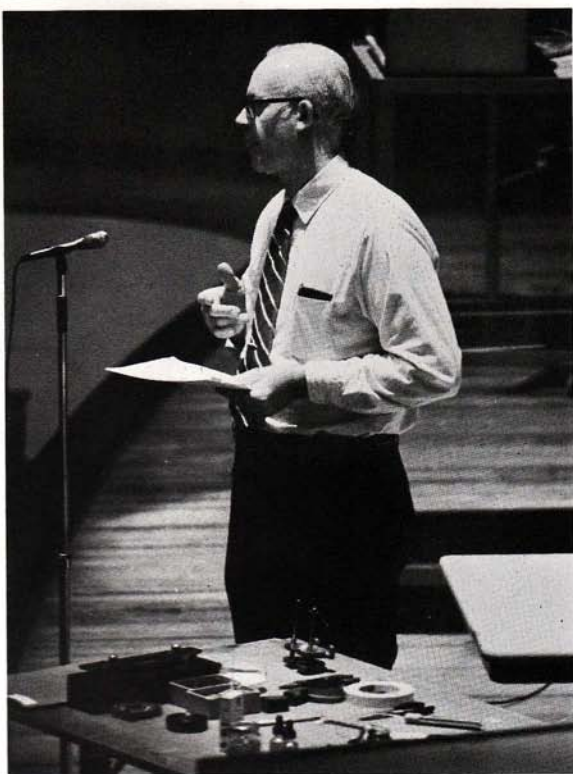


Unidentified elderly gentleman  
with E-flat hand-horn



Bloomington:

Martin Morris



Walter Lawson

Claremont:  
Wendell Hoss  
rehearses the ensemble.



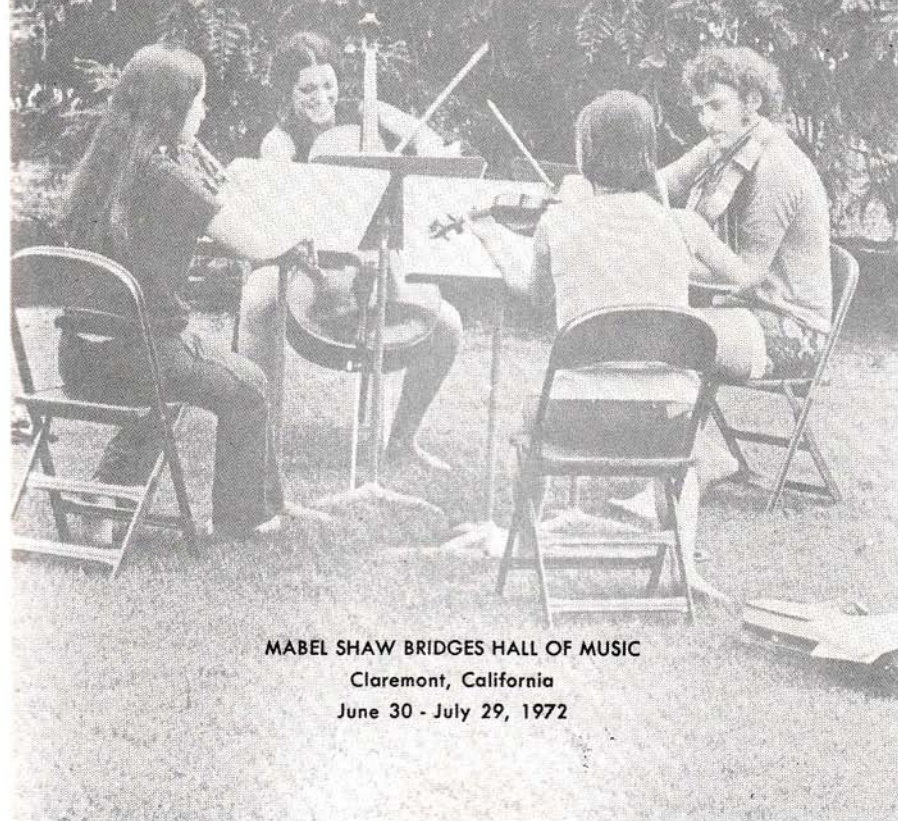
John Barrows conducts Schuller's *Five Pieces for Five Horns*; From Mr. Barrows' right: James Decker, Gayle Robinson, James Winter, Bill Hoyt, Scott Brubaker.



FOURTH ANNUAL

# CLAREMONT MUSIC FESTIVAL

at Pomona College



MABEL SHAW BRIDGES HALL OF MUSIC  
Claremont, California  
June 30 - July 29, 1972

# PROGRAM

Mabel Shaw Bridges Hall of Music

Friday evening, July 21, 1972 at 8:15

The Festival Orchestra

Giora Bernstein, conductor

CONCERTO FOR TWO HORNS IN F MAJOR . . . Telemann

Largo; Allegro  
Siciliano  
Allegro

John Barrows, horn      Ralph Pyle, horn

Concerto for Two Horns in F Major . . G.P. Telemann (1681-1767)

Telemann was a prolific composer, director and producer of opera at Hamburg. This Concerto for Two Horns was recently discovered in Europe through the research of Newell Jenkins. It received its first known performance in 1971 as part of the Clarion Concert Series in Alice Tully Hall, Lincoln Center, New York City, Mr. Jenkins conducting. John Barrows and Paul Ingraham were the soloists. The work, as yet unpublished, is in manuscript form. It is unusual in that, contrary to all wind concerti of that period, the solo wind instruments are included in the slow movements.

\* \* \* \* \*

CHAMBER CONCERTO FOR OBOE  
AND TEN PLAYERS (1965)

Wuorinen

Koen van Slogteren, oboe

Peter Hewitt, piano  
JoAnn Turovsky, harp  
Bertram Turetzky, contrabass  
Rick Thompson, tuba  
Hal Rees, percussion

Barry Ainsworth, percussion  
Jim Crisafulli, percussion  
Marty Frady, percussion  
Jim Quinn, percussion  
Bill Schlitt, percussion

Chamber Concerto for Oboe

and Ten Players (1965). . . Charles Wuorinen b. 1938

Wuorinen, a New Yorker who has served as an accompanist and recording engineer, has taught at Columbia University since 1964 and has won many awards. He has written symphonies, chamber concerti, choruses and electronic pieces. In 1969 he won the Pulitzer Prize for Time's Encomium, composed for electronic media and produced through a Mark II Synthesizer.

This Chamber Concerto for Oboe was commissioned by American oboist, musicologist and publisher Joseph Marx, who premiered the work in New York City. Koen van Slogteren performed the European premiere in March 1972.

Into his works, Wuorinen incorporates serialistic procedures, which follow strictly formal principles. He is imaginative and dramatic, utilizing great freedom of expression within the serial-oriented idiom.

\* \* \* \* \*

INTERMISSION

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CONCERTO FOR HORN AND ORCHESTRA  
IN B♭ MAJOR, OPUS 91 . . . . Glière

Allegro  
Andante  
Moderato; Allegro vivace

Barry Tuckwell, horn

Concerto for Horn and Orchestra  
in B♭ Major, Opus 91. . Reinhold M. Glière (1875-1956)  
(First West Coast Performance)

One of Russia's leading composers, Glière had written many compositions before his 19th birthday when he entered Moscow's Imperial Conservatory in 1894. Upon his graduation in 1900, he taught composition and counted among his students two generations of Russian composers, including Myaskovsky and Prokofieff. From 1920 until his death he was on the faculty of the Moscow Conservatory.

A prolific composer, he was particularly distinguished in symphonic works in which he revealed himself as a product of the Russian National School. He was also instrumental in collecting and codifying authentic melodies of the Caucasus and surrounding territory.

According to Waldo Lyman, the concerto in B♭ Major, written in 1940, combines "broad lyricism and gay cheerfulness", some of Glière's characteristic features. The composer dedicated it to the foremost Russian horn soloist of his time, Valery Polekh, who edited it and wrote the cadenza which Mr. Tuckwell performs tonight. The work was premiered in Moscow on January 26, 1952 with the composer conducting.

\* \* \* \* \*

These concerts are being recorded by KPFFK-FM (90.7) for Fall broadcast over Pacifica stations in Los Angeles, New York, Houston and San Francisco.

Smoking is prohibited within the doors of the building

# PROGRAM

Mabel Shaw Bridges Hall of Music

Saturday afternoon, July 22, 1972 at 3:00

## HORN CHOIR

CAZONE A QUATRO PARTI	.	.	.	.	.	Luzzaschi
VERE LANGUORES NOSTRO	.	.	.	.	.	Victoria-Donfray
MADRIGAL	.	.	.	.	.	Di Lasso-Burdick
O CHE SPLENDOR	.	.	.	.	.	Palestrina-Burdick

Conducted by Wendell Hoss

## LOUIS RONFELDT CHORALE

COME AWAY, DEATH and  
WHENE'ER THE SOUNDING HARP IS HEARD  
Opus 17, Nos. 1 and 2 . . . . . Brahms

The Women's Choir

Sara Jane Harvey, Bruce Craig - horn; JoAnn Turovsky - harp

NACHTGEFANG IM WALDE	.	.	.	.	.	Schubert
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The Men's Choir

Horns:

Terrence Reynolds, Einar Anderson, Richard Rondeau, Dave Hoover

JUBILATE DEO	.	.	.	.	.	Gabrieli
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The Full Chorale

Horns:

Kevin Williams, Mark Adams, Laura Schneider, Bruce Roberts, Michael Roberts

Lloyd Lippert, Timothy Brandt - trumpet; Lolly Bienenfelf - trombone

Conducted by Louis Ronfeldt

\* \* \*

SET FOR FOUR FORNS	.	.	.	.	.	J. Wadenpfuhl
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I. Shahn II. Kang III. Vachik

Bill Hoyt, Micah Levy, Eleanor Josephs, Scott Brubaker - horns

INTERMISSION

SUITE FOR BRASS INSTRUMENTS . . . Eugene Zador  
Arranged for multiple horns, two trumpets,  
and bass tuba by Wendell Hoss.  
First performance in this form.

Lloyd Lippert, Timothy Brandt - trumpet; Rick Thompson - bass tuba

FIVE PIECES FOR FIVE HORNS . . . Gunther Schuller

Largamente e maestoso  
Adagio e con tenerezza  
Tranquillo  
Con moto e agitato  
Toccata

Horns:

James Decker, Jim Winter, Gayle Robinson, Bill Hoyt Scott Brubaker

Directed by John Barrows

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HORN CHOIR

Mark Adams  
William Alsup  
Einar Anderson  
James Avery  
James Christensen  
Bruce Craig  
Richard Dunn  
Nancy Fisch  
Sara J. Harvey  
Malcolm C. Henderson  
Dave Hoover  
Marilyn Matero  
Nancy Miller  
Mark Norman  
Joseph Ognibene  
Flo Pfullman  
Terrence Reynolds  
Sonia Richardson  
Bruce Roberts  
Michael Roberts  
Richard Rondeau  
Robin Scaff  
David Schlesinger  
Laura Schneider  
Arthur Svoboda  
Elizabeth Walker  
Kenneth White  
Kevin Williams  
Viola Youngblood

LOUIS RONFELDT CHORALE

Soprano

Lois Allen  
Rena Beven  
Suzanna Capparelli  
Maxine Curtis  
Marj Fowler  
Mildred Herkelrath  
Helen Selby  
Georgia Warden  
Dolores Weck

Alto

Lorraine Aase  
Charlene Bolton  
Carol Fast  
Dawn Jones  
Florence Pillsbury  
Patricia Steeper  
Mab Voelkel

Tenor

Jim Edwards  
Dean Fowler  
Robert Helman  
David Lassiter  
George Stout  
Larry Thorp  
Jim Weinheimer

Bass

Hugh Folkins  
Rex Henzie  
Carl Hess  
Alex Hughes  
Roger Miller  
George Morgan  
Clarence Parker  
Bob Terrill  
Duane Thomas

Louis Ronfeldt, Director  
Larry Wong, Accompanist



## AN INTERVIEW WITH DOMENICO CECCAROSSÌ

Jerry Balmuth

Q. Would you agree that Horn playing all over the world is noticeably inferior to the playing of other instruments?

A. Of course horn playing is inferior: it hasn't reached the technical perfection of any of the other instruments. Horn players don't worry about the same things as other instrumentalists: they are not the slightest bit concerned with sophistication and refinement of sound, with elegance of phrasing, or virtuosity and dexterity in playing, much less with sensitive expression, style, and interpretation. No, the horn player is concerned with only one problem: "I have to play this solo--- I can't make a bloop".

The Horn is an object of terror to the player: it terrorizes him. The Horn player therefore never even attempts to attain the instrumental perfection that he so obviously lacks. To him, the above concepts are extraneous; he is preoccupied only in having the sound come out of the Horn, irregardless of its ugliness, its brutality, or antimusical qualities. When the Horn player moves into his lower register, the sound is blatted and hideously vibrated--- with no shame or humiliation! When he has to play a high B-flat, he gives it a beautiful whack with his tongue, because through this he is sure that the sound will come out. And when he is asked for any of the Horn's delicate and

mysterious colors, such as *bouché* sounds, echo sounds, or mixed sounds (successions of open and *bouché* sounds over a tie), his technique is limited to placing a beautiful mute into the bell of the horn, and thusly obtain these so-called colors.

Q. What is the mystery of this inferiority in Horn playing?

A. I think the mystery can be quickly unveiled. The teaching and the study of the Horn are the problems: they still live in the time of 1830, 1840, around the time of the introduction of the simple F Horn. In terms of didactic literature, we live in the time of Kopprasch, of Mueller, and of Oscar Franz. I admire these works, and it is, indeed, quite true that I consider Mueller as a basic method of study. Before beginning my daily work, be it the preparation of a concert, a recording session, or an orchestra rehearsal, I have the habit of taking either the first or second volumes of Mueller and reading straight through all of the studies---a very efficient training. However, let us not forget that these books were written over a hundred years ago, and that we will certainly not find in them much contribution to that which is the complete technique of the Horn. In these studies, the Horn is developed only in its natural part, that is, in the open

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Editor's note: Jerry Balmuth, former student of Domenico Ceccarossi, conducted the interview which is reported below. In forwarding it to the present Editor for inclusion in the November 1972 Horn Call, Editor Emeritus Harold Meek added this brief paragraph: "One final note. Ceccarossi was honored in his home-town with a concert

in his honor and a medal given him by the mayor, on July 30, 1972. Students and professors participated in this musical event. Ceccarossi himself played the Mozart Concert-Rondo and Rossini's Prelude. It was the first time he had returned to play in his home-town, and it was a touching tribute to him."



Domenico Ceccarossi  
(Cazzani Horn in F, B-flat, E & A)

sounds: the same sounds that a trumpet or trombone could produce. The Horn, however, is an extraordinarily coloristic instrument, and our techniques go far beyond the trumpet or trombone --- far beyond the open sounds. We have *bouché* sounds, we have mysterious echo sounds, and we have comic mixed sounds: a whole gamut of techniques of the hand, and of the ensuing colors and resources, unobtainable and unequalled by any other instrument. Unfortunately, in most of the Schools of Horn of all over the world, the hand in the bell of the horn represents, even today, a deviation; the technique of the colors of the Horn as controlled by this hand, is not only not recognized as a technique worthy of study, but is generally disregarded and ignored (as the valve horns were ignored when they were produced: as the Horns are still ignored today). But even beyond this study of color techniques of the Horn, Mueller, Kopprasch, and Franz could not foresee the evolution of music, and they

are therefore terribly outdated for anyone who must prepare himself for the performance of 20th Century music, whether in orchestra or in chamber music. The student needs a tremendous preparation before entering into an orchestra --- a training that will technically, rhythmically, and stylistically guide the student in that which has already been composed, plus lay a foundation for all eventualities in terms of inherent musical evolution.

The study of the Horn is indefinite that is, it never ends. The player who thinks that he can study this very difficult instrument only superficially, or only for a few years in the Conservatory, is destined to remain one of the many terrorized dilettantes that we find so often in our orchestras. The techniques of the Horn must be completely and absolutely mastered, and then sophisticated, stylized, and refined. Until this is accomplished, of course Horn playing will remain inferior in regard to the other instruments.



Q. You are called a "caposcuola" -- a leader of a school -- in three different "schools"; that is, you are the Professor of Horn in Italy's leading Music Conservatory, you are the figure-head leader of a certain type of playing, and you are the author of a multi-volume "School for Horn" published by Leduc in Paris. Would you please describe the last two "schools"?

A. The "School for Horn" is of four volumes, though really of five if you count my Ten Caprices also published by Leduc, and now really six, as another volume, a continuation of the first volume, will soon be published. In these volumes, along with my treatises *The Coloristic Techniques of the Horn* (1948; *Orti: Rome*), later amplified into *The French Horn* published by Ricordi in 1957, I have tried to direct the student of the Horn to a new instrumental life.

We begin with the study of the Horn "a squillo" (horn call): exercises that we play for 10-15-20 years---forever---because they give the instrumentalist a healthy emission: that is, we never again run the risk of the so-called "bloop," or of empirical playing (not knowing if the sound will come or not). From the studies "a squillo" a complete mouth technique is developed, be it the tongue attack, that gives security to the expressive emission that in turn insures perfect intonation and a uniform tone through all of the registers of the instrument, or be it in the various positions of the mouth, lips and tongue. Studies "a squillo" are not, however, exercises in blaring, blasting or brutality, so loved by my German and American colleagues; they are free open sounds, and of course loud, but always, always produced with expression and refinement.

We then find a complete study of the Hand-Horn which will lay the founda-

tions for the later studies of the coloristic techniques of the instrument. The first volume ends with the introduction of the valve horn. The second volume is devoted to the *bouché* sounds, the echo sounds, and the mixed sounds, with many of the exercises having been created from the few bars of a solo from Wagner, Bartok, Debussy, Stravinsky, and others who employed these specific colors. The third volume is composed of thirty studies, each created around a solo from our symphonic repertory: ten from the symphonies of Beethoven, ten from the symphonies and piano concerti of Brahms, and ten, the most difficult, from various composers (First Brandenburg, Till Eulenspiegel, Romeo and Juliet of Berlioz etc.). These studies are very important for the student, for not only do they present the solos, the difficulties, and styles of the pieces that he will meet when he enters an orchestra, they allow the student to enter an orchestra with the same spirit, the same technique, the same emission, and the same style that he has learned in the school. The fourth volume is of ten rhythmic studies, dedicated to the rhythmic revolution of this century. Stravinski, Bartok, and all of the great modern composers, have created hellish rhythms, and I wrote this volume specifically to show the student that these very disconcerting rhythms, 15/16, 3/16 etc., are, when very carefully studied, of very little difficulty, and always remain very closely related to 2/4, 4/4, and 3/4.

I am called a "caposcuola", not only here in Italy, but also in many places abroad; young people from France, America, Japan, Australia . . . from all over the world, come here to Rome, with my books and records in hand, to find me...but in this "school" there is only me. I will be a "caposcuola" only that day when the Horn players in



France, in America, in Japan, in Australia, will have understood the system of emission of sound to which I have dedicated my whole life with this instrument, be it in my volumes, in my records, in my classes at the Conservatory, or in interviews such as this. The Horn player must sing his instrument. The Horn player must sing *inside* his instrument. From the very beginning, from the very first sounds, the student must consider his Horn as the vocal chords of a human voice --- a human voice that is singing. For when the player is singing his Horn, when he has succeeded at this "cantabilita" --- never producing a sound with the saliva or with the breath, leaving the Horn still, dead inexpressive, like a tube --- he will have begun to overcome every difficulty of the Horn ... he will have begun to reach a perfection of his technique, besides achieving an expressive sonority once thought to be only available to the violin. The Ceccarossi "school" is founded on this "cantabilita" --- sensibility, the complete study of the Horn's techniques, the emulation of a violin virtuoso, and the voice of Caruso . . . that is the "school" of Ceccarossi.

Q. And your "Ten Caprices"?

A. I wrote the Ten Caprices with a certain pretense . . . a certain passion . . . a certain approach. I called them Caprices because I recalled the Caprices for Violin written by Paganini; with these Caprices, I wanted to put the Horn on the same level of the violin, of the Caprices of Paganini: that is, arrive at that technical virtuosity.

Q. Would you please candidly describe your recording career?

A. I have recorded 15 records which include virtually all of the concert

repertory for the Horn. Almost all of my records are made from "start-to-finish", with the exception of the three Mozart Concerti (Campi; 1969), which I recorded separately from the orchestra, from midnight to five in the morning, but the Horn parts are "start-to-finish". In "The Art of Domenico Ceccarossi" (RCA; 1970), I repeated various sections. All the other records, however, were recorded "live", and one record is really live, as you can hear the audience in the background. Let's ignore, then, if these records do not have the constructual perfection of the English record, the American, the French, or the German records. I never have had this pretension: I have had only one pretension: to record --- make known this music, and make known my technique and my playing style. Here in Italy, there is no sophistication of the microphone or the pickup; the important things are that which we accomplish; the rest has no importance.

The records that I have made have all been disowned; that is, I no longer think very highly of them . . . with a few exceptions for which I still have some sympathy. I've recorded Mozart on many records, but many of these, such as the four Concerti for Angelicum in 1956, should be thrown away as they were done very badly. There remains in me a sympathy for the Quintet, also of 1956, which will soon be re-released; then there is a record of Angelicum (1965) with the Fourth Concerto, along with the Haydn Second Concerto, and the Two Sonate of Cherubini; there is also that record of Campi with the Concerto-Rondo, the First Concerto, and the Fourth Concerto . . . In these three records, disregarding how bad, mis-balanced, or poorly recorded the orchestras are, or how the Horn might have picked up with a bad voice, Hornwise there are some beautiful things here.

In the other records, we find almost all of the classical and modern literature. In "Il Corno" (Angelicum: 1963), there is the Sonata of Beethoven, the Adagio and Allegro of Schumann, the Concerto-Rondo of Mozart, the Prelude, Theme, and Variations of Rossini, and two of my own Caprices. In "The Art of Domenico Ceccarossi" (RCA 1970), there is the Elegy of Poulenc, the Sonata in E-flat of Danzi, the Sonata of Luigi Cortese, the Villanelle of Dukas, and La Chasse de Saint Hubert of Henri Busser. Then there are two "didactic" records with music never before played or heard: a Concertino by Alain Weber, didactic records, there are also the performances of the two Strauss concerti: rehearsed and recorded together for the Radio of Lugano, Switzerland, in four hours!

There is also a record of the "Trio Ceccarossi" (RCA; 1971), a record that belongs a bit to my private life. I don't make the claim that this is a record of Domenico Ceccarossi, because with me there is my wife. We founded this Trio together, and we made known all of its music, for which my wife never had the pretense of being a great singer. It was I who had the pretense of joining myself with her, also in a record as a memory of our life. The Trio Ceccarossi was founded in 1958, and it was for me one of the rarest chamber music ensembles in existence. It was founded for only one purpose: make known an unknown literature for Horn, with voice and piano. We toured through all of Italy and Europe for many years, during which time a lot of music was dedicated to us. On the record, there are four such works: Two Prayers of D. Mortari, Horati de Vino Carmina of B. Krol, Four Night Muses of R. Gervasio, and Three Greek Epigrams of F. Margola. There are also the Auf dem Strom of Schubert, and "Dirti addio"

of Donizetti. Our repertory for the Trio is huge, numbering over 30 pieces, of which only one or two may be otherwise known --- perhaps some day we'll meet a benevolent editor who will publish all of these works, from Bach to Twelve-tone composers.

During this month I will be making tapes for three new records to be released this summer. The Mozart Quintet will be re-released with the Brahms Horn Trio (to be done next week). Early this week, I will record a Concerto by G. Savagnone, a work written for me last year, along with a Concerto of F.S. Mercadante (1795-1870), recently rediscovered, and also a Cantata for Horn, Chorus, Speaker, and Strings by G. Rusconi (the text is by my son). Early next month, I will be recording the Hindemith Sonata (which I have publicly performed between 80-90 times . . . I remember because Hindemith once thanked me for having made so much money for him . . .) and some Gliere works with piano, to be combined with a Sonata by A. Renzi, recorded last month with the composer as pianist. Then, of course, my dream, if I should have the possibility, is to again record all of Mozart, for the sixth time.

Q. Are you presently preparing other "didactic" works?

A. Besides the Sixth Volume from Leduc (which should be released soon after almost three years of waiting), I am finally realizing one of my fondest projects, a treatise on Mozart: "A Critical and Aesthetic Guide to the Works for Horn of W.A. Mozart". In this work, I would like to introduce these works of Mozart from a historical point of view, and at the same time, cover every aspect of the interpretation: the emission of sound, the way to express this sound, the trills, the



phrasing, the difficult passages, etc. For me, the Quintet represents, still today, one of the most transcendental works for Horn, whether for its richness of elegance, or for its unsurpassed stylistic and interpretative difficulties. I have been working on this book for over a year now, and hope to finish it this summer. It is a "didactic" work that will interest only Horn players and will probably have the fate of The French Horn, or anybody else's books on our instrument -- it will remain in the language of the writer, that is, Italian, and thereafter be inaccessible to non-Italian readers. It is all the more for this reason that I would like to record all of Mozart again -- to be released with the book; non-Italian readers could then at least follow, if not understand, my interpretations, from the records and the annotated music in the text. But, for now, my only concern is that of finishing the text.

I can affirm that I have played this instrument for a good 52 years. These 52 years have been of great joy -- I have always enjoyed myself enormously playing the Horn. I was never aware of having written so much, of having recorded (for records) so much, or of having performed and recorded the whole repertory for Horn . . . in Italy, in Switzerland, in France, in Sweden, in Denmark, in Spain -- for wherever I went, I always played recitals of music of local composers. I could say, therefore, that the number of tapes is between 300-400 . . . I don't even know how many, and I have never counted them . . . With this enthusiasm, continually renewing itself, along with an "artistic youth", which surprisingly has not showed signs of diminishing, I lead myself always into new projects for recording more literature of the Horn, and into public concerts, like the ones last week, which included the very rugged Savagnone

concerto- which has every kind of difficulty. Every so often I ask myself, how it is possible that at my age I can obtain, with satisfying results, all that I set myself to do. It is unheard of! When you think that the career of a horn player can hardly be anything but short, for many obvious reasons, and that this brevity is historically proven, with many players giving up playing at 40-45-50-- not forgetting that here we are referring to those who carried out their activities only in orchestras . . . not even considering those who carried out, simultaneously, a concert career (who are, in truth, very few). I could define this present period as one of "Grace", and it is easy and difficult at the same time to explain this (will you permit?) phenomenon. At my age, I repeat, one shouldn't be able to play, but I think that at the bottom of this "possibility", there lies my very thorough practicing and studying, that has continued uninterrupted throughout my life (and it's monstrous to think that could have happened) -- and also the constant pleasures and fulfillment that I have enjoyed playing the Horn.



## THE 1971 HORN TESTS AT POMONA: FURTHER RESULTS

Malcolm C. Henderson

As forecast hopefully in the *HORN CALL*, v 2, no. 1, p. 55, 1971, Barry Tuckwell and I have been successful in getting the results of the "double blind" horn tests of twelve horns that we did in Pomona in July, 1971, analysed by computer. For this computer work we have to thank Mr. Tom Takaro, then at Dartmouth and now a graduate student in theory/composition at Pittsburgh, who did the long and arduous transfer of the data to cards, and set up the program of questions to ask the computer, in consultation with Barry Tuckwell. The actual computer run was done under "Project IMPRESS," at the Kiewit Computation Center, Silsby Hall, Dartmouth College, Hanover, N.H. (The acronym is for Interdisciplinary Machine Processing for Research and Education in the Social Sciences!) To both Tom Takaro and to IMPRESS we owe most hearty thanks, particularly as Tom says he doesn't even like computer work. Barry must have great powers of persuasion.

It is now clear from the distribution of votes on the Brass/Silver question as recorded by the computer that there is no detectable difference to the audience, and that question may be regarded as settled. This conclusion was anticipated less exactly in last year's note. The computer results only reached me two weeks ago and before the dead-line. I have only had time to review one other question, namely: can one identify a particular make of horn by the sound?

The computer results, with the votes sorted out by player and make are given in the accompanying figure. The perhaps more interesting question as to "tone" and "rating" is more complicated to analyse and present, and will have to await the next issue. Quite possibly there is dynamite concealed in the figures, both for the horn manufacturers and the players! In the figure the actual horn played is plotted row by row, and the horn it was thought to be by vote (or guess) of the members of the audience is given column by column. The individual players are in order: Tuckwell, Pyle, and Decker. Thus, for example, when Tuckwell played the Geyer, 5 thought it was a Reynolds; when Pyle did, 1 thought it was a Reynolds. In this plot the correct votes all appear in the "main diagonal."

This summary of results repays study. Note that although there were 42 persons present, each able to vote three times for twelve horns, or a total of 1512, only 734 votes were actually cast, less than half. Sometimes as many as 26 voted, once as few as 15, and an average of 21.6. The others did not vote or their entry was illegible.

Since there are 12 horns, 12 guesses possible for each, and three players, there are  $12 \times 12 \times 3 = 432$  entries in the table.  $734/432 = 1.7$ , which is the number of votes that would appear at each entry if they were evenly distributed; 1.7 is therefore the "expected number" in probability theory. If the votes were entirely at random (as of course they are not; strictly: one was not supposed to vote for the same horn more than once out of twelve) then the expected distribution into groups of zero, one, two, four, etc., can be readily calculated from the Poisson law, which is as follows:

$$P(n) \times 432 = e^{-1.7} \cdot (1.7)^n / n! = 432 \times 0.183 (1.7)^n / 1 \cdot 2 \cdot 3 \cdots n.$$

n	0	1	2	3	4	5	6	7	8	9	10
Poisson	78	134	114	65	27	9	2	$\frac{1}{2}$	.1	--	--
Actual	92	152	84	57	22	14	2	4	2	2	1

For this table it is evident that most of the distribution is quite random, but that there is a "tail" of votes that seem knowledgeable, even though cast for the wrong make of horn. Note also that the sum of the main diagonal, the correct votes, is 94, i.e., 50% larger than it should be if no one really could tell a particular make. No individual listener did better than two or three out of 36 tries. The players did better, as noted last year.

There were a great many more votes cast for horns with which the listeners were familiar: New Conn and Holton 180, for example. The Knopf, the Kruspe, and the Holton 180 were identified as New Conn far beyond a random possibility, as is true for the identification of the new Conn itself. So in conclusion, the evidence, as in the note last year, is that some people can tell something about particular horns some of the time. By next year I hope I can get the opinions about tone and rating sorted out in meaningful fashion. In this case the individuals' opinions will be valid judgements in every case.

# HORN THOUGHT TO BE:

HORN WAS:

	SCHMIDT	GEYER	KNOFF	KRUSPE	KALISON	HOLT-179	ALEX BR.	HOLT-180	REYNOLDS	CONN-NEW	CONN-OLD	ALEX-SIL
SCHMIDT	2 4	1 0	2 0	3 2	3 2	0 3	3 1	2 0	3 3	2 1	2 0	0 2
GEYER	0 3	6 1	0 0	3 1	1 2	1 4	0 4	2 1	5 1	2 2	3 0	2 3
KNOFF	0 2	1 3	0 2	2 0	1 4	2 0	3 1	1 0	3 2	8 1	3 1	0 2
KRUSPE	0 0	1 5	0 0	3 2	2 1	0 2	5 3	2 1	1 0	7 4	1 2	1 1
KALISON	0 2	2 0	2 3	0 2	5 1	1 5	3 1	1 1	2 4	2 3	1 1	2 0
HOLT-179	1 3	0 1	3 0	2 0	3 0	2 4	1 2	0 0	1 2	1 3	2 2	1 0
ALEX BR.	1 0	2 1	0 0	1 0	1 5	7 1	1 2	2 1	4 3	1 1	2 0	0 0
HOLT-180	2 0	1 0	1 4	1 1	3 1	3 1	1 3	1 3	2 1	10 2	0 4	0 1
REYNOLDS	2 0	5 3	1 1	1 1	1 1	1 4	3 0	2 1	2 1	1 9	1 1	1 0
CONN-NEW	1 2	0 1	3 1	0 1	1 1	5 0	1 0	1 4	1 2	2 9	1 0	3 2
CONN-OLD	1 0	0 1	3 1	3 4	1 5	3 0	2 1	0 1	0 1	1 1	2 5	1 0
ALEX-SIL	4 3	4 4	3 4	2 4	0 1	1 4	2 1	2 3	0 0	0 1	0 2	2 3

$$734 = 53 + 59 + 47 + 54 + 57 + 81 + 75 + 45 + 63 + 111 + 49 + 40 \quad 94$$

Average: 61.



## RANDOM IMPRESSIONS: BLOOMINGTON & CLAREMONT

Malcolm C. Henderson

It has always been fun to keep a diary or log of the activities at gatherings of any kind, particularly if they have some unique or unusual aspect outside my scientific profession. This time, at Bloomington, unfortunately we have all been kept so busy with lectures, rehearsals, recitals, "master classes," talks by "clinicians," and with rushing back and forth to meals that there hasn't been a moment to keep one until tonight.

There have in fact been a few grumbles that we have had to work too hard, but not from me. Everything we have been asked to do or listened to has been either instructive, useful, amusing, or sheer esthetic joy to hear.

However, tonight—Thursday Evening—we have just come back from the "picnic," and while I jot down these impressions, four accomplished "young horns" are playing across the hall of the Dorm with their door open: playing very well indeed. Southerners evidently: "Lookey heah, mayan, that's mah note. You'ah supposed to play a D". . . Every now and then one of them expresses his high spirits by ripping off a solo burst, as easily and naturally as one whistles a bar of Gilbert and Sullivan. They are wholly relaxed and happy and having a superb time.

Out across the angle of the building there is another group trying Rossini's "Fanfare de Chasse," not quite so skillfully as my neighbors; and at intervals others—the sweeter the farther—are sounding off like song birds setting up their "territorial imperative." My neighbors are playing quite modern stuff, technically quite difficult, and for sight reading they are showing remarkable musicianship.

I have turned in with the door open for the cross-draft—we have been lucky in weather so far—and thanks to the picnic and the long day feel lulled by the gorgeous racket. Though there is obviously no possibility of sleep for another hour or two, I don't mind a bit.

The picnic out at the Chicken Bar-B-Q ranch fifteen miles away was good fun: good food, frisbies, ball games, and assorted gaiety. One charming episode was the sight of a young man and his pretty girl starting purposefully off down the grassy slope toward the meadow and the stream leading to the woods beyond it, hand-in-hand with a horn in its case clutched in each unoccupied hand. Omar Kayyam would have approved. "A pair of horns beneath the bough. . ."

Our British visitors were puzzled by some of the differences in word usage. On the way to the picnic Civil inquired what sort of a place the picnic spot was, and in the middle of a vivid description of its attractiveness and facilities, wanted to know if it was "licensed." "Oh, yes indeed, and regularly inspected by the state health authorities!" This turned out not to be quite what he meant, and like the rest of us, he had to fall back on thermos bottles of "iced tea" for liquid refreshment. License or no license, we all enjoyed it.

The feature of the gathering that is the pleasantest, aside from the really skillful playing of nearly everyone present, is the youth of the large majority, their good humor and evident happiness, and the fact that at least half are girls, many of them very pretty. Not only are they pretty, they are very competent: the third horn section of my choir are all girls and they produce an enormous sound! Little slips of things making a volume that the Angel Gabriel might be proud of.

We are steeped in sound, music of all ages, except perhaps rock. We do have Jazz, Fripperies, much music of recent composition, and of course large doses of the standard repertory. The artists' recitals have been memorable and some of the lectures very funny as well. I make no attempt to estimate the recitals as a music critic might: it must be enormously daunting to have to give a recital in the face of this expert gathering, four hundred and twenty skilled in the art and prepared to criticise, be edified or stimulated, and instructed to go and do likewise. For most of us "Life piled on life were all too little. . ." to be able to do so, surely.

It is strange how we do not tire of the sound of the horn. If this were a workshop of oboists or basoonists surely the participants would tire of the sound fairly soon. Violins, properly played of course, can be listened to indefinitely. But even when the horn is not played too well, it is not unpleasant. Perhaps the difference between horns and other instruments is the difference between roast beef and lobster!

12:15 a.m. The dorm is still "jumping" but my hallmates have subsided, the rest are far away, and I drift off to sleep.

#### Later items:

1. The smoothly operating management, the staff work with the vast quantity of music promptly distributed, and the general arrangements have been superbly handled. We owe great thanks to the Executive Committee, to our Hosts, Phil Farkas and Abe Kniaz, and to our coordinator, Mrs. Suzanne Riggio.
2. Dr. Fitzpatrick's urbane warning at the luncheon that "French" Horn is likely to stick in spite of the vote of the Society last year to drop the adjective.
3. The foyer of the auditorium completely covered with horn cases.
4. The sight of one hundred and thirty hornists crowding up the steps to stage left. While a hundred and thirty others oozed down stage right.
4. The most virtuoso performance of the week was not by a horn player at all. Susan Peters seemed to be at the piano practically all the time, never missed a note, and read everything on sight!
5. Four hundred and twenty Horns and Horn Players on stage at one time.

In contrast to the Bloomington Workshop the month before, with 420 horns in attendance and a couple of dozen virtuosos, the atmosphere at Pomona College was one of delightful informality, almost cozy. There was a great advantage in having the Artists live in the same building, Oldenborg Center, and easily and



informally available at meals and other times. Friendships begun at Bloomington could be matured comfortably, though the overlap in junior personnel was not great: most of them coming from the Southland.

We were divided into smaller groups of ten or so, in which we rehearsed for the informal performance Saturday afternoon, and the experience was just as interesting and perhaps more instructive than the choirs of eighty to a hundred and twenty at Bloomington. Besides which the sound level was more comfortable: the ear-stoppers I had bought for Bloomington, (Sigma Engineering Co. "Earvalu") such as the armed services use on firing ranges, were not needed in Pomona. A hundred and twenty horns in a "live" rehearsal room can produce upwards of 115 decibels—close to the pain threshold—at even a moderate forte. A sound-meter measurement at the final performance with all of us on stage at once would have been most interesting. Levels of this magnitude produce a subjective alteration in pitch. To me this amounts to a half-tone or more of flattening, that shows up, as the reverberation dies away, as a noticeable pitch sharpening of the echo. This is a highly subjective and personal matter: some people do not hear it. The more complex the tone, with components above the horn range, the less the effect is said to be. This is fortunate for conductors fond of fortissimo finales.

The living quarters at Pomona are less spartan than they were at Bloomington, and the sounds of the horn practice were fewer, but they were augmented by cell oboes, and many other instruments: this was the Annual Claremont Music Festival and all the instruments were represented in the dormitory. For the next International Horn Workshop in 1973 we are to be quartered in a larger building somewhere else on the campus. Since it will be in June, we can expect the weather will not be too hot: this year we were fortunate that our week in July was very comfortable.

One unusual event, put on before the Saturday afternoon finale, was the performance by the three smaller horn groups in the open air outside the Bridges Hall of Music, playing standing up to the audience as it arrived. We had not been rehearsed standing, so a certain number of notes were missed, but the effort was well received. One of the pieces was played without using the valves, on the "natural horn," with excellent effect.

The formal evening concert, Telemann's unpublished F major Concerto for two horns, Wuorinen's 1965 Concerto for oboe and ten players, and Glière's 1940 B flat Concerto for horn and orchestra, was an esthetic feast and greatly appreciated. The contrast between the ancient sonorities of Telemann, the fascinating cacophonies of Wuorinen, and the tremendously difficult coloratura and lyrical passages of the Glière made an unforgettable evening. . . . Knowing the Polish rendition well, I hope that Tuckwell will now record the Glière.

Next year we hope that a program of special appeal to the wives of the participants can be added. The Los Angeles area is rich in things of artistic, historical, and musical interest. The kind of devotion shown by a woman who will stay with a horn player surely warrants special recognition.



## NEW RELEASE

W. A. Mozart

Four Horn Concertos and Rondo

Soloist and Conductor:

MICHAEL HOELTZEL

Camerate Acedemica des Mozarteums Salzburg

Before the recording will be available in stores, members of the IHS may order for a discount price of \$4.50 (US) from: Basil Tyler, 3007 No. Farwell Ave., Milwaukee, Wisconsin, 53211, USA. Checks are welcome, but letters must be postmarked no later than January 1, 1973.

## RECORDINGS

Christopher Leuba, Contributing Editor

First, a request to our overseas members: It would be of great interest to our readers to have listings of recorded performances by horn players of various countries on record labels not known to us in the United States and Canada. Also, we would appreciate the names of reliable stores or agencies where these recordings could be ordered. Listings or recordings no longer available, 78s for instance, would be of interest for historical reasons. May we receive information from Austria, Australia, France, Switzerland, Finland, Poland, Japan, Mexico, Brazil, Argentina . . . ?

Second, corrections to our column in the last issue, provided by Stephen W. Ellis:

ARGO ZRG (not AROG)

Meale's "Las Alboradas" was written in 1963 (not 1936) Hambraeus' "Transit II" is for a quartet which includes piano.

Holmboe's Concerto is not number II (two), but "11" (eleven).

The missing last name of the fourth horn player in J. J. Johnson's "Perceptions" is Northern.

Third, Mr. Ellis repeats his query regarding the first American Horn Concerto: Is there a concerto earlier than John Becker's Concerto of 1933? If any of our readers can provide information, please contact:

Stephen W. Ellis  
2141 Walnut Court  
Glenview, IL 60025

And, in a similar vein, what might be the earliest recorded example of the horn in jazz, swing or pop music? Does any recording predate Artie Shaw's Frenesi? (Hornist: Jack Cave?)

The Soviet trumpet artist, Timofey Dokhschitzer is on a recording your Contributing Editor recommends without reservation for its unique artistry and virtuosity, performances which truly extend the horizons of brass performance.

Boston Records BR 900  
Timofey Dokhschitzer, trumpet  
works by Pablo de Sarasate, Debussy, Peskin,  
Urofsky, Goedicke, Arensky, Heifitz, Fibich,  
Ravel, Rachmaninov, and Kreisler.

This recording can be ordered from Prof. Louis Davidson, School of Music, Indiana University, Bloomington, Indiana.

Our contributors for this issue include Bernhard Brüchle, Stephen W. Ellis, David Hoover, Richard Mackey, Harold Meek who continues his reviews, and your Contributing Editor.

Angel S 36582

Ifor James, English Chamber Orchestra / Barenboim  
Mozart, Sinfonia Concertante in E flat, K. 297b

Angel S 36788

Alan Civil

Britten, Serenade opus 31

(French) Arion 30 A 111

Georges Barboteu

Charles Koechlin, Sonata for Horn and Piano, Op. 70 (1918-1925)

Argo ZRG 536

Alan Civil & Ian Harper

Nicholas Maw, Sonata for Two Horns and Strings (1966)

Award Artists AA 704

James Chambers plays works by

Bakaleinikoff, Bradford, Clerisse, Corelli, Heiden (Sonata)

Hermann (Concerto), L. Mozart, L. Piatoni, M. Poot.

\*Boston B 209

James Stagliano

Brahms, Trio opus 40

Stich, Quintet

\*Capitol CTL 7014

Alfred Brain, Sinclair Lott & Richard Perissi

H. Villa Lobos, Choros 4

(Brazilian) Caravelle 004

Ary da Silva, Geraldo de Mello, Zdenek Svab

H. Villa Lobos, Choros 4

Columbia MS 7281

Unidentified player

David Del Tredici: Syzygy, for Soprano, Horn, Chimes and  
Chamber Orchestra (1966)



(Japanese) Columbia OS 3443 (Erato series)

G. Barboteu & G. Coursier

Haydn, Concerto in E flat for Two Horns (Rosetti?)

CRI S-280

Barry Tuckwell

Iain Hamilton: Voyage for Horn and Orchestra (1970)

CRI 160

Unidentified Players

Olav Kjeland, Concerto Grosso Norvegese for Two Horns  
and Orchestra, Op. 18 (1952)

\*Decca DL 4070 (Originally : 78 Rpm Parlophone-Odeon R 20617)

Dennis Brain

G.F. Handel, Two Arias for Two Oboes, Two Horns and Bassoon

Decca SXL 6462

Walter Tombeck

Kreutzer, Septet in E flat major, opus 62

Berwald, Septet in B flat major

Deutsche Gram

DGG LPM 18637

Hans Gohlke (?)

Händel, Julius Caesar "Va tacito e nascosto" (No. 14)

DGG 139 038

Gerd Seiffert

Mozart, Four Concertos

DGG 139 398

Gerd Seiffert

Brahms, Trio opus 40

DGG 272 0015

Gerd Seiffert & Manfred Klier

Beethoven, Sonata opus 17

Beethoven, Sextet opus 81b

Eterna 8 25 741

Unidentified player

Siegfried Thiele, Octet for clarinet, bassoon, horn, two  
violins, viola, 'cello and bass (1966)

Rainer Kunad, Music for Winds—wind quintet (1965)

Siegfried Kurz, Woodwind Quintet opus 12 (1950)

Eterna 8 25 883

Peter Damm

Richard Strauss, Concerto 1 for Horn and Orchestra

Richard Strauss, Concerto 2 for Horn and Orchestra

Everest Tradition 2102 (Supraphon S 4683)

performers not indicated

Leopold Kozeluh, Fanfares for Three Horns

Ondrej Anton, Hunting Signal

Anon., Two Duets

F.X. Dusek, Parthia in F

Bedrich Dioynys Weber, Quartet No. 3 for Horns

Frantisek Kramar-Krommer, Parthia in Dis

Golden Crest CR 4075

Philip Farkas (with American Wind Quintet)

works by Houston Bright, Walter Kaufmann (Partita),

Donald White, Don Haddad (Blues au Vent), Luigi Zaninelli,

Warren Benson

Golden Crest RE 7018

John Barrows

Poulene, Elegy

Scriabin, Romance

Wilder, Suite for Horn, Tuba, and Piano

London STS 15078

Alan Civil & Ian Harper (London Wind Soloists)

Haydn, Seven Divertimenti

Mace MCS 9047

Jozef Brejza (Zürich Orchestra)

Othmar Schoeck, Concerto for Horn & String Orchestra opus 65

Mainstream MS 5010

Gordon Mumma

Hornpipe, for Horn (with double-reed mouthpiece) and

Cybersonic Console (1967)

MPS 13005 ST (MPS-Records GmbH, Villingen)

Hermann Baumann, et al. (Wiener Sinfoniker)

Othmar Schoeck, Concerto for Horn & String Orchestra in D opus 65

C. M. von Weber, Concertino in e, opus 45

Schumann, Konzertstück opus 86

Musical Heritage Society (Erato series) CC 3

Georges Barboteu, et al.

Music for Four Horns, and for Hunting Horns:

Mouret, Symphonies de Chasse

Corette, Concerto Comique No. 14

Rameau, Hyppolyte et Aricie

L. Mozart, Sinfonia Caccia

MHS 641/642

Robert Freund and Hannes Sungler (Austrian Tonkünstler/Bernet)

Telemann, Tafelmusik III (Concerto Grosso in E flat)

Orion ORS 7281

John Barrows with Fine Arts Quartet and unidentified player  
(member of New York woodwind Quintet)

Mozart, Quintet for Horn and Strings K.407

Mozart, Quintet for Piano and Winds K.452

(Norwegian) Philips 839 249 AY

Odd Ullberg (Norwegian Wind Quintet)

Klaus Egge, Wind Quintet opus 13

Qualiton LPX 1252

Unidentified players, Hungarian Chamber Orchestra

Haydn, Symphony 31 "Horn Signal"

Haydn, Symphony 73 "La Chasse"

Qualiton LPX 11513

Ferenc Tarjani, Liszt Ferenc Chamber Orchestra/Sandor

Haydn, Concerto for Horn (I) in D

Haydn, Concerto for Horn (II) in D

RCA LM 1913

Harold Meek, et al.

Delibes, Ballet Music from "Sylvia"

RCA LM 2235

Harold Meek, et al.

Humperdinck, Hänsel und Gretel prelude

other works



RCA VCS 7089

Tony Miranda and Howard Howard

David Amram, Shakespearean Concerto for Two Horns,  
Oboe and Strings (1959)

Sinequan PLS 8

James Stagliano

Akimenko, Melody opus 16  
Cui, Moment Musical op. 50, no. 1  
Dukas, Villanelle  
Fauré, Apres un Reve op. 7, no. 3  
Glière, Nocturne op. 35, no. 10  
Glière, Intermezzo op. 35, no. 11  
Gretchaninov, Lullaby op. 1, no. 5  
Poulenc, Elegy  
Scriabin, Romance  
Tschaikowsky, Autumn Song  
Vuillermoz, Etude

Sinequan Z4RS 1229

James Stagliano (Zimbler Sinfonietta)

Mozart, Four Concertos

Supraphon S 4683 see: Everest Tradition 2102

Supraphon SUA 10709

Miroslav Stefek (Ancerl)

Mozart, Concerto 3 K.447

Mozart, Sinfonia Concertante

Telefunken S 22516 (Teldec SAT 22 516)

Hermann Baumann

Danzi, Concerto in E

Rosetti, Concerto in d

Haydn, Concerto I

\*Westminster WL 50-2

Gottfried von Freiburg (Bläservereinigung der Wiener Philharmoniker)

Haydn, Octet in F

JOHANN BEER (c. 1655 - 1700):  
Concerto in B-flat for Post-Horn, Hunting-Horn,  
Strings and Continuo.

Deutsche Grammophon Gesellschaft, ARCHIV recording:  
198473 Stereo.

(Harold Meek)

Part VI of the Music History Series by DGG, titled "17th Century Music for a Banquet", this piece, edited by Kurt Janetzky, occupies about one-fourth of the recording. As the program notes point out, the six movements of the work still correspond to those of a suite, although in other respects the work is a comparatively early solo concerto.

Edward Tarr plays the Post-Horn in B-flat, while the Hunting-Horn in F is admirably played by Gustav Neudecker. Both instruments are recently built by modern makers, the Waldhorn used here being a copy from Hampel, Dresden, c. 1770, and built by Alexander in 1968. The Post-Horn by an anonymous Warsaw maker, 1966.

This is a perfectly delightful Baroque work, recorded March 4 - 8, 1968. The part given the Post-Horn is quite simple, consisting chiefly of rhythmic emphases, but writing for the jagdhorn is melodic, flowing and ornamental.

Domenico Ceccarossi, the Italian virtuoso, plays several highly interesting works on Magic Horn label C 191110/1 and 191110/2. These are from tapes made by Ceccarossi at many of his performances and dubbed onto these two LP's. Alain Weber's Concertino in F is a strictly first-class contemporary work for horn and orchestra which receives a splendid rendition. In this reviewer's opinion, here is a greatly overlooked and neglected work. Both the Strauss concertos are included with this work on DC 191110/1, and the orchestra is that of the Italian Swiss Radio conducted by Leopold Casella.

On DC 191110/2 the Grand Concerto by Federico Agthe is heard, with the Radio Orchestra of Naples conducted by Carlo Franci. This is performed with the greatest dexterity and musicianship. The second work on the same disc is the Concerto in D by Annibale Bucci, performed with the Radio Symphony Orchestra of Turin conducted by Ferruccio Scaglia. Although written in 1898 there is a very "contemporary" sound in the work and Ceccarossi's playing here is excellently wrought too.

On RCA SL 20257, "The Art of Domenico Ceccarossi" is heard with Eli Perrotta at the piano. Danzi's Sonata in E-minor shows a virtuosic display of pyrotechniques. Poulenc's moving Elegie receives a highly sensitive performance, while on the reverse side of the record Cortese's Sonata in B - flat, Dukas' Villanelle and Henri Busser's La Chasse de Saint Hubert bring varying shades and technical displays from the soloist. To this reviewer the outstanding trait of all these performances is the way in which Ceccarossi's virtuosity serves the music. It is never in the way, nor does it come across as a mere display of virtuosity-for-its-own-sake.

Unfortunately these discs are not easily available in the U.S. RCA was made for distribution in Italy, and Ceccarossi himself published the two Magic Horn labels for didactic purposes.

Peter Damm, solo horn of the Staatskapelle in Dresden since 1969, was born in 1937 in Meiningen (now East Germany). In 1959 he became solo horn in the Gewandhaus Orchestra in Leipzig. He has appeared as soloist in Hungary, Poland, Russia, Chile and West Germany. His recording on Eterna 8 25 883, of both Strauss Concertos, is with the Staatskapelle, conducted by Heinz Roegner. The First Concerto is played with great understanding and technical proficiency. From the very first note of the introductory "signal" one is aware that a first-class artist is in charge of the performance. None of Strauss's notes are slighted. Never has this reviewer heard more correct playing in the finale than Damm gives. The tempi are not allowed to drag, but at the same time none is too fast. The orchestra sounds a trifle harsh. However this fault may lie only with the particular disc I heard. The Second Concerto is --- well --- the second concerto. Strauss made the supreme effort of his late years to leave this world an Oboe Concerto and this second Concerto for Horn. One fared better than the other. Unfortunately, it was the horn players who suffered. No one can make great music of this work. But Damm succeeds in giving a fine technical performance, well-focused and conceived. More than this, no one can do.



## MUSIC REVIEW

Harold Meek

Gioacchino Rossini:

Introduction, Andante, and Allegro. Fantasia for Horn and Piano, dedicated to Jacques-Francois Gallay. Revision and Arrangement by Edmund Leloir. Editions Choudens: Paris, 1970. \$4.

A new edition of this charming work in the continuing series of revisions by M. Leloir. Well edited and handsomely printed. Not too difficult. A "small" piece ideally suited as an encore.

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Jagdlieder, Fanfaren und Jaegermaersche (Hunting Songs, Fanfares and Hunting Marches) edited by Georg Karstaedt. Small Folio, stiff paper covers, 51 pages of music for hunting-horn enthusiasts. Published by Paul Parey, Hamburg.

The names of Josef Schantl and H. Kling are here, as well as an "American Hunting Song." (Wait until you see this one!) The index lists works for 2 and 4 common hunting-horns (see The Horn Call, Volume II, number 1, page 31); 4 parforce horns in E-flat or D; 2 common and 2 parforce horns in B-flat; 4 common (hunting) horns with valves; common horns, with and without valves and parforce horns in B-flat. The "Hunter of Kurpfalz" and "Lutzow's Wild Hunt" are here, and other beloved German folk and hunting songs. Mendelssohn is represented by two songs.

These works are intended primarily for the Jagdhornblaserkorps, a phenomenon unknown to the United States (Hunting-horn Players' Corps). But they are useful to us, outside Germany, in showing just how seriously the Korps are regarded and the fine edition prepared for them.

Printed in score form. DM 6.80; Verlag Paul Parey, 2 Hamburg 1, Spitalerstrasse 12.

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ANTON REICHA, opus 106:

Quintet in E major, for Horn and String Quartet.  
Edited by David Lasocki and William Blackwell.  
Musica Rara: London, 1971.  
Distributed in USA and Canada by Rubank, Inc.  
Score and parts, \$11.

This version has been painstakingly made by the editors. Composed originally for the hand-horn and dedicated to Dauprat, the present edition presents more varied and flexible articulations that are found in the original. This, in keeping with the continuing mechanical improvements to the instrument. An interesting part of this occurs here with the ornamentations, presented here in alternate notation. The horn in E is correctly left in that tonality.

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Meadowland—solo w/piano accompaniment, arranged by Clarence E. Hurrell.  
Rubank: Chicago, 1968. 60¢

An innocuous setting of a Russian folk-air. Easy. Range of one octave, from d' to d'' on the F horn. Printed for either F or E-flat horn. The instrument is variously called horn and French horn by the publisher, further adding to the already uncertain "education" in the public school system in the United States.

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#### BERNHARD BRUECHLE:

Horn Bibliographie. 304 pages Heinrichshofen's Verlag:  
Wilhelmshaven (Germany), 1970. DM 32.

Attractively bound and well printed, this book is the most complete index of horn works on the market. Although the text is in German this should not deter English-speaking (or other) readers. Any student should learn early the elements of music. Understanding that an Oktette is but an Octet, and that many other words are the same as in his own language are indicative of the cosmopolitan person a horn player must be.

4000 works are indexed, according to Horn Alone, (further divided into Horn and Piano, Horn and Organ or Harp, Horn with another wind instrument, etc.) This type of listing continues through Ten or More Instruments, on to One or Two or more Horns w/orchestra. There is an index of Books About the Horn, and index of Composers and Authors, and an index of Publishers. Several pages of most interesting pictures complete the book. Here are shown Johann Stich (Punto), Johan Joseph Rudolf, Franz Strauss, Dennis Brain and many others of interest to the horn player.

Recording of numerous works are indicated. This book should be in every player's library. The best.

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#### HEINZ REICHE:

Vierspaennig (Geschichte einer Postkutsche) Four-horse Hitch, (Story of a Post Coach) and

Brezel Polka (Pretzel Polka).

Horn Quartets.

Wilhelm Zimmermann: Frankfurt-am-Main, 1966.

The first title is a music-picture of the horse-drawn mail coach, with characteristic post horn tunes. The second title is exactly as its name implies, a beer-barrel-and-pretzel shindig. Both pieces are poorly abbreviated in their notations, with too many Da Capos and Dal Segnos. The Four-horse Hitch is the better of the two.

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**DON HADDAD:**

Two Impressions for 4 Horns.

Shawnee Press: Delaware Water Gap, Pa., 1969.

Score and parts, \$3.

The short movements, totalling approximately 2¼ minutes of performance time. The first, Corni da Caccia is a fair attempt at writing for hunting-horns. Can be played on natural horns.

The second, Alla Jazz is exactly as its name implies. A possible encore piece. (Here again the instrument is referred to variously as horn and French horn).

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**ARTHUR FRACKENPOHL:**

Brass Duo, for Horn and Tuba.

Robert King Music Co.: North Easton, Mass., 1972

Score and parts. \$5.

A new work for an unusual instrumentation. The horn part can also be played on the Baritone, and a substitute part is included with the parts. Total playing time is approximately 6¼ minutes.

Four movements are divided into a Prelude, Ballad, Scherzo and Variations. Outside of a few meter changes in the Scherzo the writing is straightforward, well-crafted and interesting. This composer knows his instrumentation very well. A welcome change in timbre.

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**QUINCY PORTER:**

Sonata for Horn and Piano.

Dedicated to Willem Valkenier.

A new edition by Robert King Music Co.

North Easton, Mass., 1972. \$4.

Originally published by Broadcast Music Incorporated, this new edition of one of New England's generation of composers is offered again, this time by a New England publisher. A difficult work in 3 movements which deserves to be better-known.

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**JOSEPH FIALA:**

Three Quintets in E-flat, for 2 English Horns, 2 Horns and Bassoon.

Edited by Kurt Janetzky.

Hofmeister: Leipsig. Score and parts.

Charming 18th-century wind-instrument writing skillfully reconstructed and edited by the Leipzig master-editor, Janetzky. Each Quintet has 4 movements.

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JOSEPH JONGEN:

Lied. Horn and Piano. (1899)

Ce Be De M: Brussels, 1960.

Written when Jongen was 26 years old, this charming 4-minute piece foreshadows the ingredients which were to form the mature artist's genre—delicate themes developed ingenuously, lucid formal organization, a variety of textures, sometimes contrapuntal—and above all, refinement. Born and educated in Belgium, Jongen remained, most of his life, in the academic surroundings of the Liege and Brussels Conservatories. He ended his active career as Director of the Brussels Conservatory. Still largely unknown outside his native country, Jongen composed over one hundred pieces in virtually every musical form. His chamber works are especially grateful, and deserving of wider recognition.

(The Belgian Centre for Music Documentation, Ce Be De M, is a non-profit association, founded in 1951 on private initiative and placed under the auspices of the Belgian Ministry of Education and Culture. Its object is to stimulate the expansion of Belgian contemporary music in Belgium as well as abroad. It is affiliated with the International Association of Music Libraries and is a member of the World Music Bank and Music Information Centres.) More works from here will be reviewed in the next edition of the Journal.

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ALUN HODDINOTT, opus 42:

Aubade and Scherzo. Horn and String Orchestra.

Oxford University Press: London, 1967. Score, \$3.50.

The string parts are on hire, together with a piano reduction. The solo horn part is on sale. Duration is approximately 8 minutes.

Commissioned by the B.B.C., Wales, the work was first performed there by James Diack on October 24, 1965.

Technically the work is conceived with a sparse orchestration which allows the solo to come through with minimal effort. A pleasant enough work, with a few contemporary trappings, i.e. flutter-tonguing and a final glissando to the high C.

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IGNAZ and ANTON BOECK:

Ten Pieces, for 2 Horns and Bass.

Edited by Kurt Janetzky.

Hofmeister: Leipzig, 1969.

Six lovely short movements. Horns in C.

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RAYMONT MOULAERT:

Andante for 4 Horns.

Ce Be De M: Brussels, 1957.

Henri Elkan, agent U.S.A., and Canada

1316 Walnut St., Philadelphia, Pa. 19107

Alfred Lengnick & Co. Ltd., Purley Oaks Studios

421 a Brighton Rd., South Croydon (Surrey)

CR26YR (British Isles & Commonwealth).

Dan Fog, Music Dealer and Publisher

Graabrdetorv 7 III, DK - 1154 Kobenhavn K

Denmark (Denmark & Sweden).

Harald Lyche & Co.

Kongensgt 2, Oslo - Norway.

A well-written quartet piece lasting approximately 6 minutes. Each part is interesting and pleasant to play, and the work is worthwhile for the listener as well. Constantly moving voices provide the means. Range is from small c to a."

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FRIEDRICH WILDGANS, opus 19A:

Three Inventions for Horn and Clarinet.

Doblinger: Vienna, 1961.

Overture, Romance and Valse.

Short movements, not to be confused with J. S. Bach.

Interesting, moderate difficulty.

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VIKTOR KORDA:

Five Bagatelles for 2 Horns.

Doblinger: Vienna, 1966.

Contrasting movements create enough interest to make this a worthwhile addition to the duet repertory. Within an easy range for both players.

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DEUTSCHE JAGDSIGNALE:

Kurt Janetzky, Musical Consultant and Editor.

Friedrich Hofmeister: Leipzig.

A small edition of 49 Hunting Signals published under the auspices of the Highest (Order) of Hunting Societies of the German Democratic Republic, (East Germany). All the signals in use in the field are included.

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**FRIEDRICH GABLER:**

140 Naturhorn Etuden (140 Natural-horn Etudes).

Doblinger: Vienna, 1968.

These etudes cover the gamut of rhythmic variation and articulations which are found in almost all continuing studies for the instrument. A good, solid and basic approach, with emphasis on good tone and intonation. Does not go above the 12th harmonic.

This reviewer is compelled to add the words of the late Max Pottag (Chicago Symphony, U.S.A.) when the reviewer's own Basic Technical Studies were first published: "It is all good common-sense material, but students like a speedier way to practice" It is a point well worth noting that there never has been and (probably) never will be any way to a beautiful tone other than the constant cultivation of it with care—and long, sustained tones played with minute attention is that way. Franz Strauss summed it up very well when he said, "Only by sustaining tones and by interval-studies can you achieve a noble tone."

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**FRANZ DANZI (1763-1826)**

Konzert in E—Dur (Concerto in E major),.

for Horn in E and Orchestra. Editing of the solo part and cadenzas by Peter Damm. Deutscher Verlag fuer Musik: Leipzig, 1970.

This is a very lovely classical work brought out by Mr. Damm, the solo horn in the Dresden Staatskapelle (East Germany). Writing goes up to the 20th harmonic, but Damm gives an alternate, lower choice which aids performance. His articulations are tasteful. Ornamentations are written out in their correct rhythms, and the cadenzas belong to the style of the piece. A not too difficult solo piece. Available with piano reduction.

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**SIEGFRIED KOHLER, opus 32:**

Sonata for Horn and Piano (1966)

subtitled, "Rotterdam 14-5-1940.

Deutscher Verlag fuer Musik: Leipzig, 1970.

This work is recorded by Peter Damm on Eterna 8 25 990 (East Germany). Divided into 3 sections, Prolog, Threnody (Lamentation) and Metamorphosis, we have a highly coherent form throughout, in an easy range (a cor-mixte form if you will). The subtleties of meter change and articulation combine with dynamic ranges in both parts to effect a striking work.

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**BRAHMS, opus 11:**

Scherzo from the Serenade in D. Arranged for Horn and Piano by Ivan C. Phillips. Oxford University Press: London, 1968. \$1.30.

Good music, well-adapted for the horn. Easy range, from e' to e".

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## CHRISTOPH FOERSTER (1693-1745)

Concerto in E-flat, for Horn, 2 violins, Violoncello,  
Contrabass and Cembalo. (Piano reduction available.)

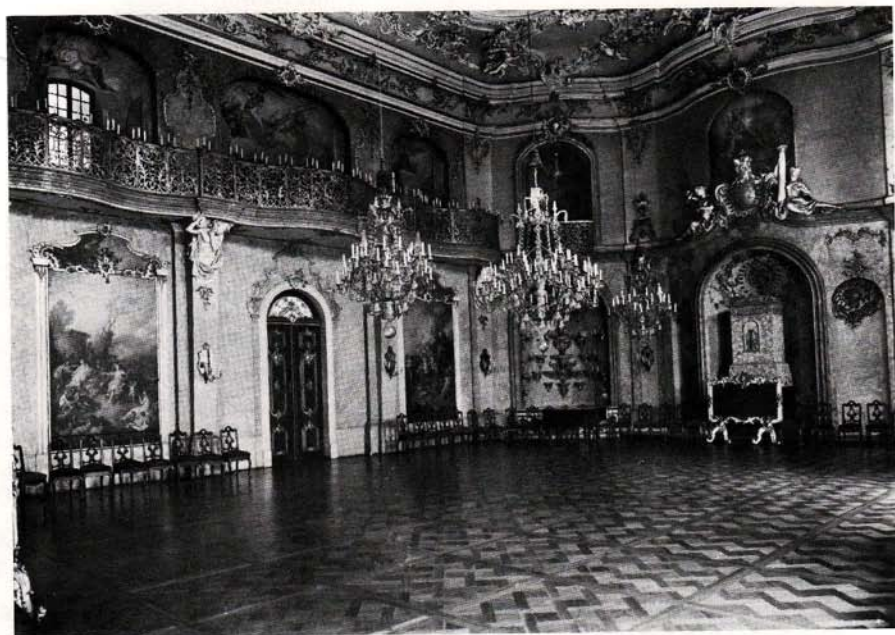
Edited by Kurt Janetzky.

Friedrich Hofmeister. Leipzig, 1956.

Originally composed as a Solo-Concerto for Hunting-horn in D-sharp, Janetzky has herewith re-written the entire work in E-flat for ease in modern playing. The original Title Page reads Concerto Ex Dis, Cornu de Chasse. Note the Latin version, Cornu.

It is probable that the work was written while Foerster was Hofkappellmeister in Merseburg or Rudolstadt (see the accompanying photo of the room in which he composed this piece.) The solo part must have demanded the utmost in virtuosity in the playing of natural and stopped tones. Its highest note is the 16th harmonic. The work is demanding in the high tessitura, but well worth the effort required for its preparation.

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The Great Festival Hall, Heidecksburg (Rudolstadt)  
Christoph Foerster served here, 1743-1745.

## KAREL ODSTRCIL:

Transit, a concerto for 8 Horns and Percussion.

Score made especially available to the Society by Mme. Milena Galuskova of the Czechoslovak Music Information Centre, Prague.

This is a brand new work, in score only, parts not yet available. It is difficult to read, though technically not too difficult. Duration is about 22 minutes.

The first movement is marked Continuo, and is for 8 horns.

The second movement is a Cadenza to be played by the first Percussion group (Bass drum, Tympani, Tom-Toms, Bongos and Small drum without snares). To last about 120 seconds. The rhythmic pattern only is indicated by the composer.

Third movement is a Danse for 8 horns.

Fourth movement is a Cadenza again for percussion, this time for group II (Thailand gong, Vibraphone, Xylophone, Temple blocks, 3 Suspended Cymbals, with sizes indicated, and Congo drum). To last about 120 seconds.

Fifth movement is marked Espressivo for 8 horns.

Sixth movement is again a Cadenza, for both groups of Percussion, to last about 150 seconds. Rhythmic pattern is indicated.

Seventh movement is Tutti Prestissimo.

The piece appears to be an exciting addition to the ensemble repertory. Truly a concerto for 8 horns. Its rhythmic devices are its outstanding trademark. Alternate instrumentations are noted: 4 horns, 2 trumpets, 2 trombones; 6 horns, 1 trumpet, 1 trombone; 8 saxophones; 4 trumpets, 4 trombones. All to include the percussion as well.

The score is written with actual sounds (pitches) in C.

## Notes



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