The Horn Call

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La Société Internationale des Cornistes

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

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Editorial copy should be typewritten and double-spaced. If you have musical notation for inclusion, it must be on white paper with black ink, and each line must be no more than 5 inches wide. A total of 7½ inches high can be placed on one of our pages.

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

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.)

CONTENTS

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 adress 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

Anmerkung des Redakteurs: Die Redaktion der Horngesellschaft möchte alle Mitglieder aufforden, ihre Meinungen und Gedanken zu allen interessanten Themen in der Kolumne 'Briefe an den Redakteur' auszudrücken. Wir schlagen vor, dass die Briefe nicht länger als 300 Wörter sein sollten und wir behalten uns notwendigerweise das Recht vor, alle Briefe zu redigieren.

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

Wir interessieren uns auch für Photographien passender Gegenstände. Dem Photographen wird eine Anerkennung zuteil und er erhält die Aufnahmen zurück.

CARTAS AL EDITOR

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

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

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

LETTRES AU REDACTEUR

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

En règle générale, ces lettres ne devront pas depasser 300 mots. Le Rédaction se reserve 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 editore della Società desidera incoraggiare i suoi membri a voler esprimere i loro pareri con rispetto a qualsiasi soggetto interessante circa a detta colonna "Lettere al Redattore."

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

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

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

Sir:

This is to let you know that I have just received my copy of "The Horn Call," and am very pleased with the way my two articles have turned out; they seem to have been well received here, among those I have seen, and I hope they will stimulate the sort of discussion that you refer to in your editorial. As to the Misattributions article, I have encouraged Horace Fitzpatrick to write to you knocking down some of my theories; I hope something comes of this, as he has revised some of his opinions since his book came out.

There were a few printing errors; if you are planning to publish errata at a later date, could you make a note fo the following:

p.19, l.14: The first movement *written* was

p.33, col. I, l.11: partly of a mental and partly of a physical basis.

p.33, col. 2, l.17: *many* great singers,

One further point: I saw Alan Civil last night, who asked me to send you his best wishes. He has been asked by "Sounding Brass," (an English brass band magazine), to write his reminiscences of Dennis Brain, and thought that the same article might be of interest to you. Following the suggestion on p. 54, might not he and Neill Sanders be encouraged to contribute to the same issue?

Finally, many congratulations on another successful issue of the magazine; would it be possible for you to let me have one extra copy?

With best wishes,
Yours sincerely,
Oliver Brockway
London, England

Sir:

I feel so privileged to have had the opportunity to attend the 1973 California Workshop. It was my vacation, and surely a trip around the world could not have been more exciting, uplifting, and inspiring. I am continually amazed at how *nice* horn players are — warm, friendly, down-to-earth, and generally lacking prima-donna tendencies.

There was only one sour note which I mention with the hope that we can find a workable solution in future. I have mixed feelings regarding the flashes, clicks, buzzes, squeeks, and miscellaneous disruptive noises associated with the use of cameras and tape recorders during master classes. However, I feel strongly that the use of such equipment should be forbidden at concerts.

I was shocked, appalled, and bitterly disappointed that when three of the finest living horn players were performing Wednesday night (Barry Tuckwell, Frøydis Hauge, and Charles Kavaloski), and the concert was being professionally recorded, would-be artists in the audience consistently disregarded the feelings and rights of not only the other members of the audience who were there to listen, but also offended and disturbed the performers themselves. One individual in particular sat in the middle of the front row with both a tape recorder and a Polaroid camera taking time exposures. Instead of a gentle click, audience and performers heard the buzz of time exposure and other noises related to the changing of film and separation of print from backing material. Even after Mrs.

Hauge and Mr. Kavaloski indicated their disapproval from on stage, this brazen individual continued the disruptive behavior.

It is unfortunate that some of us are so insensitive that rules must be made — but please we must do something to protect the feelings of the performers as well as the right of the majority of the audience to enjoy outstanding performance.

Sincerely,
Sonia L. Richardson
San Diego, Ca.

Sir:

Enclosed is a program from a recent Madison Symphony Orchestra concert at which I played the Richard Strauss Concerto No. 2. I am writing to urge all performing women horn players to send copies of their programs or letters telling of their performances to the Horn Call. I am convinced that the standard of horn playing for women is becoming higher and I hope to see more women in playing and teaching positions in the years to come. I have been fortunate to be first horn in Madison Symphony for about twelve years, and recently to have been on the faculty of the University of Wisconsin, filling in for John Barrows while he was on leave during 1971-72, and assisting him in the teaching of horn during 1972-73. There are numerous other women in responsible playing and teaching positions around the world. Let's hear about the feminine side of horn playing!

Sincerely,
Mrs. Nancy Becknell
Madison, Wisconsin

Editor's note: Your editor agrees, whole-heartedly. Ladies, please write!

Sir:

Enclosed you will find a small, tape covered newspaper clipping. Upon close inspection you should find that it reads "TO DRIVE RATS FROM A HOUSE — let one of the juveniles commence a course of lessons on the French horn." I can't remember the exact source of the "remedy," but I do remember that it came with an advertisement from a large mail order house. I cut it out approximately eight years ago, when my horn practicing seemed to bother everyone — including our cocker spaniel who bayed . and howled at me from the basement through the furnace ducts.

Please feel free to use this in the journal if you think it will tickle a few funny bones.

If you do use it, you need not give me credit — simply say that it was found by a member in an advertising circular.

Sincerely,
Penelope Paine
Aliquippa, Pennsylvania

Editor's Note: Regrettably, the clipping had become semi-transparent and would not serve for photo reproduction.

Sir:

Harold Meek suggested that I send you some background information about myself, in conjunction with the letter I recently wrote to the Horn Call.

Until I was about 28, I was a professional horn player. I studied at Curtis (1949-1953) under Mason Jones, and later studied briefly with Willem Valkenier, and for about a year with Phil Farkas. I was at Marlboro the summer it started (1951), and among other things, played the

Schubert Octet with Adolf Busch; I returned for several summers, and in 1957 played second horn in the Columbia recording of the Dvorak Serenade. My professional career included a year (1955) in Germany as first horn of the seventh Army Symphony, 2½ years (1956-1958) in the New Orleans Symphony as fourth, then second horn, and a stint jobbing in Chicago, playing backstage at the opera, etc. (where I once cracked a $5 note! — one of the four in Il Trovatore, at $20 a performance).

At the end of 1959, faced with the prospect of another cold winter in Chicago and a future as an only moderately successful horn player, I came to California and got into computer programming, at which I've been quite successful, and which I enjoy. Computer produced music, though, I consider fit for only computers to listen to — after all, we don't make them listen to our music!

I'm happily married — explainable partly because my wife Sally is neither a musician nor a mathematician, but is a first-rate skier — a sport we both love. We now have two unbelievably energetic sons under 2½. Other hobbies are HO model trains and learning German. I still have my 8D, and lately, a new Vienna horn; I play with friends occasionally (mostly the Brahms Trio), but not in public. I miss the people in music (except conductors!) more than I miss playing, and do try to stay in touch — helped greatly now by the Horn Call.

I hope this is more or less the type of information you need; if not, please let me know.

Sincerely yours,
Christopher Earnest

Sir:

The article "The Technique of Hand Stopping" by Stephen Seiffert in the May, 1972 Horn Call, offers an explanation that is too clearly wrong and leads to too much confusion to let pass without comment. His idea is that fully stopping the horn does not raise the pitch, as is commonly thought, but instead lowers it to approximately ½ step above the next lower harmonic. This notion is based on the fact that gradual closing of the hand, until the fully stopped position is reached, does lower the pitch gradually to that point without a "break" on the way. The absence of the break is taken as evidence that the harmonic remains the same.

However, at the instant the fully stopped position is reached, the harmonic does in fact change to the next lower one, even though this is imperceptible to the player. For example, if one plays the 5th harmonic (the first E in the series based on C), and stops it in this way, the note being played when the fully stopped position is reached is the 4th harmonic in a series now based on a pitch approximately ½ step higher than the original one. This can be proven by then playing the other harmonics in the stopped series: the next higher one will be a major, not a minor third higher, and similarly for other notes in the series. In other words, the harmonic series of a stopped horn is approximately ½ step higher than that of the same horn played open, so that the physics of full and partial stopping must be different, just as horn players have known for some generations.

The reason no break occurs during the above stopping proce-

dure is the same as the reason none occurs when (for example) switching between the F and the B♭ horn while holding a single note. In either case, a change to a different harmonic occurs, but the lips continue to vibrate at the same frequency, at one or another of the natural resonance points of the horn. (In the stopping case, the partial stopping lowers the pitch to a point almost exactly the same as that of the fully stopped note based on the next lower harmonic). Further confirmation of this explanation is that no break occurs when changing from any open note to the same pitch played stopped (fingered differently, except for very high notes), if one can avoid jiggling the horn. The lips have no way of counting to tell *which* pulsation is reflected back by the horn to coincide with a later pulsation of the lips — only that the reinforcement occurs. Thus no perceptible break will ever occur when changing from one to another way of playing the same pitch.

This much is clear with little or no reference to the physics involved — only to the observable effects. I have not seen a completely convincing explanation of the physics which could be understood in intuitive terms. However, it seems most likely to me that partial stopping lengthens the vibrating air column, by moving further out the point from which energy is reflected back into the horn, and that full stopping in effect shortens the tube and the air column (just as we've always thought) by cutting off almost all reflection of energy from the last 6 inches or so. Thus, in the gradual stopping procedure discussed above, reaching the fully stopped position "pinches off" the last node of the vibrating air column.

In this connection, I would like to call readers' attention to an excellent article that appeared in the July 1973 Scientific American magazine: "The Physics of Brasses," by Arthur H. Benade. The article is not easy reading, but is worth the trouble. The understanding of the physics has evidently reached the point where practical knowhow can be at least partially augmented by mathematical tools, to lead to improvement in instrument design and maybe even playing techniques. Among other things, the author notes that proper placement of the hand in the bell of the horn makes the higher notes more secure, by strengthening the higher natural resonance points. The effect appears to me to be minor, but definitely present. I had not before realized this reason for the use of the hand. Perhaps the author could be persuaded to write an article for the Horn Call, explaining the physics of partial and complete stopping, which the Scientific Ameican article does not address.

Incidentally, the article indirectly illustrates why the qualifier "French" is never likely to be dropped entirely. The author needs a generic noun to designate the entire family of instruments, loudspeakers, etc., having the characteristic horn shape; he also needs a term to mean what, to avoid ambiguity, I can only call "French horn." While other qualifiers might be more logical (the German *Waldhorn*, for example), the Horn Society's current position seems untenable. Replac-

ing the two terms "horn" and "French horn" by any single term leads to ambiguity in a number of cases. A more sensible position, with a higher probability of success, would be to advocate dropping the qualifier except where it was necessary to avoid ambiguity — a rule I have followed in this letter.

Very truly yours,
C. P. Earnest
Rolling Hills Estates, California

Sir:

Thank you for the Directory. It is a most impressive list.

I have not heard from Mr. Pettit since I sent him my last items concerning the Brain family in October 1971 and presume his book has not yet appeared. I have a copy of the information I sent him, but I can hardly send you this until I know his book will not appear. But I suppose I am perhaps the only person who can say that he has played with three generations of the Brain horn players. I started playing the horn in 1905 and played in various Amateur Choral Societies to gain experience. At the People Palace Choral Society I was 2nd horn, Aubrey Brain 1st horn, and his father 3rd horn, and we did many concerts together. Then I played at Blackheath Choral Society with Alfred Brain as 1st horn. It was a wonderful experience, and I always remember the marvellous quality of tone that Alfred produced on an old Courtois French Horn. I still play my very old Mahillon French Horn; I cannot hold these modern heavy instruments. I am now in my 86th year and grateful that I can play at all. Sorry I have no programs or cuttings, I can send you only distant memories now. All best wishes to you from,

Handel Knott,
New Malden, Surrey,
England

P.S. I played with Dennis at the Slough Concert Hall when he performed two Mozart concertos both at afternoon rehearsal and concert in the evening. (Sorry I forgot to include this in my letter.)

Monsieur:

J'etais heureux de savoir l'éxistance de la S.I.C. Je voudrais bien recevoir votre revue et je chercherais a m'y abonner. Ensi je vous communique mes principales activités de soliste (corniste) pendant les deux dernières années et aussi une statique (critique? Ed.) de la presse Bulgare. De ma part je veux bien être corespondant pour la Bulgarie de la revue "The Horn Call" et aussi membre de la Société Internationale des Cornistes, afin d'avoir vous et mes collègues lien étroit des événements internationaux.

Toujours votre!
Gueorgui Partzov
Sofia, Bulgaria.

Editor's note: M. Partzov forwarded programs and reviews of concerts in Brno, Czechoslavakia, and Tunis, Tunisia, in which he played the Mozart 4th Concerto and Haydn 2nd Concerto in Tunis, and concerti of Mozart, Strauss, and Hindemith in Brno; he also played the Hindemith Sonata in the latter city. The review in "Culture de Peuple," No. 50, reported that M. Partzov is "un artiste à la technique parfaite, au gisement musical très fin qui possede le ton musical vibrant, un

large palette dynamique, dont la mélodie est d'une intensité égale dans tout le registre et la cantilène melodieuse."

Sir

I hope the enclosed little original effort will find favor in your eyes and that it will appear in the HORN CALL ultimately. I have found it fascinating to write and it has made several things clear to me I hadn't known before. For example, that the velocity (or motional) node is exactly at the plane of the bell. Something that I confirmed to my own satisfaction this morning.

I look forward eagerly to the next issue of the CALL, and to the paper on stopping that you hinted was to be included.

Cordially,
Malcolm C. Henderson
Berkeley, California

P.S. I notice I have changed my opinion since my letter of some months ago, Jan. 19. To be exact, which was quite wrong! I know the experimented facts now, I think.

Sir:

Thank you for your card . . . I have some information regarding the 22nd International Music Competition in Munich. This year the competition included the Horn as a solo category. 57 horn soloists from 17 nations took part. It was a fantastic experience to hear, meet, and play for so many fine hornists. How the jury could reach a final judgment with so much talent is difficult to comprehend. But Johannes Ritzkowsky, Solo Horn Stuttgart Radio Symphony, received a 2nd prize; Vladimira Bouchalová, the charming young lady Solo Horn of the Prague Symphony, tied with Vladislav Grigorov, Solo Horn with the Radio Symphony in Solfia, Bulgaria, for 3rd prize. No 1st prize was awarded this year.

Ronald Applegate has just been appointed solo horn in Haarlem, Holland.

Here is a list of my horn section in Freiburg: Victor Vener, Klaus Fischer, Alfred Wohlhüter, Eugen Biedermann, Johannes Wehmann. We also employ four other hornists on a part-time basis. The official name is *Freiburg Philharmonisches Orchester* . . . Best wishes, Yours truly,

Victor Vener,
Merzhausen, Germany.

Sir:

Mr. Bernhard Bruchle — Munich — (you printed in November 1972 "The Horn Call" page 21 his article about "An Unkown Work for Horn by Richard Strauss) gave me the council to give you notice, that I have composed a "Konzert für Horn und Kleiner Orchester" (Strings 1121 — Horn — Timpani — Battery) edited by Otto Heinrich Noetzel Musikverlag, 2940 Wilhelmshaven, Postfach 620. The concerto was performed by the Radio Saarbrücken, Mr. Emanual Zierhut played (marvellous!) the horn, and Mr. Helmut Müller-Brühl (from the Kölner Kammerorchester) conducted the Symphony Orchestra of the Radio Saarbrucken. It would be very kind of you, if you could announce this concerto in "The Horn Call." It is possible to order a score from theEditor Noetzel — or a tape — that you could get from me,

if you like. Very much I must beg your pardon for my English writing — I would be very pleased to hear from you.

Yours Sincerely,
Alfred von Beckerath,
8000 München,
Römerstrasse 170

Editor's note: No apologies needed — auf Deutsch mache ich auch etwa Fehler!

Sir:

I feel that it is necessary for someone to comment on the Interview with Domenico Ceccarossi which appeared in The Horn Call of November, 1972. The observations that he makes about the international standards of playing in the present and the past cannot and must not go unchallenged.

Mr. Ceccarossi's poor opinion of his colleagues must, I think, indicate an ignorance of the high standard of playing in Europe and the U.S.A. One can only presume he has not heard Alan Civil, Ifor James, Ib Lanzky-Otto, Vitali Buvanouski, Dale Clevenger, Mason Jones,Vince da Rosa, Philip Farkas or Georges Barboteu. This is only a sample of fine horn players I have heard. Much of the article would be funny, were it not by an acknowledged player and teacher. Because of this it is very dangerous.

I disagree with everything he says in answer to the first question. The standard of horn playing is *not* "inferior to other instruments." Horn players *do* "worry about the same things as other instrumentalists." They *are* "concerned with sophistication and refinement of sound, elegance of phrasing, or virtuosity and dexterity . . . sensitive expression, style and interpretation." The horn is *not* "an object of terror." The horn player *does* attempt "to attain the instrumental perfection that he so obviously lacks." He is *not* "preoccupied only in having the sound come out of the horn, irregardless of its ugliness, its brutality or anti-musical qualities." In the lower register the sound is *not* "blatted and hideously vibrated — with no shame or humiliation."

This is only the first column; there are eleven more and it would be repetitive to go through the entire article negating everything.

The one faint ray of hope one gets from the article is that the standard of horn playing in the world does have the chance of being saved by the "Scuola Ceccarossi."

Yours sincerely,
Barry Tuckwell
President, I.H.S.

From The Editor's Desk

Once again in this issue, there is an *In Memoriam* for one of our senior members, and now all three of the very grand old gentlemen who were present at the First International Workshop are gone to whatever corner of Valhalla is reserved for those whose lives were entwined in the horn. Our links with the past are not severed, nor will they ever be; our history is long, often funny, often deeply moving, and always fascinating. Our bonds in the present are truly international, and one of the great joys of the job of editor of the journal is the flow of letters from all over the Earth. In an attempt to preserve some of that international flavor for our readers, your editor is printing some letters directly in their original languages without translation; articles will continue to be translated into English if they are originally in another language.

There are several very important announcements to be made: First, Mr. Basil Tyler has been forced by the pressure of other obligations to resign from the office of Secretary-Treasurer; the Society is fortunate in having the services of Mr. William Dieterich in this very demanding position. Any communications of a purely business nature (having to do with dues, changes of address, membership status, and so on) should be directed to:

Mr. William Dieterich
Department of Music,
Quincy College,
Quincy, Illinois,
62301, U.S.A.

Communications having to do with *The Horn Call* should be directed to your editor:

James H. Winter
1386 E. Barstow
Fresno, California,
93710, U.S.A.

As always, it is important that changes of address be sent in promptly; first class letters are forwarded, but the journal is not. A copy of *The Horn Call* sent to an incorrect address is simply lost; the cost to the Society is by no means negligible. It is very helpful if students use only their permanent home addresses.

Concerning the journal, there is still a goodly number of the reprints of Vol. I, No. 1 (at $2.00), Vol. II, No. 2 (at $2.50); and Vol. III, No. 2 (at

$2.50). There are also copies of the 1972-1973 Directory (at $1.00). As soon as the Secretary-Treasurer is able to supply a valid mailing list, your editor plans to distribute an *errata* and *addenda* sheet for the Directory.

Concerning recordings of Workshops, there are still some records of the Tallahassee workshops available; interested members should write to:

Mr. Fred Adams
118 North Woodward,
Florida State University,
Tallahassee, Florida,
32306 USA

In response to requests, Mr. Farkas has had fifty additional copies of the Bloomington workshop recordings made. These are available at $8.00 per copy from:

Mr. Philip Farkas,
School of Music,
Indiana University,
Bloomington, Indiana,
47401, USA

And, finally, recordings of last Summer's Workshop V at Claremont will be available presently from:

Mr. Giora Bernstein
Department of Music,
Pomona College,
Claremont, California,
91711, USA

The Claremont recordings are priced at $10.00. The college was the victim of a burglar shortly after the Workshop, and lost some of its electronic equipment; the recordings are thus delayed a bit, but happily the original tapes of the Workshop were not disturbed.

As always, letters and articles, with or without photographs, are most welcome; the Journal depends completely upon contributions from the membership. There is now a very large collection of programs awaiting reproduction and mailing; a special newsletter will be used for that purpose, this being somewhat more economical than printing in the Journal.

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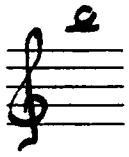
The controversy about what really happens when a horn is hand-stopped continues in this issue, with an article by Marvin Howe, Professor of Horn at Eastern Michigan University, a letter to the editor by Malcolm Henderson, Professor Emeritus of Physics at Catholic University, and a subsequent article also by Dr. Henderson. As readers will quickly discover for themselves, Dr. Henderson had serious second thoughts between his letter and his article, and his conclusions are, to use a physicist's term somewhat improperly, 180° out of phase. There is also a letter to the editor by C.S. Earnest, which supports Dr. Henderson's second thoughts. (Dr. Henderson's letter was written in January of 1973, his article in October.)

Your editor has never been one to leave matters clear when a bit of obfuscation is possible, and therefore would like to contribute two observable phenomena, each of which seems to support a different theory: On the one hand, if one plays a very high harmonic (a 20th, for example) and slowly hand-stops it, there is no appreciable pitch change. Since the harmonics above the 16th are separated by a half step or less, this would seem to support the Howe argument. This is easily tested by playing a high B:



with the 1st and 3rd valves (this being a 20th harmonic on the "C" horn) and slowly hand-stopping it. On the other hand, if one hand-stops or uses a transposing mute and plays the entire harmonic series beginning at the 2nd, the series will occur precisely in its normal pitch (and frequency) relationships, a half step above the pitch expected for the fingering being used. If the Howe theory is correct, somewhere in the vicinity of the 11th harmonic, where the intervals begin to approach a half step, the apparent series should begin to go a little sharp. There is no doubt whatever in my mind, however, that application of the Howe theory (which has other supporters — I use the name because it is his article under discussion here) and practice of the exercises developed by Mr. Howe is extremely helpful in mastering a muting technique.

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Wanted for a book in progress: anecdotes having to do with the horn. Credit given. Send to Suzanne Riggio, 811 First Avenue, Montgomery, West Virginia 25136, U.S.A.

—Willem A. Valkenier

I was attracted to the horn at a young age. My father who had an acquaintance with a musician brought me to him for lessons. He was a clarinetist and an excellent solfegist. From him I had my first solfege training. I'll always be grateful for what I learned in those solfege lessons.

My first horn was one made in Holland, a Kessels. Not a very good one. It was a single F with several crooks to transpose it into E-flat, E, D, G, and A. I did not use these however.

When I was fifteen this teacher sent me to Edvard Preus who had been first horn in Johann Strauss's orchestra and had come to Holland to play in the Rotterdam Opera. he was a virtuoso hornist. After listening to me for several minutes, he told me I had talent but that my method was all wrong, that my breathing and embouchure were incorrect. He told me he would be willing to teach me but that I would have to start from the beginning. This was a terrible blow to me and I said no. But after a few days I returned to say I was willing to start over. To study with him was a chance I couldn't pass up.

My Kessels horn was replaced with an open horn. This was a good thing to do. On the open horn I learned to breath rythmically and deeply, use my diaphragm properly to project the air and to form and use my embouchure correctly.

After a few months I bought a single F German horn, a Slot. Later I wanted a double horn like Mr. Preus's. He had both a Kruspe and a Schmidt. I bought a Kruspe.

Mr. Preus was a very exact man. It was very difficult to satisfy his demands, but he was not a pedant. He was an inspiring teacher. I had two one-hour lessons a week with him. At sixteen I accepted my first job as hornist in a vaudville theatre. This gave me money to buy music and another double horn, this time a Schmidt with a piston B-flat valve. I used both horns without preference for one or the other.

The next year I accepted third horn in the Groningen Symphony and then first horn in Haarlem for a year, after which I went to Switzerland to play in the Collegium Musicum Orchestra in Winterthur which played summers in Baden as a spa orchestra. After one year in Winterthur I auditioned and was accepted for the opera orchestra in Breslau, Germany, where I played for a couple of years. From there I went to Vienna to the Konzertverein Orchestra (now the Vienna Symphony) conducted by Ferdinand Loewe and Franz Schalk and from there to the Royal Opera in Berlin (State Opera) where I became first horn on January 1, 1915. I played in Berlin for nine years under Richard Strauss, Wilhelm Furtwaengler, Leo Blech, Fritz Stiedry, George Szell, and others. During the season for several years I was given a leave of absence to play with the Casals orchestra in Barcelona. From Berlin I came to the Boston Symphony in 1923 where I played principal horn in the second section and later in the first

section for twenty-seven years until my retirement in 1950. During this time in Boston I taught at the New England Conservatory from 1936 until 1958. They have recently honored me with a doctorate and a scholarship in my name for which I am very grateful.

Willem A. Valkenier, 1968.
Horn: Kruspe 5-valve B-flat
Photo by David Allan

Concerning the development of horn playing in the United States during the past fifty years, I have much praise. Everywhere there are excellent horn players. Many orchestras have sprung up and most all have good horn quartets. This is a tribute to the teachers and students themselves because it takes so much devotion to play our difficult instrument well. During this time working with young people has been a joy. I've always felt that I've been receiving as well as giving. I am indebted to my students for the inspiration they gave me.

I do feel we could handle students differently in the public schools. Many jump at the chance to study a musical instrument, play in the band, etc. The trouble is that the student is usually not prepared to begin the study of an instrument. He has had no solfege training,tone, pitch or rhythmic perception. This part of his music education should start in kindergarten.

Much valuable time is wasted trying to teach the student the ABC's of music at the same time he is trying to learn how to handle his instrument. Also, I have noticed that children who come from a home where the family sings together have developed a feeling for music, a sense of rhythm and harmony and with this a valuable understanding of style.

A serious student should try to find a serious teacher. He should try to become a well rounded musician. Sound musicianship sets its own demands and the way to it is conditioned by the talents of the student and his teachers. The teacher should not try to form his students into images of himself; instead, he should help the student find his own identity.

Late 19th and 20th century music demands much skill of the horn player not only in technique but also in volume because of the thicker and heavier orchestration. The double horn at the turn of the century was a welcome aid to both player and audience just as the valved horn was when it replaced the hand horn. As time has passed horn players and conductors have demanded more volume, thus horn and mouthpiece design have continuously changed. All too often the result being the sacrifice of what seems to me is the most pleasant consideration of horn

playing. This is the retainment of the true character of the waldhorn tone which I think the sensitive, attentive listener always desires.

Every instrument has an inherent quality that is just as personal as the voice of a speaker or singer. Just as it is wrong to exaggerate the voice to a point where its true timber is lost so is it wrong to extend the inherent tone of an instrument beyond its natural possibilities. My teacher refused to compete with the trombones in volume. Since he was a virtuoso of great skill and merit, conductors gave in to him when he refused to go past the limit of his instrument.

Chamber music should not be that much more different or difficult to play that orchestral music. The art of chamber music is ensemble, cooperation, respect for the others. There should never be competition—it is not a football match.

ON CONDUCTORS

The conductor can be very helpful or a handicap. I am thinking of the conductor who makes it a habit of feeding every note of a passage into the musician's mouth. The musician should have freedom within the limits of the composition. The conductor should have faith in his musicians and not treat them as being held on a line as for instance a horse performing at the circus in a ring.

The task of a conductor is to present a composition written for a large group of people to an audience. In doing so he should try to express the wishes and spirit of the composer as well as he possibly can from the score which is written in a script that is very inadequate to express all the demands a composer can make to the conductor. The conductor must be able to read between the lines. He must fuse his group into one unit of musicians who play well together through understanding their proper place and being able to fulfill his demands.

The conductor also should not give an exhibition for the sake of the people behind his back. All his motions should be for the musicians and the music. A conductor who waves his arms and baton wildly is absolutely useless to the orchestra. He only impresses the naive listeners in the audience.

The real conductor is a servant of the music alone. He is a priest who officiates at the altar of music.

Among the conductors who I've played with for any length of time and who have made favorable impressions on me are Ferdinand Loewe, Bruno Walter, Wilhelm Furtwaengler, Arthur Nikisch, Karl Muck, Richard Strauss, George Szell, Pablo Casals, Willem Mengelberg, Pierre Monteux, Fritz Reiner, Fritz Stiedry, Dimitri Mitropolos, and Charles Munch.

The Berlin Opera gave a series of regular subscription concerts and this gave me an opportunity to study Richard Strauss not only as an opera conductor but also as a concert conductor. We even made several recordings with him including "Don Juan" around 1917—1918.

Strauss excelled in whatever he conducted. He had a penetrating mind, a strong feeling for the style of different composers, and a marvelous technique. The smallest

motions were sufficient for him to receive the necessary responses from the orchestra.

Furtwaengler was very tall with long arms. I have heard that he had been seen taking walks conducting with books under his arms to help him control his motions. In rehearsal he spent much time on detail but during the performance he was an **improvisato,** being a romantic. There were never two performances alike.

As for Koussevitsky, much has been said both pro and con. He was a very dedicated man. He didn't spare himself or us. He had an extraordinary sense or sensual tonal beauty.

Among the conductors I have known, several have been excellent accompanists. They were usually pianists who had served apprenticeships as chorus masters and as assistants to fine conductors.

Certainly Strauss, Muck, Monteux, and Munch seemed to have an extra sense for knowing what the soloist was about to do and for adjusting to the individual style.

Music is an art that cannot very well be practiced in loneliness (as painting or writing). Music seeks company, more performers, ensembles. There is no greater joy than to make music in groups. One sees this in the quartet and ensemble playing of amateurs and among young people who play and sing to instruments such as the guitar. It is the perfect marriage of the emotional and intellectual.

When I listen to music, I'm aware of tone quality, feeling for style, precision and agility. Virtuosity is always a pleasure to hear when it has been achieved for the musical values and not as an end in itself.

William A Valkenier

STOPPED HORN

Marvin C. Howe

National Music Camp
Interlochen, Michigan

Eastern Michigan University
Ypsilanti, Michigan

It has long been the custom and the practice to assume that stopping the horn in F raises the pitch a minor second (½ step). This apparent change is corrected by fingering the stopped passage ½ step lower than written. As far as fingerings are concerned, an F part (stopped) is fingered as though written for Horn in E; an E part is regarded as being in E flat, etc.

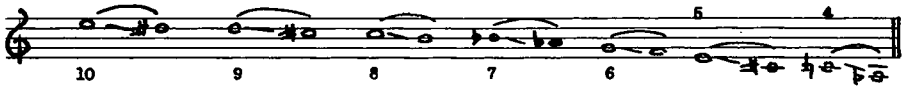
It is not the intention to negate the practicality of the above assumptions, for the fingerings obtained are certainly workable. However, it will be shown that the above assumptions are false. In fact, the hand **always** lowers the pitch—albeit unevenly—to a new pitch one half step above the next lower member of the harmonic series being employed! This does result in a series one half step above those obtained when playing "open" horn, but the new pitches are (and always were!) derived from above. Practice of this derivation results in better and quicker control of stopped horn than is generally obtained by the horn student.

Briefly (and incompletely), working DOWN from open notes (no valves, and an "open," i.e. "not stopped" hand position), these results are obtained by closing the hand SLOWLY:

Editor's Note: This article by Professor Marvin C. Howe first came to the attention of the editor in the Spring of 1970, in the hands of David Krehbiel, then principal horn of the Detroit Symphony. It struck me then that Howe's discussion of what happens when the horn is hand-stopped was the first explanation of my acquaintance that was consistent with observable events and logic. The article will be greeted in some cases with skepticism, but I am convinced that it is a correct description of the hand-stopping phenomenon; I have been able to achieve precisely the same results as Mr. Howe with the hand as well as with the transposing mute, and with a variety of horns and bell styles. During the course of the Fourth Annual Workshop, at Bloomington, I asked Mr. Howe for permission to print his article in the Horn Call; he has granted permission to publish an excerpt, and it is given here.

Although I have had some experience in the world of physics and acoustics, I was glad to be able to involve Dr. Malcolm Henderson in the matter. His preliminary explanation, written in a motel in Arizona following a brief visit in Fresno, is appended to Howe's article. Our mutual hopes for a longer explanation have been at least temporarily stopped by his having had to undergo major surgery, but he has given me permission to print his somewhat informal first draft.

Harmonic series number	Pitch name as written for F horn	Interval down to next member of harmonic series	Interval pitch is lowered	New pitch name when "stopped"
10	E	Major 2nd	minor 2nd	E flat (D#)
9	D	Major 2nd	minor 2nd	D flat (C#)
8	C	Wide Major 2nd	minor 2nd	C flat (B)
7	(flat) B flat	narrow min. 3rd	Narrow Major 2nd	A flat (G#)
6	G	minor 3rd	Major 2nd	F (E#)
5	E	Major 3rd	minor 3rd	D flat (C#)
4	C	Perfect 4th	Major 3rd	A flat (G#)



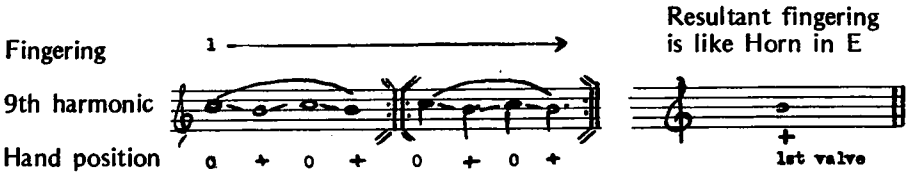
All of the above results are dependent on strong muscles at the corners of the mouth, and a very good seal of the bell with the right hand. A 100% seal of the bell would be impractical, since one could produce no sound at all.

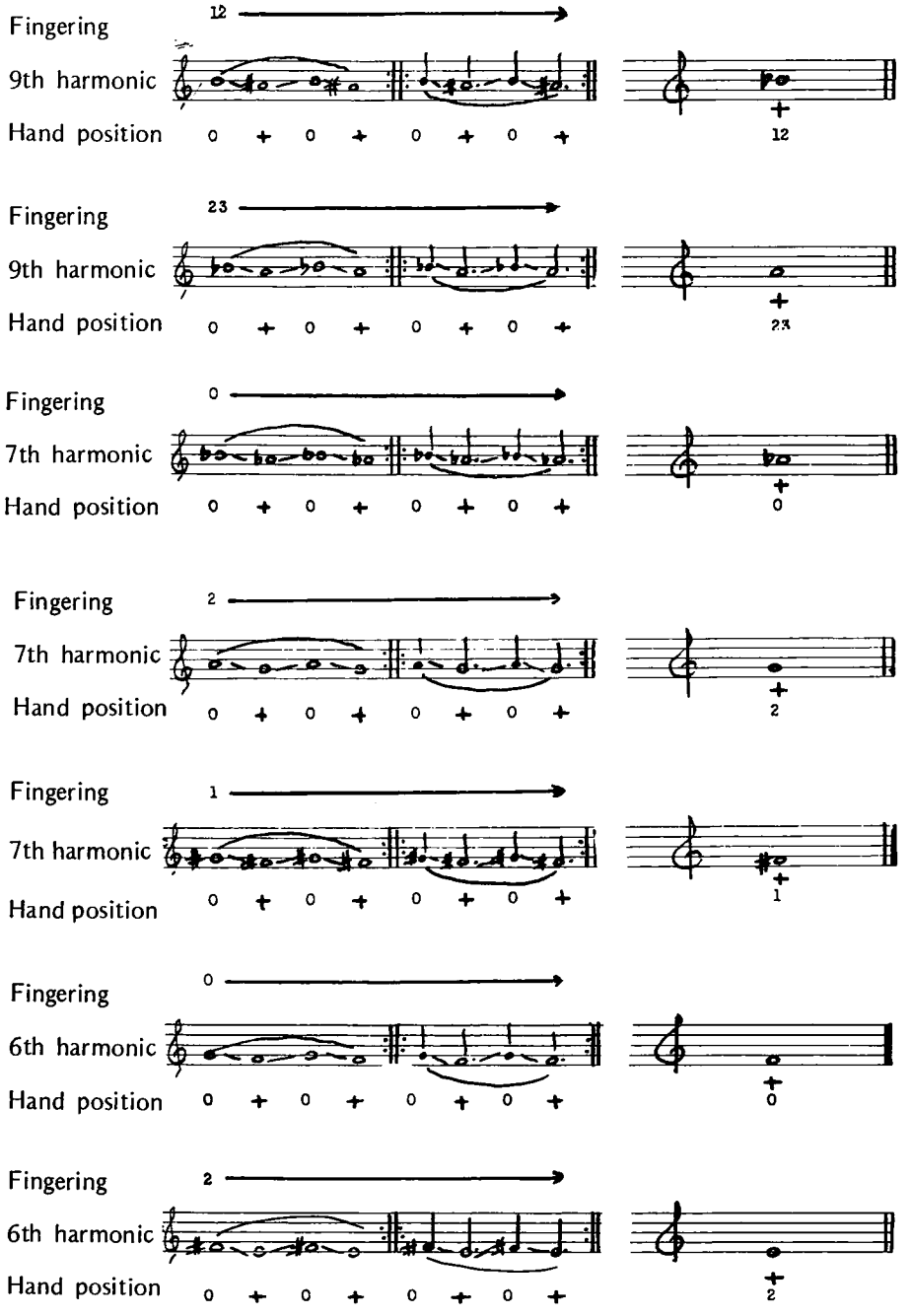
Practice of the following exercises should result in comparatively quick control of stopped horn. The "glissando" in each case should be practiced VERY slowly at first; it is controlled almost entirely by the hand, plus reasonable embouchure strength, especially at the corners of the mouth. If the player has habits of abusing the embouchure (especially the upper lip) by means of excessive smiling, excessive pressure, or a mouthpiece angle which causes the mouthpiece to press into the upper lip, these habits should be corrected before making the new demands on the embouchure which are inherent in playing stopped horn.

In playing open horn, the right hand should be inserted far enough into the bell throat to enable the player to play stopped horn by merely swinging the hand shut like a door; the hand should NOT slide into the bell throat in transition from "open" to "stopped" horn. See page 81, The Art of French Horn Playing, by Philip Farkas, for further explanation and illustration of the hand position. The glissando occurs during the swinging of the hand shut and open.

If you have any doubts as to the pitches of the interval sought, play that interval "open," i.e., without "stopping."

If you are consistently sharp in playing stopped horn, it may be that you are closing your hand too much for OPEN horn. Play open horn a bit more open, and pull the main tuning slide out a little more; this will lower the pitch of your stopped horn. Experimentation will determine the exact combination needed by the individual.




Fingering
12
9th harmonic
Hand position
0 + 0 + 0 + 0 +
12
Fingering
23
9th harmonic
Hand position
0 + 0 + 0 + 0 +
23
Fingering
0
7th harmonic
Hand position
0 + 0 + 0 + 0 +
0
Fingering
2
7th harmonic
Hand position
0 + 0 + 0 + 0 +
2
Fingering
1
7th harmonic
Hand position
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1
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0 + 0 + 0 + 0 +
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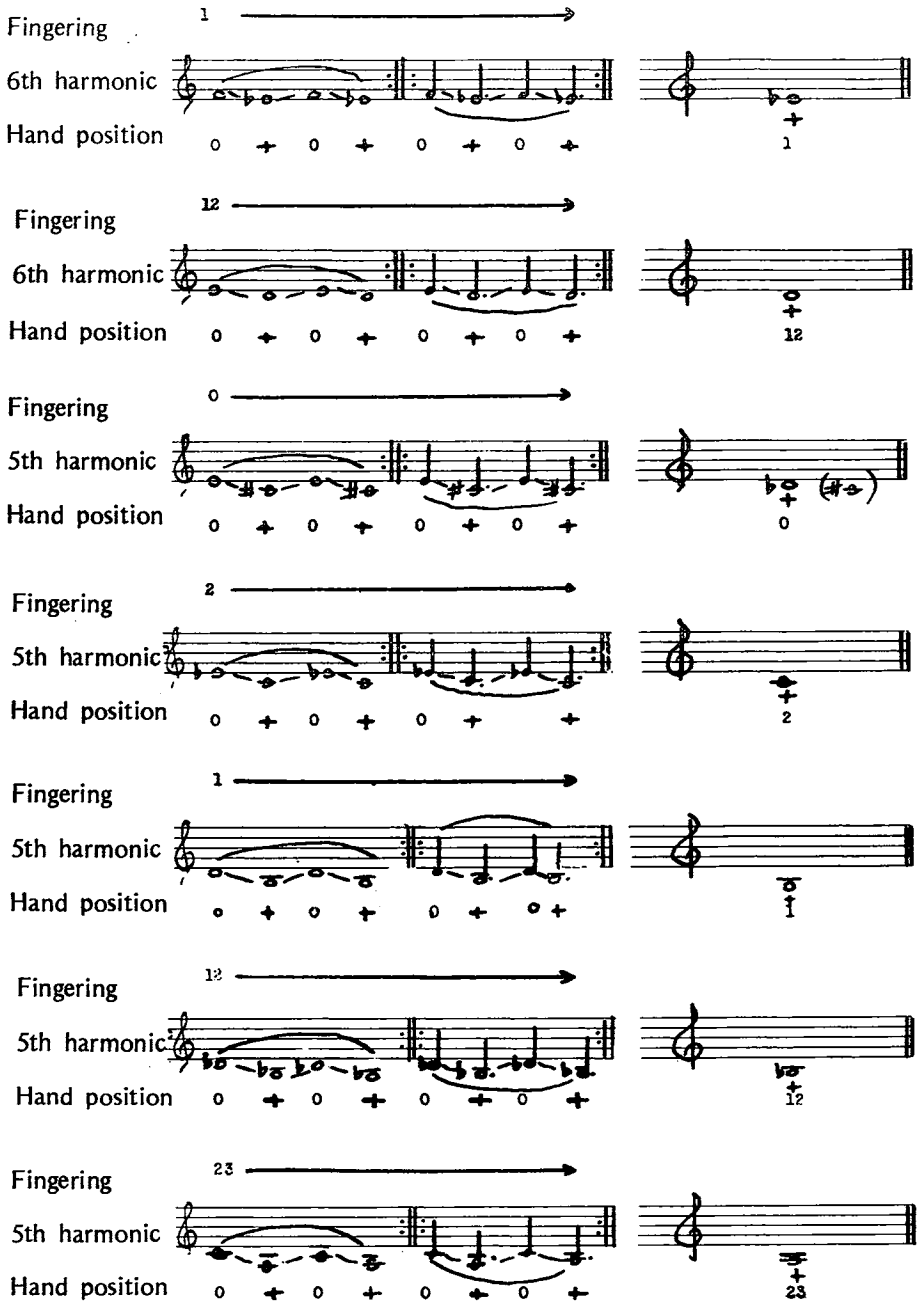
Fingering
1
6th harmonic
Hand position
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1
Fingering
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6th harmonic
Hand position
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5th harmonic
Hand position
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1
5th harmonic
Hand position
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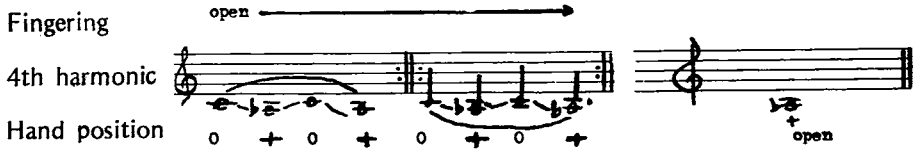

Any determined individual with a normal right hand should be able to develop control of stopped horn. These exercises can be demonstrated with the brass "stopping mute." To get the proper pitch relationships, do NOT slide the "mute" entirely out of the bell (one does not slide the hand at all). Note that the total area of "leakage" for this "mute" is that of the small exit tube, which is very nearly the same inside diameter as the leadpipe! The TOTAL leakage for the right hand in playing stopped horn must NOT exceed this very small area. Otherwise, playing stopped horn at or below the bottom of the treble staff will be very uncertain.

A letter from Malcolm C. Henderson, dated January 19, 1973.

I have been thinking over your demonstration of hand-stopping and the possible explanations thereof, thinking both half awake and fully conscious, and I have written out some ideas which I shall now proceed to try out on you with the expectation that you will comment, agree, correct, or deny their validity, as is appropriate.

First of all a question to see if I properly understood what was happening. Do I understand correctly that you showed me (as nearly quantitatively as possible) that the same amount of hand-stopping produced a **different** pitch-change depending upon what harmonic was being played? E.g.: (All on the F horn, of course, and all pitches as written for it.) C.., the 8th, went to b', while c', the 4th, went to a-flat? This is, I think, the point of the notation that you wrote out. (Editor's comment: Yes, precisely; see the Howe article, which I was demonstrating for Dr. Henderson.)

You showed that the pitch of the 6th harmonic, g', can be lowered stably by hand-stopping to within a half-tone of the 5th harmonic, e', sounding f', and the tone is stable in pitch if the player keeps it so. (How else could a hand horn have an acceptable musical instrument?) You were still sounding the 6th harmonic of the open, though stopped, horn.

(Second Question. Can you lower the pitch of a note by hand-stopping **past** the pitch of the unstopped next lower harmonic?) (Editor's reply: No; in the upper harmonics, where the pitches are a half-step or less apart, there is no appreciable pitch change produced by hand-stopping.)

Now, as I understand it, if the player allows—or forces—the pitch back upwards towards the original g', he finds himself playing g-sharp', and must use the second valve to restore the g', now a stopped tone. The player is now playing the stopped 7th harmonic of the E horn, as I think can be established by playing a suitable harmonic. (I take it we disagreed at this point? I hope not.) (Editor's comment: No, we did not disagree; producing a written g', stopped, fingered with the second valve, is done by playing the 7th harmonic of the E horn.)

It is perfectly clear from your demonstration that hand-stopping is not the same physically as adding tube length. What it does physically is add a lumped acoustical, mass-like, load at the bell—modifying the acoustical impedance, if you will. It does this by narrowing the airway. This is a well known effect: narrowing the mouth of a Helmholtz resonator lowers the pitch. This added load at the mouth of the horn is a different fraction of the total mass-like load of the air column because its acoustical impedance now depends upon the frequency. Adding a length, by depressing a valve, adds both mass and elasticity in a constant ratio, the same ratio that obtains all along the tube, hence the pitch [change] on depressing a valve put in mathematical terms if we are to publish this, as I think we should.) (Editor's comment: Dr. Henderson's surgery precludes this for the time being.)

It occurs to me that there may be a good analogy: Consider a "string" a violin string, it has a length, a mass per unit length, and a tension. If at one end we load a small length of the string so that the string is no longer uniform, what have we done to the pitch and to the overtone structure? We have lowered the pitch, and we have lowered the pitches of the partials by different amounts depending upon their unmodified frequencies, because the loaded length is a different fraction of the wave-length for each partial. Thus I suspect that the very quality of the stopped tone itself depends upon the fact that the partials of the tone being sounded are altered in a non-harmonic fashion. They perhaps cease to be harmonically related to the pitch being sounded, as is the case with bells, marimbas, tuning forks, and bagpipes. (The first overtone of the tuning fork is, I think, at 13.6 times the frequency of the fundamental frequency, and Fourier analysis is not applicable.)

(Editor's comment: Those who recall the agonies of string players prior to the adoption of steel strings, when natural gut strings were used, will recall the inconsistencies of the harmonics of those non-uniform strings.)

So, do we agrée that when you play a stopped g' in tune, you are playing the 7th harmonic of the E horn, stopped??? (Editor's reply: Yes, exactly.)

THINKING ABOUT STOPPING:
New Thoughts on a Horny Subject

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ABSTRACT: *It is theorized that the horn, playing a given note, may operate in either of two distinct and incompatible regimes: the "stopped" and the un-stopped, having identical effective lengths but physically different ones. The unstopped horn is a tapered tube closed at one end; the stopped horn is a tube closed at both ends.*

Nothing about the horn has resulted in so much discussion, controversy, and downright misunderstanding as the phenomenon of the "stopped horn." Direct contradiction among such contemporary experts as Robin Gregory (1), Birchard Coar (2), R. Morley-Pegge (3), John Backus (4), Donald Stauffer (5) C. Koechlin (6) — not to mention older opinions like D.G. Blaikley (8), Groves Dictionary (8), and others in the 19th century — have confused the matter thoroughly. The stopping phenomenon seems to be as difficult to interpret as I find translating the German of Hindemith's poem on his concerto, quoted by Gregory. There have even been authorities who denied that there is a rise in pitch on full-stopping: Koechlin and others. The latest scientific publication about the horn is by Arthur Benade (9) in the Scientific American, who has contributed some original ideas about brasses in general. The New Yorker Talk of the Town (10) for September 3 is entertaining but not technical. I have explored the literature only as far as is just quoted, but these references are quite enough to establish that there is a problem. Coar says (p.71) that "the misunderstanding is not wholly without reason since so many factors combine to make the problem complex."

As a relative newcomer to the fascinating world of horn players, with considerable experience as a physicist and a little as an amateur player, I want to take a hand in this controversy and to propose a new approach, and the — to me — correct answer: an answer anyone can check for himself with horn and a piece of chamois leather in hand. My thesis is that there are two distinct "regimes of operation," using Benade's convenient terminology, that are incompatible and between which one cannot pass smoothly by gradual degrees. These regimes are incompatible in the sense that the gaits of a horse are incompatible: one cannot trot and canter simultaneously on the same horse, nor drive a car in both first and second. The registers of a clarinet are evidently also incompatible in the same sense.

The first regime, the unstopped, is the ordinary one in which the horn is technically "a tapered resonance tube closed at one end and open at the other": the bell. In the second regime the horn is "a tube closed at both ends" acoustically, but of course not air tight or it could not be blown. The sound leaks out through the stopper and bell. My last ten professional years were spent working with a resonance tube, "closed at both ends," as a research instrument. This idea comes in part from Benade's interesting paper in which he demonstrates mathematically that the sound in a horn "leaks out through the barrier of the bell": a difficult concept to grasp, considering the volume of sound a horn is capable of emitting. Understanding the concept is made easier by noting that the sound level inside the mouthpiece and early tubing may be as high as 165 db. (Backus 11).

The first regime is the one used all the time, in which the hand flattens the note the more deeply it is inserted: the Hand Horn technique. In the stopped second regime the hand is firmly and deeply inserted and the horn plays a half tone higher. The depressed second valve brings the note back to the pitch being played before stopping. This is just a definition, clearly and carefully explained in Philip Farkas' "The Art of French Horn Playing"(12).

There should be no problem in understanding the effect of the hand in the first regime. Narrowing the orifice of any resonant cavity increases the (mass-like) acoustice loading of the opening, resulting in a flattening. For example the ordinary coca cola bottle blown as a Pan-pipe (producing an uninteresting B_3 flat, 236 Hz approx.) can be lowered in pitch by inserting a pencil or the little finger; using a fountain pen, the reduction can be a minor third, though it is harder to produce a tone. A smaller hole is a "greater load" because it takes more time per cycle for a given quantity of air to rush in and out driven by the elasticity of the contents. Hence the lower pitch.

There is, however, disagreement even about this elementary explanation. Gregory lays the drop to a change in end correction, which amounts to about 6 inches on the open horn. This added length corresponds to less than half a tone, if it were in mid-tube. It is well known that the pitch can be altered by the hand much more than by a half-tone: even as much as 1½ tones at E (concert A_3, 220 Hz) i.e. down to C#. The addition to the end correction needed to make this drop would have to be so large as to put the antinode way out beyond the player's right elbow. The end correction is probably *less* with the hand in bell, though not easily calculable. It is a fraction of the radius — 60% for a long straight tube — and we have diminished the radius by putting our hand in the bell. Orifice narrowing is clearly enough for the effect.

My "second regime" in which the horn operates when fully stopped, has been investigated experimentally by Coar, and he shows, to my mind unequivocally, that the stopped F horn is a horn shortened in physical length

by half a tone to F#, with the second valve restoring the length effectively to its original value. The reason for believing this lies in the simple test of playing an arpeggio. I have not found anyone in the literature who did test the stopped note to see what harmonic of what horn they were playing! the easiest test possible.

The phenomena are as follows on my Alexander. Play E (220 Hz, fifth harmonic of the F horn). Thrust the hand slowly into the bell (covering it with a chamois leather, since my hand does not fit comfortably), and follow the note down as far as one can, which is C#. The note becomes harder and harder to hold steady. At the least inattention the playing pitch snaps up to F: a nice firm note with the stopped "color." Depressing #2 valve gives E again of course. Where are we now in the horn's harmonic progression? Test with an arpeggio: the next higher harmonic is a minor third up, the next lowe a major third down. Clearly the stopped E is a fifth harmonic of a fundamental: a "fictitious" 44 Hz in this case, the inter-harmonic difference.

Alternatively, one can arrive at that E by first depressing the second valve and playing F#, the undoubted sixth harmnic of the E horn. Then adding the stopping brings it down to a stopped E. Somewhere in the course of the depression a little uncertainty or wabble creeps in and when the E is tested, it is again in the right place in the harmonic progression to be a fifth harmonic: the fifth harmonic of an F horn, effective length 154 inches.

Testing for the operative harmonic becomes a fuzzy process in a slightly-less-than-full-stopped condition; one can flop back and forth between regimes. Evidently Coar was able to full-stop the horn with a wide pad at the bell, and operated in the "second regime" all the way in to the normal place where the rise was half a tone. A perfectly reasonable result, and the first and second regimes are identical in pitch when the pad stops the horn in the plane of the bell.

A reasonable criticism of the "reduced length" hypothesis I am proposing is that a stopper at 6½ inches cannot have shortened the horn enough: the reduction in length must be "between 8 and 9 inches," on an F horn. True enough if the reduction in length were to be made at the mouthpipe or on a tuning slide in mid-horn; 5.9% of 154 is 9 inches. But we are removing length at the bell end: both by effectively cutting off the bell, and by reducing the end correction by diminishing the radius of the opening for the sound. (On a straight tube the end correction is about 61% of the radius. On my Alexander, exactly 50%, 6 inches, hand not in the bell.) So the net effect is a reduction in effective length of 9 inches for a physical reduction of 6½. The experimental fact is that the stopped horn behaves as a tube closed at both ends with an actual length of about 142 inches. Adding valve #2 brings the horn back to 151, which, plus small end correction, means it is an F horn again.

Another, and equally crucial experiment, rather like Coar's, is to introduce your chamois-covered clenched fist into the bell slowly, while sounding A on the open B flat horn. At a definite point you will achieve a stopped tone, sounding exactly B flat. The second valve restores the A. The rise in pitch was just a half tone because the hand was not thrust as far in as the F horn stopping point, where the rise is ¾ of a tone. A shorter shortening on a shorter horn is appropriate for the B flat instrument! And once again, testing the newly acquired A by an arpeggio reveals a solid fifth harmonic, and the valves are in tune. This technique for producing a stopped tone on the B flat horn is probably not suitable for performance, but is much easier than Morley-Pegge's elaborate schedule for playing the stopped B flat in tune. And it supports the "two regime theory" I am propounding.

Going back to Coar and his horn, full-stopped by a wide pad at the bell. He reports no change in pitch with the pad in this position. Evidently the pad is at a motional node, a pressure anti-node, and the presence of a solid barrier at a motional node does not change the pitch. This motional node lies exactly at the plane of the bell, as can easily be shown by using a large flat plate — covered with the usual chamois(!) — pressed against the bell. (This seems to be true in both horns at all harmonics). Coar then moves the (collapsible) pad further into the bell, raising the pitch as he goes, until at 6½ inches the pitch is up the familiar half tone. His horn has been a "tube closed at both ends" operating in the second regime all the way in.

This procedure works, and the question: why only 6½ inches? arises. A possible answer is that the horn with the stopping barrier in the plane of the bell is in a configuration that is reminiscent of the chianti bottle: a long neck and a swollen belly. A chianti bottle will rise in pitch if a couple of inches are cut off the neck, but the rise will be much more if the same depth of water is put in the bottom. We have not only shortened the bottle in this case but we have reduced the elastic volume of air as well, making it "stiffer," hence a higher pitch. The same phenomenon operates when the volume of the bell is reduced in the second regime by Coar's experiment. More technical explanations can be given in terms of "tapered lines, with a varying impedance," but with the same result. None of the fore-going will change the technique of a performer who wants a stopped tone. He knows how to get it in practice.

In conclusion, it should be said that Coar and Morley-Pegge have the explanation right, and I regret having to disagree with Backus, Stauffer, Gregory, and the earlier edition of Groves Dictionary, who maintain that one plays a different harmonic of a flattened horn when stopped. I believe the difference is not merely a semantic one. Morley-Pegge in the 1954 Groves Dictionary is dubious about the Blaikley ideas. Farkas contents himself with describing the phenomena and technique very clearly and simply.

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(8) Groves Dictionary of Music, P. 665, quoted by Coar, P. 71. Old entry written by Blaikley and Stone, 1954 edition by R. Morley-Pegge

(9) Arthur Benade, *The PHYSICS OF BRASSES,* Scientific American, Vol 229, July, 1973, p. 24

(10) The New Yorker: The Talk of the Town, September 3, 1973

(11) John Backus, Journal of the Acoustical Society of America, Vol 49, 509 (1971). "Harmonic Generation in the Trumpet."

(12) Philip Farkas, *The ART OF FRENCH HORN PLAYING.* Summy-Birchard Co., Evanston Illinois 1956.

RECORDING THE HORN IN THE WIND QUINTET

Christopher Leuba

In recording the wind quintet, it is often found that the disparate qualities of the five instruments present an insurmountable barrier to achieving a balanced and pleasing recorded sound. Often, the horn sound "booms;" the horn overloads the recorder, in relation to record levels which are satisfactory for the other instruments; the horn quality is "diffuse," lacking clarity and obscuring the overall ensemble.

Efforts have been made in elaborately equipped recording studios to improve both balance and clarity. One such was the recording of Mozart's Serenade II in E flat, K.375 directed by Newell Jenkins (Everest 3042), supposedly taped with each player in a separate, enclosed isolation booth, following the conductor visually, and having aural communication with the other players only through earphones. The clarity and balance of this recording is outstanding, but the sound is unreal—not exactly "synthetic," as sometimes results from the use of artificial reverberation—but unreal, in the sense of being beyond our daily experience. I felt this unreal quality when I first heard the disc and, knowing one of the players, asked him about the recording techniques used.

Since each of the eight microphones could be placed the same distance from the player being recorded in his individual isolation booth, it was simple to achieve consistency in "perspective" while resulting volume level disparities could easily be corrected by record-level adjustments. There was a decided and noticable gain in clarity and balance, but a characteristic quality of ensemble performance was totally absent: the "resultant tones" or "difference tones" which are always present in a real performance.* As the players had been in isolation booths, there had been, in fact, no interaction between the instruments during the performance, and hence, no resultant tones: an engineer's dream, but not convincing sonically.

The average group, however, has not any elaborate studio facilities, and will have to rely on conventional equipment and methods. This discussion will be confined to rather simple equipment, available at most universities.

It is my feeling that most of wind quintet recording difficulties originate with the horn, an instrument which, when properly recorded can add a pleasing depth of sonority and smoothness; improperly recorded, it obscures the other instruments, and interferes with the musical balance.

Two important considerations govern recording of all sorts, and these are most crucial in wind quintet recording: (a) the recording environment and (b) microphone placement.

*For a short, concise explanation of difference tones, see Paul Hindemith, The Craft of Musical Composition (New York, 1938, Associated Music Publishers), Volume 1, p. 59 ff.

Recording environment

Probably the greatest necessity for good recording is space. For Horn in F, played first space F has a wave length of about 4' 8½" and the played F two octaves lower has a wave length of about 18' 10". The lower tones of the clarinet, bassoon and horn simply need space to allow these long wave lengths to radiate

with a minimum of distortion.

In the case of proscenium type stages with a built-in reflecting "shell," as is found in many high school and university auditoriums, I suggest that, for recording purposes, the quintet avoid sitting on the stage, but rather that they use the audience section for recording: usually there is enough space near the front of the aisles to set up a quintet. This avoids the confining effect of the stage "shell," and better utilizes the large air space of the hall itself.

Next, an environment with not too much resonance is to be preferred over one with a lot of echo. High frequency resonance, "ping" when the fingers are snapped, seems common in auditoriums designed primarily for speech: in these halls, clarity of high frequency sibilants has been emphasized over the lower frequencies which carry vowels. It seems to me that these situations have been good for wind quintet recording, as the overpowering lower frequencies are deemphasized by the environment itself.

In many churches and those halls which were designed primarily for music (as contrasted to "all purpose halls" and those for assemblies, convocations and speech in general) there is often an undue amount of resonance, especially low frequency resonance, when these halls are empty. In such cases, microphone placement is most critical: close microphoning will retain clarity and, by careful angling of the microphones, they can be aimed also to benefit from the room resonance.

Microphone placement

In the quintet recordings I have recently participated in, four microphones have been used, two on each channel. Audio purists often object to "mixing" of microphones, but even moderately priced mixers are now so sophisticated in their design, that there is little danger of appreciable distortion being introduced.

The microphone placement has generally been as indicated in figure 1. Microphone 1 over the flute is directional, pointing down from about 6' at a 45 degree angle. (From above, since the tone holes on the flute project upwards.) This microphone also helps to "soften" the otherwise too close effect of microphones 2 and 3. Microphone 2, placed between the clarinet and bassoon is either directional or omni (experiment, with reference to interference from horn), set low, angled 45 degrees upwards towards a point between these two players. Microphone 3 towards the oboe is directional to avoid as much as possible any pickup fo the horn, set on a low stand, perhaps at eye level, angled upwards 30 degrees to 40 degrees. Microphone 4 is adjusted down 10 db, if such a control is on the microphone or its power supply, placed some 12' behind the horn, angled slightly upwards, thus

1. receiving direct sound from the horn, but not too closely
2. angled up, deriving room resonance from the entire group
3. helping to "soften" the otherwise too close effects of microphones 2 and 3

It is probably necessary to keep microphones 1, 2 and 3 on directional setting, to avoid as much as possible unwanted intrusion by the all-pervasive horn, Microphones 1 and 2 feed into channel 1. Microphones 3 and 4 feed into channel 2.

Given only a pair of microphones, one per channel, I would suggest that they be placed as in figure 2. Both microphones are set omnidirectional, both at eye

level, pointing upwards and angled approximately 45 degrees.

The logic of this upward angling of the microphones is that, at eye level, the microphone is close enough to achieve clarity, and angled upwards, it captures a maximum of available room resonance, a necessity for nice recorded sound.

I have not yet had the opportunity to work with single stereo microphones (both channels in one body), but I would assume that a placement, as in figure 3, directing the microphone upwards, would be satisfactory.

I have recorded quintets several times monaurally with one microphone as in figure 3, with good results. The horn is close enough for clarity, but blowing away from the mocrophone, thus avoiding overloading.

In both figure 2 and figure 3 set-ups, if the bassoon needs more emphasis, angle the microphone on the bassoon's side slightly towards the bassoon, as well as upwards; this may in turn adversely affect the flute. This can be improved by the use of an overhead reflecting surface—indicated by "R" in figures 2 and 3—to help reflect some of the flute's upward radiating sound back down towards the microphone.

Summary

In recording, smoothness of recorded sound will be gained, almost in direct proportion to the size of the air space enclosed in the recording environment; the texture or blend may be a factor of the basic type of room resonance. Clarity will probably be a factor of closeness of microphone placement, with harshness, evenness of perspective possibly being costs paid for uncompensated close placement.

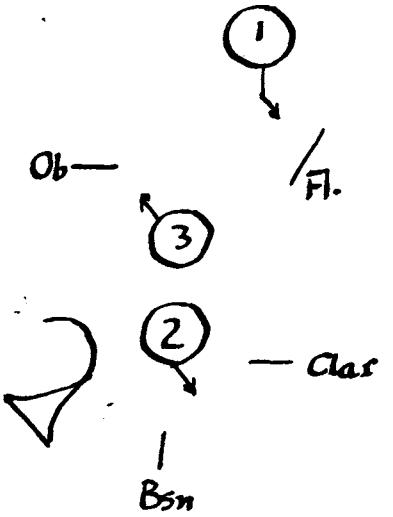


Figure 1. Four microphones (two channel)
1. High (on stand) directed downwards
2. Eye level, angled 45 degrees (more or less)
3. Eye level, angled 45 degrees (more or less)
4. Down 10 db. Placed low. Directed towards horn, angled slightly above player.

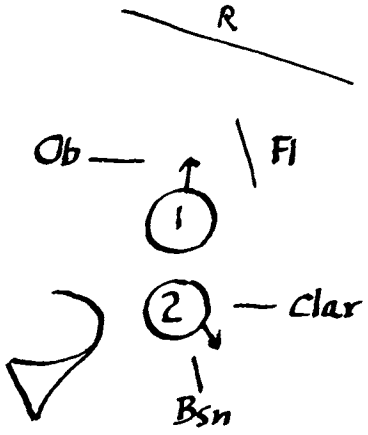


Figure 2. Two microphones
Each microphone at eye level, and
angled upwards 45 degrees to 60 degrees.

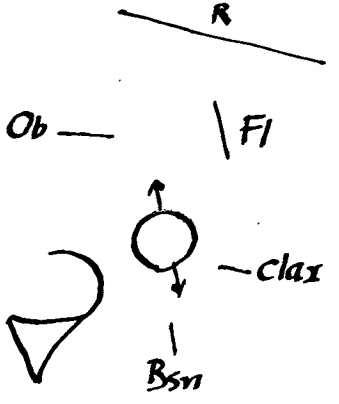


Figure 3. Single, stereo microphone
Placed at eye level, directed upwards.

ST. PAUL CHAMBER ORCHESTRA

The St. Paul Chamber Orchestra is a unique musical organization which combines the dual roles of performing as a full-time chamber orchestra while also making a genuine attempt to be of the utmost value as an artistic and educational influence in the community in which it exists. The main function of the orchestra is to provide a wide variety of programming of both traditional and contemporary music and small ensemble performances, plus maintaining a core of twenty-two professional musicians to act as teachers and coaches for the young musicians of the community. It is the only full-time, resident, professional chamber orchestra in the United States at this time. Being small, flexible and mobile, the orchestra can travel almost anywhere and can play in nearly any given situation, hence the slogan, "Music on the Move." The orchestra break down into four smaller ensembles including two string quartets, a woodwind quintet and a nine member Baroque Ensemble. These ensembles give many formal concerts throughout the season and are an invaluable part of the educational activities of the organization.

Every member of the orchestra must be able to perform as soloist and this of course includes the two horn players, Martin Smith and Lawrence Barnhart. They have performed regularly in this capacity during the past several seasons, opening the 1970-71 season with their specially ornamented version of Telemann's **Suite in F for Two Horns.** In December of 1970 they opened the orchestra's concert in Lincoln Center with Telemann's **Tafelmusik III.** In January of 1972 they were featured in Bach's **Brandenburg Concerto No. 1** on the same program with flautist Jean Pierre Rampal and guest conductor Henry Schuman. later that season Smith performed the Britten **Serenade** and Barnhart performed Mozart's **Sinfonia Concertante K. 297.** Early Haydn symphonies are becoming a regular part of the orchestra's repertoire and these two horn players are called upon often to perform cantatas with the Bach Society of Minnesota. On February 3rd, 1973 they will perform Bach **Cantata No. 79** with the Chamber Chorale of the Bach Society and Soloists from The Center Opera Company.

Martin Smith is a graduate of the Juilliard School of Music where he studied with Ranier De Intinis and James Chambers. He has also been a participant at the Aspen Musie Festival where he studied with Philip Farkas. Before joining the chamber orchestra he was Third Horn of the Denver Symphony. Lawrence Barnhart received his B.M.E. degree from Capital University in Columbus, Ohio where he studied with Nicholas Perrini. He holds a Master's Degree from The Cleveland Institue of Music where he studied with Myron Bloom. He has held positions in the Columbus Symphony, American Wind Symphony, the Cleveland Orchestra (extra horn) and The U.S. Army Band in Washington, D.C.

The St. Paul Chamber Orchestra is part of a larger organization known as The St. Paul Philharmonic Society which also has sponsored the St. Paul Youth Orchestra, The Symphonic Ensemble, The Wind Ensemble, and perhaps most important of all, offers instruction on stringed instruments from beginning through advanced stages. Recently the Philharmonic

Society merged its youth orchestra programs with those of Minneapolis to form The Greater Twin Cities Youth Orchestras, a project that promises to offer a rather considerable orchestral experience to an enormous number of interested young musicians in the Twin Cities area. The Philharmonic Society also co-sponsors the St. Paul Civic Orchestra. Most members of the Chamber Orchestra are faculty members of several local colleges and universities. Other activities include a summer Music Clinic, residencies in colleges throughout the Minnesota area, and work in the elementary, junior and senior high schools of the Twin Cities.

Last year the orchestra recorded two contemporary works for Composers Recordings Incorporated of New York. These were **Valence** by Sydney Hodkinson, Ford Foundation Composer-in-Residence for the Twin Cities, and **Octandre** by Edgar Varese.

Le Cor Fa-Si♭ avec Troisième Piston Ascendant

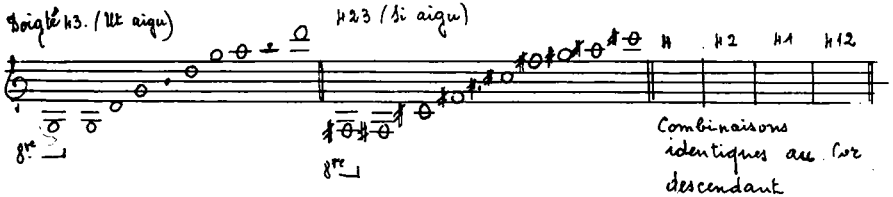
—Lucien Thévet
Paris, France

Le Cor Fa-Si♭ avec 3ème piston ascendant d'un ton est très peu utilisé hors de France et le but de cet article est d'attirer l'attention de mes Collègues sur les avantages exceptionnels que cet instrument apporte, notamment aux premiers et troisièmes Cors.

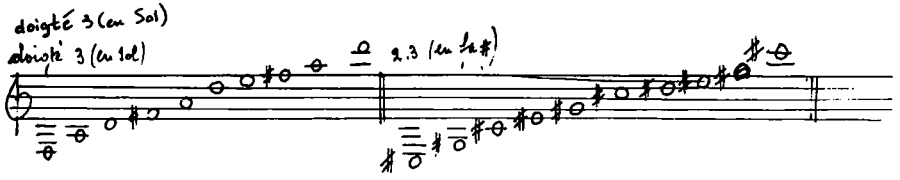
Chacun sait que plus on diminue la longueur du tube, plus l'emission gagne en précision. Comparativement au système courant (Fa-Si♭ avec les trois pistons descendants) l'utilisation des longueurs courtes en Ut aigu et Si aigu (doigtés 43 et 423) permet d'assurer toutes les notes aigues avec une très grande précision et une justesse remarquable.

Nous avons les échelles suivantes:

a) Avec le 4ème piston

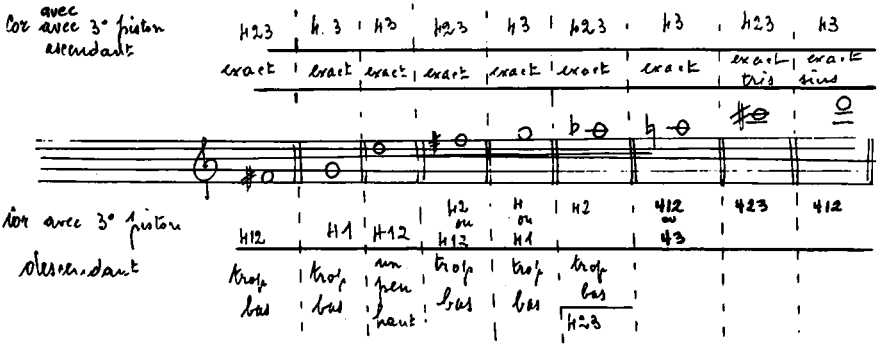


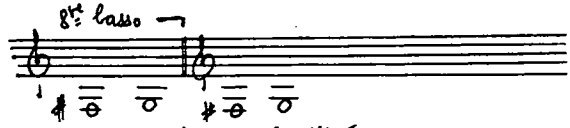
b) Sans le 4ème piston



Les combinaisons 0, 2, 1, 12 sont identiques au Cor descendant

La justesse est considérablement améliorée, principalement sur les notes:



L'émission des notes graves: 

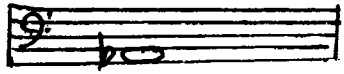
est grandement facilitée.

423 43 423 43

On remarque que certains doigtés faisant double emploi sur le Cor descendant n'existent plus:

— Doigté 413, en Fa (trop haut) doublant le doigté 0

— Doigté 4123, en Mi (trop haut) doublant le doigté 2

Sur le modèle avec 3ème piston ascendant, l'échelle est complète, sauf le: 

Cette note manque; pour l'avoir, il faudrait la longueur du Cor en Réb. L'absence de cette note n'est pas gênante pour un premier ou un troisième Cor. Personnellement, je n'ai pas eu à en souffrir (J'exerce depuis 1936!).

Les grandes longueurs du Cor descendant: en Réb, Ut grave, Si grave, n'existent plus; elles ne sont pas très practicables et les élèves connaissent trop bien ces doigtés par les désagréments qu'ils apportent: émissions douteuses, justesse approximative, son qui roule et les inévitables "canards."

Ces inconvénients ont été éliminés vers 1890, lorsque les facteurs d'instruments français ont, sur le Cor à trois pistons, remplacé le troisième piston *descendant* d'un ton et demi, par le piston *ascendant* d'un ton; le tube de rechange (ton) en Sol remplaçant celui en Fa.

La Sonorité

Elle est riche et homogène. Il y a une petite différence avec le Cor descendant, la répartition des tubes coniques et cylindriques étant évidemment différente.

Ce qui est agréable et intéressant pour le corniste (car il fatigue moins) c'est d'avoir une sonorité qui passe facilement et "porte" dans la salle de concert, sans devoir forcer.

Le Cor Fa-Sab avec 3ème piston ascendant est utilisé en France depuis 40 ans et son utilisation s'étend en Europe (notamment en Allemagne).

Le première marque française, "SELMER" a sorti en 1964, après trois ans d'essais, le nouveau modèle Fa-Sib. Je suis persuadé que tous les cornistes seront intéresses par le système ascendant et qu'ils souhaiteront l'essayer.

Dans ce but, la maison SELMER met deux Cors Fa-Sib (un ascendant et un descendant) à la disposition chez son répresentant aux U.S.A.

H. & A. SELMER Inc.
P.O. Box N°310 ELKHART, Indiana

Je serai très heureux d'avoir vos avis et suggestions et je vous en remercie.

Lucien Thévet
36 Avenue Maturin Moreau, 75019 Paris, France

The F-B♭ Horn with Ascending Third Valve

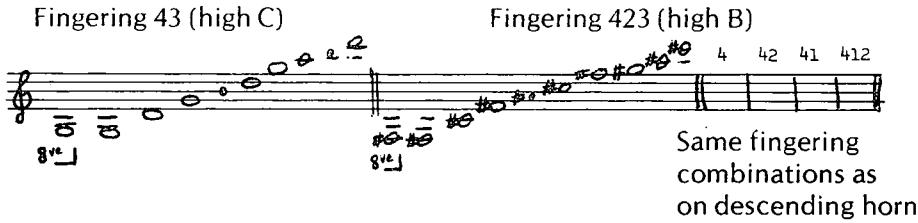
— Lucien Thévet
Paris, France

The F-B♭ horn with an ascending third valve which raises it a whole tone is not widely used outside of France, and the aim of this article is to call the attention of my fellow horn-players to the exceptional advantages which this instrument enjoys, particularly for first and third horns.

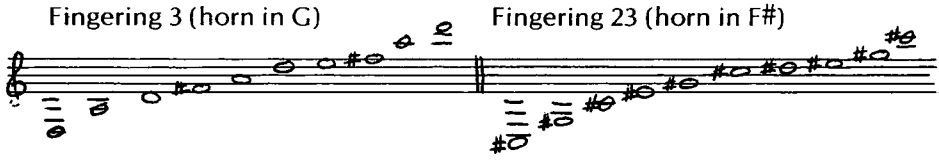
Everyone knows that the shorter the length of tubing, the greater the precision of the attack. In contrast with the more widely-used system (F-B♭ with descending third valve), the ascending third valve system gives us horns in high C and high B (fingered 43 and 423 respectively) which insure the entire upper register with great precision and excellent intonation.

We have the following harmonic series (All notations in F):

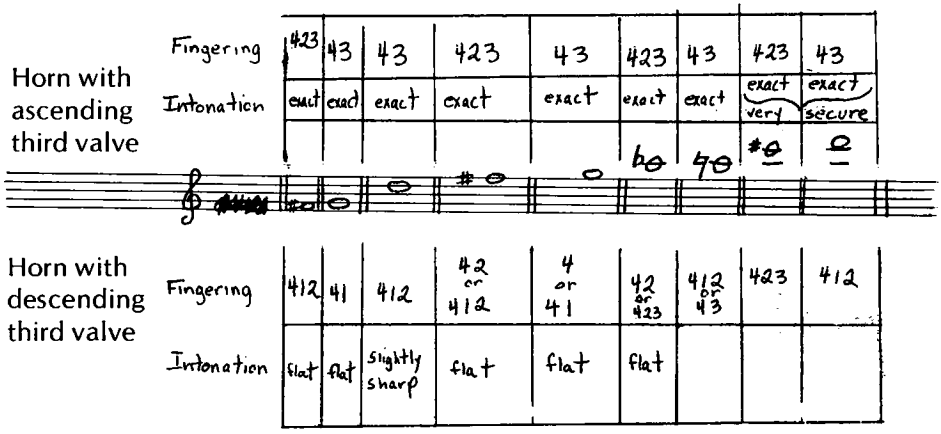
a) with the 4th (B♭) valve



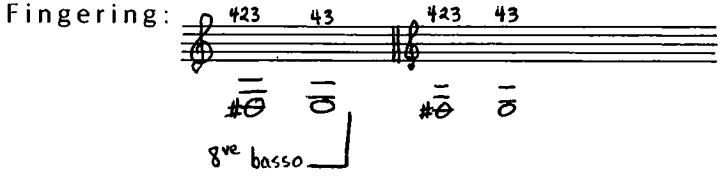
b) without the 4th valve



The fingering combinations 0, 2, 1, 12 are the same as on the descending horn. Intonation is vastly improved, in particular on the following notes:



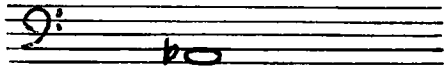
The production of the following low notes is greatly facilitated:



You will notice that certain fingerings which double others on the descending horn do not exist:

1) fingering 413, horn in F (too sharp), doubling the fingering 0
2) fingering 4123, horn in E (too sharp), doubling the fingering 2

On the horn with ascending third valve, the chromatic range is complete except for:



This note is missing; in order to get it we would need to have a length of tubing giving us a D♭ horn. The absence of this note, however, poses no

problem for a first or third horn. Personally speaking, I have never been bothered by it in thirty-seven years of professional playing!

The longest lengths of tubing on the descending horn (D♭, low C, low B) no longer exist. They are not very practicable, and students know these fingerings only too well because of the problems they cause: doubtful tone production, approximate intonation, poor sound, and the inevitable cracked notes. These disadvantages were eliminated around 1890, when French instrument manufacturers replaced the descending third valve, which lowered the pitch by a step and a half, with an ascending valve which raised the pitch by a whole tone, effectively putting the horn in F into G.

The Sound

The sound is rich and even. There is a small difference in comparison to that of the descending horn, due of course to the different distribution of the cylindrical and conical segments of tubing. One quality which is both pleasant and advantageous for the horn player (as it is less tiring for him) is having a sound which speaks easily and carries well in the concert hall, without his having to force.

The F-B♭ horn with ascending third valve has been used in France for 40 years, and its use is spreading in Europe (notably in Germany).

The leading French manufacturer, Selmer, brought out a new F-B♭ model in 1964, after three years of experimentation. I am certain that many horn players will be interested in the ascending system and will wish to try it. Therefore, Selmer is making available two F-B♭ horns, one ascending and one descending, through its U.S. representative:

H. & A. Selmer, Inc.
P.O. Box 310
Elkhart, Indiana

I shall be very happy to have your comments and suggestions, for which I thank you.

Lucien Thévet
36 Avenue Maturin - Moreau
75019 Paris France

Lucien Thévet

NAGOYA PHILHARMONIC

Members of Nagoya Philharmonic Orchestra in Nagoya, Japan (kneeling—l-r, Kaoru Miyake, 3rd horn, Koji Yoshizumi, 1st horn; standing, Shigeru Fukuta, 4th horn, Eiji Yamamoto, 2nd horn.

Presbyterian missionary, Merle I. Kelly joins the horn players of the Nagoya Philharmonic Orchestra in sending musical greetings to the 5th annual HORN WORKSHOP at California. His Conn 6D joins 4 new Hans Hoyer horns (from East Germany) in a quartet number given to Kelly by Wendell Hoss. (l-r: Kelly, Fukuta, Yamamoto, Miyake, and Yoshizumi.)

Performing The Brahms Horn Trio

by
Edward Pease, Ph.D.
Professor of Music
Western Kentucky University

The *Brahms Trio in E-flat for Piano, Violin and Horn, op. 40*[1] holds special significance for me. I first played it some years ago as part of my master's recital, and subsequntly my wife and I (with various pianists) have given numerous performances of it on faculty recitals, concert tours, and television. I have also taught it to chamber music classes, coached it in the studio, and recently had opportunity to compare it with numerous other works for the same instrumentation.[2]

As a result of these circumstances, I have acquired a special fondness for it. Not only has it become a personal *piece de resistance*, it is also my favorite solo horn composition. Furthermore, it is one of Brahms's major chamber works, thus holding a very significant position in the chamber music literature of the late nineteenth century.

However, the Brahms horn trio does pose an uncommonly large number of interpretive and technical problems. It is these which are the subject of the present report.

Allow me to state here that although I shall try to consider the work as an ensemble, of necessity I shall often speak from the viewpoint of the hornist. The more intimate details of violinistic and pianistic technique are best left to specialists.

Balance is the main ensemble problem. Horn trios are by nature heterogenous affairs. Not only are the timbres of the three instruments highly individuated, the hornist tends to obscure the violinist dynamically, whereas the pianist often remains apart because of the innate difference between keyboard texture and the essentially melodic horn and violin. But in the Brahms trio, these problems seem to compounded.

Even though Brahms lists the horn last in his title, it is the favored instrument with respect to key and the design of the melodic material. And apart from the rather tiring first movement, the horn part is not even particularly difficult with respect to endurance and range. It is uncommon for Brahms to favor any instrument with such idiomatic treatment, though his orchestral horn writing does demonstrate some such tendencies. Indeed he seems to have had a special fondness for the horn, which can be explained in part, perhaps, by the fact that he studied the instrument rather extensively during his youth.

But as if by recompense, he gives our two other performers some distinctly unidiomatic material. The violinist is doomed to flat keys throughout, which are technically awkward and also conducive to false intonation, while the pianist must cope with the typically Brahmsian pianistic texture (rich, low, thick) and an abundance of nasty mechanical problems. Thus the violin and piano parts cannot feel entirely natural to the players, however considerable the artistic quality of the material.

Yet in true chamber music, at least for the last century and a half,

the individual parts are supposed to achieve equipoise. Brahms does indeed give about equal melodic importance to the three instruments, but he has contrived their parts in such a way that balance is not intrinsic. In the recording studio, engineers can supply this artificially by twisting dials[3], but a well-blended live performance requires that the players themselves make some substantial adjustments. The hornist needs to cultivate a veiled, well-controlled, rather small sound (small equipment and a fairly closed hand position help), while the violinist must play out with a full, robust tone. Generally the pianist needs to employ a very light touch, bringing forth power only at the climaxes. Whatever seating arrangement is used, make sure that the violin f-holes face out toward the audience, but the horn bell away from it, toward the back of the stage. Pianists will profit from experimenting with the piano lid in different positions, though the shorter "sonata stick" seems most frequently to provide the best balance. At all costs the hornist must avoid overblowing the loud passages, a crudity which has marred several otherwise excellent performances I have heard.

Related to the above is the issue of "natural horn" *vs.* "valve horn." It is certainly true that Brahms requested that Hermann Levi, the hornist who participated in the first performance, practice the part on the old natural, valveless instrument, and that Brahms insisted, even after the initial performances, that the trio was entirely playable without valves. In fact he persisted in specifying "Waldhorn" (natural horn) in the score. Furthermore, there are vestiges of the natural horn idiom in the thematic material of the finale and in the quite archaic use of the same tonic for all four movements, notwithstanding a number of "romantic" internal modulations and key relationships.

However, Levi used a valve instrument for his public performance of the composition, and still had difficulties. Indeed, the rather generous amount of melodic chromaticism in several places (e.g., the trio of the Scherzo) would be extremely difficult to manage on natural horn, however skilled the player. Furthermore, it is wrong to allow idiomatically archaic features to obscure from us the essential romanticism of the harmony and much of the melody. Ultimately, from several standpoints, the Brahms trio is both old and new, both classic and romantic, as is so much of Brahms's art.

But as we concern ourselves with problems of balance in modern performance, it is wise to remember that Brahms did have a mental image of the *volume level* and *blending qualities* of the valveless, hand-stopped horn as he composed. This now entirely obsolete technique made for a very muffled, quite small tone, which was not only much less strident than that of the early valve-horn sound but more subtle apparently than that achieved by most modern artists, notwithstanding their considerable concern with using the bell hand as a means of covering and refining the sound. Certainly modern players who consciously employ an

open hand position (which I happen to like, myself) will need to greatly reduce volume by other means.[4]

• • • •

Let us now consider some performance problems posed by the individual movements, all of which not only demonstrate the composer's marvelous ability to reconcile rather strict "classical" formal procedures with often highly expressive "romantic" subject matter, but also contain transcendently beautiful passages.

The opening movement, "Andante-Poco piu animato," is the sole example of Brahms' using a structure other than sonata form for the first movement of a large instrumental piece. It is sectional: A B A' B' A" Coda, thus in essence a symmetrical arch. Also the melodic half-step, both ascending and descending, is a profoundly important integrating device. It is conspicuous in both the main subject and in the syncopes of the subsidiary sections.

Throughout this movement, as in the trio of the Scherzo and the entirety of the Adagio, most of the exquisite conjunct legato material does *not* hark back to the old, natural horn idiom intervalically; rather, it is romantic horn writting at its noblest, contributing to what Robin Gregory[5] is wont to call the "mystique" which horn writing engenders among Germanic peoples, who view the horn as the romantic instrument, *par excellence.*

For this first movement, as in any legato playing, the hornist must "shape" the phrases expressively, yet blow through them, in order that they do not "heave" (i.e., they must be *arches* of tone), and of course, very little tongue should be used. As in any respectable ensemble playing, the participants must listen to one another carefully, being at all times aware of who has the melody, in order that proper balance can be maintained. Also they must strive for uniformity of articulation. Regarding the latter, the simultaneous slurs and staccato dots marking the main subject are an ambiguous articulation for hornists, though usually interpreted to signify detachment (spacing) of notes but with almost no attack. This inference would seem to best approximate what most violinists will do with this marking, though we both tend increasingly to broaden these notes the longer we perform the movement.

The main subject must be given a feeling of forward motion, of urgency, which is much easier to achieve if the tempo is not allowed to drag. It follows that the "Poco piu animato" indicated for the "B" sections (m.77, m. 167), must be faster yet, with great care taken that the syncopations are precisely executed. There and elsewhere, the correct coincidence of duple and triple figures is important.

One of the really magical moments occurs when the horn, m. 199, brings back the main theme for the final time, but now up a minor 3rd. This typically romantic (and typically Brahmsian) modulation is further highlighted by the dynamics, which call for the hornist to spin out a breathless *pianissimo* (*pianississimo* is not too little!) while the pianist scarcely touches

his accompanimental chords. This leads us directly to the coda (m. 207), which should begin at the very subdued dynamic level just established by the hornist, then build in ever-mounting dynamic intensity and rhythmic agitation through the climax (mm. 234-40). From about m. 245, tempo and dynamics must gradually relax till the end of the movement, the hornist having important thematic material from m. 257 to the end. Take care not to retard much till about m. 254. The violinist needs to stress the first note of the eighth-note pairs, which are comprised of the ascending half-step of the main theme and are, so to speak, a final "pulsation" as the momentum of the movement gradually subsides.

The coda is, by the way, the only portion of the entire work especially tiring to the hornist. Yet it is essential that he continue to sustain his legato to the end of the movement. About all that one can do to alleviate the problem beyond developing endurance by regular practice is to keep as relaxed as possible, to avoid excessive mouthpiece pressure, and to take full advantage of the brief rests available by allowing the embouchure to relax completely.

Because the first movement contains a number of important tempo changes and certainly deserves some rubato, performers need to give special attention to the coordinating of transitions, attacks and releases. Not only in this movement but elsewhere, for that matter, these problems are often best resolved if the violinist will assume the leadership, using the violin bow for discreet but definite visual indications to the other performers.

The second movement, "Scherzo. Allegro-Molto meno Allegro," is a strict ABA structure. The scherzo proper (A), not one of our composer's most inspired melodic creations, needs to move along very briskly, but tempo must be limited to something practical for the poor pianist, who faces some very difficult double octaves at the onset. The duplet rhythm (mm. 13-16) should be well marked and somewhat "square," perhaps even held back a bit, with an *a tempo*, m. 17, where triple rhythm resumes. Make sure that the hemiolas and other syncopations throughout the scherzo are played strictly and with good ensemble. Even the staccato passages in the horn part do not require a great amount of tongue.

The transition into the trio (mm. 278-86) should retard just where Brahms indicates (not too soon!) but considerably, in order that we create a complete change in mood. The "Molto meno Allegro" indication at the outset of the trio should suggest not only a much slower tempo but also much more legato. The appealing melodic subject should perhaps be a bit understated in its first appearance in order that it can unfold more completely from m. 327 through the crescendo culminating in mm. 343-45. Be on guard for faulty intonation throughout this magnificently expressive trio section.

The transition back to the scherzo proper belongs to the pianist, who should provide an interlude of utter serenity. The violinist and hornist can help him, however, if they will avoid noisy page turns and

other distractions as they prepare for the *da capo*. The conclusion of the latter should be a bit more forceful and climactic than it was in its first appearance.

We come now to the composer's crowning achievment in his horn trio and perhaps one of the finest movements in all his music, the magnificent E-flat minor "Adagio mesto" (modified sonata form), which he wrote most likely in memory of his mother, who died early in 1865. This sad but lyrical elegy, when sensitively played, is capable of moving both audience and players very deeply indeed.

However, we must not be overwhelmed by these circumstances. Although the movement demands great depth of feeling, beware of too slow a tempo, which not only will destroy the arch of the opening five-measure melodic phrase in the violin and horn but will also create impossible breathing problems for the hornist and will ultimately cause the whole movement to seem "notey" and dull. Though we need sustainment, we must also retain some of the sense of forward motion and urgency we tried to achieve in the first movement. And to provide further musical interest, we should provide considerable expression within the phrases (short, subtle *crescendi* and *diminuendi*, many of which Brahms has indicated) and even some rhythmic flexibility. Certainly the hornist and violinist commit no great indiscretion if they treat the second subject (m. 19f.) to a little *rubato*.

Throughout the movement, the violin and horn are often playing together in harmony or else are participating in contrapuntal dialogue. Thus, they must be especially concerned with uniformity of dynamics, articulation, and phrasing. The latter is a considerable problem to the hornist because of the slow tempo and often quite long phrases. He will need to do some catch breathing and also be careful that he is consistent as to where he takes his more obvious breaths, in order that the violinist can phrase with him. The pianist, in both his melodic and supporting sections, must also sustain a true legato in order to conform to the style of the other two players.

An artistic presentation of this noble Adagio involves numerous other subtleties, only the most vital of which can be treated within this short report.

1. The developmental dialogue between the violin and horn (mm. 27-42) requires very careful balance of dynamics and uniformity of articulation.
2. Make generous use of the *stringendo* and *crescendo* from m. 32 and their subsequent cancella tion (from m. 36), but don't allow them to overshadow the ultimate climax, which starts about m. 67 and reaches its apex at m. 74.
3. When the violinist (mm. 43-4) brings back two measures of the second subject above the recapitulation of the main theme in the piano, the violin material marked "ppp, quasi niente" must be indeed a scarcely audible ornament to the subdued but important melodic material in the keyboard part. The violin-

ist may execute this passage "non vibrato" to good effect.

4. Brahms treats us to an ingenious and quite unexpected structural modification of the sonata form when, prior to the great climax of the coda, he presents a "cyclic" anticipation of the main subject of the finale, stating two sections of this theme simultaneously in the horn and violin (m. 59f), then reversing the voicing (m. 63f), the held chords of the two instruments (m. 61f), m. 65f being graced by the piano with material of the second subject. These measures are both fascinating intellectually and quite sensuous; a superb reconciliation of the classic and romantic. As far as interpretation is concerned, the *pianissimo* beginning in m. 63 should be extremely subdued, and is much more convincing if the *molto piano* (m. 59f) is not played too softly.
5. The rich piano chords which support the great climax of the coda (from m. 67) must be ample but still not cover the other instruments. A full, very expressive forte from the violin, mm. 67f, is essential.

For the first three movements Brahms has achieved a predominantly serious, often genuinely profound style. Not even the Scherzo provides much humorous contrast. The composer seems well aware of this, and consequently he brings his horn trio to a close with a finale that is definitely light hearted. And at last he turns from the essentially conjunct and highly expressive legato of romanticism back to the rustic, arpeggiated, fanfare style of the 18th-century natural horn idiom, though one still finds a few chromatic passages in the finale that would be difficult to hand stop on the valveless instrument.

We must again find the right tempo. In the abstract, there is much to be said for the very brisk *Allegro con brio* suggested in the score (and which we hear so convincingly in both of the recordings cited). But only the most skilled of pianists can cope with the enormous technical difficulties of the movement if it is taken full speed. In most cases we will have to settle for a little slower tempo and try to achieve an effect of lightness and spontaneity by other means: proper articulation and perhaps judicious use of accent.

The main theme (m. 1f) of this "sonata" movement is of distinctly "folksy" origins. In fact two earlier versions have been found, one a chorale, the other a genuine folk tune; while the second portion of the principle subject (up-beat to m. 17f) is clearly "fanfare," hunting-call material. However, this is still chamber music and thus demands some subtlety. Too much tongue and accent should be avoided, and the loud passages should not be overblown.

Performers often omit the repeat of the exposition. I rather favor taking it, for it lends a feeling of solidity to the last movement. In the ensuing development section, the hornist can afford to play out the fanfare figures boldly (up-beat to m. 137f.)

The odd syncopations in the exposition (m. 61f) and in the recapi-

tulation (m. 221f) are often very difficult to coordinate. We have found that these are least problematic if the pianist will assume leadership, setting down his low, on-the-beat chords with assurance. The violinist then fits is syncopations over this foundation, while the hornist follows the violin bow. If this doesn't work, a practical expedient is to greatly shorten the tied syncopes.

Several other small matters deserve mention. The violinist must re-establish the main tempo immediately at the recapitulation (up-beat to m. 161). The pedal-points in the horn (up-beat to m. 45f, up-beat to m. 205f) are inconsequential after the forte-piano. They should be played very lightly, and ensemble is easier to achieve if the hornist will try to follow the other players once the passages are underway. In preparing for the climactic high B-flat (m. 258), the hornist should of course take full advantage of the rests beforehand and also relax completely on the comforting low notes which Brahms has provided (mm. 243-51). Although not suggested by the composer, a *subito piano* at m. 282, followed by a crescendo through the final chords, helps alleviate the thickness of the last few measures, and also creates a more climactic effect at the end. One might also consider broadening out mm. 267-8, then *a tempo* m. 269.

Finally, some discussion is in order concerning the programming of the Brahms trio. It is a long, imposing work, taking about forty minutes if we allow for repeats, "sensible" tempi, and appropriate pauses between movements. I certainly can't imagine a whole program comprised of "horn trios"; such an undertaking would not only be boring, it would be too tiring for the hornist. Thus clearly the Brahms trio belongs on a mixed recital. If only three participants are involved, the program could open with an early horn trio, such as one of those by Telemann or Quantz, proceed with some solo works or sonatas, then end with the Brahms, the finest work of its kind.

I do not favor playing the individual movements alone, though we have given ground on this issue in a few cases. The *Andante*, for example, is the only movement that any but quite advanced students could manage in public, and the finale is fairly satisfactory taken by itself.

NOTES

1. First performed 1865, first published in 1868, by Simrock, Berlin. Brahms brought out a second, revised version in 1891. The latter has since been very faithfully reproduced by a number of publishers, including Breitkopf & Haertel (Leipzig and Wiesbaden), Eulenberg (Ashford, Kent), International (New York), C.F. Peters (Frankfort, London, and New York), and of course the "critical" version found in the Breitkopf edition of the collected works of the composer (1926-8). I have never discovered significant musical variants between any of those cited; however, I am referring to the Eulenberg pocket score No. 249 as I write this report. In the present essay I shall

not footnote material which is readily available in standard references.

2. As I prepared a series of articles for the *Bulletin of the National Association of College Wind and Percussion Instructors:* "A Bibliography of Trios Readily Playable by Horn, Violin, and Piano," Fall, 1970; "Toward a Complete Inventory of Trios Readily Playable by Horn, Violin, and Piano" (critical commentary on the material in the first article), Fall, 1971; and "More Concerning Trios . . .", Fall, 1972.

3. It is surprising, however, how poorly balanced many of the recordings of the horn trio are. Allow me to mention at this point that of the numerous recordings of the trio, one deserves special praise: that made by Dennis Brain's father, Aubrey, with Adolph Busch, violin, and Rudolph Serkin, piano, now available as a Seraphim repressing (IC-4-6044-2), but dating originally from 1933! Not only is the engineering remarkable for the time, but the elder Brain's performance on what is most likely an old and rather primitive narrow-bore French instrument is a marvel of control, technique, and suavity in an age when retakes were uncommon and splicing non-existant. Also Serkin's mastery of the technical problems is truly authoritative, and Busch presents us with one of his finest recorded efforts. Of the more recent recorded versions, I greatly prefer that of Barry Tuckwell (with Perlman and Ashkenazy: London CS-6628).

4. In spite of the composer's uncommon concern with horn idiom, he did, quite surprisingly, authorize viola and cello parts as alternates to the horn, presumably to create a broader market for the trio. However, he decided later that the cello was most unsuitable for this purpose, which should provide us hornists with a certain smug satisfaction!

5. *The Horn*, 2nd Edition, New York, 1969, pp. 155-56

Carl Geyer

IN MEMORIAM

Carl Geyer
November 25, 1880 — October 18, 1973

— Nancy Fako
Chicago, Illinois

At 9:12 PM on Thursday, October 18, 1973 Carl Geyer passed away. To those of us who knew him it hardly seems possible that he is no longer with us. He would have been ninety-three on November 25, yet he had the vigor and vitality of a man much younger. But of course there are the memories . . . and the marvelous legacy he left to us and to future generations in the work of his hands . . . hundreds of horns, treasured by artists and amateurs alike for more than half a century, and now more treasured than ever because the master is no longer with us.

Carl retired two years ago and since that time one could often see him out walking in Elmhurst, Illinois, where he had lived for thirty-four years. He was a well-dressed, dapper gentleman who often walked long distances to do his errands and visit his friends. For ninety-two year old Carl, October 18 was seemingly a typical day. His daughter visited him at three in the afternoon as he was putting up the last of his storm windows and he told her with great pride how he had just finished planting 100 tulips. An hour later he had a massive stroke and was in a deep coma until he died that evening. What a consolation to know that he never suffered an instant! He lived a fruitful, happy, productive life to the end.

Carl Geyer was born in Johanngeorgenstadt, Germany on November 25, 1880. He began working at his trade in 1895, at the age of fifteen, when he became an apprentice in a musical instrument factory. While working in a music store in Marnenkirchen in 1903 he saw an advertisement in a Leipzig newspaper placed by a Richard Wunderlich who was seeking a horn maker, because Chicago musicians were at that time forced to send their instruments to Germany for repairs. Geyer arrived, steerage class, in 1904. The first horns hand-crafted by Carl Geyer bore the Wunderlich name. But through the years Geyer's reputation as a master craftsman grew, and when Wunderlich retired, during World War I, he went into business for himself. During his seventy years in America he made over 1400 horns, and also met the vast majority of American horn players, as everyone made it a point to visit his shop when in Chicago. In 1955, at the age of seventy-five, he sold is business, but he continued working until the age of ninety.

Many years ago Carl mentioned to his family that he wanted four horns to play at his funeral. It was the only mention he ever made of his death, and after overcoming many obstacles twelve of us assembled at 11 AM on

Saturday, October 20 for his funeral service. The Chicago Lyric Opera horn section had telephoned their guest conductor, Ferdinand Leitner, to ask his permission to be late to a rehearsal (of *Siegfried!*), and in consenting he told them to give his 'regards to the master.' The twelve who had the honor of playing were: Mary Barnes, Eugene Chausow, Dale Clevenger, Mark Denekas, Nancy Fako, Philip Farkas, William Klingelhoffer, Steven Lewis, Rudolf Macciocchi, Paul Navarro, Paul Ondracek and Lisa vonPechman. We played two chorales beforehand, a Kreutzer piece during the service, and after the Benediction, Wagner's 'Pilgrim's Chorus' from *Tannhauser*. Then we all said our good-byes to Carl and ended the service with N. Tscherepnine's 'La Chasse.' Four of us went to the cemetery and played a chorale after the final Benediction.

We all felt deeply the honor of being a part of this occasion . . . and the honor and privilege of having known Carl Geyer. We will always remember with fondness his ready smile, his wonderful wit, his fascinating stories and of course the marvelous work of his hands, be it a new Geyer horn or the dent he took out of a leader pipe a half hour before a concert. Yes . . . Carl is still with us in many ways . . . and in the springtime there will be tulips blooming in Elmhurst.

Mrs. Geyer, also aged 92, rejoined her husband of 70 years; she passed away on November 14.

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Editor's note: Mrs. Fako informs me that a Carl Geyer Scholarship Fund for scholarships to I.H.S. Workshops has been established. Contributors should make checks payable to the Carl Geyer Scholarship Fund and mail them to:

Mrs. Nancy Fako
337 Ridge
Elmhurst, Illinois
60126

CLAREMONT: WORKSHOP V

— James H. Winter

17 June, 1973: By air, by bus, and by private car, over two hundred hornists arrived on the campus of Pomona College in Claremont, California. Some were attending their first International Workshop, a few had attended all four preceding; all were curious and eager, wondering what the week would bring. Pomona College is a member of the Claremont Colleges cluster, sharing some facilities with other colleges, but having its own attractive, well-equipped and air-conditioned Music Department Building and the Mabel Shaw Bridges Hall of Music, more popularly known as "Little Bridges." Little Bridges recently underwent major overhaul, including the addition of air conditioning; unlike some other less fortunate buildings, it has retained its excellent acoustical properties, and strikes the writer as a singularly lovely little hall, ideally suited to events such as the Workshop. Claremont is located some 35 miles east of Los Angeles, a quiet and well-established community which has very much preserved its own identity in the vast megalopolis. The campuses of the colleges are very beautiful, with handsome trees and flowers, and buildings that somehow look and feel as a college should. Workshop participants were housed in dormitories clustered around Frary Dining Hall, a few minutes' walk from the Music Building and Little Bridges.

As in previous Workshops, the week progressed in a series of parallel events, in a sense independent of each other: Lectures and master classes, organized ensemble rehearsals, informal and impromptu ensembles, concerts and recitals by faculty, concerts by participants, general meetings of the Society, and business meetings of the Advisory Council. To all of this, 1973 saw additions, in a series of physiological tests being conducted by Dr. Steven Michael Horvath and his team from the University of California at Santa Barbara, and in individual consultations with faculty. As in past years, there were also displays of instruments and music.

Also as in past years, there were a number of very distinguished horn players and teachers among the participants as well as in the faculty; and the caliber of playing among the participants, as demonstrated in the informal dormitory serenades as well as in the organized ensembles was impressive, to say the least.

General meetings were held to announce business of the Society and to receive suggestions from members. Among other announcements, the election of Wendell Hoss to Honorary Membership was made public; Mr. Hoss was elected to honorary status a year ago at Bloomington, but announcement was delayed until the Claremont meeting. It is difficult to imagine a man more universally respected and loved, and the announcement was received with great pleasure.

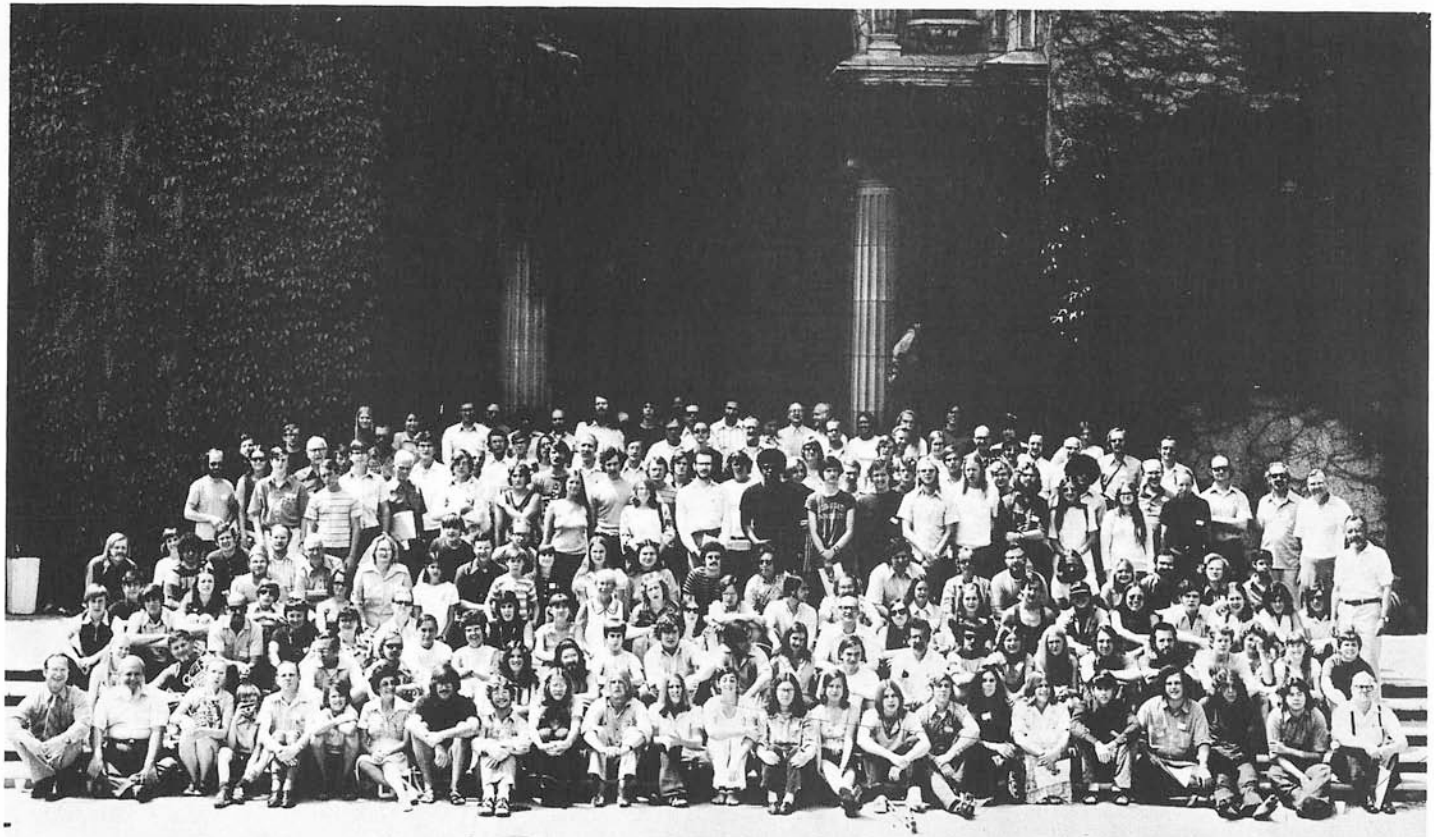
Among participants, Aimé Lainesse of Quebec, Canada, might have expected to win honors as the traveller from the most distant point, but in this case he was hopelessly out-distanced by Merle Kelly, who came from Nagoya, Japan, and Steve Tarter, who was on leave from his band assignment in Korea. Also well travelled were Will Culley (Hawaii), Gary Gardner (Guadalajara, Mexico) and Ernest Hiltenbrand (Quito, Ecuador.)

The Wednesday evening faculty recital was presented by Barry Tuckwell, Frøydis Ree Hauge, and Charles Kavaloski. Each of the three appeared as a soloist (and no editor or critic in his right mind would attempt to "rank" these three!) and then they joined forces as a trio with results that absolutly defy description! Barry Tuckwell is by now well known to all of us — but he never fails to astound us all over again with his artistry. Charles Kavaloski was comparatively new to most of us, but left no room for question as to his position among the fine artists of our time; and he has a Ph.D. in nuclear physics! I have been trying to think, since June, how to describe Mrs. Hauge without sounding fatuous, and have finally decided it really cannot be done — how else can you describe genuine beauty, a radiant and gracious personality, seemingly effortless and complete control of the instrument, and superb artistry?

One has only to scan the names of the lecturers and panelists to know that each session was fascinating and eagerly attended. (All of the lectures and discussions from all of the Workshops have been recorded on tape, and a complete archive of them will be assembled at the University of California at Santa Barbara, with Richard Dunn serving as archivist.) Departures from more traditional horn subjects were the lectures by Penny Wells (nutritionist) and Dr. Horvath. Dr. Horvath does not have the results of his tests at Claremont fully prepared for publication as yet, although it is expected that they will be ready for the Spring, 1974, issue of the journal; there seems little doubt that we hornists subject ourselves to extraordinary physical stresses — to which must be added the psychological stresses of performance. Of this, more later.

The Los Angeles Horn Club performed with the aplomb and flare one would expect in their Monday evening concert — but few in the audience expected the use of conch shells, carefully selected to sound a C major triad! (The same work included hand horns . . .)

The week's program and the Friday evening program are printed herewith, along with a picture of the entire group assembled in front of Little Bridges. Workshop VI will meet at Muncie, Indiana, on the campus of Ball State University — and Workshop VII will move out of the United States, either to England or Canada.



FIFTH ANNUAL HORN WORKSHOP, 1973

FIFTH ANNUAL HORN WORKSHOP

AT Pomona College Thatcher Music Building
June 17-22, 1973

SCHEDULE

Sunday, June 17, 1973

12:00- 5:00	Registration, Thatcher office
5:30- 6:30	Dinner, Frary Dining Hall
730- 9:00	Welcome and Annual Meeting of International Horn Society, Bridges Hall

Monday, June 18, 1973

7:45- 8:45	Breakfast, Frary Dining Hall
9:00-10:00	Barry Tuckwell, Speaker, Bridges Hall
10:00-10:30	Coffee Break Exhibits open, Physiological Tests in Thatcher, rooms 5 & 6
10:30-11:00	Wendell Hoss, Speaker, Bridges Hall "Musical Mosaics — Melodic Subdivisions"
11:00-12:00	Fred Fox, Speaker, Bridges Hall "Factors in Tone Production"
12:00- 1:00	Lunch, Frary
1:00- 1:30	Master Classes: Dunn Group room 210 Kavaloski Group Bryant Hall Farkas Group room 109 Robinson Group room 212 Hauge Group Bridges Hall Tuckwell Group Lyman Hall
2:45- 3:45	Individual Consultations for Master Classes Exhibits open — Physiological Tests
3:45- 4:15	Coffee Break Exhibits open — Physiological Tests
4:15- 5:15	Horn Ensembles: WILL BE POSTED
5:30- 6:30	Dinner
6:30- 7:30	Exhibits open
7:30- 9:00	An Evening with the Los Angeles Horn Club, Bridges Hall

Dining times and afternoon schedule remain the same throughout the week.

The speakers and evening activities change as follows:

Tuesday, June 19, 1973

9:00-10:00	Charles Kavaloski, Speaker, Bridges Hall "Playing in Tune — Natural or Tempered Scale" (bring instrument)
10:00-10:30	Coffee Break Exhibits open
10:30-11:30	Fróydis Hauge, Speaker, Bridges Hall "Vibrato in Horn playing — How, Why & When?"
11:30-12:30	Coffee Break Exhibits open
7:30 pm	Rock, Pop & Jazz A workshop with Mark McGovern and Don Mills, guitar — Gerry Trice, bass Ken Woodring, piano — Pat Tfiffner, drums Roger McGlasson, vocal

Wednesday, June 20, 1973

9:00-10:00	Philip Farkas, Speaker, Bridges Hall "Authentic Interpretation of Horn Passages as Taught to me by 30 Authentic Conductors"
10:00-10:30	Coffee Break Exhibits open
10:30-11:30	Penny Wells, Speaker, Bridges Hall "The Diet & Feeding of the Horn Player
11:30-12:00	Coffee Break Exhibits open
7:30 pm	Faculty Recital

Thursday, June 21, 1973

9:00-10:00	John Barrows, Speaker, Bridges Hall
10:00-10:30	Coffee Break Exhibits open
10:30-11:30	Richard Dunn, Speaker, Bridges Hall "Interpretation of 18th Century Solo Horn Literature"
7:30 pm	Panel Discussion — "Warm Up — Or Warm Out?", Bridges Hall — James Winter, Moderator

Friday, June 22, 1973

9:00-10:00	William Robinson, Speaker, Bridges Hall
10:00-10:30	Coffee Break Exhibits open
10:30-11:30	Steven Michael Horvath, Speaker, Bridges Hall "The Physiological Responses in Brass Playing" (a report on the week's testing)
7:30 pm	Public Concert, Bridges Hall

International Horn Society

FIFTH ANNUAL INTERNATIONAL HORN WORKSHOP

A program of music for Horn Ensembles under the direction of Members of the Staff

Mabel Shaw Bridges Hall of Music - Pomona College

Friday, June 22, 1973, at 7:30 p.m.

Kleine Festmusik	BERNHARD KROL
Choral Prelude - "Komm Süsser Tod"	JAMES WINTER
Crucifixus	ANTONIO LOTTI
Tänderlei	FOLK SONG

Group 1 - James H. Winter

Color Contrasts	GEORGE HYDE

Group 2 - Philip Farkas

Praeludium	RUDOLF MAYER

Group 3 - Wendell Hoss

Suite for 8 Horns	RONALD LO PRESTI
Allegro	
Andante	
Allegro	

Group 4 - John Barrows

Music for Horns (for 2 Solo Horns and Double Quartet)	CHARLES MAXWELL
Andante Religioso; Andante con moto	
Norsk Marsj (Sextet)	BUJANOVSKI

Group 5 - William C. Robinson

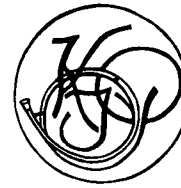
Passacaglia in C minor	BACH - CROY

Group 6 - Richard Dunn

Der Jäger Abschied (The Parting of the Hunters)	MENDELSSOHN

Entire Ensemble - Richard Dunn

The Fifth Annual International Horn Workshop has been hosted by the Claremont Music Festival at Pomona College.



ZWEI INTERESSANTE DOPPELKONZERTE

Johann *Beer* (1655-1700)
Concerto für Posthorn, Jagdhorn, 2 Violinen
und Basso continuo

Michael *Haydn* (1737-1806)
Adagio und Allegro molto für Horn, Posaune
und kleines Orchester

Doppelkonzerte sind bei Soloblasern nicht sonderlich beliebt. Ein beharrlich feststehendes, aber völlig unbegründetes Vorurteil hält sie für undankbar. Vielleicht liegt es in der Natur der Sache, dass konzertierende Virtuosen nicht viel vom sonst so wahren Sprichwort "Geteilte Freude ist doppelte Freude, geteilter Schmerz ist halber Schmerz" halten. Beherzt und selbstbewusst nehmen sie alle, auch schmerzlich-strapaziöse Anforderungen von Solokonzerten lieber allein auf die eigenen Schultern, als dass sie sich in einem vielleicht weniger anstrengenden Doppelkonzert dem Duo-Partner erst rücksichtsvoll anpassen, um dann die Freude über den Erfolg mit ihm auch noch teilen zu müssen.

Fast könnte man glauben, dass solche oder ähnliche Gedanken der Beweggrund zur Komposition des "Concerto à 4" waren, in dem ein einzelner Solist, aber auf zwei Instrumenten — Post. und Jagdhorn — abwechselnd, jedoch aus einer Stimme, zu den drei anderen — 2 Violinen und Basso continuo — gleichsam mit sich selber duettierend, zu konzertieren hat.

Der Komponist, der dieses in seiner Besetzung gewiss einmalige Konzert (möglicherweise für sich selbst) geschrieben hat, ist Johann Beer. Dieser saft= und kraftstrotzende, kluge, liebenswürdig streitlustige, ganz einzigartige Universalkünstler war aber völlig frei von Eigensucht.

Von den ihm nachfolgenden Generationen fast übersehen, gewann sein weitgespanntes, musik= und kulturhistorisch äusserst aufschlussreiches Lebens-Opus erst durch moderne kunstgeschichtliche Untersuchungen gebührende Wertschätzung. Er hat es der Forschung nicht leicht gemacht: So manches seiner Werke — Romane, Gedichte, musiktheoretische Fach=, Lehr= und Streitschriften, Bühnenstücke und allerlei Vokal= and Instrumentalmusik — hat er anonym veröffentlicht, oder sind zu seinen Lebzeiten nur unter irreführenden Decknamen wie Bär, Ursus, Ursinus und anderen, begannt geworden.

1655 in Ober-Osterreich geboren, humanistisch umfassend gebildet — er studierte in Leipzig Theologie — trat er kaum 22-jährig, als Sänger, Klavierspieler, Violinist und Komponist in die Dienste des Herzogs von Sachsen-Weissenfels. Vom Hofe stets begünstigt, stieg er auf Schloss

Weissenfels schnell zum Kammermusikus und Konzertmeister auf, wurde Hofbibliothekar und der herzöglichen Familie freundschaftlich vertrauter Reisebegleiter. Als zuverlässiger Diplomat in mancher wichtigen Mission bewährte er sich so gut, dass ihn sein Fürst — eine seltene Auszeichnung in damaliger Zeit — von dem berühmten Kupferstecher Peter Schenk aus Amsterdam porträtieren liess. Wenige Wochen danach traf ihn beim Vogelschiessen auf einem Volksfest der tödliche Fehlschuss eines ungeschickten Schützen.

Als sein handgeschriebenes Tagebuch vor erst wenigen Jahren aus dem Dunkel eines Archivs ans Licht kam, überraschte und enttäuschte es zugleich. Nur hie und da fand sich eine Bemerkung, die etwas von der Vielfalt seines eigenen Werkes ahnen liess, und das erregende Weltgeschehen seiner bewegten Zeit erwähnte Beer nur ab und zu mit ganz knappen Worten.

Abermals zeigte es sich wieder, wie kurios, erbaulich oder ergötzlich Beer die merkwürdigen, wie auch kleinen Dinge des prallen Lebens rings um ihn zu schildern wusste. Neue Erkenntnis aber war, dass er schon damals, ganz wie ein Bildberichter unserer Tage, alles beschriebene Geschehen mit Randzeichnungren und eingefügten Illustrationen noch zu verdeutlichen und künstlerisch wirksam zu vertiefen verstand.

Das Manuskript unseres Konzertes lag seit ungezählten Jahren wohlverwahrt, doch unbeachtet in der Mecklenburgischen Landesbibliothek, Schwerin. Johann Beer mag es gereizt haben die Instrumente, die er so oft von Jägern und Postillonen meist nur recht grob gebrauchen hörte, einmal als Musiker zur Hand zu nehmen und jedes in seiner typischen Art kunstreich nebeneinander zu verwenden. Dass es einem geschickten Bläser möglich war sowohl Posthorn wie auch Jagdhorn schnell wechselnd gut zu blasen, erklärt sich aus der Tatsache, dass beide Instrumente zu Beer's Zeiten noch mit fast völlig gleichem Mundstück angeblasen, und auch die Stürze des Jagdhorns, obwohl zwar über die Schulter, so doch genau wie die des Posthorns, frei und offen in die Luft gehalten wurde.

Erstaunlich und bewundernswert ist es aber mit welchem verständnisvollen Gefühl Beer die wenigen, natürlich möglichen Töne einsetzt, um in sechs knappen, charakterlich reizvoll abwechselnden Sätzen, eine so wirksame, dabei kunstvoll gediegene und gefällig unterhaltende Konzertmusik zu machen. Mit Witz und Geschick lässt er die beiden einzigen Töne, das obere und das untere C seines Posthörnchens in B in munteren oder getragenen Oktavsprüngen rhythmisch so konzertant am musikalischen Geschehen teilnehmen, dass es dem an Naturtönen schon etwas reichlicher begabten F-Horn ganz ebenbürtig erscheint.

Heute werden sich wohl zwei Bläser, Hornist und Trompeter, zusammenfinden müssen, um gemeinsam und zwei-einig dieses hübsche Konzert zu blasen. Ein historisierender Rückblick wird beide dabei erkennen lassen, dass es die gleiche Wurzel war, aus der vor fast drei Jahr-

hunderten Johann Beer für ihre jetzt so differenzierte Kunst diese frühe Knospe konzertanter Blechbläsermusik erblühen liess.

Etwa ein rundes Jahrhundert später wird die ebenfalls ungewöhnlich besetzte, und bis zur Moderne wohl auch einmalig gebliebene Musik entstanden sein, in der zwei Solo-Bläser, diesmal aber auch gleichzeitig und zweistimmig, auf Horn und Posaune zu konzertieren haben.

Sie stammt von Johann Michael Haydn, dem nicht minder befähigten, aber weniger berühmten Bruder des fünf Jahre älteren Joseph Haydn. Von der Nachwelt oft, aber unverdient, nur als dessen blasser Schatten gewertet, wird er jedoch in jedem fachlichen Nachschlagwerk vor allem als Schöpfer bedeutender Kirchenmusik gewürdigt.

Trotz besonders bemerkenswerter Bläserbehandlung ist heute vieles von seiner weltlichen Musik leider noch weitgehend unbekannt. So auch eine vielsätzige Serenade, mit der es ihm seinerzeit wohl möglich war eine der damals recht beliebten, aber auch anspruchsvollen und sehr ausdauernden 'Musikalischen Abendgesellschaften' heiter, angenehm und kurzweilig zu unterhalten. Auch heute noch wäre diese liebenswürdige, von volksmässiger Melodik getragene Musik, eine moderne Langspielplatte randvoll füllend, sehr wohl imstande selbst einen musikalisch verwöhnten Geschmack künstlerisch fesselnd zu befriedigen.

Von dieser Serenade sind in Kremsmünster, Dresden und München Manuskript-Kopien vorhanden. Sie weichen jedoch in Zahl und Anordnung der Sätze voneinander ab. Diese Tatsache lässt darauf schliessen, dass das umfangreiche Werk, ganz nach Umstand oder Veranlassung, auch gekürzt, oder satzweise ausgetauscht, aufgeführt worden ist.

Es ist vielleicht auch zu vermuten, dass möglicherweise nur das zufällige Beisammensein zweier Horn und Posaune blasender Virtuosen den musikantisch stets einfallsreichen Michael Haydn bewogen haben könnte, beide Solisten gemeinsam musikalisch glänzend vorzustellen, und dass er deshalb eigens für sie unser Duo-Konzert komponiert und in die Serenade nachträglich eingefügt hat.

Wie es auch sei, die beiden Sätze Adagio und Allegro molto bilden auch aus dem Rahmen genommen, und ganz für sich gestellt, eine sehr geschlossene, vollkommen abgerundete Einheit. Umgekehrt fügen sie sich freilich auch wieder, fast ganz organisch wirkend, völlig nahtlos in das Serenaden-Satzgefüge.

Die von Michael Haydn ausdrücklich mit "Corno concertato" und "Trombone concertato" bezeichneten, und auch schon dadurch hervorgehobenen Instrumente treten im Verlauf des Stückes sonst weder im Tutti, noch solistisch in Erscheinung. Auch im schwungvoll ausladenden Finale und im obligatorischen Schlussmarsch sind sie nicht beteiligt. Einzige Ausnahmen sind nur einige kleine Rezitative-Einwürfe, mit denen Horn wie auch Posaune im Reigen mit den übrigen, an anderen Stellen mit

kleineren Solis bedachten Instrumenten, ihre gewichtigen Stimmen nochmals launig, aber nur sehr kurz, in Erinnerung bringen. Die diesem einleitenden Rezitativo folgende "Aria" ist als instrumentale Gesangs-Szene dann wieder ein Concertino, diesmal für 'Violino prinzipale.'

So wünschenswert es auch sein mag diese 10=sätzige Serenade nebst dem damals üblichen Auf= und Abzugs-Marsch geschlossen aufzuführen so dankenswert, lohnend und wirkungssicher wird es auch stets sein, die beiden zusammengehörenden Einzelsätze als selbstständiges Doppelkonzert darzubieten. Nur von Streichern, 2 Oboen und 2 Hörnern begleitet, bietet sich hier die für Hornisten wie für Posaunisten einzigartige Gelegenheit vereint zu zeigen, wie eigenständig glänzend, aber klanglich auch ebensogut zusammenpassend sich ihre unterschiedlichen Instrumente gemeinsam konzertierend bewähren können.

Dazu anzuregen ist Sinn, Zweck und Absicht dieser Zeilen.

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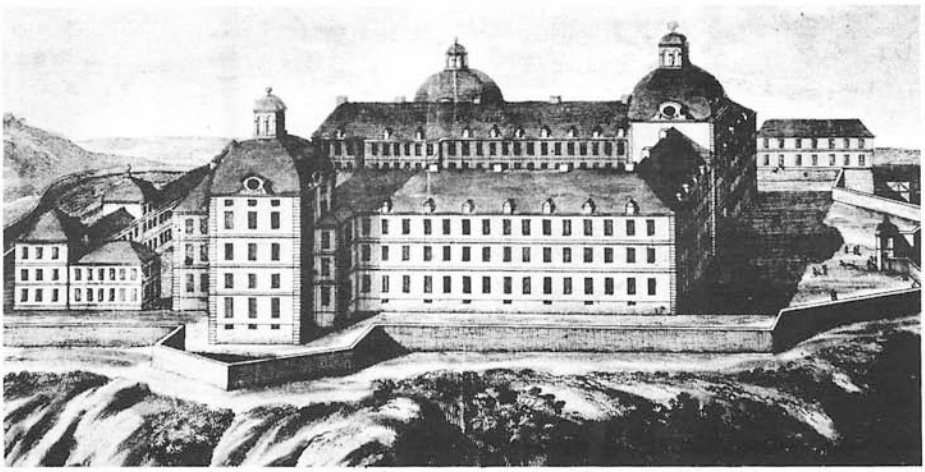
Zusatz zu dem Artikel von Kurt Janetzky: Der erste Vortag der Gegenwart von dem Haydn *Konzert für Horn und Posaune* wird in Melbourne, Australia einmal in Dezember 1973 sich ereignen. Hornist Alex Grieve und Roger Davies, Posaune, werden mit dem Melbourne Symphony Orchester zwei Aufführungen geben.

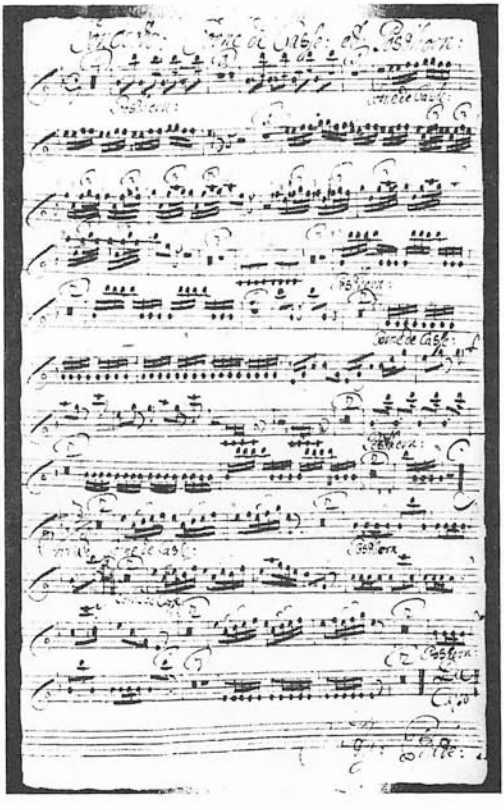
Verlagsauskunft für die zwei Werke sind jetzt unbekannt. Es gibt eine Schallplatte von dem Beer Konzert, Deutsche Grammophon Gesellschaft Stereoscheibe Nr. 198473, Archiv Produktion, die in *The Horn Call* November 1972, Seite 72, erwähnt war.

— Harold Meek



Schloss Weissenfels at the time of Johann Beer. Copy of engraving by Peter Schenk, Amsterdam.

Johann Beer, a few weeks before his death. Copy of engraving by Peter Schenk.



The first page of the original autograph from the "Concerto a 4" by Johann Beer. (Photo reproductions by the author)

TWO INTERESTING DOUBLE CONCERTI

Johann Beer (1655-1700): Concerto for Posthorn, Jagdhorn, 2 Violins and Continuo.

Michael Haydn (1737-1806): Adagio and Allegro molto for Horn, Trombone and small Orchestra.

—Kurt Janetzky
Wiesloch, Germany

Double *concerti* are not especially well-liked by wind instrument soloists. A persistent, well-established, but entirely groundless prejudice holds them thankless. Perhaps it is in the nature of things that concertizing *virtuosi* put little stock in the proverb "Divided joy is doubled joy, divided grief is halved grief." Courageous and self-confident, they all prefer to take on their own shoulders alone grievously fatiguing demands of solo *concerti* rather than adjust thoughtfully in a perhaps less rigorous double concerto to a duo-partner, and then have to share with him the joys of success.

One could almost believe that such or similar thoughts were the grounds for the composition of the *Concerto a 4*, in that the single soloist, alternating between two instruments — Posthorn and Jagdhorn — but from a single part, as it were playing duets with himself, has to concertize with the other three — two violins and continuo. The composer who wrote this unique concerto (possibly for himself) was Johann Beer. This prolific and vigorous, clever, lovably pugnacious, totally unique universal artist, was nevertheless totally free of self-seeking.

Almost overlooked by succeeding generations, his widespread, extremely enlightening musico-cultural life's-work first won proper esteem through modern historical research. He did not make the inquiry easy: So many of his works — novels, poems, technical musical theories, instructional and polemical writings, stage works, and all manner of vocal and instrumental music — were published anonymously, or were known in his lifetime only under misleading psuedonyms such as Bear, Ursus, Ursinus, and others.

Born in Upper Austria in 1655, extensively humanistically educated — he studied theology in Leipzig — scarcely twenty-two years old he entered the service of the Duke of Sachsen-Weissenfels, as singer, keyboard performer, violinist, and composer. Constantly favoured by the court, he rose quickly at Schloss Weissenfels to chamber musician and concertmaster, became court librarian, and the familiar tour accompanist of the court family. As a trustworthy diplomat in many weighty missions, he proved himself so well that his prince had his portrait done by the famous engraver Peter Schenk of Amsterdam — a rare distinction in those times. A few weeks thereafter he met with a fatal miss by a clumsy hunter in a bird-hunt at a public festival.

When his hand-written diary came to light from the darkness of an archive only several years ago, it both surprised and disappointed. Only here and there stood a remark which allowed one to sense the diversity of his own work, and the exciting world events of his quickly moving age Beer mentions only rarely with very brief phrases. Again, it was apparent how Beer knew how to depict as curious, edifying or delightful the remarkable as well as the small things around him in his full life. Fresh understanding was, however, that he already understood in his day, exactly like a photo-journalist of our day, how to clarify all written events with marginal drawings, and interspersed illustrations, and effectively to deepen them artistically.

The manuscript of our concerto lay well preserved for uncounted years, yet ignored in the Mecklenburg Provincial Library in Schwerin. It may have charmed Johann Beer to take the instruments, which he so often heard employed so crudely by hunters and postillions, in hand as a performer and to use each in the proper manner in conjunction with the others. That it was possible for a skilled player to play the posthorn as well as the hunting horn while switching quickly, is to be explained by the fact, in Beer's time, both instruments were played with almost the same mouthpiece, and also that the tone-projection of the hunting horn, although over the shoulder to be sure, was held free and open in the air, exactly like that of the posthorn.

Amazing and remarkable however is the understanding feeling with which Beer employs the few naturally possible tones to create such an effective, artistically pure and pleasantly amusing musical work in six short, charmingly alternating musical movements. With humor and skill he lets the two single sounds, the upper and lower C of his B-flat posthorn, share in the musical event in lively or long-drawn octave leaps, in rhythmic agreement, so it seems a match for the F horn, more richly endowed with natural tones.

Today it would be necessary that two players, a hornist and a trumpeter, join forces to play this pretty concerto as a duo. A look back into history will tell both of them that it was the same root from which, almost three centuries ago, Johann Beer brought to bloom this early bud of concertising brass music for their now so differentiated arts.

Almost a whole century later, the equally unusually scored, and to the present only extant musical work would arise, in which two solo wind instrumentalists concertize on horn and trombone, although this time simultaneously and with two parts.

It comes from Johann Michael Haydn, the no less gifted but less renowned brother of the five-year older Joseph Haydn. Often valued by posterity, undeservedly, as only the paler shadow of his older brother, he is esteemed nevertheless in every scholarly reference work, above all, as the creator of significant church music.

Despite especially remarkable handling of winds, much of his secular music remains unfortunately still largely unknown today. So also with a serenade of many movements, with which it was wholly possible for him, in his own time, cheerfully, pleasantly, and amusingly to entertain one of the much beloved but very fastidious and long-lived "Music-Evening Societies" of the time. Still today, this amiable music, drawn from popular melodies, which would fill a long-playing record edge to edge, would alone be well capable of artistically satisfying a musically spoiled palate.

Manuscript copies of this serenade are available in Kremsmunster, Dresden and Munich. They deviate from one another in number and arragement of movements, however. From this fact it may be concluded that the extensive work was performed in a shortened version, as well as with movements re-arranged, according to circumstance or occasion.

On may also suppose that the accidental appearance together of two virtuosi, horn and trombone, could have moved Michael Haydn, always musically ingenious, to present both soloists with equal musical brilliance, and that he himself composed our double concerto for them and inserted it into the serenade.

Be that as it may, the two movements, *Adagio* and *Allegro molto*, taken from this framework and standing by themselves, form a very closed, completely rounded unity. Conversely, they accomodate themselves again, of course, almost organically and absolutely seamlessly into the movement structure of the serenade.

The two instruments, which are expressly designated with *Corno concertato* and *Trombone concertato*, and thereby emphasized, otherwise make their appearance neither in *tutti* passages nor as soloists in the course of the piece. Even in the energetically sweeping Finale and obligatory closing march, they do not participate. The only exceptions are several short statements in the recitative, in which horn as well as trombone bring their mighty voices in reminder, still humorously but very briefly, all in roundelay with the other instruments which are noted elsewhere by brief solos, The Aria which follows this introductory recitative is a kind of instrumental "singing-scene," then again a *Concertino*, this time for "Violino principale."

As desireable as it might be to perform this serenade of ten movements in conjunction with the processional and recessional march which were customary at the time, it will certainly be just as deserving of thanks, as profitable and certain of effect, to present the two single movements which belong together as an integral double concerto. Accompanied by only strings, two oboes and two horns, hornists as well as trombonists are here offered a unique opportunity to show, in concert, how their different instruments can prove themselves independently brilliant, but also mutually accomodating in sound.

To urge this is the sense, purpose, and intention of these lines.

— Translation by Prescott Winter
and James Winter.

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Addenda to Kurt Janetzky's article:

The first performance in modern times of the Haydn *Concerto for Horn and Trombone* is scheduled to take place in Melbourne, Australia sometime in December, 1973. Solo hornist Alex Grieve and Roger Davies, Trombone, will give two performances with the Melbourne Symphony Orchestra.

Publication details for both works are incomplete at this time. A recording exists of the Beer Concerto, on Deutsche Grammophon Gesellschaft Stereo Disc No. 198473 of their Music History Archive Productions, and was mentioned in *The Horn Call*, November 1972, page 72.

— Harold Meek

RECORDINGS

Christopher Leuba,
Contributing Editor

I would like to bring to our reader's attention a now out-of-print recording, DGG LPM 18 596, the Rachmaninoff Second Piano Concerto (Sviatsoslav Richter with the National Philharmonic of Warsaw) which has, I feel, the "definitive" statement of the beautiful horn solo in the first movement, performed by Edwin Golnick, whose playing is characterized by a lyricism combined with strength and tonal lustre rarely heard today. Mr. Golnich performed in the United States during two tours of the Warsaw Philharmonic, and his playing entirely fulfilled the promise indicated by this superb recorded performance. At the time he visited the United States, he was playing an early vintage nickel alloy Kruspe double horn.

AMADEO AVRS 6222
(also: MACE MXX 9087)
Albert Linder & Willi Rütten
L. v. Beethoven, Sextett op. 81G
J. Haydn, Divertimento a tre
J.W. Stich, Quartett op. 2/no. 1
W.A. Mozart Quintet K. 407

ARGO ZRG 543
Barry Tuckwell
Michael Haydn, Horn Concerto

ARGO ZRG 5326
Alan Civil (London Wind Quintet)
Matyas Seiber, Permatuzioni a Cinque (1958)
Roberto Gerhard, Wind Quintet (1928)
P. Racine Fricker, Wind Quintet op. 5 (1947)
Malcolm Arnold, Three Shanties (1952)

COLUMBIA M2S 762
David Duke (Westwood Wind Quintet)
Schoenberg, Wind Quintet, op. 26

COLUMBIA CL 941
Joseph Singer, Roy Alonge, Arthur Sussman, Jim Buffington, Gunther Schuller
Gunther Schuller, Symphony for Brass and Percussion
J.J. Johnson, poem for Brass
John Lewis, Three Little Feelings
Jimmy Giuffre, Pharaoh

CONCERT DISC M-1229
John Barrows (New York Wind Quintet)
Gunther, Schuller, Wind Quintet (1958)
Irving Fine, Partita

CONCERT DISC M-1230
Ralph Froelich (New York Wind Quintet)
J.S. Bach, Art of the Fugue (transc. S. Baron)

COUNTERPOINT CPST 559
John Barrows & James Buffington
L. v Beethoven, Rondino for Winds
Octet for Winds, op. 103
Sextet for Winds, op. 71

CRYSTAL S601
Allen Gusé (Westwood Quintet)
Hindemith, Kleine Kammermusik op. 24, no. 2
Nielsen, Quintet op. 43

[English] DECCA HDNB 11
Christopher Leuba, Josef Schulz, Hermann Baumann, Emil Horvath
(Philharmonia Hungarica, Dorati)
Josef Haydn, Symphony 31 "Horn Signal"

[English] DECCA SXL 6337
Alan Civil & Ian Harper
(London Wind Soloists)
J.C. Bach, The Six Symphonies for Wind

DGG LPM 18 596
Edwin Golnich
(Warsaw National Philharmonic)
Rachmaninoff, Second Piano Concerto (Richter)

HMV ASD 2354
Alan Civil (with Yehudi & Hephzibah Menuhin)
Brahms, Trio op. 40

L'OISEAU-LYRE OL 227
Barry Tuckwell
Cherubini, Etude No. 2 for Horn and Strings

L'OISEAU-LYRE OL 50135
Gilbert Coursier & A. Fournier
(French Wind Ensemble)
J.C. Bach, Four Quintets for Clarinets, Horns & Bassoon

LONDON CM 9348
Alan Civil & Ian Beers
(London Wind Soloists)
W.A. Mozart, Sernade in c, K. 388
Divertimento in B flat, K. 186
Divertimento in F, K. 253

LYRICHORD LL 158
Robert Bonnevie (Soni Ventorum)
Joseph Goodman, Quintet for Wind Instruments (1954)
Ernst Krenek, Pentagram for Winds (1957)

LYRICHORD LLST 7155
William Brown (Lark Woodwind Quintet)
Nielsen, Quintet op. 43
Canto Serioso

MACE M 9034
Karl Arnold
(Southwest German Radio Wind Quintet)
Rosetti (Rössler), Quintet in E flat
Leos Janaček, "Youth" Sextet
A. Reicha, Quintet in E flat, op. 88, no. 2

MELODIYA D 021321/32
Boris Afanasiev
N. Rimsky-Korsakoff, Quintet in G flat for Piano & Winds

MERCURY MG 50396
Adriaan van Woudenberg
Haydn, Concerto for Horn I

MHS 511
Georges Barboteu, Pierre Dumont, Paul Bernard, Xavier Delwarde, Gilbert Coursier, Daniel Dubar
G.F. Handel, Royal Fireworks Music
Concerto 27 in B flat

NONESUCH H 71108
Ralph Froelich
(New York Woodwind Quintet)
Franz Danzi, Quintets in B flat, op. 56, no. 1
in e, op. 67, no. 2
in g, op. 56, no. 2

NOW RECORDS RN 9
Paul Ingraham (New York Brass Quintet)
Morris Knight, Brass Quintets 1, 2 and 3
Toccata for Brass Quintet and Tape

ODEON SME 91 601
Kurt Richter
(Bavarian Radio Symphony/Ludwig)
Josef haydn, Symphony 31 "Horn Signal"
Symphony 73 "The Hunt"

PHILIPS PHC 9012
Jacky Magnardi and/or Daniel Dubar
M. Corette, Concertos Comique No. 1, 7&10

PHILIPS PHC 9068
Adriaan van Woudenberg (Danzi Quintet)
Schoenberg, Wind Quintet op. 26

PYE GSGC 14040
Dennis Brain
Norman Forber Kay, Miniature Quartet

PYE GSGC 14114
Julian Baker (Halle Brass Consort)
Malcolm Arnold, Quintet for Brass
Edward Gregson, Quintet for Brass
Joseph Horovitz, "Music Hall" Suite for Brass Quintet
John McCabe, Rounds for Brass Quintet

SERENUS SRE 1011
unidentified players with Dorian Quintet and New York Brass Quintet
Harold Farberman, Five Images for Brass Quintessence for Wind Quintet

TELEFUNKEN SAWT 9490
Carol & Thomas Holden
(Leonhardt Consort — Concentus Musicus)
C.P.E. Bach, Concerto for Harpsichord, Hammerklavier, 2 flutes, 2 horns & strings in E flat
J.C. Bach, Concerto for Oboes, 2 Horns & strings in F
W.F. Bach, Concerto for 2 Harpsichords, 2 Trumpets, 2 Horns, Timpani & Strings

REVIEW
MUSIC AND BOOKS

— Harold Meek
Editor Emeritus,
The Horn Call.

R. MORLEY-PEGGE:
The French Horn. 222 pp., 9 plates.
Published simultaneously by
Ernest Benn Ltd: London, 1973
W.W. Norton & Co., Inc.:
New York, 1973
Distributed in Canada by
The General Publishing Co., Ltd.: Toronto.

The second edition of this classic and definitive treatise in the English language about the horn came off the press last spring.

The serious study it represents was a lifetime labor of love with Morley-Pegge. This new and revised version up-dates and makes some corrections to the first edition of 1960. For example, Horace Fitzpatrick's study of the Austro-Bohemian school of playing receives notice, and in light of his inquiry, Morley-Pegge makes a correction, on page 20, to show that the earliest known use of crooks to the horn occurred in 1703 — not the approximate date of 1715 stated in Morley-Pegge's first edition. The musical examples printed in Appendices 2, 3, 4 and 5 have been re-set in new printed notations, with the exception of number 3f, "The Early Horn." This is an improvement over the first edition, as is also the type-style and quality of paper used throughout the book.

New biographical data is included concerning five early players, including one of Johann Zeddelmayer, recording the first known engagement of a horn player in 1706. In the bibliography seven new works are included, all published since the 1960 edition.

Included are Gregory's "The Horn" as well as Fitzpatrick's "The Horn and Horn-playing and the Austro-Bohemian tradition."

"The French Horn" is a highly rewarding volume of easy reading which should be on every horn player's library shelf — if not, indeed, every other musician's library shelf.

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RICHARD MEREWETHER:
2 VOLUMES
Complete Horn Parts to
Mahler 1st and 2nd Symphonies and
Song of a Wayfarer
(Lieder eines fahrenden Gesellen)
Brahms, The Four Symphonies
Paxman Musical Instruments, Ltd.:
London, 1972

Both volumes are complete and thorough in their presentation of all horn writing extracted from the works used. The Mahler volume is particularly easy to read because of the size of the printed notes. Brahms is good, but does suffer slightly from reduction of the page size during the photo-offset process of printing. There is an interesting preface about Brahms' horn writing in that volume.

Perhaps the greatest service this kind of complete extraction does is to show students, and others, that a horn section — quartet — or larger — does not consist merely of a "first," ,,solo," or "principal" player and "others." Many an inexperienced player has come into an orchestra to be badly tripped up by third horn passages in Brahms which he never knew existed, or by second and fourth writing in Mahler, Strauss, and even Tschaikowsky. Having all parts before him should be proof-positive that second, third and fourth players are not relegated to some necessarily inferior status because they are not "first" players. Indeed, one plays one position better than others because of very special attributes necessary to each chair. The analogy to a vocal quartet is never better made than to see working parts by these masters of orchestration. These volumes are excellent.

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JOHN BURDEN:
Horn Playing. A new approach.
Paterson's Publications, Ltd.: London, 1972.
Carl Fischer, Inc., New York.
(Agent for U.S.A.)

A small but excellent volume of 40 pages, devoted to the basics of playing.

The author, Professor of Horn at Trinity College of Music, London, stresses "buzzing" in order to form a proper embouchure. His idea of two-thirds of the mouthpiece on the upper lip and one-third on the lower, follows most professionals' idea on this matter. Photographs of hand position in the bell are clear and excellently presented: example, "I am not too dogmatic about it as in any case it must vary with individual shapes and sizes of hands." How true! And good common sense besides.

There is a fine discussion of the double horn and where to change from one section

to the other for best tone quality and intonation. The presentation on hand position for playing a hand-horn is clear and useful. (Though for students in the United States it is probably redundant.)

I found this a truly excellent beginning method. Akin to Eric Hauser's "Foundation to Horn Playing," published by Carl Fischer for many, many years, and not surpassed yet.

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KARL CZERNY [1791-1857]:
Andante e Polacca, für horn und Klavier.
First printing edited by Friedrich Gabler.
Doblinger: Vienna, 1973.

Best-known for his monumental contributions to studies for piano-tchnique, Czerny has nevertheless left us this one example of his writing for the horn. Friedrich Gabler has prepared the first printing of this horn solo based on material researched in one of Europe's libraries. In it Czerny continues the general style of the period. It is a good example of that style.

After an *Andante* introduction of 46 bars, the Polka itself begins and continues for another 268 bars. The solo voice covers the entire range of the instrument in arpeggi and distonic passages.

This piece, while pleasant enough, nevertheless is more interesting as a monument to its Viennese past than it is for its musical content.

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BERNHARD HEIDEN:
Concerto for Horn and Orchestra (1969)
Dedicated to John Barrows
Piano reduction by David Wooldridge
Associated Music publishers:
New York, 1972.

A very free-style piece of two movements in which the first movement contains a Prelude, Recitative and Aria. It is lyric, and of no great technical difficulty. The second movement is a Theme and Variations-Finale in which inventiveness and rhythmic development are its principal features.

I have no idea of the orchestration, and therefore the effectiveness of the piano reduction because I have not seen a full score. Earmarks of solid craftsmanship show through however.

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FERDINAND RIES: [1784-1838].
Konzert für 2 Hörner und Orchester.
Ries & Erler: Berlin
C.F. Peters (agent): New York

Ries, native of Germany, composed several works for horn, and chamber ensembles with horn(s). His Concerto for 2 horns is an early work dating from 1811 and is a veritable tour de force for both first and second.

Written in E-flat, the first part reaches the eighteenth harmonic and fully exploits the complete range of the horn in diatonic and arpeggio figures of great difficulty. A virtuoso of the highest calibre must have been required to negotiate it on a hand-horn. Even the presence of valves today does not greatly lessen virtuoso requisites for its production. The second voice is even more remarkable, in that the lower range demands B, A, and G below low C. This was no mean feat of accomplishment in 1811 because it was not until 1813 that Blühmel invented the valve (Kurt Janetzky, *The Horn Call*, May, 1972, page 79.)

There are 3 movements, *Allegro, Andante* and *Allegro* (rondo). Orchestration calls for 1 Flute, 2 Clarinets, 2 Bassoons, 2 Horns and Strings. Developing horn technique is very graphically observed in the period from *Beer's Concerto à 4* (written about a century earlier, and which Janetzky has written about elsewhere in this journal) to that of the Ries work. Whether the musical value of Ries's Concerto is great is a moot point. The point rather is that the work demands the utmost in technique and endurance, and as a "virtuoso piece" may impress more than its musical content warrants.

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ENRIQUE GRANADOS:
Spanish Dance (No. 5). Horn and Piano.
Aranged by Ivan C. Phillips.
oxford University Press: London, 1972.

A good arrangement of a very well-known piece. It is of only moderate difficulty and should fill the need for good music which relative newcomers to the instrument can negotiate and enjoy.

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Eight Easy Pieces for Horn and Piano.
Arranged by Hugo Langrish.
Oxford University Press: London, 1972.

More good music, technically easy and in an easy range. Music by Purcell, Handel, Byrd, Telemann, Rameau, Couperin and Farnaby. All are excellent for beginners.

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ARNOLD COOKE:
Nocturnes. A Cycle of Five Songs for Soprano, Horn and Piano.
For Sophie Wyss.
Oxford University Press: London, 1963.

"The Moon," Shelley; "Returning, We Hear the Larks," Isaac Rosenberg; "River Roses," D.H. Lawrence; "The Owl," Tennyson; "Boat Song," John Davidson. These are the poems which make up the opus. And these are magnificent modern songs.

Unlike Schubert, Cooke has definitely indicated that these are to be sung by a soprano voice. (Many a hapless *soprano* has been trapped by Schubert's "singstimme" because of the treble clef in *Auf dem Strom*.) The setting of each song is truly a masterful bit of work, executed with exquisite taste.

I highly recommend, and suggest, that teachers would do well to engage students in this kind of meaningful chamber performance from a very early stage of advancement. Even if no more than an *adequate* voice is available. Exposure to the human voice, in coordination of a performance, has no equal in developing tone, taste and enlarging the musical horizon. Technically the horn parts are not difficult. Musically? — A good reason to play these now.

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BERNHARD HEIDEN:
Five Canons for 2 Horns.
Associated Music Publishers:
New Yor, 1972. $1.50.

First performed by John Barrows and Michael Holtzel at the Third Horn Workshop in 1971, this set of five canons is available now in printed form. Number one is a canon at the fifth, number two at the second, number three at the unison, number four at the fifth by inversion, and number five at the minor third. They are of moderate difficulty, with the first part reaching a", and the second part going down to e-flat. Meters are straightforward except for number five, which is in four-eight and three-eight (combined.) A clear example of the technique of composition known as *canon* — the strictest form of contrapuntal composition. Canon is sometimes referred to as the earliest form of skilful composition.

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ELLIOT CARTER:
Canon for 3
In Memoriam Igor Stravinsky
Associated Music Publishers:
New York, 1972.

This work was composed for one of the Stravinsky memorial issues of the English music magazine, *Tempo*. It is written for 3 equal instruments, in score form, in both tonalities of C and B-flat. It can therefore be performed either by horns in C basso or B-flat basso, sounding an octave lower than the composer intended. It is 26 bars in length, and a very graphic visual example of strict contrapuntal form. Recommended.

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ROGER BOUTRY:
Tetrachor. pour quatre cors.
Duration, 5' 30".
Alphonse Leduc & Cie.: Paris, 1973.

Quartet in 3 movements. Appeal of the first movement is by its constant movement of sixteenth notes in fast tempo. This is excellent for tonguing technique. The second movement is a sustained 13 bars of dissonant, moving voices. An *Allegretto scherzando* whisks the player through an atonal finale. In my opinion some rather poor compression in printing renders the finale more difficult to read than it needs to be.

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J. S. BACH:
Grande Fugue in Do Majeur. pour 4 cors.
Arranged by Jean Thilde.
Gérard Billaudot: Paris, 1972.
$6 (U.S. funds)
Sole Agent (in U.S.A.), Theodore Presser Co. Philadelphia.

M. Thilde has herein prepared a painstaking, careful transcription for horn quartet. This fugue by Bach is engrossing to play and a pleasure to listen to. The parts are well-printed and easy to read. Modern notation for the bass clef is used in the fourth horn part. But some writing for the first horn, which carries the voicing to d''' severely

limits the use of this otherwise fine work. Some alternate, lower voicing might insure more performances by less developed players.

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BEETHOVEN:
Rondino. arranged for Wind Trio and Piano. arrangement by Ivan C. Phillips.
Oxford University Press: London, 1968.

Another skilful arrangement, which allows for various instrumental combinations: 2 clarinets and horn; oboe, clarinet and horn; oboe and 2 clarinets; three clarinets. This is a reduction of the famous Beethoven work for 2 oboes, 2 clarinets, 2 horns, 2 bassoons.

Here is a good way of getting fine music into the hands and ears of smaller ensembles — when it is not always possible to find the resources to perform the original instrumentation.

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ALAN RAWSTHORNE:
Quintet. Clarinet, Horn, Violin, Violoncello and Piano. Duration: 9-9' 30"
Oxford University Press; London, 1972.

Commissioned by the Music Group of London, the *Quintet* had its first performance on February 16, 1971 in London's Queen Elizabeth Hall. Member Alan Civil was the hornist. The piece is in one movement, with a brief *Andante* introduction leading to the main section, *Allegro.* A short *Andante* interlude leads back to an *Allegro,* in variation of the beginning *Allegro.* A short *Andante* concludes the work, with a return to the first theme. The work is unity of form and color, with clear and transparent orchestration germane to each instrument.

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OTTO LUENING:
Fanfare for a Festive Occasion.
3 Trumpets, 3 Horns, 3 Trombones, Bells, Cymbals and Tympani.
For Seth Bingham
Edition Peters: New York, 1973.

A well-crafted short fanfare within reach of college and advanced high school music personnel. Dissonant chordal pyramiding may jar some nerves, but this doesn't stop the bells in this piece from pealing B-flat *ostinato* throughout!

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MATHEW LOCKE:
Music for His Majesty's Sackbuts and Cornetts (1661)
Transcribed for Brass or Woodwind ensemble by Antony Baines.
Oxford University Press: London, 1951.

"This music is traditionally said to have been composed for the coronation of Charles II." So says the transcriber's introduction.

Generally following the suite form, there are six dance movements to this work. Although this is by no means a recent publication, it is such a worthwhile piece of repertory that a short review, at least, is in order here.

A piano reduction is included in the score for rehearsal purposes, and a most enterprising addition it is too. For use as a woodwind ensemble, 2 B-flat Clarinets, Horn, (in Bl-flat alto) and 2 Bassoons are suggested. If for brass ensemble, 2 Trumpets and 3 Trombones (or Horn and 2 Trombones) are possibilities. The distinguished Mr. Baines has given us a most useful piece of fine music. And it isn't too difficult for most groups.

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WILLIAM WALTON:
Fanfare for 3 Trumpets, 4 Horns, 3 Trombones, Tuba, Tympani, Side Drum and Cymbls.
Arranged by (Sir) Malcolm Sargent.
Oxford University Press: London, 1965.

The publisher's note says, "This Fanfare is made up of isolated fanfares written by Sir William Walton for the 1947 film of Shakespeare's *Hamlet.* Sir Malcolm Sargent has grouped them into a single piece, which he has rescored." A short (only 39 bars) full-blown bit of aural pageantry which will have plenty of uses in school and university music curricula. An excellent work, highly recommended.

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N.B. Oxford University Press offers their catalog of horn music free to any of our members who request it. Address: Oxford University Press, Miss Betsy Nichols, 200 Madison Avenue, New York, New York 10016. Please identify yourself as a member of the Society.

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