

The Horn Call



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The Society recommends that HORN be recognized as the correct name for our instrument in the English language. (From the Minutes of the First General Meeting, June 15, 1971, Tallahassee Florida, USA.)

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LETTERS TO THE EDITOR

Editor's note: The editorial board of the Society encourages members to express their opinions concerning any subject of interest through this *Letters to the Editor* column. Preferably, letters should 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, if requested.

BRIEFE AN DEN REDAKTEUR

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

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

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

CARTAS AL EDITOR

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

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

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

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. Le 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 des sujets appropriés sont également susceptibles d'être publiées. Le nom du photographe sera mentionné et le cliché retourné à l'expéditeur, sur demande.

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 de soggetti adatti sono anche d'interesse. Credito sarà dato al fotografo e la fotografia sarà restituita al mittente a richiesta.

Sir:

I am writing in regard to the warm-up article in *The Horn Call*, Vol. V, Nr. 1. Though most horn players are aware, I would like to refresh their memories of the value of mouthpiece work. I have found it a great help to warm up by buzzing on the mouthpiece. I start a warm-up by buzzing a scale and arpeggios just with the lips first. Then I buzz the same thing on the mouthpiece. I find that if you can get a varied range like this, you can perform much easier on the horn. I was amazed at

the ease with which the notes came after I did this for a while.

The article mentioned the use of a recorder. I have also found that this is extremely helpful; the first time I did this, I was shocked to hear the intonation problems.

Thanks for letting me speak.

Cordially,
Dave Atchison
Abilene, Texas.

Sir:

Area hornists met at Texas Christian University in Fort Worth, July 15, 1975 at the invitation of J. E. Potts, to organize a horn club and choir. The newly formed Horn Society of North Central Texas will promote horn performances and sponsor horn seminars. Other I.H.S. members present were: Dr. Richard Cason of Hillsboro, Texas and Dr. William J. Pervin of Dallas, Texas.

Cordially yours,
June E. Potts
Fort Worth, Texas.

Sir:

I attended and enjoyed the Magog (Montreal) Workshop. Aimé Lainesse is to be congratulated for a well-planned, well-executed and very exciting week. One cannot help but be spoiled by the superb playing of the many "greats" that were there. Also, by holding the Workshop outside the U.S. and having representatives not only from Europe and Scandinavia, but also from the Middle East (Israel) and East (Japan) we are becoming truly an "international" organization.

I have a few thoughts and suggestions. First, not being a world-wide traveller, I made several mistakes and would like to warn other naive beings that one should hand-carry not only the horn (if possible) but also the music! If one arrives at the Workshop without music, it may keep him from playing, and also (I learned the hard way!) airlines are not liable for damage to or loss of music!

Second, I heard many references to the lack of horn music. There are mountains

of vocal music. Has it all been rejected? I used to try all my vocal music on the horn and found much of it to be quite beautiful.

Third, I would like to encourage Frøydis Wekre to concentrate on solo performance — to tour and record. Surely the world should share her talent.

Finally, I feel that the Society has come to a fork in the road where it must decide what kind of organization it wants to be. After I returned from the 1973 Workshop and talked for weeks about the good time I had, my son decided to attend the Workshop for his instrument the following summer. He looked forward to it for one year . . . only to receive, at the last minute, a letter stating that, although he could attend, he would not enjoy it because it was only for professional people, it would be over his head, and he would not be able to play.

I can see our Society heading in this direction. With more and more "greats" and fewer students and amateur horn enthusiasts, and no organized horn choir — we are almost there . . . As an amateur horn enthusiast I make a plea for those of us who are weak players and/or shy (and possibly without music.) Please have organized horn choirs . . . Let us help with the organization of the choirs . . . that would help us to feel a part of the program.

Sincerely,
Sonia Hammad
San Diego, Calif.

Editor's note: As an ex-officio member of the Advisory Council, your editor is not aware of any intentional thrust towards an elitist or "professionals-only" attitude. The actual format of each workshop is determined by the host, but the Advisory Council formally adopted a policy of close advisory liaison with future hosts. Mrs. Hammad's views will be conveyed to Norman Schweikert, of the Advisory Council.

Sir:

Hornists are invited to join the Amateur Chamber Music Players, Inc., a worldwide organization of lovers of chamber music. Members are furnished directories, one for

North and Central American and one for overseas, listing musicians who are delighted to get together for an hour or more of music-making, even with strangers passing through town.

Ever find yourself with time on your hands when you are traveling? The directory, arranged geographically, lists the various instruments musicians play, along with an evaluation of their ability, their phone numbers, addresses, and extra information such as whether a person is a contact person, willing to arrange a chamber music session. Hornist Carol Jensen of Minneapolis, for example, is a contact person in her city.

At present, hornists in the ACMP are not too numerous — some 59 listings among nearly 5000 musicians in all of North and Central America. Send your name, instrument and grading entry (A: Excellent, B: Good, C: Fair, D: Etc., Pro: Professional), phone, available instruments, home address, business address, and weekday availability to:

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You may also send a small contribution to help defray printing and postage costs. There are no dues.

Sir:

Here is the list of key people who are willing to coordinate charters or affiliate fares from their sections of the country to wherever the Swissair flight originates.

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Tom Murray
3814 North Vernon
Arlington, VA 22207
(703) 536-4772

North Carolina:

Phil Paul
105 Edora Drive
Boone, NC 28607
(704) 264-2754 res.
(704) 262-3020 ofc.

Ohio and New Mexico:

Elliot Higgins
1469 Rockland Ave.

Rocky River, OH 44116
(216) 333-2686

Boston and New England:

Robert Stuart-Vail
16 Holly St.
Burlington, Mass. 01803
(617) 272-1028 res.
(617) 277-4593 ofc. or
(617) 734-111 ext. 148 or 239

Miami area:

Harry Hoffman
570 Northeast 143rd St.
North Miami, FL 33161
(305) 891-6580

California:

Jane Swanson
311 Indian Knob Road
San Luis Obispo, CA 93401
(805) 595-2605

Harry Hoffman says that a minute call after 11 pm costs nominally — under 30 cents.

Cordially,
Suzanne M. Riggio
Charleston, W.Va.

Sir:

All those who knew Malcolm Henderson will be sorry to hear of his recent death. He made many friends in the International Horn Society and I shall always be grateful for the opportunity of meeting him. It seems to me that he was an ideal member, one who had adopted the horn late in life after retiring as a physicist and who brought a clear and enthusiastic approach to the workshops which he attended and in the many contributions he made to the Horn Call.

Barry Tuckwell
President, I.H.S.

Sir:

I am interested in finding out if any recording has been made of the Karl Pilss Concerto for Horn and Orchestra - 1969. Any information on this would be greatly appreciated by me.

Thank you,
Daniel C. Wendell
Buchanan, Va.

Sir:

Just got Spring 1975 Horn Call and enjoyed it as usual. Enclosed is a picture of Frøydís taken at Orford (she is holding my gold plated single Bb by Schilke). It is so beautiful that I thought you might want to publish it in some later issue.

Best regards,
William J. Pervin, Ph.D.



Sir:

We've just returned from a magnificent, month-long journey that took us nearly half-way 'round the globe: through our New England Bi-Centennial's historic reaches; to Scandinavia, including a brief visit with Ib Lanzky-Otto; then through five cities of western Russia: Moscow, Kiev, Kharkov, Odessa and Leningrad. Great was our disappointment when an incorrect address and a changed itinerary kept us from meeting either Valery Polech or Vitaly Buyanovsky, as planned.

We found most of the Russian people we met to be very friendly and colorful of personality (some were timid, probably because of our different languages), the cities were beautiful and completely rebuilt after the devastation of the Nazi invasion, 1941-43, the music and the folk and ballet dancing were indescribably dazzling. The

meals and drinks were fantastic — and fattening — and everywhere we were treated courteously and well, even by officialdom. As was expected, some conveniences and commodities we're used to are in rather short supply, due largely to a whole different set of priorities.

To be sure, there are unmistakable signs that some effects of the Stalin regime remain. For example, whenever we invited people to visit us at our (Intourist) hotel, they refused, almost pointedly. And there are still some unanswered questions: Why is it so hard for Russians to go to other (non-communist) parts of the world: And why do Russia (and Japan) go right on killing whales? Etc., etc. However, of several tours we've taken outside the U.S., this one was far and away our best.

Our departure was saddened by the death of our dear friend, Malcolm Henderson, while I was playing the Carmel Bach Festival. In order to footnote all of his HORN CALL contributions (I hope none were missed) I combed through all back issues, coming across many fascinating articles about which lack of space prohibits comment.

Amidst many informative and amusing articles, Alex Grieve's on "Craftsmanship" stands out as pertinent, timely and very well written. Greetings, and BRAVO! to Alex. (Spring '75, Vol. V, No. 2, pp. 26-28)

Let me refer to Paul Mansur's excellent article, "Hullabaloo in a Horn Bell or The Dilemmas of a Horn" (Spring '75, Vol. V, No. 2, pp. 39-44) for at least two reasons: (1) It is well written, and ought to settle the controversy — but, as he said, it probably won't. (2) His secondary title coincides almost exactly with one I may use for a book I've been working on several years, "On the Dilemma of the Horns". I was so enamoured of my own cleverness that I mailed myself a registered letter with that title in it, dated March 17, 1970. Later the U.S. Copyright Office informed me that a title, in itself, can't be copyrighted. So, welcome to it, Paul — and any others whose work might appropriately bear the heading. However, if and when my thing ever gets to a publishable state, I'd appreciate not being accused of "stealing"

Paul's gimmick.

Lastly (at last), permit me to comment on the 7th International Horn Workshop at Orford Arts Center, Magog, P.Q., Canada. It was, for me, an experience that crested all others in my horn playing-teaching career. Aimé Lainesse was the "perfect host" (*hôte par excellence*). All in attendance were considerably attentive and receptive, even though views and experiences were widely divergent. No greater privilege or pleasure could I have received than that opportunity to participate in such a fantastic display of horn virtuosity, and so healthy and excellent an exchange of teaching ideas — plus, to meet so many new and old, dear friends.

Cordially and sincerely,
S. Earl Saxton
El Cerrito, California

Sir:

Do you remember the letter of page 6 in Volume IV, Nr. 1, concerning a home remedy, "To drive rats from a house . . .?" Well, it might work, because I noticed that my pet rats acted as if they were quite uncomfortable when I practiced, so I had to move their cages to another room. Once when one was out he was very curious about it all (probably thought he could do better than I!), so I took his picture and am enclosing copies for your enjoyment. He was quite the actor and I wish I'd taken more pictures as he is now gone (of a heart attack, the veterinarian said — but not as a result of my practicing!)

Sincerely,
Anita Jones
Oakland, Calif.



Sir:

Turnabout (Vox) TV-S 34488
Francis Orval, Horn
Von Weber: Concertino for Horn and Orchestra

Westminster Gold, ABC Records
WGS-8259
Vitali Buyanovsky, Horn
Poulenc: Sextet (Piano & W.W. Quintet)

The above two recordings might be of interest to your magazine. Both have excellent horn playing. I believe they are relatively new releases (in the U.S.)

I suppose you also know about the new Tuckwell-Ashkenazy recording reviewed in Gramophone. It's a Decca recording with Beethoven Sonata, Saint-Saens Romance, and other goodies.

I attended a small horn seminar (2 weeks) in Liminka, Finland this summer, led by Vitali Buyanovsky of Leningrad (on the Poulenc recording.) All the course participants (about forty from Finland, Denmark, Norway and U.S.) came away inspired and full of respect for this man's playing and teaching.

Francis Orval, in the other recording, is Belgian, I think, and is now doing solo and orchestral playing in Luxembourg (Luxembourg Radio Orchestra.)

Keep up the good work on the magazine — my 'cellist friends look at it with envy (There being no equivalent Cello Call.)

Sincerely,
Christina M. Tryk
Reykjavik, Iceland.

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From The Editor's Desk

Once again in this issue we mark the passing of beloved and respected colleagues, men who lived full and rewarding lives, and were granted their full three-score and ten. It was my privilege to know Malcolm Henderson well in the last few years, but his modesty was such that I did not know how illustrious his career as a physicist had been; he was the epitome of the scholar and gentleman, and we will all miss him. I was not privileged to know Lorenzo Sansone other than one brief meeting in his shop at 1658 Broadway in New York City, early in 1943; his soft-spoken courtesy and unhurried patience still linger in my memory, standing out as they did in the troubled, turbulent early days of World War Two.

There are a number of news notes to include in this column, one of which is the announcement from Wendell Hoss that Renée Allen of Montreal was the winner of the Max Pottag Scholarship.

Our Secretary-Treasurer reports that she has been invited to participate in the New York Brass Conference for Scholarships, January 9-10-11, 1976, at the Roosevelt Hotel. The I.H.S. will have a booth, and will be provided with a conference room if needed; there will be doughnuts and coffee. Mrs. Fako requests members who could be available to let her know, as she would appreciate help with the booth. On the whole, she really would prefer not to preside over the booth eighteen hours a day . . .

Rosalie Butcher, of Werribee, Victoria, Australia suggests that overseas payments are best handled by having an overseas bank check drawn up in U.S. funds, rather than using postal money-orders. (The principle works in any country, of course.)

A letter from John Brownlee of Vienna brings the good news that the Wiener Waldhornverein has begun the process of publishing some of the music in their enormous library, including works by Karl Stiegler and Gottfried Freiburg. Inquiries should be sent to:

Wiener Waldhornverein,
Josefstaedterstrasse 80,
A-1080 Wien,
AUSTRIA.

The very fact that this column is being written in mid-October is a happy indication of the extent to which the business affairs of the Society have been straightened up. A post-card dues reminder will precede the Horn Call by several weeks; a sizeable number of members from 1974-75 have not yet sent in dues for 1975-76. The question of how many copies of the Horn Call to order from the printer is always troublesome, and it is helpful if members are reasonably prompt about payment.

Editor Emeritus Harold Meek has informed us that the Music Review in this issue of the Horn Call will be his last. Mr. meek literally founded and created the journal, and his efforts in the review of new music have been most helpful; the job of music reviewer requires a great deal of correspondence with publishers, the assistance of a pianist both willing and able to read the music, and much time. We are all most grateful to Mr. Meek, and will miss his contributions. Thank you, sir, most sincerely!

It was perhaps unwise to dwell upon the amount of work required, and we may have frightened away a possible replacement. There are two or three applicants for the job (which is unpaid, as are all positions in the I.H.S.) but your editor would be happy to hear from others interested in it. Please indicate your interest on or before January 15, 1976, and include a brief summary of your qualifications.

In addition to the Music Review column readers will find a new set of reviews, Music in Manuscript. This column will be conducted by Mrs. Gayle Chesebro, free-lance artist living in Greenville, South Carolina with her musician husband and their three children. Mrs. Chesebro is a doctoral candidate at Indiana University, and has studied horn with Philip Farkas, Abe Kniaz, Rudolph Puletz and Michael Hölzel; her doctoral studies have led her into analytical examination of the repertoire for unaccompanied horn, and this pursuit in turn brought her into contact with many members, during the Seventh Annual Workshop in particular, who are writing music for the horn. From these contacts arose the idea for the new column.

Norman Schweikert writes that the Chicago Symphony Horn Quartet will perform the Schumann *Konzertstück* November 20, 21, 22 in Chicago and again November 24 in Milwaukee; a DGC recording is planned, with Daniel Barenboim.

Already a number of plans are appearing to facilitate attendance at the Eighth Annual Workshop in Montreux, Switzerland. Scholarships are being planned for air transportation, and arts councils and other funds are being contacted. Members are urged to start "grass-roots" fund drives of their own.

As always, your editor closes this column with a plea for articles, letters and news items. The journal depends absolutely upon contributions from members; without them, we fall together; with them, we survive.

Two late items which cannot be omitted: (1) Dr. Paul Mansur has prepared pressure-sensitive labels, and they are once again available; size 3½" x 4", gold foil, IHS three-horn logo; 50¢ each or three for \$1.00; write to Dr. Paul Mansur, Chairman, Department of Music, Southeastern Oklahoma State University, Durant, Oklahoma, 74701 USA. (2) Letters from Cecilia Baumann, Pomona College, and Bernhard Bröchle, Munich, inform me that they and Kurt Janetzky have collaborated on a new book, *A Pictorial History of the Horn/Eine Kulturgeschichte des Horns; Ein Bildsachbuch*. The book is completely bi-lingual (English and German), will contain nearly 300 pictures of all types of horns from the conch shell to the modern valve-horn, showing not only the history of the instrument but its qualities as an *objet d'art* as well. Text includes comments about the horn from Richard Strauss, Wagner, Brahms, the Schumanns, Goethe and others. The book will appear in Germany before Christmas (Musikverlag Hans Schneider). Interested readers should write to Dr. Cecilia Baumann, Director, Oldenburg Center of Foreign Languages and International Relations; Pomona College; Claremont, California, 91711 USA.

KURT JANETZKY and BERNHARD BRÜCHLE



DR. CECILIA BAUMANN



INSERTS IN THE HORN

— Christopher Leuba

The subject of material placed inside the tubing of a horn to improve response on specific notes is an interesting one, but little is known about it because most players who have become aware of the practice have been secretive about it. This essay is by no means definitive: in the first place, I am not a physicist; what follows is derived from personal observation and conjecture. I hope it will stimulate further, methodic observation.

Alan Civil, writes in his notes to a recording of Dennis Brain,¹

For instance, I said that my "F" natural was a bad note, whereupon Dennis took out the first valve slide of my horn and, breaking a matchstick in half, proceeded to insert the small piece of wood crossways into the neck of the tubing.

"Now try your F", he said.

With some apprehension at this "do it yourself" adjustment, I cautiously sounded the note, knowing full well what a treacherous one it had always been, but now a beautiful precise round F emerged. Dennis chuckled and said, "Have you any more bad ones that we can fix?"

Years ago, in my daily encounter with a recalcitrant high E flat² on my otherwise superb Geyer double horn, I hit on a similar idea, tentatively placing an insert comprising a paper clip, one arm of which was driven through a small piece of eraser, into my first valve slide: *voila*, high E flat, and no further troubles with Eroica. I jealously guarded my secret, but a year or so later, I relented and decided to offer my "cure" to a friend and colleague in another orchestra, who also played a Geyer which he had mentioned had E flat troubles; I took out his first B flat slide and, to my surprise, found a short rubber tube of considerably smaller center bore inserted in the slide, more or less at the same point I would have placed my paperclip device in the slide. It was obviously a much more "elegant" solution, as the rubber tubing is not corrosive, whereas I was continually bothered by corrosion from deteriorating paper clips.

I have subsequently heard that a well-known New York hornist has also discovered this idea independently, but of course, "wasn't telling".

Mechanics: The principles behind the concept of "inserts" into the tubing of the horn are rather simple, and are easy to understand if one is also aware of "nodes" in the vibrating air column. Two forms of air motion occur within the horn: I will call them (a) oscillation and (b) air flow.

Oscillation. Oscillation is essential to the production of sound by a brass instrument. On the fundamental note of a brass instrument, there is one large oscillation from the player's lips to a point just beyond the end of the bell, where atmospheric pressure bounces it back to the player's lips (fig. 1).

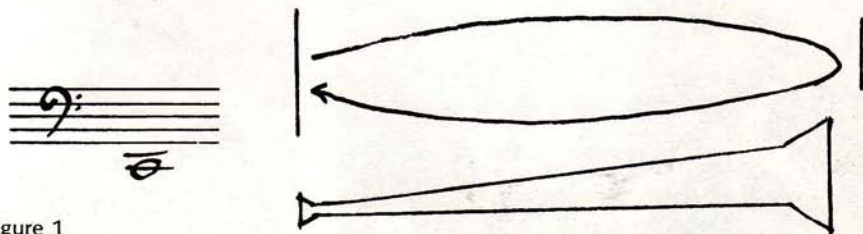


Figure 1

¹The Art of Dennis Brain, Angel Seraphim 60040.

²Concert pitch.

When playing the octave of the fundamental, there is an oscillation to the mid-point of the instrument, where a second oscillation is formed, which continues to the bell (fig. 2). At the mid-point, where there is an exchange of energy between the two oscillating systems, the air "waves" are actually rather static: this is a nodal point. A comparison may be made with the point at which a cue ball meets a billiard ball. At the point and time of impact, both balls are static, i.e., not moving, although energy is being exchanged or transferred. This point of impact is analogous to a nodal point.

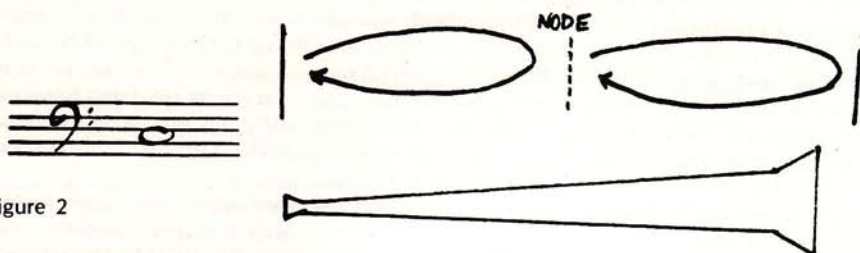


Figure 2

In playing the third harmonic, there are three oscillating sections and two nodal points within the instrument (fig. 3).

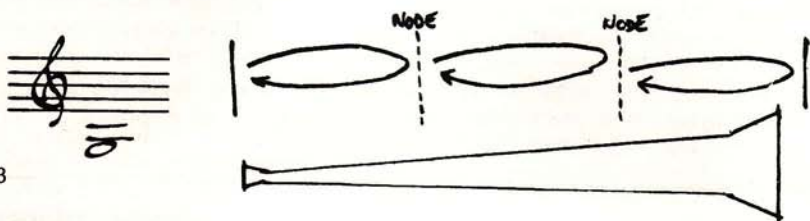


Figure 3

For the "F" on the single F horn to which Alan Civil refers, there are 12 oscillating sections, and 11 nodal points within the instrument.

Air flow. The necessity to expel the air which causes the lips to vibrate forces that air through the horn, and is independent of any oscillating motion. It is unfortunate that this air motion is really useless in the functioning of the horn, although entirely necessary to the functioning of the lips. This air flow often produces trouble at nodal points which should be free of turbulence; this turbulence is likely if nodal points occur near a valve port, or a sharp bend in the tubing. It is also a possibility that added turbulence in one area will alleviate turbulence at an adjacent point where the node for a specific note occurs.

Horns in which there occurs a serious conflict between oscillation and air flow turbulence will show their defects more clearly, the louder the offending notes are played, as the great flow of expelled air increases turbulence at the nodal point. (Hence, Alan Civil's "cautiously" sounding the note: he intuitively felt that if one blew forcefully, the note would be even less secure.)

Investigation. I would suggest that further, and more methodic studies should be made to ascertain several factors: Is the optimum position for an insert (a) *before* the nodal point, to create less turbulence following the insert, or (b) at the nodal point, to help insure stability at that point, or rather (c) in relation to the valve port or bend in the tubing to help dissipate turbulence over a larger area (as is being done in recent modifications to the wing structures of the largest jet aircraft).

Some instrument makers have been constricting the bore of instruments, mainly trumpets, to help make the scale "more even". These constrictions increase the impedance, or internal air pressure, at these points. It has been recently discovered that certain "Bach trumpets" (Clarini) had pinhole "vents" controlled by the player's fingers, to release a slight amount of air, thereby lowering impedance, and improving response of certain harmonics. Consistent

with these ideas, investigation might be made as to the effect of various inserts on impedance, as well as turbulence.

Application. I frankly do not recommend the use of inserts as an ameliorating adjustment, if it can be avoided: it has been my experience that, for every note improved, another suffers. The player, of course, may experiment with specific cures on a one-time basis, removing the material after the specific passage has been played.

Finally, I will mention another application of this idea, which I described to a well-known physicist, who responded negatively: he implied that I "may be correct, but for the wrong reasons", and proceeded to fill a blackboard with formulae which were beyond my comprehension. If my ideas of nodal point gadgetry were valid, I thought, could I possibly reach a few of the nodal points of the higher notes on the harmonic scales with my fingers *in the bell*, much as I "touch" a harmonic on a cello string? I first tried it with the tenth harmonic, open D on the B flat horn (played "A" above the treble staff). This was done by turning inwards the index and middle fingers until they touched the inside of the bell at a point near the brace. There was an instant improvement in stability.

Close examination of the Cor-Solo on exhibit in the glass case in the foyer of the Victoria and Albert Museum in London (this is the beautiful horn with the green lacquered bell, often included in books illustrating classic instruments) showed that its only player/owner, Puzzi,³ was aware of a similar use of the fingers, as the marks are indelibly worn into the lacquer where he would press his finger tips, as are the marks of his knuckle positions, rather far in, I might add! This is certainly a "document" which I hope will remain unspoiled.

³Giovanni Puzzi (1792-1876): cf. *The French Horn*, R. Morley Pegge, pp 163 ff. (London, Ernest Benn Ltd., 1960) and *The Horn and Horn Playing*, Horace Fitzpatrick, p 216 (London, Oxford University Press, 1970).



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HORN-LOKK: AN ANALYSIS AND COMMENTARY

— Gayle Chesebro

Horn players could increase their performance opportunities if they would acquaint themselves with the repertoire for unaccompanied horn. These works can be very exciting as demonstrated by Frøydis Ree Wekre's performance of Sigurd Berge's *Horn-lokk* at the Claremont Horn Workshop of 1973. Since a knowledge of the form of these solos enhances their performance, the following analysis and comments of *Horn-lokk* are presented.

An analysis of this piece reveals a ternary form (ABA) with an introductory section marked, "Andante, quasi recitativo". The Introduction begins with long note values — not reinforcing the meter — which gradually expose the melodic motive (a, b-flat g-sharp) used throughout the work.* The rhythmic values are diminished beginning in m. 8 and the triplet grouping is presented as a basic element of the composition. The melodic motive and the rhythmic motive are used separately (m. 32, mn. 6-7) and simultaneously (m. 8, m. 50). Tonal centers are established on A and D, the D being implied by the use of the leading tone c-sharp² in m. 14 and the D-flat in m. 17 which functions enharmonically as a leading tone to an unstated D**. A rest with a fermata marks the end of the Introductory section.

The A section, marked "Andante cantabile" consists of a seven-measure multimetric phrase; this is repeated using stopped horn. The triplet minor triads end with dotted-half notes on either A or D. These triplets represent an idealized type of horn call which is the basis of the title of the work. The quarter notes in triple meter (m. 36) state an altered form of the original motive using g-natural instead of g-sharp. Reminiscences of the horn call (implying D major rather than the more prevalent feeling of D minor) lead to the basic motive in a long series of repetitions marked, "Accelerando, crescendo" which appear in eighths, then triplet-eighths, then finally sixteenth notes marking a rhythmic as well as a dynamic crescendo. A dramatic silence occurs before the three-octave slur from A to a² culminating in an augmented statement of the three-note motive using triplet quarter notes.

The B section begins with the same two intervals that initiated the A melody, and these sections share similarities in the basic pitches used. However, this part presents a definite contrast in mood and is marked "piu agitato, forte" and features a melody created by the use of small intervals (sometimes with octave displacements) and usually ornamented with rapid descending passages notated in 64th notes. The tremendous momentum accumulated in this section begins to decrease in a series of trills marked "diminuendo, morendo". A false beginning of the A theme begins in m. 66 but is quickly fragmented in a sequential phrase which forms a transition to the statement of the basic motive, now transposed to E, F, and D-sharp and written with octave displacements. Again, the fermata over a rest concludes the section.

The final section, marked "Cantabile," restates the seven-measure theme of the A section and repeats this theme on stopped horn. The triplet horn calls follow, appearing at decreasing dynamic levels, and, as before, the dotted half notes reinforce the tonal centers on A or D. The decrescendo is effectively realized by the use of the low pitch, DD, for the final note — just one step above the fundamental.

*All pitch references are to notation for the F horn.

**Octave references are explained at end of this article.

Looking at the work as a whole, the number three seems significant as manifested in the ternary form, the melodic motive consisting of three notes, the triplet rhythmic groupings in eighths and quarters, and the triadic horn calls. The ternary form is dynamically reinforced by a gradual crescendo and quickening of note values in the Introduction, continuing in the first section, and culminating in the flamboyant middle section. The final section diminishes both dynamically and rhythmically.

PERFORMANCE SUGGESTIONS

The difficulties of this piece are generally related to extreme range and technical facility rather than sustaining power or endurance. Rapid shifts between the high and low registers are among the most challenging aspects of this composition. The use of the stopped horn is kindly confined to its best range, g^1 to f^2 . In ms. 12 - 13, the grace notes may be executed with more ease by using the following fingering on the B flat horn.



The initial motive appears in its most difficult presentation at the close of the A section in which the increasing tempo necessitates the use of a different fingering.



The ascending three-octave slur-glissando (m. 52) initiates a long phrase leading to the augmented statement of the motive in the upper octave. In order to end the phrase with a strong b-flat², a breath may be needed and would be best placed after the first high a^2 to avoid obscuring the motive. The section beginning in m. 53 contains many difficult intervals due to the octave displacements and the ornamental figures used. This passage requires slow, accurate practice in order to gain technical command so that an assertive air of abandon can be conveyed in performance. Throughout the work, a convincing rendition requires technical facility to the extent that the dramatic, descriptive nature of the composition can be displayed.

(Octave references:)



IN MEMORIAM
LORENZO SANSONE, 1881-1975



In every generation of musical instrumentalists there is born one individual who is not content to be merely a player of his instrument. He is a dreamer and his dreams are of better instruments, better music, better teaching methods and therefore better players.

Such an one in our age was Lorenzo Sansone. Here was a horn players' horn player who for many years studied the horn, cogitated the problems of all horn players, lived with his horn until the name of Sansone is now synonymous with the word horn.

Mr. Sansone played horn with many of America's great musical organizations, designed instruments, manufactured instruments, edited horn music, composed horn music, taught the horn, in short investigated with a keen mind every facet of the art of horn playing.

Born on July 26, 1881 in Monte Sant'Angelo, Italy, Mr. Sansone began the study of music at an early age and by the time he was 10 years old he was playing the fluegelhorn in his town band. At the age of 13 he changed to the horn and in a short time he was playing first horn with the town's orchestra. Since there were no horn teachers in his locality he had to teach himself and he was very proud of this fact. In 1903 he came to the United States and his first engagement was as conductor of the Ventura City Band in California.

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

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

His sons, Nicholas and Lawrence, Jr., were also professional musicians with the latter pursuing a more active playing career. Lawrence studied with his father at the Institute of Musical Art and later became a member of the Los Angeles Philharmonic Orchestra, the Metropolitan Opera, the Hollywood Bowl Orchestra and 20th Century Fox Studios.

Mr. Sansone was an Honorary Member of the International Horn Society. He passed away on June 25, 1975.

— Philip Farkas and Lawrence Sansone, Jr.

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IN MEMORIAM
MALCOLM COLBY HENDERSON
1904-1975

Our Fellowship of Horn Players has lost a loyal, devoted friend and member. On Friday, July 18, our beloved colleague, Malcolm C. Henderson, passed from the world of distinguished scholars, of innovative physicists and inventive scientists, of liberal thinkers and activists, and finally, of dedicated amateur horn players, following an extended illness at the age of 71, in Berkeley, California.

Malcolm Henderson, who gave a gentlemanly charm equaled by few and excelled by none, entered the field of amateur horn playing only five years ago, after his retirement as Professor Emeritus in Physics from Catholic University, Washington, D.C. During many years as a research physicist he yearned to express his musical inclinations and feelings, trying first the clarinet, then turning to the horn. When he and Katherine moved back to Berkeley in 1970 he bought a horn, sought a teacher, and plunged into the study of horn playing and its literature with a vengeance.

One could never forget the enthusiasm with which he came to his horn lessons, nor his almost child-like delight when he was able to clear some musical or technical hurdle. Whatever he may have lacked in a "natural" embouchure for the horn was more than made up for in diligence, perseverance and commitment to the horn and its music, as he so eloquently expressed in a poem published in *The HORN CALL*.¹ And the perceptive, intelligent questions and observations he had about the horn were, in themselves, an education for any horn teacher.

Notably knowledgeable were the contributions he so generously gave of his time and experience to add to the pages of *The HORN CALL*, ever since he became a member of the I.H.S.^{2,3,4} His articles on hand stopping were products not only of recently acquired information about the horn, but were based upon a thorough understanding of acoustical physics, strengthened considerably when he headed a group at the Navy Radio and Sound Laboratory in San Diego during World War II.^{6,7,8} His fondness of attending horn workshops was well known, even by I.H.S. members who weren't fortunate enough to be there themselves, through his letters and highly humorous and descriptive accounts that appeared in *The HORN CALL*.^{5,9} Everyone who came to know them at Bloomington, Pomona and Muncie had great affection for Malcolm and Kay. Their smiling faces were sorely missed at Orford Arts Center in Magog, Canada this summer.

The son of a famous Yale physiology professor, Dr. Yandell Henderson, Malcolm became a highly regarded scholar, teacher and researcher, as well as a gentleman of great distinction. He was a Phi Beta Kappa graduate of Phillips Academy at Andover and Yale University. His PhD in nuclear physics was earned at Cambridge University, London, under Lord Rutherford at Cavendish Laboratory. He taught at Yale with Sterling and Honorary Research Fellowships, then came to the University of California at Berkeley, where he assisted Ernest O. Lawrence in building the first cyclotron — indeed, he also suggested its name. Later he taught physics at Princeton and Dartmouth College.

Following W.W. II, and his work as head of the Navy Laboratory at San Diego, where he developed an FM sonar device that alone enabled U.S. submarines to penetrate the heavily mined straits and enter the Sea of Japan, Dr. Henderson served as a research analyst in the intelligence division of the Army for three years. He was deputy director of the Office of Intelligence of the Atomic Energy Commission, 1949-53, then served a year as director of atomic test operations for the Federal Defense Administration, before joining the Catholic University faculty.

It was after leaving the A.E.C. and the Civil Defense Agency that Dr. Henderson spoke out strongly against secrecy in government, voicing great opposition to restricting unclassified technical information. In the prestigious Cosmos Club he was instrumental in gaining the

admission of black people to membership. At Catholic University he was a leader in a strike that gained concessions from the board of trustees regarding the teaching of such touchy matters as birth control and a new approach to morality. Prior to membership in the I.H.S., he was a former president of both the Washington Philosophical Society and the Washington Academy of Science, and belonged to the Society of the Cincinnati Cosmos Club. He was a fellow of the American Acoustical Society, the American Physical Society and the American Association of Physics Teachers.

A most vivid, most cherished memory of him that shall always be retained, and one that is surely shared with equal fondness by colleagues Tuckwell, Krehbiel and our wives, was an evening of horn chit-chat and a delightful dinner at the gracious home of the Hendersons, last March 24th. Although he appeared a bit pale and drawn from the ravages of his illness, Malcolm was, as always, the jovial and gallant host. He seemed to want to hold and caress, lovingly, every word about horn playing, and listened rapturously to every tone of some recorded horn favorites.

A month later he was too ill to attend Barry's San Francisco recital, although they exchanged best wishes by phone. Four months later, Malcolm quietly joined in death the countless legion of unique souls who, during their mortal stays on earth, have found immeasurable pleasure, comfort, solace and joy — as well as elusively haunting mystery — in playing the horn.

He is survived by his wife, Katherine Linforth Henderson, of 2699 Shasta Road, Berkeley, California 94708; a sister, Mrs. George McLean Harper, of Williamstown, Mass.; two sons, Ian Yandell Henderson, of Louisville, Kentucky, and Anthony Gordon Henderson, of New York City, and three grandchildren.

—S. Earl Saxton
September 7, 1975

MALCOLM C. HENDERSON'S WRITINGS FOR THE HORN CALL (listed in order of publication):

1. "On First Studying the (French) Horn: A Pastiche", Nov. 1971, Vol. II, No. 1, p. 48
2. "The Horn Tests at Pomona: Some Results", same edition, pp. 55-57
3. Letter to the Editor, May 1972, Vol. II, No. 2, p. 5
4. "The 1971 Horn Tests at Pomona: Further Results", Nov. 1972, Vol. III, No. 1, pp. 59-61
5. "Random Impressions: Bloomington & Claremont", same edition, pp. 62-64
6. Letter to the Editor, Autumn 1973, Vol. IV, No. 1, p. 10
7. A Letter from Malcolm Henderson, dated Jan. 19, 1973, same edition, pp. 23 & 24
8. "Thinking About Stopping: New Thoughts on a Horny Subject", same edition, pp. 25-29
9. "Musical 'Middletown' Revisited, Random Memories of the Sixth International Horn Workshop (not necessarily in order of importance)", Spring 1975, Vol. V, No. 2, pp. 12 & 13

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VETERAN HORNIST JOSEPH MOUREK RETIRES

— Norman Schweikert

After a forty-six year association with the Chicago Symphony Orchestra, Joseph E. Mourek retired on August 17, 1975. His career with the CSO sets a new record in length of service with this orchestra for a brass player, a record previously held by Max Pottag who played thirty-nine years (1907-46) with the horn section. Joe has played for every Music Director in the orchestra's history except the first, Theodore Thomas, and has played with thirty different regular members of the horn section.

Born in Chicago, Joe began his musical studies in that city at the age of eight, studying violin with Vaclav Basta and piano and theory with Thorwold Otterstrom. When he was fourteen he took up the horn, studying first with Frank Kryl (brother of the famous cornet soloist, Bohumir Kryl) and then with Pellegrino Lecce, who was at that time the first horn of the CSO. He also studied in New York with Bruno Jaenicke, first horn of the Philharmonic. During his student years Joe played with the Chicago Civic Orchestra, training group of the CSO, and in 1929, when he was nineteen years old, he was engaged by Frederick Stock as assistant third horn of the CSO. He took over more and more of the third horn duties as Wilhelm Frank, the regular third horn, neared retirement. In 1930 Joe became third horn full-time and alternated on first horn during the summer, 1937, Ravinia Festival.

When World War II took many men from our symphony orchestras, Joe was one of those to go. He entered the Air Force in 1943, served with The United States Air Force Band in Washington, D.C., and was later attached to the RAF in London for nine months, taking part in concerts all over the British Isles as well as France and Belgium. Joe returned to the CSO in 1945 and, upon Max Pottag's retirement the following year, became fourth horn where he remained for the rest of his career. He

was a soloist with the orchestra on two occasions playing in the Concerto for Four Horns by Carlos Chavez in 1942 with the composer conducting, and in the *Konzertstück* for Four Horns, Op. 86, by Robert Schumann in 1954 with Fritz Reiner at the helm. In addition to playing, Joe has taught and coached horn students during a large part of his life including three summers (1929-31) at the National High School Orchestra and Band Camp (as it was then known) at Interlochen, Michigan.

On the evening of July 23, 1975, after three days of recording the Mahler Third and Brahms First symphonies for James Levine and RCA, Joe was honored at a retirement party given by the CSO horn section, held at Dale Clevenger's home. Nancy Clevenger prepared a most marvelous buffet dinner to go along with the champagne and wine. A surprise guest touched off cheers - Wayne Barrington, Joe's third horn partner for ten years (1954-64), and his wife came up from Austin, Texas, for the event. Joe was thrilled and during the course of the evening there was much reminiscing. The horn section marked the occasion by presenting Joe and his wife, Jean, with a French crystal decanter and wine glasses. A silver medallion to hang on the decanter was inscribed "To Joe and Jean from the Horn Section."

The orchestra members also honored Joe at a buffet dinner on August 6th given for the two retiring members of the CSO (the other being Alfred Kovar, bass, who also joined the orchestra in 1929). At that gathering Joe was presented a plaque honoring him for his years with the orchestra as well as a personal gift. We all wish Joe and Jean many happy years in pursuit of their favorite pastimes of tennis, travel, plays and operas and hope they will not be strangers to Orchestra Hall or Ravinia Park!

MUSIC REVIEW

— Harold Meek

BERNHARD BRUECHLE:

Horn Bibliographie, Volume 2.

Heinrichshofen: Wilhelmshaven, 1975.

With this successor to his first volume, Bruechle greatly expands his contribution to the knowledge of existing literature for the horn. There are over 2350 new titles, along with recordings. Also the addresses of 400 publishers and/or libraries. A special section is given over to the hunting horn, with works and recordings shown in separate lists. There are a number of appropriate illustrations sprinkled throughout the book, with the author's own original one making a special effect for the reader. The publisher has prepared both a paper-back edition and a hard bound edition. They are identical except for their covers. This book is a must for the bookshelf of every player and library throughout the world. The American agent is C.F. Peters, New York. Recommended.

• • • •

FRANZ SCHUBERT:

Auf dem Strom (Voice - Tenor, and Horn with Piano)

Edited by Kurt Janetzky

C. F. Peters: Leipzig, 1974.

A new edition of this now-famous work by Kurt Janetzky. The present edition is prepared from the first printing in 1829 by M. F. Leidesdorf in Vienna. It is the most authentic of all editions, and represents the closest adherence to Schubert's ideas. An index to the editor's revisions stands at the end of the work. There is a separate part for the horn solo. Recommended.

• • • •

ROBERT SCHOLLUM, op. 81e (1970):

Rufe für Horn (Horn Calls). Horn solo.

Doblinger: Vienna, 1973.

Thirteen "calls" take the player through many contrasting dynamics and changing meters, varying moods and styles. The range is mostly middle to lower. Interesting.

JEAN LOUEL:

(to Andre Van Driessche)

Invention (1973). Solo horn.

CeBeDeM: Brussels, 1974.

One movement in the following sections: *Deciso, Adagio; Allegro molto moderato; Andante molto moderato; Allegro moderato; Andante; Allegro Scherzando*. All the fireworks present in this one.

• • • •

PAUL ANGERER: 1953

Horn Quartet

Doblinger: Vienna, 1972.

Three movements marked *Mässig bewegt; Ruhig fliessend; Mässig schnell*. The writing is compact and quite effective. Unlike most composers, the third and fourth horns are treated as the two lower voices, with both being in the bass clef. A good quartet, not too difficult. Stays within middle to lower range.

• • • •

Three Short Pieces for 4 Horns.

Arranged by A. O. Lively.

Southern Music Co.: San Antonio, 1975.

Contains "Aura Lee", "Greensleeves", and "America the Beautiful". Easy arrangements for elementary players. Score and parts.

• • • •

Folk Song Suite, for Horn Quartet.

Arranged by Louis J. Stout,

Edited by Christopher Leuba.

Southern Music Co.: San Antonio, 1975.

Contains "The Cuckoo", "Oh! Pretty Maid", "Rule Britannia", "Gum Tree Canoe". Parts for the 2nd and 4th horns are supplied in both treble and bass clef to assist the student in developing skills in the bass clef. The arrangements are skillfully done. Moderately easy. Score and parts.

BERNHARD WEBER:

(To the Horn Quartet of Beethovenhalle Orchestra in Bonn.)

Quartet Nr. 1 (1968), for 4 Horns in F. Breitkopf & Haertel: Wiesbaden, 1972.

Three movements marked *Marcato*, *Vivo*; *Adagio*; *Rondo giocoso*. No score is provided. But from studying individual parts this appears to be a very worthwhile work which is not difficult. Recommended.

• • • •

BERNHARD WEBER:

Quartet Nr. 2 (1971), for 4 Horns in F. Breitkopf & Haertel: Wiesbaden, 1972.

Three movements marked *Allegro*; *Adagio non troppo*; *Rondo energico*. As with the First Quartet no score is provided. This quartet is less difficult than the first one. The writing is quite good and characteristic for the horn. Recommended.

• • • •

SEBASTIAN BODINO (---? 1753):

Sonata à 4, for Transverse Flute, Violin, Violoncello, Cornu de Chasse in D.

First edition by Kurt Janetzky.

Three movements marked *Adagio ma un poco* and *Allegro*; *Andante, e non Adagio*; *Allegro*. This is a very charming example of early chamber writing for a diverse group of instruments. It has been successfully played in European conservatories and should find interested groups in the United States as well. Write directly to *Kammervirtuos Janetzky* for the material. A keyboard continuo part is available also. The hunting horn part is quite playable on the hand horn, or on the modern instrument, holding down the first 2 valves, putting the instrument into D. It is not a difficult part. Recommended.

• • • •

PHILIPP JAKOB RÖTH (1779-1850):

Concertante in F, for Horn and Bassoon Soli, with orchestra (1 Flute, 2 Oboes, 2 Bassoons, 2 Horns and strings.)

Duration: about 26'.

Three movements marked *Allegro*; *Adagio non troppo*; *Rondo (Allegretto)*. The com-

bination of solo instruments is very rare in the literature. It was composed for two excellent players from the Court Opera Orchestra in Munich, Jacobi, horn and Ruppert, bassoon. Typically florid writing of the period. A virtuoso piece. A first edition by Kurt Janetzky. Material on rental from Mannheimer Musik-Verlag, D 6800 Mannheim 1, Germany, Postfach 1504.

• • • •

WALTER KAINZ:

Three Little Pieces for Winds. Clarinet, 2 Trumpets, Horn, 2 Trombones.

Wilhelm Halter: Karlsruhe-West, (no copyright date).

Three movements, *March*, *Choral*, *Alla Caccia*. An educational work in a series for young players. Not difficult for any of the instruments.

• • • •

Harold Meek is discontinuing his reviews with this issue of the Journal.

HORN MASTERWORKS

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RECORDINGS

— Christopher Leuba
Contributing Editor

There is an unexpectedly large number of listings for this issue: many are European recordings not generally available in the U.S.A. . . . which brings me to a brief explanation: I often list recordings no longer available, sometimes "historic" recordings, and records available on a limited basis. My purpose is to bring to our readers the knowledge of the very existence of these records. As a result, I hope that the sharp, and informed, eye may rescue an interested recording from the remainder bin.

From a reliable source, I hear that BASF intends to discontinue its North American marketing. United States and Canadian numbers have differed from the European record numbers: Hermann Baumann aficionados, take note!

For the present listing, I offer acknowledgement and thanks to Paul A. Kampen, of West Yorkshire, England and Curtiss Blake of Anchorage, Alaska for their great assistance.

Addendum to JOHN BARROWS
discography:

VOX PL 7740

R. Schumann, Andante and Variations in B flat for two pianos, two cellos and horn.

ANGEL S 36788 or English HMV CSD 3684

Alan Civil

Benjamin Britten, Serenade, Opus 31

ARGBO ZRG 749

Alan Civil

Lennox Berkeley, Sextet

AVANT AV 1013

Alexander Grieve, Sinclair Lott & Harold Meek

Michael Haydn, Adagio & Allegro molto for Horn, Trombone and Orchestra

Louis F. Dauprat, Grand Trios, Opus 4

BACH GUILD 603

Ingbert Michelsen

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

BASF BAC 3099

Werner Meyendorf

Schubert, Octet in F

BASF BAC 21191/6 (2 record set)

Hermann Baumann & Christoph Kohler
Pokorny, Concerto in F for Two Horns

BASF 25 21889-9 (German number)

Herman Baumann

L. Cherubini, Two Sonatas for Horn & Strings
J.W. Kalliwoda, Introduction and Rondo for Horn

Max Reger, Scherzino for Horn and Strings

R. Schumann (orchest. Ernst Ansermet), Adagio and Allegro

Julius Weismann, Concerto for Horn and Chamber Orchestra, Opus 118

BASF 20 22433-3 (German number)

Hermann Baumann, Mahir Cakar & Christoph Kohler

L. Mozart, Concerto in Eb for Two Horns and Strings

F. X. Pokorny, Concerto in F for Two Horns, String Orchestra and Flutes

Friedrich Witt, Concerto in F for Two Horns and Strings

DECCA SXL 6717

Barry Tuckwell

L. v Beethoven, Sonata, Opus 17

Franz Danzi, Sonata in E flat, Opus 28

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Ingolf Dahl, Music for Brass

Starer, Five Miniatures

Palestrina, Ricercar sopra prima tona

Gottfried Reicha, Baroque Suite

John Dowland, Four Dances

Tielmann Susato, Five Flemish Dances

Michael East, Desperavi; Triumphavi

Johann Pezel, Six Seventeenth Century
 Dances

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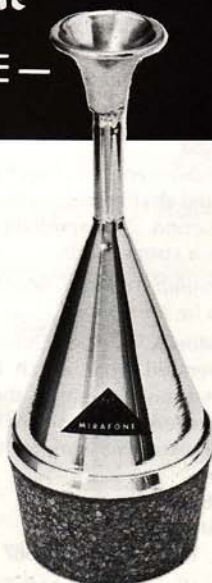
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MUSIC IN MANUSCRIPT

— Gayle Chesebro

NEW! For your next recital or audition, you could use an exciting contemporary composition which is available although not yet published. The following feature will give information on current repertoire for horn in this and subsequent issues. Scores may be sent for perusal to Mrs. Gayle Chesebro at Furman University Music Dept., Greenville, South Carolina, 29613.

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Box 3037, University Station
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Single movement, multisectional in nature. Difficult for both horn and piano. Contrapuntal. Requires multiple stops and rhythmic precision. Range: Gb-c³. A thoroughly exciting, beautiful and worthwhile piece for artists.

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Single movement, multisectional, contrasts lyrical and rhythmical sections. Improvisational section. Also spotlights first trumpet; requires a strong choir.

Nashturshum for Horn, Soprano, and Piano Soon to be announced . . .

Seven Moods for Brass Quintet

An integrated work which includes seven short sections. Several of these feature the horn predominantly. Rhythmically intricate. An excellent work for this ensemble.

Works by Jay Krush

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Trio for Violin, Horn, and Piano (1972)

Two contrasting movements. The first is a

12-tone piece, dense and complex in nature. The second movement is slow, quiet, and free. Instructions are given for the spatial notation used in the second movement. Violin and piano parts are especially difficult. Parts and score, \$4.50.

Sonata for Horn and Piano, Opus 7 (1973)

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- III. Variations

This is a multimeteric work consisting of intricate rhythms and some non-traditional symbols. Range from F to c³. Fairly difficult. Parts and score, \$5.50.

Chamber Concerto II for Horn and 9 Instruments (1975)

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Works by Lloyd Elliott Higgins

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Trio for Horn, Clarinet and Silence

A three movement work in which bass clarinet is used as well as the B-flat clarinet. Originally commissioned by the Principal Clarinetist in the New Zealand Orchestra.

The Cybernetic Spanish Fly Synergistically Barbequed and Jazzed

This is a multimedia piece for jazz horn or one horn and tape. Duration is 20 minutes. Included are 15 slides, lecture, 3 costumes, and audience participation.

The Four Seasons

The following portions of this work include horn and are intended to accompany modern dance. Duration is 20 minutes for each section.

Summer - 2 horns, bass clarinet, oboe, flute, perc.

Fall - horn, oboe, bass clarinet

Winter - 2 horns, bass clarinet, oboe, flute, perc.

Mahatma Chandi Quintet

Brass Quintet in 3 movements. Duration is 12 minutes.

Beatrice and Benedict, Scenes from Shakespeare's *Much Ado About Nothing*

Duration: 45 minutes. For 4 musicians who also act, dance plus one actor or dancer. Original cast may be varied. Five characters should carry the entire show, although it could be done with five actors and five musicians.

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Margaret Actress - plays the harpsichord

Governor Actor - plays recorder

Public Official Actor - plays cello

Works by Pamela J. Marshall

7 Rodney Terrace

Northboro, Massachusetts 01532

Miniatures for Unaccompanied Horn

The five movements of this work are entitled March, Motion, Lament, Song, and Echoes. Duration is approximately 8 minutes. Medium difficulty. Very picturesque and imaginative use of the horn.

Watchmen for the Morning, A set of Four Songs based on Psalm Texts for Medium Voice, Horn, and Piano.

Described by the composer as a "delicately dramatic fantasy around the words", this 7 minute work has an easy piano part, a voice part of medium difficulty, and a difficult horn part.

These works are available for the cost of reproduction and postage from the composer.

David Snow

93 Davis Avenue

Cranston, Rhode Island 02910

I Gaze Upon Crystal Effusions for Horn and Piano

Available for the cost of reproduction and postage, this work is described by the composer as "a music dialogue 'twixt horn and piano, of considerable technical challenge and five minutes duration, a veritable sonic effluvium, very odd indeed."

V. Bujanovski (1974)

Sonate for Horn Solo

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IMPRESSIONS FROM THE SCANDINAVIAN HORN WORKSHOP

The workshop which lasted for 3 days, 7th - 9th March, was, for me, a great experience.

The introduction developed into a birthday greeting for the workshop leader's wife, Sissel Page, in the form of "Happy Birthday", arranged for horn quartet by the solo horn in the BBC Symphony Orchestra, Alan Civil. Here Frøydis Ree Wekre, Ib Lanzky-Otto and Malcolm Page joined Alan Civil and played with zest and good humour, which established the mood for the course.

In his lecture on "The art of horn-playing and its difficulties" Alan Civil gave a lot of useful tips on how one best should tackle the problems which arise when one gets a horn in one's hands. In a convincing manner, but without generalizing, he pointed out certain fundamental principles, all the time taking into consideration the individual's ability. He also shared with the 67 participants his ideas concerning performance of the horn literature, where he stressed the importance of trying to ignore some of the music publishers' often incorrect interpretation marks. The horn solo literature received special attention in connection with the master classes. These were more in the form of solo performances as Alan Civil didn't discuss the players' technical abilities so much as concentrate on the interpretation of the works performed. Most attention being given to the Mozart and Richard Strauss concertos. Out of several fine performances Susan Sabin's brilliant interpretation of Paul Dukas' Villanelle stands out in my memory.

In his highly personal style, Ib Lanzky-Otto (solo horn in the Stockholm Philharmonic Orchestra) demonstrated "The art of giving a lecture" on the subject of the "hand horn". In a most informal manner he chatted about the instrument's development from the hunting horn to the natural horn (or hand horn as Ib preferred to call it) to the invention horn and right up to the modern horn. It was very interesting to hear Ib demonstrate the different instruments and later be able to try them myself. He then played the 1st movement from

Mozart's 3rd horn concerto (with sensitive accompaniment from "Pappa" Wilhelm) using exclusively hand horn technique. Here he was unable to resist the temptation to execute an heroic, acrobatic cadenza (using the valves) which was directed towards Alan Civil, impressing and amusing all present. It should be noted here that the concertos probably didn't sound so very bad when a talented player such as Leutgeb performed them in Mozart's time.

Another memorable event was Frøydis Ree Wekre's lecture on, and demonstration of, the "Alphorn". She showed herself to be a master on this fascinating instrument and it isn't by accident that Norwegian composers write music for Frøydis and her "Alphorn". There were certainly many other participants, apart from myself, who were thrilled and inspired and who wished that they too owned such a horn!

Yet another exciting experience, on the second day, was Alan Civil's recital when he played well-known and lesser-known works from the horn repertoire. With superb confidence he overcame all technical difficulties and performed, throughout the whole evening, with his usual high standard of musicianship, the pieces being interspersed with witty and informative commentary. Wilhelm Lanzky-Otto (horn teacher at the Music High School in Stockholm and previous solo horn in the Stockholm Philharmonic Orchestra) accompanied with his customary sensitivity. Alan Civil's last piece (which he maintained was virtually unknown to him) was Lars-Erik Larsson's Concertino for Horn and Strings, a very well known item in the Scandinavian horn-player's repertoire. This piece was first played by Wilhelm in the late fifties and has been recorded by Ib on Caprice (Riks LP 17). Alan Civil's interpretation was very similar to Ib's, which is in agreement with my own ideas on the piece. As a closing number we heard an original rendering of the overture to the Magic Flute arranged for horn quartet!! by Alan Civil. Frøydis, Ib and Malcolm joined Alan in this polished yet light-hearted performance which was, judging by the reaction, greatly enjoyed by all

present. Then, in no time, the workshop arrangers organized the evening's social event; open Swedish sandwiches, beer and coffee, to the accompaniment of a traditional style Swedish brass sextet with their delightful ballet troupe, which also helped to make the evening a resounding success.

The final concert, on Sunday 9th March, 1 p.m., opened with a fine performance of Sir Arthur Bliss' "Greetings to a City". This was played by the Gothenburg Music Highschool's brass ensemble under the direction of Bengt Eklund - trumpet teacher and brass coach at the Music Highschool. It was also most impressing to hear all the young horn-players who took part in the three different groups, which gave a taste of how horn ensembles can sound; from Bach arr. by Lowell Shaw to Alan Civil's clever and amusing arrangement of "Jingle Bells". It is quite noticeable that the number of horn-players, and the standard

of playing, are on the increase in Scandinavia. Many young boys and girls with talent and enthusiasm go, wholeheartedly, in for their instrument, and will soon be knocking on the door!

In closing the "Civil quartet" played arrangements by both Wilhelm Lanzky-Otto and Alan Civil, once again drawing spontaneous applause from the workshop participants and invited guests.

These three eventful and unforgettable days couldn't have taken place without Malcolm Page's industrious efforts. Nothing was spared to make the course run as smoothly as possible. Here one must also give due credit to Åke Edefors and Britta Andersson (Malcolm's right hand "men"!) for their invaluable assistance in making the workshop an absolute success.

— Åke Wahlström
(Helsingborg Symphony)
(participant)

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SCANDINAVIAN HORN WORKSHOP

7 - 9 March 1975

— Malcolm Page

Information was spread throughout the whole of Scandinavia with the result that 57 horn-players (all five countries being represented) and 10 others (brass-players and enthusiasts) gathered in the Gothenburg Concert House rehearsal hall for 3 days' intensive horn activity, the time being divided into master-classes, lectures and ensemble-groups.

37 of the participants were able to get to Gothenburg on Thursday evening 6th March to hear Alan Civil's fine rendering of Richard Strauss' 2nd Horn Concerto, with the Gothenburg Symphony Orchestra conducted by Charles Bruck.

The ensemble-groups were led by Alan Civil, Wilhelm Lanzky-Otto and Frøydis Ree Wekre, respectively, with Ib Lanzky-Otto

helping out from time to time. On two occasions *all* the horn-players gathered and played an arrangement (by Vitalij Bojanovskij) of themes from Wagner's "Der Ring des Nibelungen". This group was led by Malcolm Page.

On Friday afternoon, 7th March, Ib Lanzky-Otto gave his lecture on the "natural horn". For the occasion we had managed to get hold of a natural horn, with E flat crook, a natural horn in C alto, a "parforce" natural horn in D and Ib brought along his own Vienna Horn complete with crooks and "bits" for both F and B flat. He had with him, as we had all hoped, his own "hose-pipe" on which, to everyone's delight, he played a movement from Leopold Mozart's horn concerto.

(continued)

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Saturday morning, 8th March, Frøydis Ree Wekre gave her lecture on the "Alphorn" with excellent demonstrations on her own beautiful instrument. She was also able to illustrate the instrument's possibilities from a selection of recordings.

Wilhelm Lanzky-Otto gave, on Saturday morning, an impromptu lecture, Mozart-cadenzas being his subject. Ib Lanzky-Otto then played Wilhelm's arrangement (with Wilhelm at the piano) of Mozart's Concert Rondo. This included an acrobatic, chromatic cadenza (also written by Wilhelm) which, needless to say, was an incredible experience for everybody!

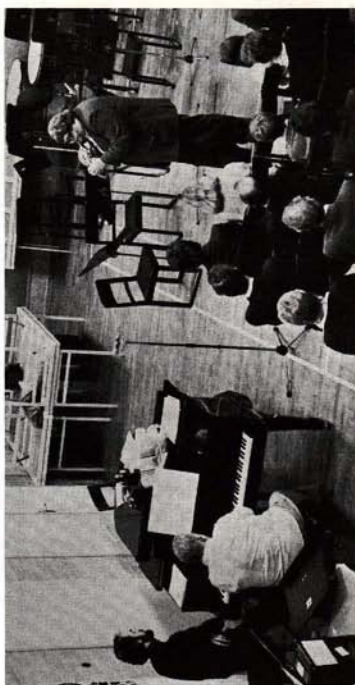
These three days of almost non-stop horn playing (see programme) were organized to inspire the participants to strive for higher standards and a further understanding of their instrument with its inherent problems.

The general reaction during these days and the following "Impressions of the Scandinavian Horn Workshop" gives me reason to feel that the energy and effort spent by myself and my untiring assistants, Britta Andersson and Åke Edefors, in preparation for the course, was well used.

I would also like to thank the Theodor and Hanne Mannheimer's fund and TBV (an educational organization in Sweden) for their support and economical assistance.

PROGRAM FOR THE SCANDINAVIAN HORN WORKSHOP in Gothenberg, March 7-9 1975.

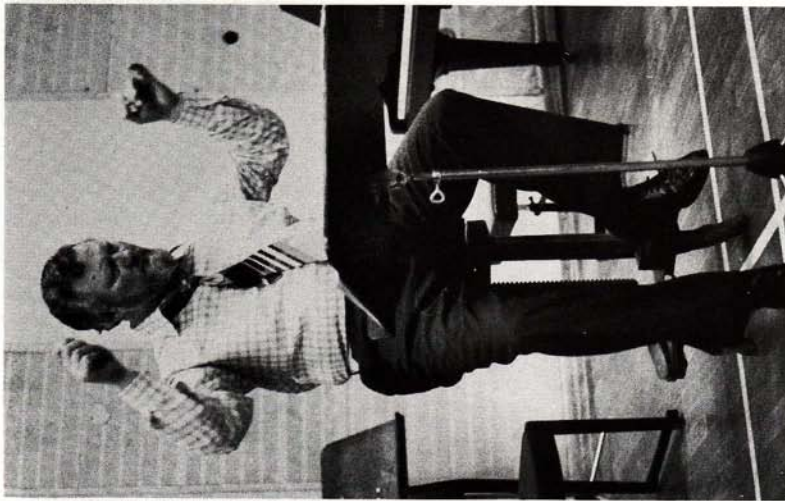
- Friday** 09.30 Assembly and information in the Concert House's rehearsal hall.
10.00 Introduction by Alan Civil.
11.00 Master class.
12.00 Lunch.
13.00 Master class.
14.00 Ensemble.
15.30 Coffee.
16.00 Lecture, Ib Lanzky-Otto.
17.00 Dinner.
18.30 Master class.
20.30 Coffee.
20.45 Ensemble.
- Saturday** 08.00 Ekmansgatan 3 (Gothenburg Music High School) opens for individual practice.
09.00 Ensemble.
10.30 Coffee.
11.00 Master class.
13.00 Lunch.
14.00 Master class.
15.00 Ensemble.
16.45 Coffee.
17.00 Lecture, Frøydis Ree Wekre
18.00 Dinner.
19.30 Recital (Alan Civil).
20.30 Social event.
- Sunday** 08.00 Ekmansgatan 3 opens.
09.00 Dress-rehearsal.
10.00 Coffee.
10.30 Master class.
12.00 Lunch.
13.00 Final concert.



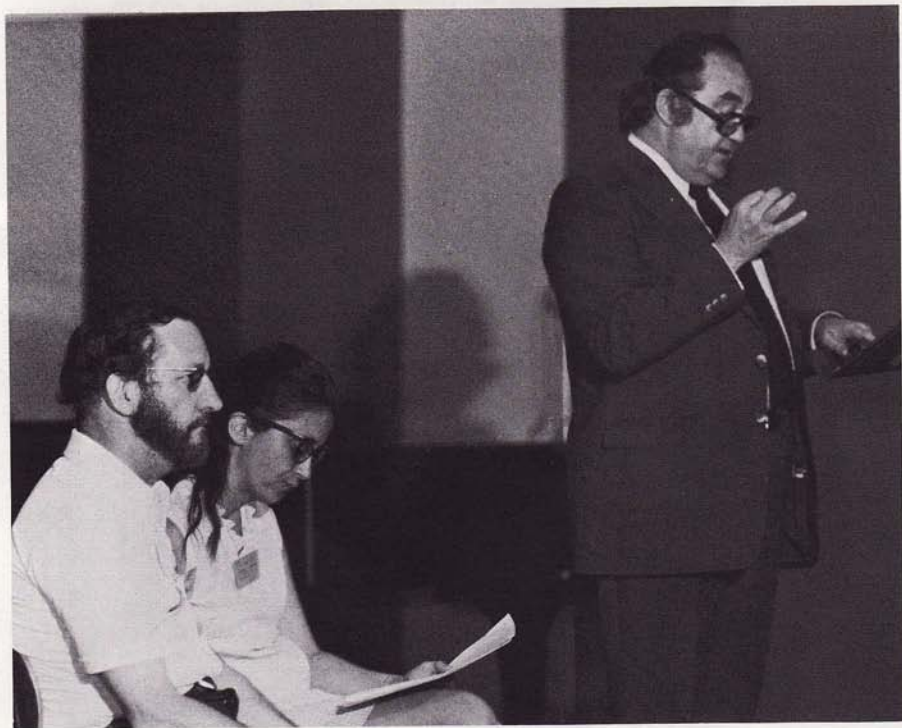
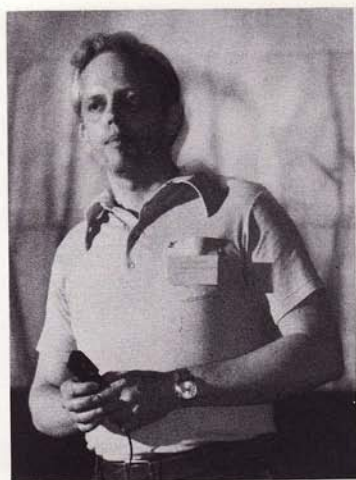
UPPER LEFT: Ib Lanzky-Otto accompanied by his father Wilhelm; Malcolm Page.
 UPPER RIGHT: Frøydis Ree Wekre and part of her group.
 LOWER LEFT: The "Civil Quartet"; (from left) Malcolm Page, Ib Lanzky-Otto, Frøydis Ree Wekre, Alan Civil.
 LOWER RIGHT: Wilhelm Lanzky-Otto rehearses his ensemble.



Malcolm Page rehearses the massed Horn Group.



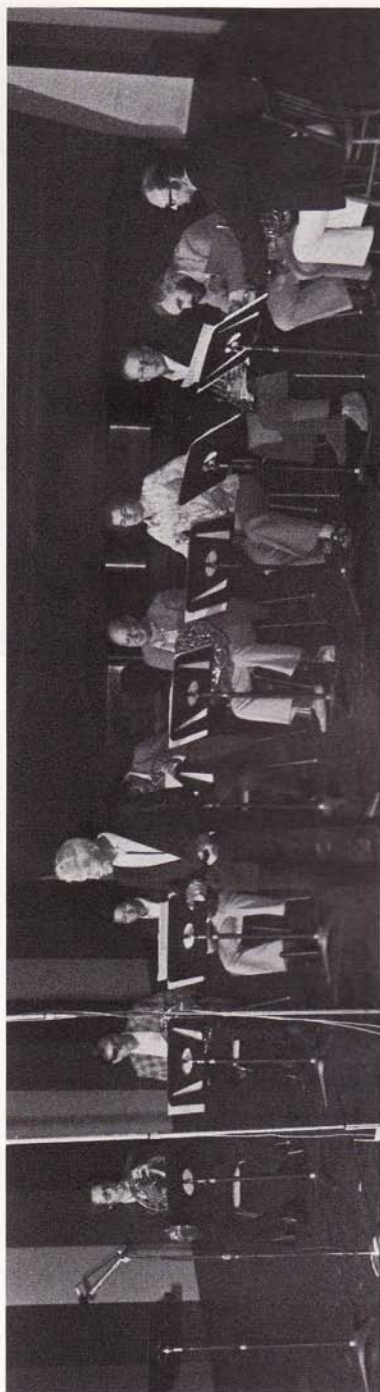
Alan (are conductors afraid of horn players) Civil conducts.



Dr. Milton McKnight

Norman Schweikert
and Dale Clevenger

Host Aimé Lainesse, Nancy Fako
and Georges Barboteu

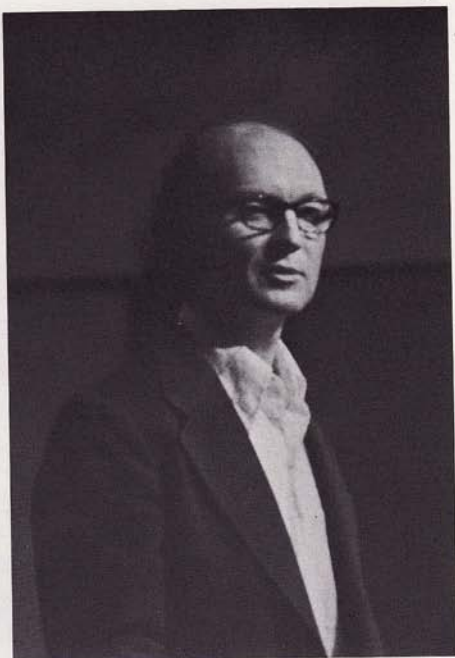


UPPER: Standing, Wendell Hoss; seated (from left), Norman Schweikert, William Robinson, Chiyo Matsubara, Meir Rimon, Philip Farkas, Frøydís Wekre, Earl Saxton, Dale Clevenger, Charles Kavaloski.

LOWER: Earl Saxton and students J. Stebley, R. Lauderdale, S. Harvey, S. Demers.



Hermann Baumann



Charles Kavaloski

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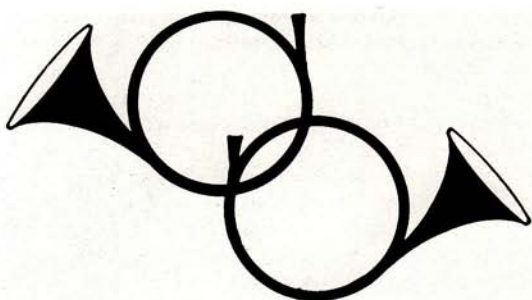
TOP: (from left), Charles Kavaloski, Morris Secon, Chiyo Matsubara, Earl Saxton, Claudette Denis, Mr. Denis, Georges Barboteu.

MIDDLE: (from left), Marvin Howe, Mrs. Howe, Elliott Higgins, Bjorg Julsrud, Anna Chornodolska, Mrs. Lainesse, Aimé Lainesse.

BOTTOM: (from left), William Robinson, Mrs. Robinson, Norman Schweikert, Dale Clevenger, Suzanne Riggio, Lowell Shaw, Nancy Fako, Frydis Wekre, The Editor, Wendell Hoss, Robert Marsh, Mrs. Marsh, Philip Farkas.



And there we all were . . .



WORKSHOP VII

— Suzanne Riggio

If Craack and Claam, those noted Martian musicologists, had been flying over Canada at 13:30 on Thursday, June 19, 1975, this is what might have happened:

"Hey, Craack."

"Yes, Claam."

"What say we dip down here to Planet Earth and find out if they have any music?"

"O.K."

"Here's a good spot. Might have some inhabitants."

"Yes, there seems to be an area with three large buildings, several medium-sized ones, and lots of little ones."

"We'll land over in the forest so as not to frighten the inhabitants."

"Good."

"O.K., we're down. Let's go."

"Hey, Craack, listen."

"Sounds like music. Very lovely."

"It's coming out of that small building over there."

"No, from **that** small building this way."

"You're right. And I'm right. The music is from both buildings. And so pleasing! What tone!"

"Listen! There's more music from those two little buildings over in this direction."

"You know what I think? **Every** building has music."

"I believe you're right, Claam. What a joy for Earth!"

"Sh-h-h-h. Here come two Earthlings now. Let's hide."

"They're carrying odd-shaped, coiled, metal objects. Let's get closer."

"Did you hear what one of them said? 'Let's play horn duets.'"

"Horn. Then **that** must be the name of music here on Earth!"

End of fantasy.

I'm with Craack and Claam. "Horn" is the name of music here on earth!

And nowhere was it more evident than at the 7th International Horn Workshop at the Centre d'Arts d'Orford near Magog, Quebec, Canada, 15-20 June, 1975.

Were we ever spoiled! It was resort-living for the 225 of us who flew, drove, cycled, and hitch-hiked to the lovely green mountains of the Province of Quebec. The setting was cool and breezy, with pines, maples, and white birches surrounding the creeks and ponds, the latter complete with ducks. Although rooms were close to the centers of activity, lovely green spaces dotted with chairs, benches, and modern sculpture intervened invitingly.

The pace was leisurely with everyone attending all lectures (lectures, ha! **revelations!**), master classes, concerts, and recitals. There were long *café* breaks and two hours for each meal. Ah, those meals. No lines, no rush. We sat at round tables with ten or so of our colleagues and were waited upon by delightful *Quebecoise* maidens with dark hair and eyes. Meals, presided over by a French-speaking chef, were in courses and so abundant, we were never hungry.

Hospitable French-Canadian Aimé Lainesse was in charge. He arrived early each morning from his chalet, armed for the day with his shirt pocket full of cigars. He was charming, witty, never hurried, and very capable. His dream, realized at Orford, had been to assemble in one place representatives of various schools of horn-playing throughout the world: Germany, France, Norway, Canada, Japan, and, from the United States, Boston, Chicago, Philadelphia, Rochester, and the west coast. England was missing because of Alan Civil's being ill, a great loss to all of us.

The first workshop to be held outside the United States, the seventh had some interesting border incidents. While some of us entered Canada with only perfunctory questioning (as at Niagara Falls), others were detained for as long as an hour to register their horns. The Kruspe horns from East Germany for the exhibit were detained, too. It took mighty efforts by Aimé to get them in.

Although Canada is right next door, it seemed more of a "foreign" country because of the French language. However, it didn't take long for the 17-year-old English-only hornist who happened to be driving in our West Virginia carpool when we crossed from Ontario to Quebec to learn that 20 *Est* meant 20 East and 20 *Ouest* meant 20 West! I heard hornists take the dull, rusty French out of their cases (where it was stored under the valve oil) and try it out. It took all week and a little oil, but they made progress. After all, there was jolly Georges Barboteu, smiling and sticking strictly to French. We had to communicate!

It took seven workshops to finally get Philadelphia's Mason Jones in person. What a treat he was! Such marvelous stories — like the one where he got to see "Fidelio" in Vienna at the last minute, even though there was a full house with standing room only. He got in by letting hornist Roland Berger outfit him in full dress *sans* pockets from the wardrobe and by sitting in the pit behind the horns.

Aimé's idea of having public lessons for teacher and student was very revealing — both of the teaching techniques and of the superb talents of the students. Georges Barboteu admitted it was easier to talk than to play! Mason Jones both chided and praised his student for "too loud a sound for Chabrier but very beautiful, nonetheless." Referring to Philip Farkas' greatly detailed book, "The Art of French Horn Playing," Morris Secon laid his horn down on its valves during his public lesson and said mischievously, "Mr. Farkas always puts his horn down this way." Of his student, who played the Haydn "First Concerto," Phil Farkas said, "Confidentially, backstage I'm going to ask him if I can study this concerto with him." Frøydys Wekre told one of her students to "play Mozart's '2nd' more masculine. Make noise. It's better to go down with the flag high." And Dale Clevenger took the pulse of his student after the latter played the solo from Tchaikovsky's "5th."

The lectures were full of informative material. Did you know that Phil Farkas once invented a contraption for a student's horn consisting of a toy baby bottle full of water connected to a gas line from a model airplane — all concealed in the horn's tubing, purpose: to wet the mouth of the nervous hornist?

Or that Hermann Baumann's secret for a good sound is to sit when recording (for a rounder, bigger, warmer sound) and to stand when playing in front of an orchestra (for a brighter, brassier sound), even aiming the bell at the audience for loud passages that are bright and *energico*?

In a meat-and-potatoes discussion led by William Robinson, Marvin Howe recommended warm-downs instead of warm-ups — playing down scales to the lowest note. Jim Winter stressed massaging a tired lip with *pianissimos*. Wendell Hoss summed up basic

tone production: placing the breath pressure low, opening the throat, poking out the lower lip, placing the tongue low in the mouth for the mid-register, and putting the right hand more into the bell.

Singing on the horn was the objective of both Morris Secon and Earl Saxton, with Secon's approach being psychological and Saxton's technical.

Norman Schweikert, with help from Dale Clevenger, covered two-horn playing in one of the most fascinating lectures of the week.

We learned from Chiyo Matsubara that there is a Tokyo Horn Club, and from Dr. Milton McKnight that a brass instrument **can** push your front teeth back.

Elliot Higgins, who says that "Horn is a four-letter word," uses *chutzpah* and his considerable talent on the horn to earn a living free-lancing. What a valuable list of "how-to's" he gave us.

Georges Barboteu told us about *le cor à plusieurs tours* and the French school of horn playing in French with translation by Nancy Fako. He did, however, have to clear his throat at one point and said, **in English**, "Excuse me"! !

Charles Kavaloski, the physicist-turned-hornist, in a highly entertaining account of the social aspects of orchestral horn playing, warned us about forcing a confrontation in public with the conductor. "In a shoot-out between the conductor and the hornist, the hornist has the empty gun," he said.

Everyone leaves a workshop with his own special memories. Here are some of mine:

Aimè telling us on Tuesday we should not drink the water in the dormitories.

Wendell Hoss gamely bending over to see the music he was conducting at the final concert.

Jim Winter, Bill Robinson, and Nancy Fako spending an afternoon going over computer lists of International Horn Society hornists in the *Table d'Harmonie* in the Central Pavilion.

Perennial participant Paul Mansur saying, "I can't imagine life without the horn workshop."

Frøydís' phenomenal endurance at her beautiful recital.

Mason Jones cueing his pianist behind him with a large sweeping motion of his bell.

Aimè's friendly, helpful platoon of assistants.

Jim Winter's statement: "There is a curious magic in this instrument that has chosen us!"

The Clevenger-Schweikert duo.

Ninety percent (give or take a few) of the males in attendance falling in love Frøydís.

Watching Herman Baumann change from a serious, very formal and correct lecturer on Tuesday to a relaxed, humorous participant (cut-up, actually!) by Friday.

Second hornist Chiyo's account of his fat and tall first hornist holding his bell up in the air over his, Chiyo's, head in the Tokyo Philharmonic.

Dr. McKnight's flipping his slides backward to show trench mouth again, and the entire audience squirming, "That's all right."

Baumann starting to play the Beethoven "Sonata" with the wrong crook in his natural horn.

Stephane Lainesse, Aimè's young son, manning the coffee pot during breaks.

Phil Farkas describing a long note *senza espressivo* as a "noon whistle."

A group of hornists standing around the Central Pavilion listening to a tape of the late, beloved John Barrows playing Mendelssohn's "Violin Concerto."

Frøydís asking Gayle Chesebro where she got the as-yet-unpublished Boujanovskij "Sonata," then remembering that it was from her, Frøydís.

Hornists from the Montreal Symphony making us feel welcome.

Georges Barboteu playing with the full, round German sound and Hermann Baumann playing with a vibrato!

Aimé's terrible pun on *cor* and *corps*. "J'ai un beau corps (*cor*)," he said, referring to both his body and his horn!

Emotional Barboteu's tearful leave-taking: "It was the most unique happening of my life — to have the various schools of horn playing and teaching in the world come together in one place to exchange ideas and to make friends."

Earl Saxton's do-singing Reicha trio.

The maintenance crew at the Orford Arts Center moving a piano on a fork lift.

Hornists sitting on those great wooden chairs reading books!

Phil Farkas heading for the woods with a student to give a lesson in one of the chalets.

The Colonel Sanders chicken place in Magog with the big sign "Poulet Frie à la Kentucky."

Mt. Orford in the distance with clouds ringing its summit.

Jeannie Newcomb's Ohio motorcycle parked at the Central Pavilion.

Georges Barboteu's favorite expression, "C'est formidable!"

Those intrepid piano accompanists, Bjorg Julsrud and Claudette Denis.

The exquisitely delicious last concert with horn humor raising the rafters.

Aimé Lainesse, himself. After losing 40 pounds in December, he discovered he had Hodgkin's disease. In spite of his doctor's orders to rest in the midst of two surgery bouts and *radio-thérapie* treatments, he worked on his dream, the Horn Workshop. It kept him going. Our utmost admiration and thanks to this brave man.

Our thanks, too, to the Canada Arts Council and Le Ministère des Affaires Culturelles du Québec for helping Aimé make it all possible through their financial assistance. Now, on to Switzerland!

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HORN WORKSHOP



15 - 20 JUIN 1975

JUNE 15 - 20 1975

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ORFORD ARTS CENTER

Magog, Province de Québec, Canada

Votre Hôte : Your Host :

AIME LAINESSE

DIMANCHE 15 JUIN		SUNDAY JUNE 15 1975	
13 : 00 - 18 : 00	ENREGISTREMENT REGISTRATION Table d'hospitalité Hospitality Table Sandwichs et café Sandwiches & Coffee DINER DINNER TEMPS LIBRE FREE TIME	LUNDI 16 JUIN	MONDAY JUNE 16 1975
17 : 30 - 19 : 30		7 : 30 - 9 : 00	PETIT DEJUNER BREAKFAST
20 : 00 - 21 : 00	REUNION GENERALE GENERAL SESSION Salle de Concert Concert Hall Mot de bienvenue par Plinio Welcome by Plinio Présentation des ARTISTES Introduction of ARTISTS Réunion des Artistes invités Meeting for the Clinicians THE ADVISORY COUNCIL MEETING	9 : 00 - 9 : 30	EXPLICATIONS ANNOUNCEMENTS
		9 : 30 - 10 : 30	MASON JONES " Orchestral first Horn Playing "
		10 : 30 - 11 : 00	CAFE Salle d'exposition Exhibits open
		11 : 00 - 12 : 00	BALE-CHAMBER G. BARBOTEU Public Lesson
		12 : 00	DEJUNER LUNDH
		13 : 00 - 14 : 00	TEMPS LIBRE Salle d'exposition Exhibits open
		14 : 00 - 15 : 00	RECITAL : MASON JONES
		15 : 00 - 15 : 30	CAFE Salle d'exposition Exhibits open
21 : 00		15 : 30 - 16 : 30	NORMAN SCHWEIKERT " Music for two Horns & Playing in tune "
		16 : 30 - 17 : 00	TEMPS LIBRE FREE TIME
		17 : 00 - 18 : 00	FORUM SUR L'ENSEIGNEMENT DU COR FORUM ON TEACHING THE HORN Moderator : WILLIAM C. ROBINSON MARVIN C. HOWE WENDELL HOSS
		18 : 00 - 19 : 00	TEMPS LIBRE Salle d'exposition Exhibits open
		19 : 00	" BANQUET " DE LA SOCIETE INTERNATIONALE INTERNATIONAL HORN SOCIETY DES CORNISTES " BANQUET " AND MEETING
DIMANCHE 15 JUIN		LUNDI 16 JUIN	
SUNDAY JUNE 15		MONDAY JUNE 16	

MARDI 17 JUIN

TUESDAY JUNE 17 1975

7 : 30 - 9 : 00 PETIT DEJUNER
 9 : 00 - 9 : 30 EXPLICATIONS
 9 : 30 - 10 : 30 PHILIP FARKAS
 " Mouthpieces "

10 : 30 - 11 : 00 CAFE
 Salle d'exposition

11 : 00 - 12 : 00 MASON JONES
 Cours Public

12 : 00 DEJUNER
 LUNCH

13 : 00 - 14 : 00 TEMPS LIBRE
 Salle d'exposition

14 : 00 - 15 : 00 ALAN CIVIL
 Cours Public

15 : 00 - 15 : 30 CAFE
 Salle d'exposition

15 : 30 - 16 : 30 FRODIS REE HAUGE
 " Ability to perform Artistically "

16 : 30 - 17 : 00 TEMPS LIBRE
 FREE TIME

17 : 00 - 18 : 00 FORUM SUR L'ENSEIGNEMENT DU COR
 FORUM ON TEACHING THE HORN
 Moderator : WILLIAM C. ROBINSON
 MARVIN C. HOWE
 WENDELL HOSS

18 : 00 DINNER

19 : 00 - 20 : 00 TEMPS LIBRE
 Salle d'exposition

20 : 00 RECITAL : ~~ALAN CIVIL~~ C. KVALOSKI
 GEORGES BARBOTEU

MERCREDI 18 JUIN

WEDNESDAY JUNE 18 1975

7 : 30 - 9 : 00 PETIT DEJUNER
 9 : 00 - 9 : 30 EXPLICATIONS
 9 : 30 - 10 : 30 HERMANN BAUMANN
 Cours Public

10 : 30 - 11 : 00 CAFE
 COFFEE

11 : 00 - 12 : 00 CHIYO MATSUBARA
 " Horn Situation in Japan "

12 : 00 DEJUNER
 LUNCH

13 : 00 - 14 : 00 TEMPS LIBRE
 Salle d'exposition

14 : 00 - 15 : 00 Dr MILTON Mc KNIGHT (Dentist)
 " Are your teeth helping you "

15 : 00 - 15 : 30 CAFE
 Salle d'exposition

15 : 30 - 17 : 00 S. EARL SAXTON
 " Hemminging "

17 : 00 - 18 : 00 COCKTAIL
 18 : 00 CHARCOAL STEAK

20 : 00 RECITAL " FRODIS REE HAUGE "

PHOTOGRAPHIE DU GROUPE APRES LE CONCERT

PHOTOGRAPH FOLLOWING CONCERT

TUESDAY JUNE 17

MARDI 17 JUIN

MERCREDI 18 JUIN

WEDNESDAY JUNE 18

JEUDI 19 JUIN	THURSDAY JUNE 19 1975	VENDREDI 20 JUIN	FRIDAY JUNE 20 1975
7 : 30 - 9 : 00	PETIT DEJUNER BREAKFAST	7 : 30 - 9 : 00	PETIT DEJUNER BREAKFAST
9 : 00 - 9 : 30	EXPLICATIONS ANNOUNCEMENTS	9 : 00 - 9 : 30	EXPLICATIONS ANNOUNCEMENTS
9 : 30 - 10 : 30	HERMANN BAUMANN " The playing of the Natural Horn "	9 : 30 - 10 : 30	FROYDIS REE HAUGE Cours Public
10 : 30 - 11 : 00	CAFÉ Salle d'exposition Exhibits open	10 : 30 - 11 : 00	CAFÉ Salle d'exposition Exhibits open
11 : 00 - 12 : 00	ELLIOTT L. HIGGINS " Fertilizing the free-lance money Coop "	11 : 00 - 12 : 00	ALAN CIVIL " Horn Quartet Sound ... "
12 : 00	DEJUNER LUNCH	12 : 00	DEJUNER LUNCH
13 : 00 - 14 : 00	TEMPS LIBRE Salle d'exposition Exhibits open	13 : 00 - 14 : 00	TEMPS LIBRE Salle d'exposition Exhibits open
14 : 00 - 15 : 00	PHILIP FARKAS Cours public Public Lesson	14 : 00 - 15 : 00	GEORGES BARBOTEU D. C. L. E. V. E. N. G. E. R Cours Public Public Lesson
15 : 00 - 15 : 30	CAFÉ Salle d'exposition Exhibits open	15 : 00 - 15 : 30	CAFÉ Salle d'exposition Exhibits open
15 : 30 - 16 : 30	GEORGES BARBOTEU " L'évolution du Cor en France et son école "	15 : 30 - 16 : 30	DALE CLEVENGER " Auditioning "
16 : 30 - 17 : 00	TEMPS LIBRE FREE TIME	16 : 30 - 17 : 00	TEMPS LIBRE FREE TIME
17 : 00 - 18 : 00	FORUM SUR L'ENSEIGNEMENT DU COR FORUM ON TEACHING THE HORN Moderator : WILLIAM C. ROBINSON MARVIN C. HOWE WENDELL HOSS	17 : 00 - 18 : 00	FORUM SUR L'ENRECRUTEMENT DU COR FORUM ON TEACHING THE HORN Moderator : WILLIAM C. ROBINSON MARVIN C. HOWE WENDELL HOSS
18 : 00	DINER DINNER	18 : 00	" BUFFET " CHAUD & FROID HOT & COLD " BUFFET "
19 : 00 - 20 : 00	TEMPS LIBRE Salle d'exposition Exhibits open	20 : 00	CONCERT D'UN OCTUOR PAR LES ARTISTES INVITES OCTET CONCERT WITH THE GUEST ARTISTS Direction - Conductor : WENDELL HOSS
20 : 00	RECITAL : DALE CLEVENGER HERMANN BAUMANN		
22 : 00	FEU DE CAMP " WIENNER ROAST PARTY "		

FRIDAY JUNE 20

VENDREDI 20 JUIN

THURSDAY JUNE 19

JEUDI 19 JUIN

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HORN SITUATION IN JAPAN

— Chiyo Matsubara

Good morning, my friends. I thank Mr. Lainesse for this opportunity to talk about the horn situation in Japan. I am going to talk briefly about the history of our symphony orchestras. It has been almost 100 years since the Japanese people were awakened with Western Music. Before the organization of symphony orchestras, we had the bands. The Navy Band adopted German and Austrian methods; the Army Band adopted French methods. Those fellows who used to play in the Army Band still use such expressions as "mi bemol," "dieze," and so on.

Eventually about fifty years ago the first symphony orchestra was established, and it was called "Nikkyo-Nippon Symphony Orchestra." Prince Hidemaro Konoe and Mr. Kosaku



Yamada were the first conductors. The horn players of this orchestra were mainly the people from the forementioned bands. We also had players who had formerly belonged to the Traditional Music Conservatoire of the Imperial Court. There are still some records of the performances in those days, such as: Beethoven's Fifth, Mahler's Fourth, Beethoven's Ninth (with Japanese text). They played with Alexander, Kruspe because of the German tradition of the Navy Band. At that time, Prince Konoe invited Mr. Schlaiter from Austria as a trainer for the Japanese players.

In the 1950's we had four orchestras: NHK Symphony Orchestra, the Konoe Orchestra, Tokyo Philharmonic, Tokyo Symphony. In this period, Mr. Mansfelt from West Germany came to Japan with the invitation of Prince Konoe. After two years in the Konoe's Orchestra, he moved to NHK. He played Mozart's Second and Third Concerto, Richard Strauss' First, and much chamber music. It was around this period that broadcasting — radio and television — became very popular in Japan, so that I saw Mr. Mansfelt playing Richard Strauss' First in the TV screen at his last concert in Japan — that is, about 18 years ago.

Here, I should like to talk about other players from abroad who contributed to the development of the art of horn in Japan. In late 50's Mr. Max Zimolong came to Japan from West Germany as a professor of the Musashino Music Conservatoire. I personally had the experience of studying with him once every month for two years, when I was a high school boy. He played with Kruspe and used much F horn.

In 1963 we had Yomiuri and Japan Philharmonic in addition to the four orchestras mentioned before. Then Mr. Richard Mackey came from the United States to the Japan Philharmonic. He had played Third Horn in the Cleveland Orchestra under George Szell, and now he is Fourth Horn in the Boston Symphony Orchestra. He and I worked together for two years in the Japan Philharmonic. He was the first man who taught us how to play the horn in the real sense as well as the style, tone quality and how the horn section sound should be. He played with Conn 8-D so that the Japanese players came to change their instruments from German-made to the American-made. This is how we came to know the combination of 8-D and Giardinelli mouthpiece. Dick played Mozart's Third, Strauss' First, Britten's Serenade with the Japan Philharmonic. It is a great regret for me that he is not present at this Workshop today.

In 1970 Mr. Dale Clevenger of the Chicago Symphony came to the Japan Philharmonic with the invitation of Maestro Seiji Ozawa. We played Bruckner's Fourth "Romantic," Janacek's Symphonietta, Firebird, so forth and so on. We were totally amazed by his gorgeous sound and security. Also he played the Third Concerto by Mozart with Igor Markevitch in Tokyo. He played a Schmidt horn. With reference to instruments, he is the very man who introduced Paxman with high F to us. In addition to these, he has made innumerable contributions to the horn circle in Japan.

Last year it was so fortunate for us that he returned to Japan, and we played Hubler's Horn Quartette at Yamaha's exhibition concert. He played with the New Japan Philharmonic led by Seiji Ozawa, of which I happen to be a member. The program then was Mozart's Fourth and Cadenza by Mr. Alan Civil. This very cadenza was presented to him by Mr. Civil at this Workshop last year. (I am very sorry that Mr. Civil is ill). Also he gave lectures at Osaka, Nagoya and Tokyo. He talked about both sides of horn playing, "The Art and the Craft." This was a fantastic lecture.

So far I have talked about players who came from abroad and stayed in Japan for a long period, contributing to the overall development of the horn circle in Japan. Now I should like to talk about another group of players who have visited our country as a soloist. Albert Linder from Vienna: He was invited by the NHK Philharmonic to play Mozart's Third. Barry Tuckwell, President of the International Horn Society: He gave lectures and demonstrations at Sendai and gave a concert at Sapporo. Hermann Baumann, who happens to be with us today: He came to Japan last year and played Mozart's First, Haydn's Second and Rosetti's E with New Japan Philharmonic; with NHK he played

Mozart's Third and Strauss' Second. Also he gave a concert at Sapporo where we were all amazed by his excellent technique. Also Professor Baumann gave public lessons in Tokyo. Hans Pizka from Munich: He played Michael Haydn's Concerto with Sapporo Symphony. We were very impressed that he played with a modern Selmer model and the mouthpiece.

Tokyo, as a big city similar to New York or London, is a place where we are so fortunate that orchestras and players come to play for us so very often. The Vienna Philharmonic has come already four times. Fortunately we had the opportunity to hear Gottfried Freiberg playing the Mozart Third, and we recently enjoyed Roland Berger's rich Vienna Ventil sound. The Berlin Philharmonic is one of the very popular orchestras in Japan. We have so far enjoyed hearing Martin Ziller, Gerd Seiffert, Norman Hauptmann and many other players. The Paris Conservatoire Music Society Orchestra with André Cluytens gave a concert where they played Pavane by Ravel. It was one of the most fantastic performances that Lucien Thevet has ever given. From the United States of America we were privileged to have received the Boston Symphony Orchestra under the baton of Charles Munch. James Stagliano's brilliant sound! The New York Philharmonic led by Leonard Bernstein featured James Chamber's horn section with dignified sound.

The Philadelphia Orchestra with Eugene Ormandy presented Mason Jones, who is also present at this workshop, with his solemn sound. The Cleveland Orchestra visited us with George Szell and we were intrigued by the perfect section led by Myron Bloom. I am sure I have not mentioned some of the participants here who have been to Japan, but please understand how I am struggling with this eternal challenge of time.

Now we are ready to discuss the present situation of the horn players in Japan. First of all, I shall talk about recordings. Mr. Kaoru Chiba of the NHK Symphony made a complete collection of Mozart's concertos. Let me take the liberty to play for you . . . (a recording was played.) He used to be a student of Dennis Brain; after Brain passed away, he went to Frankfurt to continue his studies.

To give you the basic statistics, there are a total of about fifty professional horn players in Tokyo; forty belonging to orchestras and ten free-lancers. There are mainly two tendencies with regard to what instruments we are using: One is those who use the American-made ones, such as Conn 8-D and Holton. The other is those who use European-made ones such as Alexander, Moening, Hoyer. Our main activities are orchestra performance, the reason being that we do not have any designated seasons for opera and ballet. We usually have opera performances several times a year, and ballet about the same frequency. Our main income is the salary from the orchestras which is about 100,000 yen per month — equivalent to \$1,000 in its actual value.

Last but not least comes the Tokyo Horn Club of which I am an active member. It is a non-commercial group of ten horn players from four different orchestras in Tokyo. It was established in November of 1973 and has had so far two concerts featuring mainly American composers who composed for the Los Angeles Horn Club. I will show you two programs (see below.) (Mr. Matsubara played another tape.)

As we are from different orchestras, our rehearsal starts usually past 10:00 P.M. and its takes place in a member's house. Through rehearsal we have a very fruitful exchange of experiences and criticisms and these have truly been the solid basis of our achievement. I hope this explains the initial motive for us to organize this group.

Finally, there are four music conservatories and a few musical colleges in Tokyo where you can receive professional training. The instructors are usually players themselves. The main etudes are Kopprasch and Maxime-Alphonse. It must be evident for you with this information that we are living in the same community of horn players no matter what culture we are from: We have studied the same etudes, admired the same masters, and are playing the same music with the same instruments. Thank you very much for your kind attention.

Editor's note: Thanks to Miss Kazue Kobata for her typescript of Mr. Matsubara's talk.

*Address presented at Seventh Workshop.

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Program

I 部

8本のホルンのための組曲.....ロナルド・ロ・プレステイ編曲
Suite for 8 horns.....composed by RONALD LO PRESTI

- I ファンファンファン Fanfare
- II ノクターン Nocturne
- III マーチ March

- A ヴェルマ 千葉 孝, 黒沢勝義, 長岡 裕
- B ヴェルマ 田中正夫, 沖田安宏, 松原千代繁, 山代雅之

シンフォニック・スケッチ.....ウェンデル・オティ
Symphonic Sketches.....WENDELL OTEY

- 黒沢勝義, 山代雅之, 松崎 裕, 山本 真

フェストムジック.....ルドルフ・メイヤー
Festmusik.....RUDOLF MAYER

- 田中正夫, 松崎 裕, 千葉 孝, 長岡 裕, 伊藤泰世, 沖田安宏, 松原千代繁, 山本 真

II 部

魔弾の射手」より「狩の合唱」.....カール・マリア・フォン・ウェーバー
"Hunting Chorus" from "Der Freischütz".....

CARL MARIA von WEBER
"森の小鳥たちのあいさつ".....ヴォルフガング・アマデウス・モーツァルト

"Forests Salute".....WOLFGANG AMADEUS MOZART

- 長岡 裕, 松崎 裕, 沖田安宏, 山代雅之, 黒沢勝義, 千葉 孝, 伊藤泰世, 山本 真

カラー・コントラスト.....ジョージ W. ハイド

Color Contrasts.....GEO. W. HYDE

- 1 ヴェルマ 田中正夫, 山本 真, 松崎 裕, 松原千代繁
- 2 ヴェルマ 黒沢勝義, 長岡 裕, 伊藤泰世, 沖田安宏

狩の四重奏.....ヘルマン・ノイリング

Jagd-Quartett.....HERMANN NEULING

- 伊藤泰世, 千葉 孝, 沖田安宏, 山本 真, 長岡 裕, 松崎裕, 松原千代繁, 山代雅之

III 部

組曲.....デビット・ウェーバー
Suite.....DAVID UBER

- I アレグロ・モルト・マジョーリッチ Allegretto Grazioso
- II ベルランド Ballade
- III マーチ March
- IV ファンファンファン Fanfare and Dance

- 田中正夫, 松原千代繁, 黒沢勝義, 山本 真

5楽章からなる主題による10本のホルンのための変奏曲

.....ラッセル・ガルス
Variation on a Five Note Theme for Ten French Horns
.....RUSSELL GARCIA

- I テーマ Theme
- II スケルツォ Scherzo
- III カノン Canon
- IV 神話時代の試練 Mythical Procession
- V 終曲 Finale

- A ヴェルマ 千葉 孝, 田中正夫, 伊藤泰世, 山本 真, 松原千代繁
- B ヴェルマ 黒沢勝義, 松崎 裕, 長岡 裕, 山代雅之, 沖田安宏



(From left) Mr. M. Yamamoto, Mr. K. Chiba, Mr. C. Matsubara, Mr. S. Nagaoka, Mr. Y. Okita, Mr. M. Yamashiro, Mr. Y. Ito, Mr. K. Kurosawa, Mr. M. Tanaka, Mr. M. Matsuzaki.

Program

I 部

- Die Ehre Gottes in Der Natur.....L.V.Beethoven
 I 黒沢勝義 田中正大 山本 真
 II 松崎 裕 伊藤泰世 山代雅之
 Stabat Mater.....Palestrina-Burdick
 ●Aグループ 千葉 馨, 山本 真, 伊藤泰世, 沖田寛宏
 ●Bグループ 黒沢勝義, 山代雅之, 田中正大, 松原千代繁
 from "24 Natural Horn Duets".....J.V.S.Punto
 1 Allegro
 2 Andante
 3 Menuet
 4 Presto

●千葉 馨, 山本 真

- Fanfare de Chasse.....G.Rossini

- I 田中正大 沖田寛宏 山本 真 松原千代繁
 II 千葉 馨 山代雅之 黒沢勝義 伊藤泰世
 松崎 裕

II 部

- Suite for 4 Horns.....E.Bozza

- 1 Prélude
 2 La Chasse
 3 Chanson Ancienne
 4 Danse
 5 Choral
 6 Fanfare

●黒沢勝義, 山代雅之, 沖田寛宏, 伊藤泰世

- Sonata for 4 Horns.....P.Hindemith

- 1 Fugato, Sehr langsam
 2 Lebhaft
 3 Variationen über "Ich schell mein Horn" - Scherzardo - Schnell
 ●千葉 馨, 松原千代繁, 田中正大, 山本 真

III 部

- Scherzo from "Songs without Words".....F.Mendelssohn

- 松崎 裕, 松原千代繁, 田中正大, 伊藤泰世, 山代雅之, 沖田寛宏
 Sonate No.11.....Pezzel

- 田中正大, 松崎 裕, 山本 真, 沖田寛宏, 山代雅之, 伊藤泰世, 松原千代繁

- Suite for 6 Horns.....R.Johnson

- 1 Prologue
 2 Choral
 3 Fugato

- 黒沢勝義, 伊藤泰世, 山代雅之, 松崎 裕, 沖田寛宏, 松原千代繁
 Festmusik.....R.Mayer

- 田中正大, 松崎 裕, 千葉 馨, 沖田寛宏, 伊藤泰世, 黒沢勝義, 山本 真

●東京ホルン・クラブ メンバー●

- 伊藤泰世 沖田寛宏 黒沢勝義 田中正大
 千葉 馨 長岡 慎 松崎 裕 松原千代繁
 山本雅之 山本 真 山代雅之



(From left) Mr. K. Chiba, Mr. M. Tanaka, Mr. Y. Ito, Mr. M. Yamamoto, Mr. C. Matsubara, Mr. Y. Okita, Mr. M. Yamashiro, Mr. S. Nagaoka, Mr. M. Matsuzaki, Mr. K. Kurosawa.

HONORARY MEMBERS

- * Carl Geyer, Horn Maker
- * Max Hess, Boston Symphony
- * Anton Horner, Philadelphia Orchestra
- Wendell Hoss, Chicago Symphony,
Los Angeles Symphony
- * Reginald Morley-Pegge, Author, London
- * Max Pottag, Chicago Symphony
- * Lorenzo Sansone, New York Symphony,
Horn Maker
- Willem A. Valkenier, Boston Symphony

- * *Deceased*

