

The Horn Call



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

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LETTERS TO THE EDITOR

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

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

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

BRIEFE AN DEN REDAKTEUR

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

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

Wir interessieren uns auch fuer Photographien passender Gegenstaende. Dem Photographen wird eine Anerkennung zuteil und er erhaelt die Aufnahmen zurueck.

CARTAS AL EDITOR

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

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

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

LETTRES AU REDACTEUR

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

En règle générale, ces lettres ne devront pas dépasser 300 mots. La Rédaction se réserve le droit d'y apporter des remaniements mineurs.

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

Les Photographies de sujets appropriés sont également susceptibles d'être publiées. Le nom du photographe sera mentionné et le cliché retourné à l'expéditeur.

LETTERE AL REDATTORE

Osservazione dal redattore: Il comitato 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 diritti di redattore a tutte le lettere.

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

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



LETTERS TO THE EDITOR

Included in this letter you will find my dues for the membership 1972-73. Further ... my father Prof. Erich Pizka, Linz, Austria, 89 Wienerstrasse wants to be a member of the International Horn Society. My father studied by himself, became first horn in the Army band in Linz 1933; when he filled the same position in the Army band of Villach (in the Province Kärnten) he conducted this orchestra too. 1939 he became first horn in the Opera House of Linz. In the war he played first horn in the Symphony Orchestra of Metz, France beside his service in the Army. After the war he was first solohorn of the Opera (now called Bruckner Orchestra) in Linz until 1959.

Then he played first horn assistant and third horn in the same orchestra until 1971, when he retired from orchestra playing. In his time in Metz my father began to teach horn (one of his students, Prof. Felix Lemaire, is now horn teacher in Metz (and has been for twenty years.)) Since 1946 my father taught horn at the Bruckner Conservatory in Linz, Austria. Between 1948 and 1949 he was the head man of the works council of the opera orchestra at Linz. 1966 he was awarded with the title "Professor" by the President of Austria for being first horn player and teacher more than twenty years.

Every year in July my father joins the Brass Player Seminar for young brass players in the Province of Upper Austria at Linz (Upper Austria, a province with

about 1,200,000 people has about 400 amateur and semi-professional brass bands, some small with twenty members, some big with eighty or more members.) Mostly my father has about twenty-five and more pupils. At the occasion of the Brass Player Seminar we, that's my father, my brothers and many students of my father, hold a horn-player meeting with two public concerts. Each concert was with twenty-four horn-players.

Within the horn-players have been the five Pizka brothers, me and Wolfgang, Heinz, Erich Jr. and Helmut. We played sixteen pieces in the first concert, including compositions by Tscherepnine, C.M. von Weber, Grieg, Mendelssohn, Vinzenz Goller, A. Schantl (the grandfather of Joseph Schantl), Anton Wunderer, Richard Wagner (Flying Dutchman Fantasy set by the former horn player and famous Wagner-conductor Hans Richter), Erich Pizka. The second concert was of twenty pieces:

L. v.

Beethoven : Die Ehre Gottes

Anton Brandt : Motette

Fr. Schubert : Die Nacht

Tscherepnine : Nocturno

C. M. v. Weber : Fantasy from

"Der Freischütz" set by E. Pizka

G. Verdi : Miserere from

"Il Trovatore" set by E. Pizka

C. Kreutzer : Fanfare from

"Der Verschwander"

R. Wagner : Pilgrims Chorus
from "Tannhäuser"

Folksong : Ich schiess den
Hirsch

Jos. Schantl : Echo and

Evening Bells from Switzerland

Mendelssohn : Hunting Song

E. Pizka : Künringer Fanfare

Franz Abt : Forest greetings
 E. Pizka : Hubertusklänge
 (popular waltz)
 Heinr. Schantl : Orchideen Polka
 E. Pizka : Countrymen
 Galopp
 E. Pizka : Serenade
 E. Pizka : Bohemian Polka
 Karl Springer : Dahoam (Home
 Melody)

E. Pizka : Woodcutter
 March

As you can see, the second part was complete folklore. Within my father's students there are several professional horn players of Viennese orchestras.

Included with this letter is a photograph of the "Pizka Horn-players."



THE PIZKA HORNPLAYERS

Right to left:

Hanz Pizka, 30; 1st Solohorn, Bavarian State Opera Munich and soloist; Selmer horn

Wolfgang Pizka, 27; electrical engineer, 1st horn with the Post Brass Band, substitute at Linz Opera for off-stage music; Lidl Horn, CSSR

Erich Pizka, 58; Horn Professor, Bruckner Conservatory, Linz; Lidl Horn, CSSR

Heinz Pizka, 25; 1st horn, Military Brass Band, member of amateur orchestras, Lidl horn

Erich Pizka, Jr., 24; 1st violinist of the Bruckner Symphony Orchestra, Linz; substitute, off-stage music; Hess horn

Helmut Pizka, 15; student; Knopf horn

I think a horn-player family of six members should be very interesting for the International Horn Society.

Now about my experiences with my new Selmer horn (F-B flat with ascending third valve): I have had this instrument ten months and I found out

Intonation: Perfect except d-flat (sounding) on the B flat horn with the 2nd valve and b-flat are a little low, but you can correct it very easily by the lips.

Tone: Excellent, soft, just between the sound of an F horn and a b-flat horn, very plastic sound, clear

Entrance: Very easy in *piano* and *forte*, no problems

Technic: Perfect

Price : Between \$800 and \$950, depending on the dealer

Resumé: The Selmer horns with the ascending third valve are easy playable with best intonation and sound. But they need a technical training of about three months if you will change to this instrument.

Let me close now this letter with the best wishes to you and to the International Horn Society.

Sincerely yours,
(Hans Pizka)

I have not seen so far in your pages any mention of the horn section of the Amsterdam Concertgebouw Orchestra. To my mind they have one of the most distinctive sounds of all horn sections which is probably partly accounted for by the length of time they have been playing together. Jan Bos, the solo horn, joined in 1937; Adriaan van Woudenberg, co-principal in 1943; Sijmen van

Brederode, who usually plays third horn has been in the orchestra 25 years; and Gerben Sikkema who plays fourth has been there a similar period. This is very different to the situation in England where horn sections change from year to year in many cases. Jan Bos is due to retire in about two years time when his place will be taken by Iman Soeteman who was one of his pupils. Jaap Prinsen was also one of his pupils, so the style will continue.

The tone quality of the Concertgebouw horns is not fully apparent until one hears them in their own hall which is of course renowned for its rich acoustic quality. I go over to Amsterdam to hear them about three times a year and usually manage to get a lesson from one of their principals as well.

I give you below a list of their horn section which you might publish in a future edition. (Editor's note: See "Orchestras Around the World.")

Perhaps you would be interested in hearing about my horn. It is an interesting little instrument in high F with a B flat extension and a fifth valve lowering the pitch by $\frac{3}{4}$ of a tone. This latter valve has an extension to enable it to be used for stopped notes. I had it specially made for me by Paxmans in London. It plays the full compass with no missing notes and the tone is easily the best of any high F horn I have heard. A few notes are a bit difficult as to intonation and tone quality but this is more than made up for the overall ease in playing. Jan Bos was very impressed with the sound although I must admit

Adriann van Woudenberg was not so keen on the idea. I enclose a picture of it (and me.)

Yours sincerely,
(Peter Brown)
West Wickham, Kent,
England



Peter Brown

I feel that a major new opus for horn has been born, and I sent you a program of last night's concert of the Pasadena Symphony, on which (James) Decker performed, magnificently, the extremely exacting solo horn part in the Linn **Concerto for Oboe, Horn and Percussion**. This is a virtuoso part, perhaps the most formidable in the existing literature for the instrument. . . Then, . . . a list of Southern California hornists in foreign orchestras (with their principal teachers or schools):
Ron Applegate (Fred Fox and Ralph Pyle); 1st Horn, Orquesta Nacional, Mexico City

David Crites (James Decker, James Chambers); 1st Horn Jalapa Symphony, Mexico
Dan Havens (Gene Sherry); 1st Horn, Sao Paulo Symphony, Brazil
Susan Linder (Waldemar Linder, Myron Bloom); 3rd Horn, Toluca Symphony, Mexico
Mark Nesper (James Decker, Norman Schweikert, John Barrows); 3rd horn, Vienna Symphony, Austria
Gerald Thatcher (Fred Fox); 1st Horn and conductor, University Symphony, Mexico City
James Roush (Wendell Hoss); Praetoria Symphony, South Africa
Victor Vener (Wendell Hoss); 1st horn alternate, Winterthur Symphony, Switzerland
Peggy Walsh (James Decker); 1st horn, Cape Town Symphony, South Africa.

Best wishes,
(Wendell Hoss)
Glendale, Calif.

Greetings from Japan. I apologize to be late in sending dues. We had so busy a time because our orchestra, Japan Philharmonic, was finished June 30. Two big sponsors did not pay any more. So we built the New Japan Philharmonic July 7; Mr. Tanaka, principal horn, and I, the second stayed.

We recorded as the New Japan Philharmonic, conducted by Maestro Miroyuki Iwaki, Mendelssohn **Symphony No. 4**, Haydn **Symphony No. 100**, and **Invitation to the Ball**, by Weber, August 8 and 9.

We do not get any pay now, but

we have to move, play and get a new sponsor.

As the Japan Philharmonic, we had two big events in June: We played Berlioz' **Romeo et Juliet**, and made a beautiful performance in the scherzo; also in our last concert we did the Mahler **Symphony No. 2**.

I am sure I can report good news about the New Japan Philharmonic this September.

Yours sincerely,
(Chiyo Matsubara)
Tokyo, Japan

If there are members of the International Horn Society who would like to hear the Supraphon recording of Reicha's **Six Trios in E-flat Major**, reported out of print in the May, 1972 **Horn Call**, perhaps I can be of help. I have a copy of this recording and if those interested will send me a tape and return postage, I will be glad to make copies for them. Requests should be sent to:

Margaret Sanders,
1519 Pine Street,
Philadelphia, Pa. 19102

(Margaret Sanders)

I was given your name and address by my friend Philip Bate. I understand you are publishing in **The Horn Call** an appreciation of the late Reggie Morley-Pegge. . . I became a great friend of Reggie's when he came to London at the end of the war, and we played horn together in many London orchestras. We also played Chamber Music together with members of the Galpin Society which exists for the purpose of playing on period instruments. I well remember

many such meetings playing on two hand horns with period woodwind instruments. At one meeting Reggie and I played some of the Mozart Duets and the Mozart **Serenade in E-flat** in its original setting for two clarinets, two horns, and two bassoons. Eric Halfpenny used a 1790 bassoon, and I used my 1815 Raoux hand horn.

Reggie was a great authority on hand horn playing and he taught me a great deal in this connection. Although he had not played for some years his great interest in the horn remained until his end. When Alan Civil quartett recently played the Schumann **Konzertstück** for Four Horns and Orchestra. . . at the London Festival Hall, he was there with Philip.

Reggie's passing is a great loss to us all but his writings are a monument to his great knowledge and authority on horns past and present.

Yours very sincerely,
(Handel Knott)
New Malden, Surrey,
England

P.S. I started horn playing when 17 and now at over 84 I still get great pleasure out of playing 2nd or 4th parts, also chamber music.

On Friday, September 8 Yoshizumi (1st horn, Nagoya Symphony) played the Brahms Horn Trio here in Nagoya on a program with the Haydn Piano Trio and a Mendelssohn Piano Trio. The concert was held in the Central Electric Power Company auditorium, seating about 500.

In August, I also played the Brahms Horn Trio in Nagano Prefecture at an international resort on Nojiri Lake where many

missionaries vacation each summer. The pianist was Mrs. Arnold Kress, a missionary of the Orthodox Presbyterian Church, the violinist was Mrs. Alfred Binder, professor of violin at the Kyoto Cultural Arts University. She is from Basel, Switzerland and the horn player was formerly 1st horn with the Jacksonville and Orlando Symphonies as well as the Daytona Beach Summer Band in Florida before becoming a missionary to Japan in 1957 under the Board of World Missions, Presbyterian Church in the U.S. He teaches music at a private Christian School enrolling nearly 6,000 girls. This school is affiliated with the United Church of Christ in Japan.

Is Kelly the only horn playing missionary? If you know of others. . . please drop Kelly a note. He would enjoy hearing from you. . . Any horn players who have travel plans to Japan and desire to have some teaching clinics while here should get in touch with Kelly. George Fox of California came through with his wife several years ago and made quite a contribution with a series of clinics.

I've really enjoyed the high quality and at the same time the friendly style of the HORN CALL (of the two issues I've had the privilege of receiving). I'm happy to meet old friends within these pages. It has been a long time since the middle forties in the Band, Music and Entertainment Division at Great Lakes and the late forties in New York. I'm happy to know that not all the old horn players have faded away but are still quite active in still trying to "get all of the water out."

Blessings on you and yours,
(Merle I. Kelley)
Nagoya, Japan

Just remembered! Oct. 7 Kelly will play a program of light music and harp (Keiko Itoh) at Jiro's Pizza Palace. (The only thing you can top that with is tabasco sauce!)

Enclosed is the article for THE HORN CALL from Mr. Valkenier. It is from a one-hour tape Mr. Valkenier made from topics I had submitted to him for discussion.

This year marks fifty years that the Valkeniers have been in the United States. My wife and I have known them since 1962 when I began study with Mr. Valkenier. They are an example of people who are deeply in love with each other and who take life, love, and music very seriously. There is a youthful spirit that prevails with them as well as depth that increases with time. This has always been obvious to me in Mr. Valkenier's analysis, teaching, and playing.

You asked for a brief description of what I do. At present I am a member of the Hartford Symphony, on the faculty of the Hartford Conservatory, and horn instructor at Wesleyan University in Middletown, Connecticut. I am also co-founder with James Jacobs of the Connecticut Horn Association.

Very truly yours,
(Andrew Spearman)
Storrs, Connecticut.

FROM THE EDITOR'S DESK

Newsletter Six having been mailed so recently, your editor has but little to add. The mechanics of mailing the journal have been vexing, to put it mildly; your editor and secretary-treasurer can only hope to find ways to improve in this area.

The Advisory Council has asked Messrs. Wendell Hoss, Harold Meek, and Norman Schweikert to fill out their normal terms as Council members, and their names have been returned to the membership of the Council in this issue. The revised Constitution is still not ready for distribution and ratification.

Perhaps it is not inappropriate to say here that it is fully expected that some of our articles will stir up discussion—perhaps even controversy; **The Horn Call's** function is hardly that of the "crusading" newspaper, but in the interests of advancing knowledge of the in-

strument and all elements of its performance, the journal should contain provocative articles as well as news. In this same connection, the journal will survive or perish in exact proportion to the quantity and quality of material submitted by its readers; letters, articles, programs, and photos are most welcome, always!

Members are reminded that classified advertisements of thirty words or less will be printed at no cost; each word in excess of thirty costs 10c.

Thanks to an excellent printer, Vol. III No. 1 contained relatively few errors; one rather serious mistake needs correction. The correct mailing address for M. Lucien Thévet is:

30 Avenue Mathurin-Moreau,
75019 Paris,
France.

Advertisement: Wanted: Hand horn including minimally F, E, E-flat, D crooks and case. Preferably modern, used, and affordable. Edward McCue, College of Music, University of Colorado, Boulder, Colorado, 80302.

NEWS NOTES

The Saint Louis Brass Quintet announces the Brass Lab '73. Brass Lab is sponsored by the Quintet, in cooperation with the Missouri State Council on the Arts. Quintet members are: Susan Slaughter and Robert Ceccarini, trumpets; Carl Schiebler, horn; Mel Jernigan, trombone; John MacEnulty, tuba. Enrollment is limited to 30; the fee is \$80.00; dates are June 18-23. For information, write Brass Lab '73, 26 Rosemont, St. Louis, Missouri, 63119.

Dr. Horace Fitzpatrick has been appointed Head of the Baroque Department at the Guild Hall School in London. On November 15, he delivered a lecture on the Gemshorn at King's College Music Building, under the auspices of the Royal Musical Association.

Harold Meek indicates that the new issue of Franz Strauss' *Les Adieux*, commemorating the 150th anniversary of the composer's birth (February 26, 1822) is now released by Robert King Music Company, North Easton, Massachusetts. The foreword is by Kurt Janetzky. Readers will want to add this to the Franz Strauss bibliography compiled by Bernhard Brühlle.

The Anchorage Horn Club sends snaps of a clinic given for junior and senior high school hornists of the Anchorage area, and of themselves in a birch and pine forest nearby.

Anchorage Horn Club



L to R:
(kneeling) Everett Burk, Phil Cox, Jeff Agrell, and Curt Blake. (standing) Dan Heynen, Tim Buschert, Tim Wadley, Dave Jaynes, Kirke Muse and Joe Kkrtley. Not in picture of the club are Fillmore Hoak and Lynn Sappah. During their tour of duty in Alaska we also had as members of the Club Charles Waddell and Chris Scottallerro.



The Anchorage Horn Club gives a clinic for Junior and Senior High horn players.

The Connecticut Horn Association continues its round of activities. Charles Kavaloski, new first horn of the Boston Symphony, delivered a lecture on orchestral intonation, using a strobotuner. Morris Secon, principal horn of the Rochester Philharmonic, presented a master class. A concert to be presented later this year will include works by Douglas Hill and Roger Johnson, as well as Schumann's Opus 133. The Association has been awarded a Connecticut Commission on the Arts grant of \$250 to sponsor a horn composition contest; the composer must be from the State of Connecticut.

Elliott L. Higgins writes of his activities with the Neo Mobicentric Ensemble, a multi-media group; among other activities, he took part in a production of Shakespeare's **Much Ado About Nothing** at the Indianapolis Art Museum, in connection with the opening of the Clowes collection of Medieval and Renaissance paintings. Mr. Higgins not only played his horn, he was required to dance the loure—in his first pair of ballet shoes!



Elliott Higgins as Benedick in a multi-media production of Shakespeare's "Much Ado About Nothing".

Mr. Higgins feels that such ventures as his in the Neo Mobicentric Ensemble point a direction for further growth, and that the growth is of the kind suggested by John Barrows in his recommendation to go beyond the standard recital literature, and to explore possibilities outside the horn's somewhat limited classical use.

Walter Hermann Sallagar again announces summer sessions at Schloss Breiteneich. Two courses will be presented: Course I, Historic Wind Instruments and Classical Hand Horn, July 8-22; Course II, Classical Wind Chamber Music August 26—September 9. Schloss Breiteneich is located, appropriately, near Horn, in Lower Austria. Enrollment is limited to 2 flutes, 4 oboes, 4 clarinets, 4 bassoons, and 4 horns per session. Inquiries should be addressed to Walter Hermann Sallagar, A-1030 Vienna, Neulinggasse 42-10, Austria.

Edward R. McCue of Boulder, Colorado, was winner of the 1972 Spencer Penrose Scholarship, sponsored by the Central City Opera House Association; in addition to the cash prize of \$500, Mr. McCue's prize included a performance of the Mozart Concerto No. 1, with the Colorado Philharmonic Orchestra under Walter Charles, at the Central City Opera House on August 7.

Nielsen Dalley writes from Ypsilanti, Michigan, of the activities of the Michigan Horn Society. Members D. Goldberg, R. Heiney, S. Tyra, K. Tyra, E. Gajac, B. Holdren, and N. Dalley are all amateurs; their professions include architecture, computer programming, home-making, and so on. On August 18 last, they took part in the Scandinavian Festival, one of nineteen such ethnic festivals being held, in part to regenerate confidence in Detroit's "down-town." In the case of the Scandinavian Festival, Detroit's 80,000 residents of Scandinavian origins played host to 150,000 visitors. The Michigan Horn Society provided music for the opening ceremonies:

Fanfare		P. Cadow
National Anthems	(arranged for six horns)	Traditional
Denmark	(As each anthem was played, the	Traditional
Finland	flag of that nation was presented	Grieg
Iceland	by a costumed bearer.)	Handel
Norway		Grieg
Sweden		Reiche
United States		
Fanfare "Jagd Anblasen"		Traditional
Jägerstücklein		Traditional
Landsighting		Grieg
Largo (Xerxes)		Handel
The Last Spring		Grieg
Brezel Polka		Reiche

Correspondent Dalley concludes: "The horn playing was considered to be good, and the Aquavit and Tuborg was considered even better."

Donna M. Petry, student of Arthur Berv, has been appointed principal hornist of the Chattanooga Symphony.

MUNICH:

The 22nd International Music Competition, Music, for 1973 will be held September 4 to 21; categories are Violoncello, Clarinet, Horn, String Quartet. All sessions are free and open to the public. The competition is open

to musicians of all nationalities, unless they are entering in the same category in which they:

- (1.) Have already won a 1st prize in Munich
- (2.) Have already won two prizes in Munich
- (3.) Were prize-winners in the 21st International Music Competition,

Munich.

The horn jury is comprised of:

Jan Koetsier, Holland (President)
Georges Barboteu, France
Alan Civil, Great Britain
Peter Damm, German Democratic Republic
Philip Farkas, USA
Michael Hölzel, Federal Republic of Germany
Bernhard Krol, Federal Republic of Germany

Applicants must have been born between 1943 and 1956 inclusive. Horn competitors must each prepare:

Mozart Concerto in E-flat, K. 495 (Ed. Breitkopf)
Erich Apostel Sonatina for Horn Solo

In addition, each horn applicant must prepare one work from each of the following groups:

J. Haydn	Concerto No. 2 in D, Hoboken VII d/4
M. Haydn	Concertino D Major
Chr. Förster	Concerto E-flat Major
Rosetti	Concerto No. 2, E-flat Major

Cherubini	Sonata No. 2, F Major
Rossini	Preludio, Tema et Variazioni
Strauss	Concerto E-flat Major, Op. 11
Atterberg	Concerto F Major, Op. 28

A. Arutunian	Concerto (Ed. Musica Moscow)
Cesar Bresgen	Concerto 1963
J. Francaix	Divertimento 1959
B. Heiden	Concerto
Hindemith	Sonata in E-flat
P. J. Korn	Sonate, Op. 18
G. Schuller	from "Studies for Unaccompanied Horn," No. 6 or No. 13

c) Matyas Seiber Notturmo for Horn & Strings

In addition, each competitor should list two works of his or her own choice. TOTAL: Seven pieces.

For the first test, each competitor must prepare the Mozart Concerto, K. 495, and one work of the competitor's choice.

B-flat/high F Horns and other discant horns are NOT allowed!

MOZART AND HAYDN: SOME MIS-ATTRIBUTIONS?

Oliver Brockway

Recent reviews in the English press have referred to Mozart's "probably spurious" *Sinfonia Concertante* for wind instruments, and to the recently discovered two horn Concerto, "on stylistic grounds, certainly not" by Haydn. These remarks prompted the following investigations into the possible authenticity of both works, paying particular attention to the solo horn parts, as it seems to be here that many important clues lie; comparisons with better authenticated works of both composers have produced some interesting findings.

The background story of Mozart's *Sinfonia Concertante* is well known. On his journey to Mannheim and Paris in 1778 he encountered three virtuosi of the Mannheim Orchestra; Wendling (flute), Ramm (oboe), and Ritter (bassoon), who were joined by Wenzel Stieh (alias Giovanni Punto), the greatest horn player of the age. In Paris Mozart was commissioned to write a *Sinfonia Concertante* for the *Concerts Spirituels*, featuring these four as soloists. The work was completed, but, probably due to intrigue, vanished and was never performed. Mozart vowed to re-write it from memory, but his records show no evidence of his having done so. In around 1865, his biographer Otto Jahn came across a copy of the present work, not in Mozart's handwriting, and full of un-Mozartian editorial markings, with different solo parts for oboe, clarinet, horn and bassoon. Whether this is an adaptation of the Paris work if indeed it is by Mozart at all, and how to explain the different instrumentation, are questions that have never been satisfactorily answered.

Wind players find it difficult to accept the work as that of one of Mozart's lesser contemporaries, or as a nineteenth century forgery, both of which have been suggested; there seem to be too many genuinely Mozartian touches. The opening bars are typical of Mozart's E flat major mood, and, apart from a bassoon part different in texture from many by him, the handling of the wind quartet is typical of Mozart—but hardly the Mozart of 1778. In contrast, the orchestral part, which has presumably survived virtually unaltered, is reminiscent of other Mozart works of the late 1770's, when he was writing other "Concertante" works for more than one soloist, and when he had newly assimilated the style of the Mannheim school; this makes it seem unlikely that the work we know was written all of a piece at a later date, but rather confirms its connection with the Paris original. Further evidence suggesting Mozart's authorship lies in the surreptitious appearance of his favourite motto theme, familiar from the "Jupiter" Symphony, in the violins' accompaniment to the soloists' first entry in the slow movement.

If Mozart is to be credited with the present version, two questions need to be answered: when did he re-write it, and for whom? Looking at his subsequent career, there seem to be two periods in which a revision for the different soloists might have been made. One, as suggested by Prof. Friedrich Blume, in his preface to the Eulenburg score, is at the end of his life, when he was collaborating with the clarinettist Anton Stadler. The alternative is the period when he produced the Quintet, K.452, for piano, oboe, clarinet, horn and bassoon, completed in April, 1784; it seems possible that the quartet of wind players who accompanied him in this work could have commissioned an arrangement of the Paris *Concertante* for their own use elsewhere; its being only an arrangement of an earlier work might be the reason for its

omission by Mozart from his catalogue.

It is fortunate that there exists a contemporary piece by Mozart with obligato parts for the same four soloists as the original *Concertante*—the aria “Se il padre perdei” in “*Idomeneo*”. This provides an invaluable guide to the original work’s likely texture. Comparing the quartet writing in both, two things are obvious: the redistribution of the two top parts from flute and oboe to oboe and clarinet has involved more than a straight transcription, and the horn part, as it stands, cannot have been written for Punto - at least not by a composer with Mozart’s ability to write a part tailor-made to a players’ own style; the revision must have necessitated the virtual re-writing of at least three of the solo parts.

The clarinet writing has often been commented on, as much of it could not have been conceived in terms of any other instrument. There are frequent accompanying arpeggios in the Chalumeau register; as a middle voice it lies more happily below the oboe - or, at times, the horn or bassoon - than the oboe could have done below a flute, (compare the independence of the “*Idomeneo*” flute part, leaving the oboe often leading the block of three lower instruments); its solo passages are characteristic of the instrument as found in Mozart’s mature works; much of its part lies in the treble clef where no other instrument would have been as comfortable. It appears as a more versatile member of a mixed ensemble than the flute or oboe, suggesting that the original must have been more fragmentary and allowed the instruments less interdependence. The oboe’s part proves it to be the natural leader of such a wind ensemble. Most of the work gains from the extra pungency of the oboe tone, though much of its part could have been conceived for the flute; the present part is probably an amalgam of the two original top parts, with new material in addition. It is only in the slow movement that a straight transcription might have been made, though the addition of the clarinet adds to the nostalgic, autumnal feeling of this music.

It is, however, in the solo horn writing that the most significant clues to the work’s possible origins are to be found. A lot hangs on the eighteenth century distinction between “corno alto” and “corno basso”; though the alto player usually occupied the principal position in the orchestra, this did not imply any inferiority on the part of the basso player, and many of the greatest virtuosi of the day, including Punto, were players of this kind. That Punto could ascend as high as any present-day horn player is beside the point; his technique was founded on command of the bottom register, which alto players ignored. Examples of parts written for him may be found in Mozart’s “*Idomeneo*” aria, Beethoven’s Horn and Piano Sonata, and his own numerous, if musically undistinguished, compositions. The “*Idomeneo*” horn part seems ideally suited to Punto’s style; the horn writing in the *Concertante* is utterly different, in fact pure corno alto writing - a comparison of their ranges endorses this point:

EX. 1.



Dr. Horace Fitzpatrick, in his recent book "The Horn and Horn Playing", attempts to reconstruct Punto's playing style, using excerpts from the Concertante as source material. I must apologize for mentioning this author, to whom I am indebted for much of the information contained in this article, only in order to disagree with him, but I cannot accept that his horn part, as it stands, was what Mozart wrote for Punto. He would surely have utilized Punto's basso register and his skill in making up for the lack of notes in this range by hand-stopping; in the absence of the clarinet's low accompaniments he would have been unlikely to have ignored this aspect of his technical equipment. It seems, however, that the reconstructed horn part may have been intended for Ignaz Leutgeb, Mozart's lifelong friend to whom he dedicated at least three of his horn concertos, the Horn Quintet, and the Konzert Rondo, all of which were written between 1782 and 1786. He reappears in Mozart's life as one of the few who gave him any material assistance in his final period of illness; thus they could have been in contact at either of the hypothetical dates claimed for this revision. The horn part in the Concertante seems similar to those in the Concertos, sharing the same favourite register for melodic solos - the octave $g^1 - g^2$, extending up to c^3 at climactic points, and containing similar figurations and fast scales. Though the Concerto parts occasionally descend to the third harmonic, use of the low register is normally restricted to simple pedal points, for which there would have been less need when the horn was one of four soloists; Leutgeb seems more a corno alto player, though he had embarked on his career before the distinction became clear-cut.

If Leutgeb seems likely to have played in the revised Concertante, its date is still uncertain. Comparing the quartet writing with that in the piano and wind Quintet of 1784, certain differences are apparent. The Quintet requires a corno basso, and it contains a less ambitious clarinet part, which is generally more subservient to the oboe. This may seem to argue that the revision was made not before the Stadler period, in or after 1789, as it suggests different players. But the Quintet may have been composed in the abstract, without specific players in mind; clarinetists being rarer than oboists at the time, the latter instrument, as leader of the winds, would have been given more prominence. The Concertante gives the clarinet most technical challenge in display passages, which, in the concerto-like Quintet, are largely dominated by the piano. The Quintet's horn part illustrates that, in a chamber ensemble, the corno basso was more useful than his alto colleague. Without the low notes, which add so much to the corporate body of sound, the piece could not have been written; it demonstrates why so many classical chamber works - including Beethoven's Septet and his Quintet written in imitation of this one, Schubert's Octet, and even Brahms's Horn Trio, though it twice ascends to the sixteenth harmonic - all require a low horn player; the advantages of the corno basso as a chamber music instrument were similar to those enjoyed by the clarinet over the flute or oboe.

Despite these differences the revised Concertante and the Quintet could be contemporary. The clarinetist might have proved himself worthy of a more demanding part in the Concertante, while it is the demands of the chamber ensemble that determine the character of the Quintet's horn part; there is no evidence that Leutgeb was incapable of playing such a part, and this type of writing would have gone for little in the Concertos by which he is best known. On the other hand there must have been a fine basso player in Vienna at the time, who would have partnered Leutgeb in wind

Serenades and works where virtuoso Horn playing was called for; if he played in the Quintet, Leutgeb may still have performed the Concertante contemporaneously, probably with the same colleagues, who would have been accustomed to working with both horn players. In these circumstances the version of the Sinfonia Concertante known today could be Mozart's re-working of his ill-fated Paris work? His prodigious memory must be borne in mind; to re-construct a lost work several years old was presumably not beyond his powers. It would have been produced in Vienna in or after 1784; a more precise dating could be determined from the clarinet part, if an expert on this instrument could tell whether it was written for Stadler, or in an earlier period; the occasion for which it was produced might then be revealed.

Mention of the piano and wind Quintet poses the related question of the dedication of another Mozart work - the Third Horn Concerto, K.447. It is the only one not dedicated to Leutgeb, and appears to have been written, one movement at a time, between 1783 and 1785. The first movement was the central A flat "Romanze" - an adaptation of a recently discovered piece for horn and strings by Michael Haydn, with whom Mozart was in contact at that time. Mozart has transformed the innocuous original into something of a higher order, reaching an intensity reminiscent of his piano concertos of the period; (reminiscences of K.467 appear in the opening movement). The unusually flat key returns in the outer movements, contributing, as do the novel orchestral colours of clarinets and bassoons, to set the Concerto apart from the others, so that it has been judged a work of greater depth. It lacks the often-quoted buffoonery with which Mozart used to tease Leutgeb, and is written in a technically less ostentatious vein, avoiding the top register and making more use of the lower notes. Its moments of bravura are where it comes nearest to the spirit of the other concertos; one such comes near the end of the final Rondo, when the same triplet figure is heard as the horn had at the end of the Quintet's first movement:

EX. 2



Can this be a deliberate quote, expecting to be recognized by the player? If so, the anonymous low player of the Quintet seems likely to have been the dedicatee of this Concerto. It is either a tribute to another side of Leutgeb's character, or else a proof of how Mozart could differentiate between two horn players' personalities.

The other main work under consideration is the Concerto in E flat for two horns and orchestra that was discovered in 1954 by the French musicologist Carl de Nys in the Oettingen-Wallerstein library at Schloss Harburg in Bavaria. The manuscript had on it, in a different handwriting, the name of the presumed author: "Michael Heiden" (sic). It is, nonetheless, under de Nys' attribution to Joseph Haydn that the work has been twice recorded in France and published by Ka-We of Amsterdam, edited by the Swiss horn player Edmond Leloir. In this form it has been performed in Great Britain by Ifor James and John Bimson.

The name "Haydn" is an easily debased currency; the long life-span and large, constantly maturing output of Joseph Haydn, together with the existence of his brother Michael in Salzburg, are factors that conspire to make it an even easier tag than that of "Mozart" to place on any nondescript eighteenth century work that comes to light. De Nys could easily have ignored the Haydn attribution as spurious; the style of this Concerto bears little resemblance to that of either of the Haydn brothers, and the horns are written for in an idiom apparently unknown to either of them. The problem of its identity might, it seems, have been solved by attributing it to Franz Anton Rössler, who Italianised his name to Antonio Rosetti; though the library contains works of both the Haydns, it is also one of the main sources of works of Rosetti, who was Kapellmeister to the Oettingen-Wallerstein court from 1773 to 1789. He was a copious composer of horn concertos and is credited with thirteen for one horn and six for two horns, to which the present example bears many similarities. (Some of these, however, could be by his pupil Friedrich Witt, who is known to have composed horn concertos, now considered lost, which could have been mis-attributed to Rosetti).

But the Haydn attribution cannot be completely ignored; the mis-spelling "Heiden" does suggest a contemporary attributor, who would perhaps have had some clue as to the work's origins. If it is by either of the brothers, it is reasonable to accept de Nys' assumption that they have been confused. The two horn parts are as advanced technically as anything the eighteenth century produced, and it seems inconceivable that the conservative Salzburg composer ever learnt to write like this. A work making these demands could not have been written before the 1780's; though there are two instances of Michael Haydn using the horn as a solo instrument, they are earlier works, showing the hand-horn at a simpler stage in its evolution. One work that has survived as a so-called Horn Concerto is really a truncated Serenade; on the analogy of Mozart's Serenade, K.100, also written in Salzburg at about the same time, in three of whose movements solo parts are given to horn and oboe, its three movements have evidently been extracted for a similar original. The other work is little Romance that was adapted by Mozart in his third Horn Concerto; these two pieces do not establish Michael Haydn as a likely contender.

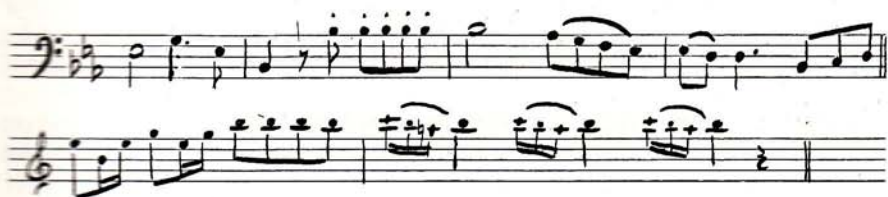
Joseph Haydn's claim is based on his own catalogue that he made in 1805 of all the works that he could remember composing. He mentions, as last of eleven instrumental concertos, one for two horns, and quotes the opening theme:

EX. 3.



Before de Ny's discovery, this entry was assumed to refer to a lost work. It is similar, though not identical, to the opening of the present Concerto:

EX. 4.



De Nys takes the placing of this concerto at the end of the list as a sign that it was the last that Haydn wrote, though the catalogue, in which Haydn was prepared to admit inaccuracies, need not be assumed to be chronological. Nonetheless he deduces the two-horn Concerto to be a late work written after the Trumpet Concerto of 1796. He claims this work to be it, and explains away the difference in the themes by describing the one in the catalogue as a preliminary sketch. The work would have originated, he claims, from a commission from the Oettingen-Wallerstein orchestra, with whom Haydn had a close tie of friendship which lasted from the early 1770's until the death of Count Kraft-Ernst in 1802. In Rosetti's time of office the orchestra had been built up to a high standard, which Haydn much admired, so that he could have written a concerto to show off their fine horn section. He considers the romantic modulations, often into extreme flat keys, and the advanced horn writing, (these features rather presupposing each other), as befitting Haydn's late period, after the London Symphonies and the Trumpet Concerto, and contemporary with *Creation* and the *Seasons*.

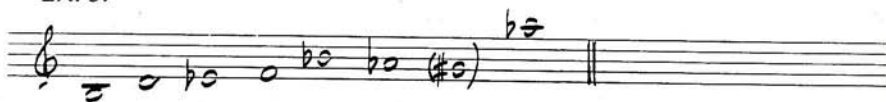
Whatever truth there may be in the above, it does not tally with the few assumptions previously held about the lost concerto. This had been conjecturally placed in the 1760's, when Haydn was at Esterhazy and wrote his surviving works for solo horn. These consist of one authentic concerto - (the catalogue mentions three) - and the *Divertimento a Tre*, which were both written for his first horn, Thaddäus Steinmüller. There is also a concerto for low horn, which, if it is a Haydn work, is one of the other two in the catalogue, of similar date, and intended for Karl Franz, his second horn. (This Concerto has also been variously attributed to other composers, including Michael Haydn and the earlier North German, Karl Heinrich Graun). As the parts in Haydn's Symphonies of this time show, Steinmüller and Franz were both fine players, and the double concerto in Haydn's catalogue seems most likely to have been composed for their use.

Comparing the double concerto with these early works, much can be learnt of the evolution of the horn between the early symphony period and the later eighteenth century heyday of the great hand-horn soloists. Haydn's Esterhazy works are written for the horn in an idiom descended from the baroque age; they were evidently played with the hand in the bell, (a practice still not universally adopted; some corno alto players lagged behind the basso players' pioneering lead), but actual stopped notes are rare. With this limitation their harmonic range is narrower than that of the double concerto, giving them a more direct, less cloying quality. Stein-

müller's two works show him to have been a master of declamatory bravura playing, especially in the high register; he also possessed a freak bottom register, rare in alto players. (The isolated low passages in the Concerto have been sometimes given to a separate player). The so-called second Concerto is more poetic, though full of old fashioned embellishments; the haunting B minor slow movement seems to anticipate later conceptions of the instrument, while the finale, in triple time, foreshadows the hunting rondos of Mozart and Rosetti, in contrast to the "trumpet voluntary" finale of Steinmüller's Concerto.

The double concerto is more modern; it takes the hand-horn technique for granted and is even tougher in its demands than the Mozart concertos. Stopped notes abound, and there are even unprepared entries on notes such as:

EX. 5.



It seems that the author is either pushing the technique of the instrument to the limit, or else is tired of its limitations and therefore setting the players problems that they can have found only partially soluble. The remote modulations and chromaticisms that de Nys sees as a portent of the awakening romantic age, thereby dating the work at the end of the century, seem more likely to have come as an extension of this technique; together with a naive fascination with the intervals of the harmonic minor scale, they are to be found in works by Rosetti and other lesser contemporaries. When the soloists are not indulging in this lush sentimentality they are given fanfare-like themes, sometimes identical with Rosetti horn figures, and sharing his characteristic repetitiveness. The tutti sections are more like Rosetti than Haydn; they are uniformly stodgy and incorporate Rosetti's favourite divided violas; passages in the opening tutti are identical with some in his concertos. Though the use of the strings as accompaniment to the soloists, - especially the second violins' "third horn" part at the opening of the slow movement - , show a degree of imagination unusual in Rosetti, there is nothing like the constantly felicitous orchestration of Haydn's Trumpet Concerto. Other Rosetti characteristics are the "Romance" slow movement, based on a sentimental theme in the tonic minor, and the folk song-inspired hunting-rondo finale, the sprawling form of which seems un-Haydnesque; and it is unlike Haydn to leave no cadenza points. A verdict against Haydn's authorship was pronounced by Stanley Sadie, in "The Times", reviewing the work's most recent London performance, with the observation that the cliché themes and rhetorical flavour ring false in a composer with so strong a command of musical dialectic as Haydn had acquired by the 1780's. Though the concerto is by no means an unattractive piece, comparison with the genius of Joseph Haydn seems an unfair test to subject it to.

If this is not just a case of an accidental resemblance between a lost work of Haydn's Esterhazy period and an uncatalogued one by Rosetti or a follower, the clue to the Concerto's origin may lie in the fact that about the only advantage Rosetti had over Haydn as a composer was his command of the advanced hand-horn idiom; it could be another example of the musical piracy current in the eighteenth century. Had Haydn been asked to produce a concerto for the Oettingen-

Wallerstein horns, during, or, more probably, after Rosetti's time of office, (he left in 1789 and died in 1792, when his players must have missed his constant stream of concertos), he may well have produced his earlier double concerto, which would have been considered technically out of date by the players - probably Josef Nagel and Franz Zwierzina, the latter of whom was also a small-time composer of horn pieces. A new concerto by another hand may have taken the Haydn as a starting point, or Haydn may have embarked on a new concerto based on his old one, though he cannot have contributed more than sketches to so uncharacteristic a piece showing so strong a Rosetti influence. In his last years Haydn would not have been averse to undertaking a piece using so unfamiliar a horn idiom; the Concerto of 1796 for Weidinger's new-fangled keyed trumpet shows that he was ever curious as to new instrumental possibilities - but here he produced one of his masterpieces, in which he is completely himself. The two horn Concerto is a fine work, of interest as the most substantial double concerto in the horn repertory, but, whatever its parentage, it cannot claim to be a masterpiece of that order.

London, September 1971

Revised; September 1972

OLIVER BROCKWAY

London free-lance horn player, also composer and arranger. Studied Horn and Composition at Royal Academy of Music, London, 1964-8. Teachers on the horn included Ifor James and Neill Sanders. Has played with many leading British orchestras, including the London Symphony, Royal Philharmonic, Bournemouth Symphony, Ulster Orchestra (Belfast), and Welsh National Opera. Compositions include two pieces for horn quartet, and brass quintet transcriptions in the repertory of the Philip Jones Brass Ensemble. Is particularly interested in the history of the horn and its players.

HORROR STORY

—Richard Dunn

Inner chaos and outer turmoil. It happened after a performance at the San Francisco Opera House: My Schmidt, to which I was very attached, was stolen from a locked car. The next evening another horn was to be used; what to do about recovering the instrument? What about insurance coverage? That's how the tale begins.

The denouement was eleven days later with the quite dramatic capture of the suspect, the horn and ransom money. Those were rather agonizing days, but the experience was instructive, and some of my colleagues feel that others may benefit from wisdom gained. For the sake of brevity, I'll try to organize this into some "DO's" and DON'Ts."

DON'T

1. Leave anything of value visible in a locked car. (Editor's note: If you drive a station wagon or "fast-back," take the horn with you when you leave the car!)
2. Offer a ransom of specified amount. This leads to escalation.
3. Publicize the exact location of the theft or the real value of the instrument. Say that it has great personal and sentimental value, but insignificant monetary value, or something to that effect.
4. Go it alone. The thief may be dangerous; rely on the police.

It may be debateable whether your ad should say "stolen" or "lost." Under California law, a conviction on possession of stolen property may be difficult if it cannot be shown that the suspect knew it was stolen; but you may argue that making it safer for the thief is a better way to recover your instrument. On the other hand, we shouldn't neglect prosecution of such cases, because, after all, we want to discourage that kind of thing.

I found that the police shared my primary concern for the recovery of the instrument. They were also capable enough to "stake out" the contact point, move in swiftly from several sides with plain-clothesmen, recover the horn and money, and make an arrest. On July 28th the suspect was convicted and sentenced to nine months in the county jail for possession of stolen property. After 23 days the Schmidt was finally back in my hands.

DO — NOW

1. Record in a safe place the identification number on your horn. If there is none, have one stamped or engraved. A birth date or social security number is good. I would recommend that the number be visible on the outside of the horn and also concealed (the inside of a valve cap is good.) This provides positive identification. In the event of loss, such identification remains in police files permanently (at least that is so in California.)
2. Photograph your horn, the case, and the engraving on the bell. The immediate

availability of detailed photographs will assist the police and enhance the possibility of intercepting the instrument in any attempted sale or movement.

3. Examine your insurance coverage. In addition to so-called "floater" policies on your instruments or other listed valuables most home-owners' policies cover theft from home or auto. A "mysterious disappearance" clause is good because it does not require evidence of breaking and entering (a sophisticated thief leaves little or no evidence of breaking and entering.)

DO — UPON DISCOVERY OF LOSS

1. Notify police at once. Provide them with photographs. Request an "all-points" bulletin.
2. Place an ad in a prominent newspaper offering a reward—a "generous" or "liberal" reward perhaps. The ad is important. It can be very difficult to sell a stolen instrument. The "reward racket" isn't very nice, but you want your horn back. Your insurance may cover the reward and advertising expenses.
4. Ask local newspapers to write an article about the theft so that other musicians, teachers and students will be informed.
5. If you are contacted by the thief, give yourself time before any contact or arrangement is set up. This will permit the police to prepare for your personal protection as well as the recovery of the instrument and possible apprehension of a suspect.
6. If the ad produces no results in a reasonable period of time, you might consider asking the musicians' union or other agency to receive the instrument in exchange for money, and then publicizing that fact. This is almost too easy for the thief, but he's probably scared, and again, you want your horn back.

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MUSICAL BUILDING BLOCKS (in excerpts for the horn)

Wendell Hoss

If a parallel may be drawn between our written language and our musical notation, the sentence would correspond somewhat to the musical phrase, coming to a more or less complete stop (a period) with possible subdivisions into two or more smaller sections, punctuated with commas or semi-colons.

These divisions are easily recognized, and commonly accepted; but it is the smaller units, the individual works, which are so easily overlooked in their musical counterparts. These would be the smallest possible groupings-- often of only two or three notes -- the building blocks of which the longer sequences are formed.

Such "word" groups are not to be separated in performance, any more than in speech; but the rendition of the entire phrase will gain in clarity and meaning if these unit groupings are consciously, and continually, borne in mind.

One clear and simple example of this construction will be found in the opening of the Strauss Concerto for Horn (No. 1) with a regular succession of 3-note groups, uniformly accented on the third note. There is, however, a single note at the end of this declamation, repeating the previous note one octave lower, just for good measure and for added emphasis:



Note that the material for this introduction is derived for the opening theme of the last movement:



The closing section of this last movement presents a like succession of 3-note groups, this time with the emphasis on the second note of the three:



Returning to the first movement of the Concerto: the broad theme which marks the second entrance of the horn might be dissected into 2- and 3-note groups. But in this case the single syllables may be more happily combined into longer, "compound words":



A like situation exists in the main theme in the opening of Beethoven's Third Symphony; as stated by the horn:



The Trio section of the Scherzo of the same Symphony reverts simply into a strict repetition of 2-note groups:

6



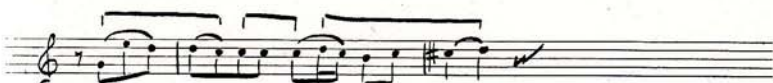
In the Beethoven Sonata for Piano and Horn, the opening announcement in the horn is in much the same spirit as is the beginning of the Strauss Concerto, and may very well have been the inspiration for the latter. Here are two 3-note groups, accented on the third note, and again, followed by a single note an octave lower-- as in Strauss -- adding finality to the phrase:

7



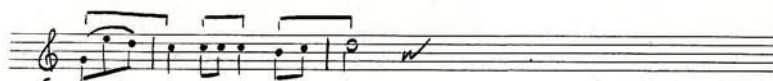
On the repetition of this statement the final low note is omitted, clearing the way for continuation into the principal theme, which divides somewhat as follows:

8



This is more clearly recognizable when reduced to its skeletal form, with ornaments left out:

9



The slow movement follows a more definite pattern, though of unequal note grouping:

10



The Brahms Trio, op. 40, presents its opening theme in even, 3-note clusters-- following the first two notes--and with the metrical accent on the 3rd of each group, on the quarter:

11



But this poses an interesting problem as to which is the salient note in the group: the reiterated quarters, or the appoggiatura notes, the changing eighths, falling on the second beat of each measure. As a test, try the entire theme, leaving out all the quarter notes after the first two, until the final measure:

12



and it will be found that the sense of the phrase has not basically been changed by the omission.

Further examples could be cited, endlessly; but the foregoing should serve to point up the need for a more acute and positive awareness of these basic units with which music is constructed: MUSIC SHOULD NEVER BE DULL.

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Nationale Klangideale und Klangvarianten sind Erscheinungen in der Musik, von denen vielleicht bisher — und gar in unserer Zeit des Technischen und Konstruktiven in der Kunst — verhältnismäßig wenig die Rede war, deren Vorhandensein jedoch niemand verneinen wird. Sie entstammen zweifellos vielfachen und weitverzweigten Wurzeln, die teils geistiger, teils aber auch recht realer Natur sind. Um ihnen gerecht zu werden, müssen wir vielerlei und scheinbar weitab liegende Zusammenhänge und Parallelen ins Auge fassen. Reichen sie doch von psychologischen Urgründen über Ähnlichkeiten im Sprachklang eines Volkes oder Volksstammes mit seiner Musik bis zu ganz äußerlichen Einwirkungen wie Staatsgrenzen, Zollschranken, mitunter sogar politischen Tendenzen. Noch vieler Forschungen wird es zweifellos bedürfen, um weitere Zusammenhänge aufzuzeigen und historische Entwicklungslinien herauszuarbeiten.

Andererseits wäre es ein großer Irrtum, wollte man ein Klangideal allein aus der besonderen Art eines Instrumentes oder einer Instrumentengruppe — sei es hinsichtlich des Materiales, sei es der Bauart derselben — verstehen, denn es tritt noch eine ganze Reihe anderer musikalischer Momente hinzu, wie Auffassungen betreffs der Artikulation, der Vortragszeichen u. a.

Und schließlich haben wir noch eine dritte, vielleicht die größte Komponente zu betrachten: die gegenseitige Einwirkung von Mittel und Werk. Wenn schon die Psychologie vom schöpferischen Menschen lehrt, daß seine Werke wieder auf ihn zurückwirken, so gilt dies noch viel mehr von der Wechselwirkung zwischen der klanglichen Grundlage, also der besonderen Qualitäten der Instrumente oder auch Stimmen, und den für sie geschaffenen Kompositionen, deren möglichst vollendete Wiedergabe nun wieder jenen als Ziel erscheint und zu einer gegenseitigen Steigerung führt. (Wir können solche Entwicklungen auch an dem Auftreten einzelner Künstlerpersönlichkeiten feststellen, denken wir nur an so manchen großen Gesangsvirtuosen, an Paganini oder an Liszt, die schaffend wie ausübend in ihrer eigenen Persönlichkeit ihren besonderen Stil schufen.)

Nach all diesen Gesichtspunkten haben wir auch das Horn als Faktor des Wiener Klangideals zu betrachten und können dies an zahlreichen charakteristischen Nachweisen materieller wie geistiger Art verfolgen.

Unser Horn stammt ja direkt vom Instrument der französischen Parforcejagd ab, das im 17. Jahrhundert von kleinen Formen modeartig rasch zu Rohrlängen von über 4 Metern und damit zur Erreichung der diatonischen Lage seiner Naturtonreihe entwickelt worden war. Neben anderen Ausgestaltungen der Prunkjagd war damals ein betontes Aufgreifen des musikalischen Elementes zu verzeichnen, die Ersetzung der Signalmotive durch die Fanfaren, zweistimmige kleine Liedformen, die aber auch noch wie das Signal dem Verständigungszweck dienten, ergänzt durch Stücke zur Unterhaltung der rastenden Jagdgesellschaft, von denen die Jagdmenuette so beliebt wurden, daß sie sogar den Weg in den Konzertsaal fanden. Die Mensur dieser Hörner war eng, ihr Klang ging nach einem engen Piano-Bereich gleich ins Schmetternde über. Sie kamen, nicht nur — wie allgemein bekannt — um 1680 durch den Grafen Sporck, sondern auch später noch in mehreren Wellen in unsere Breiten. Die Kunstmusik hatte sie samt ihren charakteristischen Weisen zur Schilderung von Jagd und Jäger, dessen Gestalt die

Vorstellung von Heldentum, Männlichkeit, Lebensfreude und Lebenskraft anhaftete, aufgenommen. So erscheint in ihr das Horn bei Händel, bei Bach, bei Fux und bei anderen Zeitgenossen; auch Joseph Haydns frühe Werke kennen es nicht anders, nur daß die Bläser der Kunstmusik, die oft auch Trompeter waren, das Spiel in der hohen Lage so ausbauten, daß sie sich auch in der polyphonen Kunst vollwertig bewegen konnten. Die Altösterreicher Stamitz, Richter, Filtz und Holzbauer standen in den dynamischen Kontrasten ihres „Mannheimer Stiles“ auf der Grundlage des oben erwähnten Gegensatzes zwischen dem süßen Piano und dem Schmetterklang ihrer Hörner. Ein ganz anderes Bild aber ergibt noch zur gleichen Zeit das Horn bei Matthias Georg Monn in Wien: auch bei ihm muß es (z. B. in seiner Es-dur-Symphonie) eine gewaltige Virtuosität in der äußersten Höhe (bis ins notierte f^{++} hinauf, also höher noch als bei Bach oder Händel) entwickeln. Aber daneben steht schon eine beachtliche Behandlung der Tiefe, und in seiner D-dur-Symphonie haben die Hörner klangfüllende Funktionen in der Mittellage (auch im Forte), die sie mit hartem Schmetterklang nie hätten erfüllen können. Es ist daher (was auch mit anderen Beispielen erhärtet werden kann) unverkennbar, daß schon damals hier eine Wandlung, ein Nachbau des Instrumentes — aber im Sinne eines weicheren Klanges — stattgefunden haben muß.

Weitere Bestätigungen für jene Zeit finden wir im Instrumentenbau: mit der Erfindung des Aufsteck-Stimmbogens und des Stimmzuges (der ebenfalls einen Stimmbogen enthalten kann) um 1750 durch den aus dem Österreichischen stammenden A. J. Hampel in Dresden war das Problem aufgeworfen worden, ob man das Verlegen der Umstimmrohlängen in den Stimmzug oder die Beibehaltung der Umstimmung im Aufsteckbogen wählen sollte. Hampel und mit ihm der nachmalige deutsche Instrumentenbau entschied sich für das erstere, also die Verlegung der umstimmenden Rohrlängen in den Stimmzug und den Verzicht auf einen Aufsteckbogen zugunsten eines fixen Mundstückrohres, während der Wiener und Salzburger Instrumentenbau den umstimmenden Aufsteckbogen bei einfach U-förmigem Stimmzug vorzog. Dies führte aber wieder dazu, daß Wiens Instrumentenbauer dank einer sorgfältig erarbeiteten Handfertigkeitkunst es vermochten, die Anlaumlänge des ja konischen Gesamtrohrverlaufes individuell der jeweiligen Stimmung — also der Größe des Bogens — anzupassen, dadurch eine geringere zylindrische Zone des Gesamtrohres zu schaffen und damit eine erhebliche Verbesserung der Tonqualität zu bewirken. Diese aber spricht aus Mozarts Hornbehandlung mehr als deutlich; bei ihr kann man den Unterschied zwischen seinen für Salzburg und Wien geschriebenen Werken und den für auswärtige Verhältnisse bestimmten Kompositionen wohl bemerken. Ja, Mozarts Verwendung des Horns im Orchester-Tutti sagt noch mehr. Das Pedalisieren eines polyphonierenden Stimmengewebes mittels Hörneroktaven, von denen der untere Ton kaum über dem (notierten) e' liegt, wird zu einem der Grundelemente seines Orchesterklanges und setzt wieder ein Stück Wandlung im Sinne eines weicheren und volleren Hornklanges voraus. Haydn folgt ihm da, aber sichtlich etwas vorsichtiger.

Mit Beethoven erwuchsen dem Horn verstärkte Aufgaben. Der Gesamtklang seines Orchesters, das Tutti, bedurfte mehr als in der zierlichen Kunst Mozarts eines breiten und vollen Klangfundamentes. Beethoven löst diese Frage durch eine vorwiegende Verwendung der tiefen Hornstimmungen D, C und B sowie

in seinen späteren Werken durch die Zuziehung eines zweiten Hörnerpaares, ebenfalls in tiefer, höchstens mittlerer Stimmung. Als Soloinstrument ist ihm das Horn stets das Symbol heldenmütigen Kampfes, ernst und männlich. Nicht grundlos betrifft seine erste Orchestererweiterung, in der „Eroica“, allein die Gruppe der Hörner, deren Wirkung er durch die Zusammenraffung zur dreistimmigen Akkordfläche noch zu verstärken weiß. Seinen in der „Pastorale“ und im „Fidelio“ angebahnten Weg, die Naturhörner durch Posaunen zu ergänzen (wozu zu bemerken ist, daß damals die 3. Posaune noch eine echte Baßposaune mit der Naturtonlage des F-Horns war), haben Schubert und Weber übernommen.

Das 19. Jahrhundert brachte neben der allgemeinen Entwicklung des Instrumentariums zu größerem Klangvolumen den Trompeten und Hörnern die entscheidende Erfindung des Ventilmechanismus, der auf der Zuschaltbarkeit vertiefter Rohrlängen im Verhältnis von Ganzton, Halbton und Anderthalbton beruht; sie nahm (wie De Witts „Zeitschrift für Instrumentenbau“, XXX/27, an Hand einer aufgefundenen zweiventiligen Trompete nachweist) von den Instrumentenmachern Ignaz und Josef Kerner in Wien um 1800 ihren Ausgang. Gegenüber den späteren Bauarten der Umschaltvorrichtung (1814 die des Schlesiers Stölzl, eine flache Urform des heutigen Jazztrompetenventils, 1830 das Drehventil des Leipzigers Fr. Sattler) hat der Wiener Instrumentenbau an dem (natürlich technisch verbesserten) Modell der Gebrüder Kerner festgehalten, da dieses bei der Umschaltung die geringste Zwischenwand einschiebt und daher eine für das Horn so wichtige optimale Bindung der Töne ermöglicht. Noch in der ersten Jahrhunderthälfte entstanden in Wien die Meisterinstrumente Leopold Uhlmanns, aus dessen Werkstatt — da er kinderlos starb — die „Produktivgenossenschaft der Instrumentenmacher Wiens“ mit ihrem Sitz in der Kaiserstraße hervorging. Diese wie Uhlmann haben an dem Prinzip des langen und sorgfältig gearbeiteten Anlaufkonus im Stimmbogen, der nun auf die F-Stimmung konzentriert wurde (mit der Möglichkeit der Umstimmung in höhere Stimmungen), festgehalten und der weiteren Entwicklung des Wiener Orchesterklanges im Sinne größtmöglicher Schönheit und Intensität durch Erweiterung der Mensur und Metallstärke einen ihrer wichtigsten Faktoren gegeben. So entstand in wechselseitiger Einwirkung die erhabene Klangwelt, die in den Werken von Bruckner, Brahms, Mahler, in den im Hinblick auf Wien geschriebenen Werken von R. Wagner, R. Strauss u. a. zu uns spricht. Wir haben, was das Horn, aber auch die übrigen Blechbläser betrifft, die Verpflichtung, uns diesen Klang zu erhalten, da die Schnitte und Maße aus der Zeit jener Hochblüte des Wiener Klanges noch vorhanden sind und heute die Arbeitsgrundlage der aus der Firma A. Dehmal hervorgegangenen Werkstatt Ernst Ankerl sind.

In unserer Zeit der Voranstellung des Technischen gegenüber dem Klanglichen hat man gemeint, sich technischer Erleichterungen bedienen zu sollen und zu müssen. Das Aufkommen der Hoch-B- und neuerdings Hoch-F-Hörner vollzog sich relativ still und unbeachtet. Und doch ergab sich damit eine Verschiebung der Klangfaktoren, über die sich nur wenige Rechenschaft geben wollten. Denn der Klangcharakter der einzelnen Naturtöne ist durch seine absolute Tonhöhe nicht zu unterdrücken, und das ist unbewußt auch der Grund, weshalb viele zeitgenössische Komponisten im Bestreben, die obere Mittellage und Höhe zu verwenden, nun noch höher hinaufschreiben. Andererseits erklingt z. B. derselbe pedalisierende tiefe Ton, auf einem tiefen Instrument ausgeführt, gut bindend, während

er bei der Ausführung auf einer höheren Stimmung fast nur noch linear wirkt. Im Solo aber bedeutet die Aufgabe des tenoralen Klanges unseres Instrumentes geradezu den Verlust seines heroischen Grundcharakters, was sowohl für die melodische Einzellinie als auch für den Ensemblesatz gilt. Man würde sich wohl nicht damit abfinden, eine hohe Tenorpartie in einer Oper von einer Frauen- oder Knabenstimme vorgetragen zu hören. Im instrumentalen Bereich aber sollte dies gleichgültig sein? Man mag es unschwer tolerieren, wenn Siegfrieds Hornruf mit einem hell schmetternden Klang vorgetragen wird, aber wenn die Leit motive des Helden oder etwa eine erhabene Stimmung bei Brahms oder Bruckner in den Bereich des Niedlichen gerückt werden, dann ist zweifellos ein wichtiger Instrumentalcharakter verlorengegangen.

Es sind auch viele Stimmen zu diesem Thema laut geworden. In den dreißiger Jahren erschien in einer amerikanischen Zeitschrift ein Aufsatz, der sich mit dem Problem befaßte. In neuerer Zeit hat sich der Schweizer Industrielle Dr. W. Aebi, selbst Amateurhornist und langjähriger Besucher der Salzburger Festspiele, mit konstruktiven Versuchen um eine Überwindung dieser Klangdiskrepanz bemüht, und es hat — wohl auf seine Anregung — Dr.-Ing. Jürgen Meyer (Braunschweig) die verschiedenen Hornklänge rein akustisch-wissenschaftlich untersucht. Aber auch diese Forschungen ergaben, daß die Formanten des Wiener F-Hornes die weitaus optimalen sind. Darum glauben wir, daß das Festhalten an unserem Wiener Hornklang notwendig ist, wenn wir unseren großen Symphonikern gerecht werden wollen. Auch die heutige junge Hornistengeneration der Wiener Philharmoniker stellt unter Beweis, daß eine praktische Erfüllung dieses Ideals keine Utopie ist.

Editor Emeritus Harold Meek has forwarded the nostalgic piece of history given below from his files:

ANTON HORNER
5011 CHESTNUT STREET
PHILADELPHIA 39, PENNSYLVANIA

November 17, 1971.

International Horn Society

Dear Members:

I am proud to be among the
first Honorary Members of the International
Horn Society. Thank you.

Sincerely yours,

Anton Horner

THE VIENNESE HORN-STYLE

BY ERNST PAUL

From the December issue of the 24th year (1969) of the "Osterreichische Musikzeitschrift", with permission of the editor; English translation by Oliver Brockway.

The tonal ideals of different nations, and their variations, are musical phenomena that appear to have been little discussed in the past—or, for that matter, in our own age, where the technical basis of the arts is constantly under analysis—but whose existence no one would deny. Doubtless they arise from many and widespread roots, which are partly of a physical basis. To do justice to all these, many apparently unconnected links and parallels must be borne in mind. They extend from basic psychology and similarities between the speech of a race and their music to completely external influences such as national boundaries and the commercial and even political effects of them. No doubt further research will discover yet more links and work out the line of their development through history.

From another point of view, it would be a mistake to analyze a given musical style as it affects a particular instrument or family of instruments by considering only the instruments themselves—whether in terms of the materials or of the means of construction—for there remains the whole field of musical influences to be considered, such as differing interpretations of marks of ar-

ticulation and expression.

Finally we must look at the third, and probably the biggest component: the simultaneous development of works of art and of their media. Psychologists say that a creative man's works react on him, and this is even truer of the reciprocal interaction of a musical style, either instrumental or vocal, and the compositions conceived in terms of it, which may in turn set a challenge and point the way for stylistic developments. (Examples may be found in the careers of individual artists, if one thinks of man's great singers, or of Paganini or Liszt, who both played and composed, thus creating their style out of their own personality).

With these points in mind we must look at the horn as a factor in Viennese music, and can find considerable information at our disposal, both as to the instrument and to musicians' attitudes.

The modern horn is a direct descendent of the horn of the French *Parforce* hunt, which, with the changing fashions of the seventeenth century, swiftly grew from its shorter forms to lengths of over four metres, when it could reach the register where its natural harmonics become diatonic. At that time there was an awakening of interest in the musical aspects, amongst others, of hunting; earlier signals were replaced by fanfares and short two part song-like pieces, which nonetheless also served as a means of communication, and these were supplemented by pieces written to entertain the resting hunters, which included hunting minuets, which became so popular that they

even found their way into the concert repertory. The horns of this period had a narrow bore, so that their sound changed abruptly from a thin **piano** into a brassy blare. They were brought to Austria, not only, as is well known, by Count Sporck in 1680, but also in several later waves. Composers adopted them, not only in their characteristic role as accompaniment of hunters and hunting, but also as the representative of the virtues connected with the pursuit: heroism, manliness, vitality and the joy of life. Thus the horn appears in the works of Handel, Bach, Fux and their contemporaries; even the early works of Joseph Haydn show it in this vein, as he too was served by players who were often also trumpet players and had developed their high registers so that they could take an active part in polyphonic music. The early Austrian composers Stamitz, Richter, Filtz and Holtzbauer exploited this sudden transition from sweet **piano** to brassy **forte** in their "Mannheim style", with its contrasts of dynamics. But at the same time a totally different picture appears in the horn writing of the Viennese composer Matthias Georg Monn. In his case, too, considerable virtuosity is expected in the highest register, (for example, in his E flat Symphony, with parts as high as written *f*—higher than anything in Bach or Handel), but there is also an interesting use of the lower registers, and his D major Symphony contains harmonic parts in the middle register, even in **forte** passages, for which a hard brassy sound would have been inappropriate. This

leaves no doubt, (and other examples can be found to endorse the point), that a change had taken place in the design of the instrument, with the aim of producing a softer sound.

Corresponding evidence from this period can be found in the instrument's own development. Around 1750, with the inventions of the detachable mouthpipe-crook and of the tuning slide, (which could also hold a crook), the Austrian-born A. J. Hampel of Dresden had to decide which of these devices should be used to hold the lengths of tubing necessary for a particular key. He chose the latter, and so did the subsequent German makers; they made varying lengths of tuning slide for each key and replaced the terminal crook with a fixed mouthpipe, while makers in Vienna and Salzburg preferred a simple U-shaped tuning slide, rather than placing the additional tubing there. This had the effect that the Viennese instrument makers were able, with careful craftsmanship, to make the crook a part of the total length of conical tubing, varying in length according to the key the instrument was pitched in, and incorporating the minimum amount of cylindrical tubing, which resulted in a considerable improvement in tone quality. This is more than clear in Mozart's horn writing; one can notice the difference between his works written for Salzburg or Vienna and those intended for performance elsewhere. Mozart's use of the horn in the orchestral **tutti** is particularly interesting. The use of horn octaves, the lower note hardly ever lying above written *e*, as a

pedal point to an interplay of parts, becomes a fundamental ingredient of his orchestration and suggests a further change towards a softer and fuller horn sound. Haydn follows him in this respect, but evidently with more caution.

In Beethoven's music, tougher demands are made on the horn. The body of sound of his orchestral **tutti** had more need for a full, broad base to its tone than the more delicate orchestration of Mozart. Beethoven provides this by using, in the main, the lower horn crooks such as D, C, and B flat basso, and also, in later works, by adding a second pair of horns, likewise in low or, perhaps, middle register key. Horn solos appear constantly in his works as the symbol of heroic struggle—a virile and forthright instrument. It was not without reason that his first addition to the orchestra, in the "Eroica", affected only the horns, which he was able to use more effectively by combining them in three part chords. Schubert and Weber followed the lead that he had shown in the Fifth and Sixth Symphonies and in "Fidelio" by reinforcing the natural horns with trombones. (In this context one should note that the third trombone was at this time still a true bass trombone, with the same harmonic series as the F horn).

During the nineteenth century, not only were all instruments developed so as to produce more volume, but the trumpets and horns were revolutionised by the invention of the valve mechanism, which could bring extra lengths of tubing into action when required to lower the pitch by a whole tone, a semitone, or a tone and a half.

They were first produced around 1800, by the Viennese instrument makers Ignaz and Josef Kerner, (as proved by de Witt's "Zeitschrift für Instrumentenbau" XXX-27, which refers to a two-valved trumpet). In preference to later developments in the valve mechanism, such as that of the Silesian Stölzl in 1814—a simple prototype of the modern piston valve, as used in jazz trumpets (!)—and the rotary valve, invented in 1830 by Fr. Sattler of Leipzig, the Viennese stuck to the Kerner brothers' model, though in an improved form, as this interposes the least resistance in operation, producing, on the horn, the best possible articulation between the notes. Within the first half of the century Leopold Uhlmann's superb instruments appeared in Vienna, and, as he died childless, his business passed into the hands of the "Produktivgenossenschaft der Instrumentmacher Wiens", with their premises in the Kaiserstrasse. Like Uhlmann, they too kept to the principle of the long, carefully constructed conical section in the crook, now concentrating of F as the basic key, but with possible adaptations to higher keys. Thus, and by increasing the bore and the strength of the metal, they provided one of the most important factors in the development of the Viennese orchestral sound, aiming at the greatest possible beauty and intensity. This interaction produced the noble sound world of Bruckner, Brahms and Mahler, and of those works of Wagner and Richard Strauss that show Viennese influence. The duty of preserving this sound, not only of the horn, but of

all the brass instruments, falls to the modern Viennese makers, as the design and measurements of that period of the greatest flowering of Viennese music are still available, and the same working principles have been inherited, first by the firm of A. Dehmal, and latterly by Ernst Ankerl's factory.

In our present age, when considerations of technique seem to mean more than those of sound, it has seemed necessary to take advantage of technical aids. The appearance of the high B-flat and, latterly, of the F-alto horn took place with relatively little attention to their side effects. But as a result there took place a change in tone quality, which few were ready to acknowledge. The character of individual harmonics is lost when they are replaced by less substantial sounds of the same pitch, and this is doubtless a subconscious reason why many modern composers, aiming for an effective use of the upper and upper-middle registers, are writing increasingly high parts. On the other hand the horn's low pedal notes can have a firm binding effect when played on a low pitched instrument, while, played on a higher pitched horn, they are almost useless except as part of a melodic line. In solos the abandonment of the intrinsic sound of the horn as an instrument pitched in the tenor register leads gradually to the loss of its heroic character, which is essential, both in melodic solos and in section playing. As one would not be prepared to hear a high tenor part in an opera performed by a woman or a boy, should not the same be

true as regards instruments? One might not object to hearing Siegfried's horn call played with a bright, brassy sound, but if the same hero's leitmotif, or one of the noble melodies of Brahms or Bruckner, is transformed into something merely pretty, then an important part of the instrument's character must have been lost.

This question has aroused much interest. In the 1930's an article about the problem appeared in an American Magazine. More recently the Swiss industrialist Dr. W. Aebi, himself an amateur horn player, and, for many years, a patron of the Salzburg Festival, has been interested in attempting to overcome this discrepancy. Largely at his instigation Dr. Jürgen Meyer has made a scientific investigation of the acoustic properties of the different types of horns; the results have proved that the overtones of the Vienna F horn are the best available. So it seems that we must stick to the Viennese horn sound in order to do justice to the great Viennese symphonic writers. The present generation of young horn players in the Vienna Philharmonic are aware that the task of putting this ideal into practice is not an easy one to live with.

DO YOU BLOW OR DO YOU SING ON YOUR HORN

BY S. EARL SAXTON

in collaboration
with

William Morrow

In subtle ways beginnings can reveal a horn player's approach to tone production even before he has had a chance to understand it. The first encounter between child and horn is often a typical picture of puff-cheeked frustration. Whether blowing is the most natural way to go about making a tone or not, we are conditioned from early childhood to think that what one does with a horn is to blow into it. An innocent nursery rhyme teaches us, "Little Boy Blue, come blow your horn." The very shape of the horn seems to connote an invitation for one to pick it up and

player's lips become tense, creases curve around the corners of his mouth and cheek muscles bulge. Even the slightest blush from the exertion of inner strains and pressures suggests that the player is certainly blowing. The result is that "blowing your horn" has become the accepted phrase among professionals, amateurs, students and the general public. Nobody ever questions blowing—well, hardly anybody.

It must be obvious that I have a prejudice against the term, blowing. The reasons should become clear in the following discussion which will focus upon: words used to describe the horn playing process, three views about singing, an air-sound experiment that demonstrates the player's basic role in producing tone with a horn, and concluding with an outline of what I consider are the more important ingredients that make up the discipline of learning to sing on the horn.

Horn playing is a process, which is described in most languages by words of action. What verb does a horn teacher think of and use in describing his process to a student? To play or "playing" identifies what horn players do. Unfortunately, that is all the word does—identify. "Playing" fails to describe the process of making sound. So, should a teacher say blow your horn? Since, in making sound, air is being gotten rid of, it is easy to understand how one could associate a feeling of blowing with playing. But, when I listen to the music Barry Tuckwell, Joseph Singer, Ib Lanzky-Otto, to mention only a few, I cannot call what I hear blowing. First, "blowing"



"blow your horn." In the hands of a performer the instrument appears to be causing him to blow, for the

inaccurately describes the complex process these horn players employ. Second, the verb "to blow" often misleads the young player into thinking his primary task is to furnish air in order to get music from the horn. Once the young player accepts "to blow" as his process, he usually suffers from a severe infection of over-blowing. Throughout the history of orchestral and solo horn playing many famous hornists have written about singing as a part of horn technique. Should the process of horn playing be called singing and if so, what exactly do horn players mean when they speak of singing?

Birchard Coar, in his treatise, **A Critical Study of the Nineteenth Century Horn Virtuosi in France**, extolls the virtues of singing as an indispensable factor in horn playing. He cites in at least nine places how the famous horn professors of the Paris Conservatory strongly advocated not only the study of solfège, but the carry-over of a singing style and manner of playing the horn.

Philip Farkas, beloved "dean" of horn teachers, in his well known book, **The Art of French Horn Playing**,² discusses the use of "Larynx resistance". In this book he does not appear to relate the larynx to singing. However, in his later book, **The Art of Brass Playing**, it becomes quite clear that he thinks of horn playing in terms of singing. I have his kind permission to quote from his book, this passage, beginning with the chapter entitled: "The Function of Muscles".

We know that in order to produce a sound on a brass instrument we

must vibrate the lips into the mouthpiece by means of the airstream. In order to create this vibration, certain muscles of the embouchure must be tensed. We all realize that the vibration set up in any musical instrument is dependent on an inherent tension somewhere in the sound source, be it the taut head on a drum, the tightly tuned string on a stringed instrument, the springy reed of a woodwind, or the tensed vocal cords of the singer. In comparing the embouchure to any of these, we must choose the vocal cords as the most apt analogy. Our lips, like our vocal cords, are part of us—muscle and flesh. Both are tensed or relaxed voluntarily at command of the brain and both are activated by the air column passing between them. No wonder brass teachers are always exhorting their pupils to "sing". As a matter of fact, we brass players actually do sing—substituting the lips for the vocal cords and using the instrument as a sort of glorified amplifier. When the muscles involved are used correctly, this singing or vibrating of the lips will enable the player to cover three or more octaves on the instrument.³ (under lines are mine)

The role of consciously-controlled muscle tensions is obviously uppermost in Mr. Farkas's mind and while he doesn't dwell further, is it not clear that he believes the act of singing on the horn to be important in producing desirable results? Hopefully, Mr. Farkas will someday write about singing: how it relates to horn playing, how he feels and thinks of it, for the gorgeous, lyrical playing that I

have heard from the horn of Philip Farkas assures me that here is a hornist who sings in all the ways that I think of the term.

Of all the articles and books about brass playing that I have had the opportunity to read, the author who has come out with the strongest advocacy for tying vocal concepts with horn playing is Horace Fitzpatrick in: **The Horn & Horn-Playing**. There can be no doubt that Mr. Fitzpatrick recommends singing on the horn when he uses these words:

The vocal quality for which the Austrian horn virtuosi were so justly famous resulted not only from their superb instruments but from a sound underlying discipline in the tone production which was handed down from the earliest days of artistic horn-playing. We will recall that one of the fundamental requirements for admission to a Jesuit of Benedictine monastery was a mastery of the rudiments of singing, and that the early teachers were without exception products of the Bohemian colleges and seminaries. So, too, were the teachers of the third generation: thus it is no coincidence that Punto, Domnich, and Fröhlich all advise the beginning pupils first to learn to sing correctly before taking up the horn, this being the best way to develop proper breathing, musical phrasing, and an accurate sense of pitch

Heinrich Domnich, son of the Hungarian-born virtuoso Friedrich Domnich (who combined the office of singing-

teacher with his orchestral duties at Wallerstein), remarks in the Schott edition of his "Methode De Premier et de Second Cor" of c. 1828, that:

... the relationship between horn-playing and singing is absolute. Everything one plays on this instrument must first be formed in the mind; if the inner concept is false or not clear, so the tone which results will sound accordingly. . . . The beginner, even before he first places the mouthpiece upon his lips, must already have acquired perfect facility in binding notes together in legato; in identifying intervals; and in matching the pitch of a given note: all learnt by practising Solfeggio. Although this grounding is useful when learning other instruments, it is indispensable in the case of the horn. (Heinrich Domnich, "Methode de Premier et Second Cor" (Mainz, 1808-28, p. 4)

Strong words; but if present-day horn players would heed them we might be spared the dry legato and the crescendo-decrescendo on each note in melodic passages which have come to be accepted in much modern wind-playing.

Joseph Fröhlich was a horn-player himself, to judge from the accurate detail and practical common sense of his "Hornschule" published at Würzburg in 1810; and in any case he consulted a number of leading players, including Punto, (of whom Fitzpatrick earlier stated . . . Punto is said to have

possessed what Diabč calls "a very fine Basso voice", and is known to have taught singing as well) during its preparation. "A singing style is the horn-players principal grace, just as the choir-school is the only true training ground for those who in time hope to accomplish anything worthwhile on this instrument." So Fröhlich counsels the prospective horn-player; adding that

if in addition the pupil listens to many good singers, studies singing, and strives unremittingly to pattern his playing upon good singing technique, the resulting progress will quickly advance him so far in this field as to win him recognition as a true artist on his instrument!

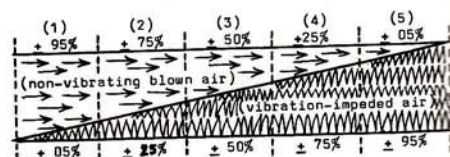
In summary of these quotes, it appears that Mr. Fitzpatrick concurs with Fröhlich who stresses singing to develop: proper breathing, musical phrasing and a sense of pitch. Fröhlich's method is for the student to "pattern his playing upon good singing technique." But these ideas along with Dornich's appeal to "bind notes together in legato" and use an "inner concept for tone," do not illuminate the modern horn player with either example or evidence of singing on the horn. One might ask how is Fröhlich's imitation of "singing technique" to be integrated with the process of horn playing? Could it be that singing on the horn is an art lost to the age of Punto, or is it that the word singing has never been clearly defined?

The following air-sound experiment has evolved after twenty

years of teaching some three hundred-plus students. It is a device I use to demonstrate, especially to beginners, that what one does in the horn playing process is something other than blowing. Experiment is only a beginning to my approach to a singing discipline far too complex to thoroughly examine in this article. However, the experiment does bring out an underlying assumption of mine, which is that while the English language is inadequate in describing the process of making music, musicians are influenced by the words they use. A good musician and teacher will try to use only those words that best communicate his art.

With the words blowing and singing in mind, I propose that you limber up your singing voice as you get out your horn for a simple experiment that I call: "Five Categories of Using Air to Produce Tone".

FIVE CATEGORIES OF USING AIR TO PRODUCE TONE



Category One (1) is a moving column of air without vibration. Inhale deeply, then exhale through almost closed lips, as in a sigh. Do the same on your horn with no vibration of your lips, as you might blow to find water in the horn. In this category is **some** sound, caused by resistance of your throat and mouth, and the horn's tubing.

Its usefulness to music may be questionable, although some avant-garde scores call for brasses to do this.

Category Two (2) is also mostly breath but includes in the effort a small amount of vocal sound. First with your voice, then on the horn blow and add a small amount of vibration. You may find it difficult to maintain steadily so small a sound while emitting that much breath. Did you find that in introducing some vocal, or vibratory sound the amount of blown breath was decreased?

Category Three (3) should sound with your voice like breathy night club singers. When you try it on your horn it should resemble the overblown tone quality of jazz trumpeters who get half breath and half tone. This category, useful in jazz, is hardly acceptable in the concert field. Ironically, teachers who encourage beginners to avoid the half breath half tone sound admonish "Blow through the horn, not at it". But, did we not find the blowing was **decreased** by increasing the sound?

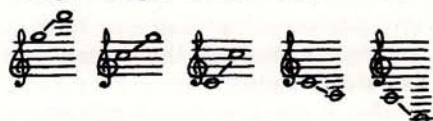
Category Four (4) continues to be overly breathy with voice, and on the horn sounds "overblown", but less than (3). Nearly acceptable, but still "cloudy" and lacking focus or "center", we now have the tone most voice and brass teachers know too well. Problems in this category: puffy starts, airy sustained tones, broken slurs, weak phrase endings.

Category Five (5) is what we want to hear in the singing voice, and in

a horn tone. It is nearly 100 percent efficient in vibration, and nearly zero in blown air. Can we logically call category (5) blowing?

Whatever it is that we call what we are doing while producing a fully vibrant tone without breathiness, it should be apparent that a horn player's basic objective is to start, sustain, connect (in slurs), and end every note that he plays in the manner that category (5) calls for. With rare exceptions, category (5) tone production applies to all the means and extreme of contemporarily performed Western orchestral, chamber, and solo literature, including the following:

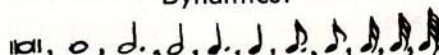
Extreme High Middle High Range Low Extreme Low



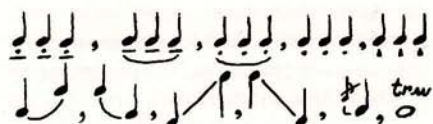
Range or register:

ppp, pp, p, mp, mf, f, ff, fff

Dynamics:



Values or durations:



Articulations:

fp, sfz, >, ^, <, >, >

Accents and nuances:

All the above plus numerous other musical subtleties that are called for in the modern horn repertoire require category (5) responses.

Implications of the air-sound experiment go beyond the basic desirability of category (5) tone production. Conclusions that may be drawn from this experiment about blowing are:

1. Blowing requires more air movement than does singing.

2. While a moving column of air (breath) is necessary to make a sound, the air movement is only the vehicle, not the substance, of category (5) tone production.

3. When the air movement increases beyond support of singing with voice or horn, blowing occurs. This represents a regression into one of the breathy categories, (4, (3), (2), or even (1).

4. If, when air movement starts, there is no vibratory response, blowing occurs. The result is a whisper on either voice or horn.

When either of the latter two accidents happens to me it causes a break in my playing—a mistake—and I think, "Oops! I blew that one!"

Conclusions that can be made from the experiment about singing are:

1. When, in vocalizing or producing a horn tone, all blowing is removed, we are left with singing, provided of course that enough air movement continues to sustain the vibration.

2. The basic substance of singing is arrived at when all the moving air is being vibrated.

3. Concentration upon starting the vibratory response or singing may be required to prevent a whispered response.

4. The process of playing horn is more closely allied with, or similar to, singing than blowing.

Attention is drawn to the fact

that the mere basic singing on horn that category (5) represents, without further discipline and musical training, is comparable to a good but untrained voice before it has been carefully guided through years of preparation for concert or opera singing. The printed notes and other heiroglyphics of music are somewhat like the bones of a skeleton. It is up to the singing musicianship of the player to provide the substance with which to fill out the skeleton of the printed music. And it requires artistry and imagination to breathe life into the musical form.

Without attempting in this article to do more than outline some of the more important aspects of the discipline through which I attempt to guide students on their way towards artistic horn singing, the following are what I stress in my horn lessons:

- Sing every note you play on your horn. Avoid any feeling of blowing.

- Sing **between** the written notes, especially on downward as well as upward slurs. Carry the tone throughout the musical line

- Learn to phrase musically, as phrasing is the basis of making musical sense and beauty.

- Sing strongly the passing tones and the melismatic passages, as they are apt to be thought of and treated "technically" rather than musically.

Sing all dynamics and accents from deep within yourself, always articulating them lightly with the tongue. Never impact tones forcefully by building up air pressure behind the tongue, then releasing the pressurized air suddenly into

the mouthpieces—a dangerous practice. However, the accent or dynamic response should be immediately upon the articulation (never allow a "wa-wa" effect).

—Lead everything you play with the singing concept. Scrupulously avoid letting any mechanistic muscle manipulations such as embouchure tensions, throat strictures, fingerings, diaphragm tensions or other localized controls to be a guiding influence in your performance. Instead, sing from the whole self, leaving out no part of you.

—Sight sing new music daily, not only to improve your musicianship, but to improve upon the relationship between the singing you do on the horn and your own vocalizing. An indispensable part of learning to sing on the horn is to use your voice as a tone production model.

While the foregoing points are singing-oriented, and the following are perhaps more general in nature, all of them are essential to the best, most musicianly performance:

—Breathe deeply for good health and good phrasing. Avoid high breathing, as it is both inadequate quantitatively and disadvantageous supportively.

—Learn to relax as you play. Avoid deliberate tensions, as they will usually be taken care of innately whenever needed, just as in vocalizing.

—Learn to balance, physically, mentally, visually, and musically.

—Work for contrasts in music rather than "absolutes" of dynamics, articulations, tempi, moods or styles.

—Learn to read music at a speed

that allows you to comprehend it correctly. Avoid programming mistakes into your playing that simply have to be weeded out later. Bring music to its proper tempo only after you know it thoroughly and musically at a manageable pace for you.

—School yourself to sight read ever more quickly and accurately in your daily singing and playing of new and different music.

It is important that each of these ingredients of singing musically be properly nurtured to a state of habitual function in your playing. It is impossible to avoid dealing with factors separately, and there are many others too numerous to list here. However, the most important realization and discipline of all is to develop the ability to submerge or "forget" separate factors at a conscious level while making perpetual use of all of them simultaneously as an integrated whole—the gestalt. This, coupled with artistry and imagination, is essential to the ongoing process of making music.

Further references emphasizing the importance of singing on wind instruments (the horn, other brasses, and the flute) are to be found in the following recent publications: Balmuth, Jerry: An Interview with Domenico Caccarossi; **The Horn Call**, Vol 3, No. 1, Nov. 1972, p. 56. Music: Queen of the Flute; **Time Magazine**, Jan. 1, 1973, p. 40. Fromme, Arnold: Performance Technique on Brass Instruments During the Seventeenth Century; **Journal of Research In Music Education**, Vol. 20, No. 3, Fall 1972, pp. 330-331.

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3. Farkas, Philip, **The Art of Brass Playing**, Wind Music, Inc., P. O. Box 66, Bloomington, Indiana 47401, reference: p. 10.

4. Fitzpatrick, Horace, **The Horn & Horn-Playing**, Oxford University Press, London, New York, Toronto, 1970, references: pp. 178-180. Quotes in the foregoing article are made with specific permission of the copyright owners.

Earl Saxton's professional biographical sketch appeared in Vol. 1, No. 2, of *The Horn Call*, following his article, "Singing on the Horn". He is Principal Horn of the Oakland Symphony, and is currently on the faculties of the University of California, Berkeley, Stanford University, Palo Alto, The San Francisco Conservatory of Music, and Chabot College, Hayward.

William Morrow is a graduate student in Creative Writing at California State College, Hayward. He studies horn with Earl Saxton, and has played first horn in the University of California Symphony Orchestra, as well as in numerous other amateur symphonic groups in the San Francisco Bay Area.

"I have never known a French-horn player who was a bad person. He may drink, yes, but he is never bad."

—Saul Goodman,
Timpanist (Ret.)
N. Y. Philharmonic

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ORCHESTRAS AROUND THE WORLD

The editor wishes to express most grateful thanks to Jan Bos, Ib Lanzky-Otto, and Mykko Hynninen for their assistance in obtaining the names of the hornists of Holland, the Scandinavian countries, and Finland respectively. Editor emeritus Harold Meek submitted the personnel of the Israel Philharmonic. U.S. major and metropolitan orchestras' personnel were submitted in response to a request from the editor. As other correspondents respond, this feature will be continued in future issues.

HOLLAND

Utrecht Symphony Orchestra

J. Scholte
A. Franken
Th. Westhof
P. Pannekeet
H. van den Berg

Amsterdam Concertgebouw

Jan Bos
Adriaan van Woudenberg.
Marinus Clarys
Symen van Brederode
Gerben Sikkema
Jaap Prinsen
Iman Soeteman

Amsterdam Philharmonic

Joop Meyer
Jos. Konings
K. van Enkhuisen
Rudi Fraterman
Ruud van Velsen
J.C.M. Bouwman

Netherlands Chamber Orchestra

Hans Dullaert
Helenus Hannecart

The Hague, Resident Orchestra

V. Zarzo
W. Roerade
P. Schijf
H. Koster
A. Koster
J. Buurman
W. van den Houten

NEDERLANDSE OMROEP STICHTING

Radio Filharmonisch Orkest:

C.H. Versney
H. Fenijn
J. v. Gijn
W. v. Leeuwen
G. Jesse

Omroeporkest:

P. Hoekmeyer
B. Zijp
H. Smit
M. J. Verhaar
H. Mackenzie
J. Zwagerman

Promenade Orkest:

J. Hanhart
J. Oudhof
W. Fennema
A. Groen
D. Groenman

Radio Kamerorkest:

J. Verbrugge
P. J. Neuman

Metropole Orkest:

L. Oosterman

Rotterdam Philharmonic

Pieter Goudersjaan
Eddy van Leeuwen
Jan Peeters
Ferry Koch
Willem Stedelaar
Bob Stoel

FINLAND

Finnish Radio

Symphony Orchestra

(Number One in this country. Of course, it is my modest opinion)

Radion Sinfoniaorkesteri:

Tuomo Ahonen
Mauno Nelimarkka
Mikko Hynninen
Ilkka Laakso
Veikko Nieminen
Wille Liljander

Helsinki City

Symphony Orchestra

(Founded already in the year 1882, one year after Boston Symphony Orchestra.)

Helsingin Kaupunginorkesteri:

Antero Kasper
Eero Jantunen
Eino Tuoreniemi
Kalle Katrama
Åke Fransman
Timo Ronkainen

The Finnish National Opera Orchestra

Suomen Kansallisoopperanorkesteri:

Ville Korhonen
Reima Pietilä
Jorma Vuorenmaa
Kari Alanne
Matti Teikari

These three orchestras are in Helsinki, and here are a few more:

Turku City

Symphony Orchestra.

(Actually this orchestra is the oldest in our country. Musikaliska sällskapet i Åbo, (in Swedish), Turun Soitannollinen Seura, (in Finnish), was founded already in 1790 and it was the beginning of Turku City Symphony Orchestra.)

Turun Kaupunginorkesteri:

Olavi Wikman
Toivo Poikolainen
Rauli Kataja
Tarmo Moilanen

Oulu City Symphony Orchestra

Oulun Kaupunginorkesteri:

Pertti Hynninen
Asko Heroja
Erkki Kuisma
Leo Palovesi

Lahti City Symphony Orchestra

Lahden Kaupunginorkesteri:

Esko Seppälä
Oiva Myllymäki
Kalervo Kulmala
Bruno Sirkiä

DENMARK

COPENHAGEN (capital)

Det Kongelige Kapel (The Royal Opera Orchestra): (101 members)

Principal First: Bjarne Lüders

Principal First: Poul Erik Viltsbak

2nd Horn: Erik Kristiansen

2nd Horn: Eyvind Frandzen

3rd Horn: Gunnar Landsy

3rd Horn: Hans Emil Sørensen

4th Horn: Torben Friisholm

4th Horn: Jorgen Jensen

Danmarks Radios Symfoni-orkester (The Danish Broadcasting Orchestra): (92 members)

Principal First: Björn Fossdal

Associate First: Kjeld Rud Petersen

2nd Horn: Preben Otto Garnov

3rd Horn: Per Jacobsen

4th Horn: Wang Breidahl

4th Horn: Holger Jensen

Sjallands Symfoniokester (Sjallands Symphony Orchestra): (58 members)

First Horn: Sören Malle Christensen
2nd Horn: Anna Brakstad
3rd Horn: Leif Gyldmark
4th Horn: Hans Goetz

Danmarks Radios Underholdningsorkester (The Danish Broadcasting Light Music orchestra): (about 55 members)
First Horn: Per Larsen
2nd Horn: Stellan Igelström
3rd Horn: Hans Kristian Andresen
4th Horn: Helge Nielsen

ICELAND

REYKJAVIK (capital)

Sinfóniuhljómsveit Íslands (The Icelandic Symphony Orchestra): (about 58 members)
First Horn: Stefán Th. Stephensen
2nd Horn: Herbert Hríberschek Agustsson
3rd Horn: Vidar Alfredsson
4th Horn: Jón Sigurdsson

NORWAY

OSLO (capital)

Filharmonisk Selskaps Orkester (Oslo Philharmonic Orchestra): (75 members)
Principal First: Odd Ulleberg
Associate First: Frøydis Ree Hauge
2nd Horn: Rolf Antonsen
3rd Horn: Inge Eriksen
4th Horn: Arvid Evju

Den Norske Operas Orkester (The Norwegian Operas Orchestra): (62 members)
Principal First: Ingegård Öien
Associate First: Ole Jan Alfredsen
2nd Horn: Arne Westbye Erichsen
3rd Horn: Malcolm Page
4th Horn: Bjarne Mikalsen

Kringkastingsorkesteret (The Norwegian Broadcasting Orchestra): (42 members)
First Horn: Rigmor Heistø
2nd Horn: Sverre Midtlien
3rd Horn: Eyvind Andreassen

BERGEN (second town)

Musikskabet Harmoniens Orkester (The Bergen Philharmonic Orchestra): (65 members)
Principal First: Fred Johannesen
Associate First: Norman Janson
2nd Horn: Arne Rognstad
3rd Horn: Arnt Johannesen
4th Horn: Karl Björkhaug

TRONDHEIM (third town)

Kammerorkesteret i Trondheim (The Trondheim Chamber Orchestra):
First Horn: Lars Höyem
2nd Horn: Arvid Kvenild

SWEDEN

STOCKHOLM (Capital)

Kungliga Hovkapellet (The Royal Opera Orchestra): (117 members)
Principal First: Bengt Belfrage
Principal First: Hans Björkman
2nd Horn: Carl-Anders Claesson
2nd Horn: Erik Larsson
3rd Horn: Sune Söderberg
3rd Horn: Karl-Johan Hallander
4th Horn: Gunnar Rödin
4th Horn: Jan-Ove Karlsson

Sveriges Radios Symfoniorkester (The Swedish Broadcasting Orchestra): (105 members)
Principal First: Gunnar Wennberg
Associate First: Ivar Olsen
2nd Horn: Bengt Sundberg
2nd Horn: Sven-Åke Landström
3rd Horn: Bengt Olsson
4th Horn: Curt Puke

Stockholms Filharmoniska Orkester (The Stockholm Philharmonic Orchestra): (95 members)
Principal First: Ib Lanzky-Otto
Associate First: Rolf Bengtsson
2nd Horn: Elving Jansson
3rd Horn: Hans Akerwall
3rd Horn: Wilhelm Lanzky-Otto
4th Horn: Peter Lindborn

GÖTEBORG (Gothenburg)
(second town)

Goteborgs Symfoniorkester (The Gothenburg Symphony Orchestra): (77 members)
Principal First: Albert Linder
Associate First: Åke Allard
2nd Horn: Stig Jansson
3rd Horn: Mats Engström
4th Horn: Sven Kjellqvist

Stora Teaterns Orkester (The Gothenburg Theatre Orchestra): (about 45 members)
First Horn: Hans Ullbrandt
2nd Horn: Vacancy
3rd Horn: Willem Fock
4th Horn: Dan Hjalmarsson

MALMÖ (Third town)

Malmo Symfoniorkester (The Malmo Symphony Orchestra): (69 members)
Principal First: Ota Vojaček
Associate First: Thomas Kjellén
2nd Horn: Hilding Palmberg
3rd Horn: Richard Dahlin
4th Horn: Malte Vremar

NORRKÖPING

Norrköpings Symfoniorkester (The Norrköping Symphony Orchestra): (about 44 members)
First Horn: Bo Kjellén
2nd Horn: Gustaf Zaar
3rd Horn: Per Göran

HELSINGBORG

Helsingborgs Symfoniorkester (The Helsingborg Symphony Orchestra): (30 members)
First Horn: Åke Wahlström
2nd Horn: Gustav Elvgren

GÄVLE

Gävle Symfoniorkester (The Gävle Symphony Orchestra): (about 30 members)
First Horn: Nils Jansson
2nd Horn: Börje Appell

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Ezra Molcho
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Wolfgang Lewy
Horst Salomon

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Mark Denekas, Associate Principal
Paul Navarro
William Klingelhofer
Lisa von Pechman

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William Endle
H. Robert Reynolds
Jan Swenson (Mrs. Dean)

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Taylor Johnston
William Blackwell

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Elizabeth Bobo, Principal
Edmund House
John Casbarro
Candler Schaffer

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Jack Gardner, Associate First
Vincent Orso
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Nan Crawford

RECORDINGS

Christopher Leuba, Contributing Editor

Our contributors for this issue include Curtiss Blake of Anchorage, Alaska, Prof. Neill Sanders of Western Michigan State University and Christopher Weait, co-principal bassoonist of the Toronto Symphony.

Curtiss Blake and Christopher Weait offer the following information and corrections:

Supraphon 1 11 0614 (Everest 2102) is currently available as Supraphon 0 11 0614. It is performed by the Collegium Musicum Pragense, Jiří Starek, director. The hornists are Miroslav Štefek, Rudolf Beránek, Miloš Petr, Emanuel Hrdina and Zdeněk Týlsar. The hunting horns are played by Rudolf Beránek and Emanuel Hrdina.

The Stich work, Boston B 209 is a **quintet**.

Westminster 50-2 should be WL 5002.

Possible sources for foreign recordings:

Mr. John Erling
Fifth Avenue Record Shop
1330 Fifth Avenue
Seattle, WA 98104

A & A Record Store
351 Yonge Street
Toronto, Ontario

My recommended "significant" recording for this issue is the Helidor (Deutsche Grammophon) reissue of Strauss' **Ein Heldenleben**, the composer conducting the Bayerisches Staatsorchester, and recorded in September, 1926. The

sonic reconstruction is of a phenomenally high quality, and conveys to the listener a real sense of the Strauss style.

The Melos Ensemble discography which follows the regular new listings gives (American) London numbers when available, English numbers otherwise. Neill Sanders, presently Professor of Horn at Western Michigan State University is the hornist on all these recordings; the second performer when used is J. E. Buck. Mr. Sanders was a long time associate of Dennis Brain, and I certainly hope he will contribute reminiscences of this association to a future issue of the Horn Call.

The firm BASF (Badische Anilin- & Soda Fabrik, 6500 Ludwigshafen, West Germany), manufacturer of recording tape has now entered the phonograph records market, and among their initial releases are two recordings previously released by MPS (Villingen, West Germany). Several listings in their catalogue will be of interest to the horn player. The Rosetti Concerto performed by Hermann Baumann uses a cadenza which includes "horn chords".

ALSHIRE ASC 805

Karl Arnold & Heinz Ezhrer

Bach, Brandenburg I

(also includes Brandenburg II with Maurice Andre)

BASF 20834 or CRO 834 (previously MPS 13005 ST)

Hermann Baumann, Mahir Cakar, Werner Meyendorf, Johannes

Ritzkowski, Jean-Pierre Lepetit

Schumann, Konzertstück

Schoeck, Concerto in d minor

Weber, Concertino in e minor

BASF-MPS 25 21184-3

Hermann Baumann

Brahms, Trio opus 40

BASF 29 21189-4

Hermann Baumann

Antonio Rosetti, Concerto in F

Johann Andreas Amon, Quartet in F for Horn and Strings

Johann Georg Nisle, Septet in A flat major

(Canadian) ACE OF DIMONDS SDD 2162 or

CBC SM 98 (Canadian Broadcasting Corporation)

Robert Creech

Stravinsky, Septet

COLUMBIA CML 5107

James Decker, Sinclair Lott, George Hyde & N. Markowitz

Stravinsky, Four Russian Choruses

John Barrows

Stravinsky, Septet

CRI SD 280

Barry Tuckwell

Iain Hamilton, Voyage for Horn & chamber Orchestra

(English) DECCA HDNC 18

Christopher Leuba & Emil Horvath

Haydn, Symphony 48 in C "Maria Theresa"

DEUTSCHE GRAMMOPHON-HELIODOR 2548713

Strauss, Ein Heldenleben

recorded 1926, composer conducting

ERATO STU 70516

Georges Barbotou

Mozart, Concert Rondo

Mozart, Sinfonie Concertante

FLORIDA HORN WORKSHOP 1971

John Barrows, Dale Clevenger, Friedrich Gabler, Michael Hoelzel, David Krehbiel, et al.

Mozart, Concerto 3

Mozart, Concerto 4-2nd mvt.

Mozart, Two duos

Heiden, Five canons

transcriptions of works by Beethoven, Gluck, Loeillet
and Telemann

HMV 7EP 7182 (45 r.p.m.)

Alan Civil

Saint-Saens, Romance, op. 36

HUNGARITON (or "Qualiton") LPX 11363

Ferenc Tarjani

Zsolt Durko, Symbols for Horn & Piano

HUNGARITON (or "QUALITON") LPX 1219

Ferenc Tarjani

Mozart, Concerto 3

INDIANA HORN WORKSHOP 1972

**Jim Buffington, Alan Civil, Michael Hoelzel, David Krehbiel,
Ib Lansky-Otto, Barry Tuckwell, et al.**

Atterberg, Concerto—two movements

Alan Civil, Two duos

Johnny Green, Body & Soul

Haydn, Divertimento a tre

Hoddinott, Sonata—two movements

Hyde, Color Contrasts

Mozart, Concerto 2—1st movement

Saint-Saens, Romance, op. 36

ORYX EXP 17

Klaus Mansfeld

Mozart, Concerto 3

PANTON 1 10 229 H

Zdenek Tylsar

Myslivecek, Aria in Dis, for Soprano, Horn and Strings

PHILIPS 839.279 DSY

Karl Arnold

Boris Blacher, Konzertstück for five winds and string orchestra.

PHILIPS 839.703 LY

Adriaan van Woudenberg -Danzi Quintet

Stamitz, Quartet in E flat, op. 8, no. 2

A. Reicha, Three Andantes

Rossini, Quartet no. 2 in G

Danzi, Quintet in e, op. 67 no. 2

PYE GSGC 14132

Ifor James

Brahms, Trio, op. 40

Mozart, Quintet K.407

PYE GSGC 14140

Ifor James

A. Corelli, Sonata in d, op. 5, no. 7

Rossini, Prelude, Theme and Variations

Dukas, Villanelle

Bozza, En Foret, op. 40

Poulenc, Elegy

TELDEC SMT 1211

Hermann Baumann & Adriaan van Woudenberg

A. Vivaldi, concerto 2 for Two Horns, P. 231

Mozart, Quintet K. 407

Rosetti, Concerto in E flat

MELOS ENSEMBLE DISCOGRAPHY

Beethoven, Quintet, op. 16

Beethoven, Sextet, op. 81b

Beethoven, Septet, op. 20

Beethoven, Septet, op. 20

Beethoven, Octet, op. 103

Beethoven, Rondino and March

Berwald, Septet

Birtwhistle, Tragoedia

Brahms, Trio, op. 40

Britten, War Requiem

Ireland, sextet (strings, cl. & hn.)

Hummel, Septet, op. 74

Janacek, Concertino

Janacek, "Mladi" Sextet for Winds

Nielsen, Wind Quintet

Schubert, Auf dem Strom, with Robert Tear, tenor

Schumann, Adagio and Allegro, op. 70

HMV ASD 2256

HMV ASD 2671

L'Oiseau Lyre 60015

HMV HQS 1286

HMV ASD 2671

HMV ASD 2671

Angel S 36538

HMV ASD 2333

L'Oiseau Lyre SOL 314

London 1255

Lyrita SRCS 59

L'Oiseau Lyre SOL 290

HMV ASD 2344

HMV ASD 2344

Angel S 36538

L'Oiseau Lyre SOL 314

L'Oiseau Lyre SOL 314

MUSIC REVIEW

DON HADDAD:

Sonata for Horn and Piano.

Shawnee Press, Inc.: Delaware Water Gap, Penna. 1966.

In this sonata of three movements Haddad demonstrates ability as a craftsman, a good grasp of compositional tools, and a complete understanding of the instrument. It is a well-constructed piece of interesting themes, well within an easy range. Challenges to the player are rhythmic and coloristic. In my opinion, an "educational" piece worthy to be called that, as well as a good piece of music. In the coda of the third movement, a return to the first theme of the first movement unites the entire work into a cohesive whole.

EIGHT BEL CANTO SONGS for Solo winds,

Edited by Harry I. Phillips.

Shawnee Press, Inc.: Delaware Water Gap, Penna. 1967.

A compilation of 17th and 18th century Italian songs which is so edited and published that they can be played by virtually any wind instrument. A very valuable addition of easy solo material which acquaints the student with good music, and helps with wind control and phrasing.

DAVID RACUSEN:

Canonic Etudes.

Shawnee Press, Inc.: Delaware Water Gap, Penna. 1971. \$2.

Thirty-four originals and three adaptations constitute the content of this training material. A kind of musical shorthand and abbreviation require a written ex-

planation before the players can understand how to negotiate the parts. In my opinion, at least a few of these pieces should have been written out in full so that students could see what a canon looks like. Nevertheless, a clever arrangement, proceeding from easy studies through moderately difficult ones.

ARTHUR HARRIS:

Theme and Variations for Horn Quartet.

Shawnee Press, Inc.: Delaware Water Gap, Penna. 1963.

Score and Parts, \$3.

An already established ensemble work in The Horn Club of Los Angeles Series published by Shawnee Press. After a statement of the theme by all four voices the composer cleverly develops four variations with varying degrees of emphasis from each voice. The full range of the instrument's sonority is covered. It is gratifying to see the employment of modern notation for the bass clef. And, it is disconcerting to note that the publisher has called the instrument a French horn in the foreword. The composer and Los Angeles Club are meticulous in their use of the correct term.

RUDOLPH MAYER:

Twelve Bicinia, for 2 Horns.

Shawnee Press, Inc.: Delaware Water Gap, Penna. 1965. \$2.

Twelve short pieces are very comfortable and gratifying for both players. Skillful contrapuntal writing is the means employed. Another valuable addition through the Horn Club of Los Angeles

Series. The use of the term, **French horn** in the original title leads one to surmise that it was done at the suggestion of the publisher. Mayer, a European, could logically be expected to call the instrument, as is done in Austria, by its correct term, horn.

JOHANNES BRAHMS, opus 119, no. 3.

Intermezzo in C, arranged for Horn and Piano by Ivan C. Phillips. Oxford University Press: London, 1969. \$1.55 (U.S. funds.)

The tonality of the original work for piano is retained. This is a good adaptation for horn of one of the smaller pieces Brahms wrote for piano in his **opera** 117, 118 and 119. Range is from g to g^{''}. A very good study piece.

GUNTHER SCHULLER:

Duets for Unaccompanied Horns. Oxford University Press: London, 1962. \$2.25.

Four separate divisions of varying tempi and meter take two players through nearly the entire range of the instrument in these already established and well-known studies. A good study of articulation and preparation to style of atonal writing. Excellent rhythmic understanding required.

CLARENCE E. HURRELL:

The Horn of Heimdall. Solo, with piano.

Rubank, Inc.: Chicago, 1968:

A pseudo-programmatic study piece in easy range from a to d^{''}. The publisher insist on **French horn** in large type, even though that nomenclature is inconsistent with the title of the work.

KURT JOACHIM FRIEDEL:
Spielstücke for 2 Horns.

Wilhelm Zimmermann: Frankfurt-am-Main, 1969.

Ten short pieces progressing from easy to moderately difficult. The 7th, 8th, 9th and 10th are the most interesting and rewarding. A thematic index on the first page allows quick identification and selection.

GIOVANNI MARTINO CESARE, I:

Solo for Trombone (or Horn) and continuo.

La Hieronyma, from *Musicali Melodie*, 1621. 2½ minutes.

Edited by Glenn Smith, with realization of the continuo by Leslie Bassett.

Robert King Music Co.: North Easton, Massachusetts, 1972. \$2.

One of twenty-eight vocal and instrumental compositions of Cesare, I published in 1621 in Munich. Originally identified as a solo for trombone or viola, the editor has retained the original tonality and arranged it for trombone, and included a substitute part of the horn. Included too is a reinforcing continuo line to the keyboard part which can be played by either the violoncello or bassoon. Range is from A to a' for the trombone, and the horn adaptation remains close to this. A good work, well edited, of 17th century writing which requires good wind control and phrasing.

FRIEDRICH WILDGANS, opus 5 (1927):

Sonatine for Horn and Piano.

Dedicated to Franz Koch.

Ludwig Doblinger; Vienna, 1962.

A work in four movements, very well crafted, along the style of Hindemith. But this is not say it is a copy of anything. The work stands on its own merits. And these are considerable. It is surprising that this piece is not well-known outside of Vienna. It deserves to be. Do not be misled by the term **Sonatine into** thinking that you face a little sonate! A good endurance is required, a well-developed high register where much of the writing stays, and an iron-clad rhythmic ability. Worth every effort required for its preparation.

ALBERT REITER:

Sonatine for Horn and Piano.

Ludwig Doblinger: Vienna, 1962.

A work in two movements, and like Wildgans, reminiscent of Paul Hindemith. Strong contrapuntal development, changing meters and range which hovers in the high register mark its "bones and sinew" make-up.

Musically, aesthetically it may not be quite as grateful as Wildgans, but I like it, and think that both these publications from Doblinger deserve to be much better known, and heard more than they are.

KARL PILSS:

Tre Pezzi, In Forma di Sonate. Horn and Piano.

Vienna: Doblinger 1969.

Three separate movements, printed separately, combine to produce a work in form of a sonata, albeit a very long one. The first, **Sinfonia**, is in sonata form and is a work of pleasant themes very well placed for the instrument and enjoyable to play.

The second, **Intermezzo**, stands

alone extremely well as a solo piece independent of the other two movements. An **Andante** first theme is followed by a charming Scherzando. The movement closes with a return to the first theme, **Andante**. Highly recommended. Not difficult.

The third movement, **Rondo alla Caccia**, is a spirited and well-written hunting-horn fantasia. Although it is much too long, a few judicious cuts will put this movement into good focus for a solo piece. Also highly recommended. And not difficult. This entire work of all three movements is a very valuable addition to our repertory.

HELMUT EDER:

Sonatine, opus 34, number 6. Horn and Piano.

Vienna: Doblinger, 1966.

A 6½-minute work in three movements, 1) **Adagio**, 2) **Allegro leggiero**, 3) **Allegro moderato**. For those who desire a short piece of the post-Webern school of serial technique. It is a well-crafted exercise in pure intellectualism. Range is a to a".

JIRI DVOŘÁČEK (1928):

Due per Duo, for Horn and Piano. Prague: J. Dvořáček, 1972.

Two movements for two players! First movement opens with a **Recitativo Sostenuto**, followed by a **Rondo Allegro**. The second is essentially **Allegro**, with a very short introduction, **Pesante**.

This work is one of the very best contemporary pieces to come along in a very long time. It is extremely well put together technically, and the interplay of the themes between horn and piano

is masterfully handled. At times it is a "cute" piece in the best sense. The horn part does go up to the high C, but it is a very easy ascent when this happens, and one cannot say that the writing stays in the high tessitura. This one deserves performances. And this reviewer will find out the availability of the parts from Czechoslovakia. As with the **Concerto for 8 Horns** reviewed in November, 1972, the Czechoslovak Music Centre has made a copy available for review to members of our Society.

Anyone wishing to examine the score to Karel Odstrcil's **Transit** may have it upon request to me at my home address, found in your Directory, * and with payment of postage. In the United States this is a small fee, charged at the book rate at the Post Office. There is yet to be a performance in the United States. On March 31 the world premiere will take place in Prague. There is a rental fee for parts, and a performance fee to ASCAP (in the United States.)

*R.F. D. No.8
Rural Box 276
Newark, Ohio
43055 U.S.A.

BERNARD de CREPY:

Synopsis pour cor et piano.

Dedicated to Georges Barboteu.
Editions Transatlantiques: Paris, 1972.

A highly experimental work in search of proper notation. Some composers, as well as others musicians, feel that we are outgrowing our present system of notation as a means of expressing musical thought. Here is an attempt to provide these additional

means, and it requires a small glossary of symbols used, together with an explanation on their execution, before one is presumably equipped to cope with the score. Though why an explanation of **glissando** (in use since at least the very early 18th century—Marquis de Dampierre used it in his "Relancé" circa 1723), and a system looking like railway yard signals, meaning only **accelerando ad libitum** should require usage, let alone explanation, is problematical. There is more.

Le Recueil Pratique du Sonneur:
56 Classic Fanfares, in 3 parts, for Cornes-des-Chasse, by A. Devert. Alphonse Leduc: Paris, 1972 (?).

32 obligatory signals, as well as 23 non-obligatory ones are presented from the French classic hunting ceremony. Louis XV's Hunting Master, Marquis de Dampierre, is honored in the dedication of the volume. Several of his fanfares are included, and, according to the late R. Morley-Pegge, "are still in use and have never been surpassed." These are a splendid introduction to the French "calls", and the sound of the cor-de-chasse can be approximated by holding down valves 1-2 on the modern F horn. A French Cor-de-Chasse is usually in D.

Hunting-horn societies presently exist in France and Belgium, and recordings are available of some of them.

ARMAND MARSICK:

Quatuor pour cors (1950. 15½ minutes, 3 movements.

Dedicated to Rene Durand.
Ce Be De M: Brussels, 1957.

First movement contains an interesting canon, constantly moving voices. 1st. horn reaches b'', and lack of rest in some 227 bars places great strain on the player. In fact, all voices need to allow rest for the lips for a moment. The second movement is a mystical **Lento in the Greek mode**. Again, no place to rest. The third movement is a busy 6-8 in the minor mode, with a contrasting middle section, and a joyous finale in the major mode.

This quartet is better performed by at least 8 players "spelling" each other off for much needed rests.

JOSEPH RYELANDT opus 18:
Sonate, pour cor et piano (1897). 12 minutes.

Ce Be De M: Brussels: 1957.

Sonate in 2 movements, **attacca** from 1st to 2nd. A mystical air opens the piece, for horn in E. That part which would normally be the 1st movement in a sonata is marked **Andante religioso**. **Attacca** 2nd movement for a brief **Scherzando**, followed by a variation of the 1st theme in the 3rd part of the piece. Worth your time and effort.

ROBERT HERBERIGS:
Cyrano de Bergerac, cor et piano (1912). 25 minutes.
Ce Be De M: Brussels, 1961.

A programmatic work for which orchestral parts are available. It is one continuous movement of various moods. A recording exists on Belgian Decca 173.293. by J. B. Maurice van Bocxstaël.

RÉNÉ BARBIER, opus 106:
Concerto, pour cor et piano (1963). 16 minutes.

Ce Be De M: Brussels, 1964.

A very good concerto in 3 movements, with orchestra parts available on rental. It is "horn-istic", and without insurmountable obstacles. Harmonically there is a trace—but only a trace—of Franck. The finale uses the horn in its "hunting-horn" capacity and provides a rousing note to end this pleasant work.

RAYMOND CHEVREUILLE, opus 92:

Prelude, Scherzando et Marche, pour cor en fa et piano (1968). 9½ minutes.

Dedicated to George Carael.
Ce Be De M: Brussels, 1968.

Atonal and dissonant harmonically. Changing meters, a la Stravinsky, do not have his inventiveness. Few places to rest make this a "big blow" for nearly 10 minutes. A difficult work.

RÉNÉ BARBIER, opus 12:
Sonata, pour cor et piano (1912). 20 minutes.

Ce Be De M: Brussels 1971.
Three movements, **Animé, Lent, Animé**.

A work from the early period of the composer which is reminiscent of Debussy's Impressionism. Well-suited to the horn, but it does keep the pianist busy with 47 pages of note! Range is from C to C''.

JULES STRENS, opus 44:
Quartetto, per Corni (1950). 12 minutes.

Ce Be De M: Brussels, 1972.

Three movements, **Allegro, Adagio non troppo, Allegro molto**

vivace. Compact voicing produces a good sound in this Quartet. It is not for beginners by any means but advanced players at the college level can certainly handle the details with reasonable ease. Strangely enough the composer has used the old notation for the bass clef. Range is from c to c'''.

William Blackwell notes a correction to be made on page 80 of the November, 1972 **Review**. The second sentence should have read, "Janetzky has herewith written the entire work in E-flat" (i.e. noted that the E-flat crook be used for the entire piece.) We are sorry that a mistake in typing while tran-

scribing this copy from its handwritten original caused the sentence to read as it did in the Journal. Of course the work was and is in E-flat, even though the crook used during that period usually was stamped "Dis" (D-sharp). My own hand-horn had such a crook!

Personal thanks goes to member Ralph Allen, pianist-member of the Society in nearby Granville for his time and patience in reading through this year's accumulation of music which has now been reviewed.

-H.M.

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