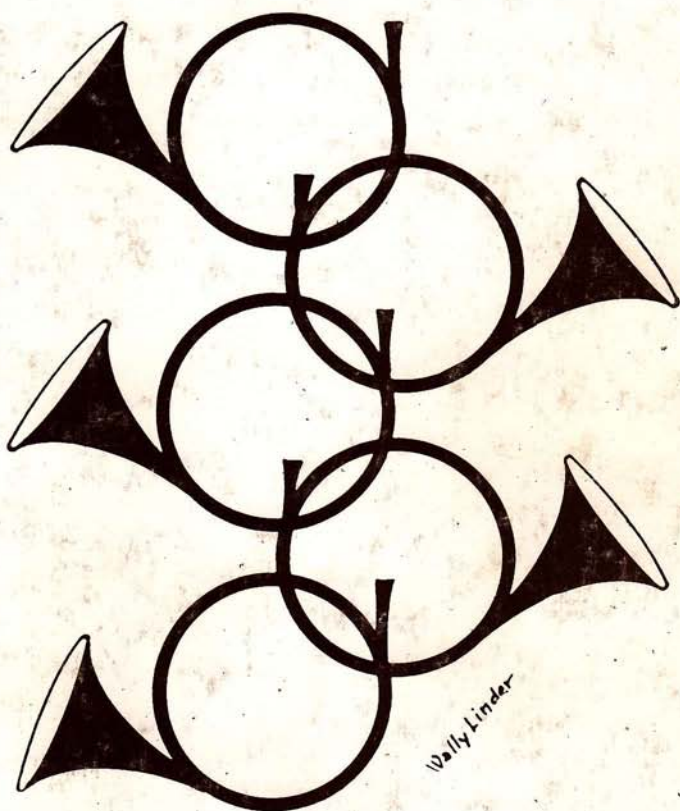


The Horn Call



Journal of the

International Horn Society

Internationale Horngesellschaft

La Société Internationale des Cornistes

Sociedad Internacional de Trompas

May 1976

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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:

On March 20, a chamber orchestra from the Fresno Philharmonic played a concert at the Visitors' Center, Furnace Creek, Death Valley; under the impression that this was a "first," your editor sent a card to Wendell Hoss — but, as the following letter will show, Mr. Hoss had been there first!

Dear Jim:

Thanks for your card. Your beautiful picture from Death Valley came postmarked "Oceanside..." It was a sort of "1st" for your concert there. Once (1950 I believe) I played in a 56-piece orchestra concert with a pageant for the centennial celebration on an open-air platform a bit south of where you were. It was a marvellous experience. And all during the program, we could see a single file of cars filing across the desert from the Trona entrance, coming to the pageant...

Wendell Hoss,
San Diego, California

Dear Jim:

Congratulations on another fine journal! ... Thanks for mentioning our Schumann performances. Now you can mention that we (The Chicago Symphony Quartet) did not play them as planned. Barenboim cancelled his two weeks with us due to his wife's illness and the four performances as well as the recording were postponed — probably until next season at the earliest. We did play the Schumann with the Chicago Heights Symphony Orchestra, Francis Akos, conductor, on November 23, 1975.

Sincerely,
Norman Schweikert
Chicago, Illinois

The following letter reached the Editor via the Secretary-Treasurer, and we give it here in the hope that someone can assist the writer:

Dear Mrs. Fako:

I have a recording on BBC records of Dennis Brain. On this record is a piece called "Le Basque," by Marin Marais. It was Dennis Brain's permanent encore. I would like to get a copy of the music to this, but I don't know the publisher . . . If you know, where I could obtain a copy, I would be very grateful. If you could refer me to someone who might know, that would be good, too. Thanks very much for your time.

Sincerely,
Marc Gale,
3344 Austin Avenue,
Wantagh, N.Y. 11793

The Suburban Horn Club, of Caldwell, New Jersey, bids fair to be one of the most active (and stimulating) horn groups currently active. The two examples of their materials given below are probably not "Letters to the Editor," strictly speaking, but are certainly of interest.



Dear Hornperson,

We of the Suburban Horn Club have observed repeatedly at Sunday afternoon rehearsals that hornists are nearly as passionate about food as they are about horn playing.

Our rehearsal breaks, rather than merely resting the chops, revive the entire mouth with the toothsome culinary contributions

of our members. Assuming that all horn players are of the orthodox gustative persuasion, we have decided to compile and publish an anthology of hornists' favorite recipes to be distributed world-wide.

If you would like to help us prove that there is a direct relationship between the asethetic sensitivity of the discriminating musician and the discriminating eater, send your favorite recipe, (any food category) to the address below.

Appropriate credits will be given, and all recipes will be tested in Suburban Horn Club kitchens to insure the highest of quality control.

Very Sincerely,

Libby Shapiro

NOSH

Suburban Horn Club

c/o Libby Shapiro

17 Rosemere Ave.

W. Caldwell, N.J. 07006

THE SUBURBAN HORN CLUB

The Suburban Horn Club was founded in November of 1974, by a small group of horn players in New Jersey. Twelve people found their way to the first meeting to play, eat, and to meet other hornists. At this time it was decided that membership in the club would entitle one to attendance at meetings and rehearsals, a monthly newsletter, a membership card picturing our 'horn bird' (the bird won our logo contest and has since been adopted as the symbol of the Suburban Horn Club), and inclusion in future club activities.

Since this time, our membership has grown to include over fifty people, approximately twenty of whom travel from as far as White Plains, New York to attend our monthly meetings at James Caldwell High School in Caldwell, New Jersey. Our members range in age from ten years to "mature", and in occupation from pharmacist to photographer. In the past year we have held two masterclasses, one with Martin Smith, associate principle hornist with the New York Philharmonic, and the other with Barry Benjamin of the Dorian

Woodwind Quintet. Our next workshop is planned for early February, with guest artist Ralph Lockwood, of the Cleveland Orchestra. In April of this year we gave an 'all horn' concert of music for four to sixteen horns, representing literature from the seventeenth century to the present. Four members of the club, who have become known as the Suburban Horn Quartet, have given numerous benefit performances, including a concert for radio station WNCN during its struggle for the survival of its classical format, as well as memorial concert in the plaza at Lincoln Center on Dennis Brain's birthday.

Other Suburban Horn Club activities include frequent concert attendance in New York City, picnics, and fund raising endeavors, to help build our music library and enable us to continue to bring fine musicians to Suburbia. As examples of these endeavors, the club has silkscreened its own shirts, bearing the image of our bird, and has printed bumper stickers in three sentiments; 'Blow Thy Horn!' 'I Support Air!' and 'Suburban Horn Club, official car!' Though the shirts have all been sold, the stickers are available in all day-glow colors, for \$1.50 each. We are also compiling a recipe book of "Hornists' Favorite Recipes," to be published next year.

On January 11th of 1976, the Suburban Horn Club will be performing at the New York Brass Conference for Scholarships, at the Roosevelt Hotel. As an ensemble of twenty we will play Rossini's *Fanfare de Chasse*, and Scheidt's *Ein feste Burg ist unser Gott*. Then the Suburban Horn Quartet will accompany Cornet Soloist Gerard Schwarz in selections from the collection of the late Gustav Heim, Mr. Schwarz's teacher's teacher, and first trumpet in the Boston Symphony, from 1907 to 1921. Mr. Heim arranged these polkas, and popular German melodies for Horn Quartet and Cornet solo, and in his day performed them with a horn quartet of Boston Symphony members. The arrangements have been reconstructed from Heim's manuscripts, and it is doubtful that they have been played since his group's

performances in the first two decades of this century. As a further project, the collection is presently being prepared for publication.

For more information about the Suburban Horn Club write:

Suburban Horn Club
c/o Amy Larkey
7 Cedars Rd.
Caldwell, N.J. 07006

Dear Mr. Winter,

Perhaps the enclosed photo and copy would be appropriate for publication in *The Horn Call*:

The enclosed photo was taken at a concert of the Federal Music Society, a N.Y.-based group of musicians who perform original American music of the Federal period on authentic antique instruments of the time. Here Randal Ulmer is playing a Gautrot "cor d'harmonie" made in Paris c. 1840, crooked in Eb. Its additional crooks enable the horn to play in F, G, Ab, A, & Bb alto; E, D, C, and Bb basso. The mouthpiece is coeval and much smaller in dimensions than a modern one, which cannot even fit the receivers on the crooks. The inside of the bell is decorated with a design of roses and lilies with golden garlands on



a green enamel background. This marvelous instrument belongs to Erich Selch, a founder of the Society and an ardent collector.

Randy Ulmer is free-lance hornist in N.Y., as well as a busy repairman. He specializes in custom work on horns and other brass instruments.

Keep up the good work on the Journal! It's always a treat to receive it.

Sincerely yours,
Anne Slayden
New York, N.Y.

Dear Mr. Winter:

Attached is a little composition I would like to offer to you for use in *The Horn Call* as you see fit. It was written by my very tolerant step-sister, who has patiently listened to me expound on subjects that couldn't possibly be of interest to anyone but another hornist - and she has never even played a brass instrument, let alone a horn.

I believe anyone who shares a home with a horn will find a considerable amount of truth expressed, and most likely could elaborate upon the list!

Cordially yours
June E. Potts
Fort Worth, Texas

A HOUSE WITH A HORN IS . . .

... having company ask if you have a new puppy 'cause there are always wet newspapers on the living room floor.

... going in to take a bath and finding the Holton 180 has beaten you to the tub and you have to wait in line.

... spending the evening with your mate in the next chair pressing an eyebolt to her lips, making buzzing sounds while looking in the mirror.

... recaulking the windows every year from high note damage.

... avoiding eye contact with your neighbors when you are outside and there's practicing going on inside.

... wondering if the sky would fall if the question of muting isn't resolved — up or down a half step when the thing is pushed in to do it.

... overlooking strange ticking sounds at odd moments, 'cause it's probably the metronome.

... hearing Horn Workshop records for the ten zillionth time.

... not eating before concerts.

... watching the mail for "The Horn Call".

... watching the mail for "Workshop Records".

... watching the mail for IHS Newsletters.

... watching the mail for mail order music.

... watching catalogs, ads, etc., for horn jewelry, literature, concerts, etc.

... a house with love. If not of you, of the horn.

... a house of jealousy. A wish to be a horn instead of an Oscar Mayer wiener.

... a house that's really a home, 'cause if you can make it WITH a horn sharing it, you can make it through ANYTHING.

M. M. Stuart

Dear Jim:

In looking over the steady and interesting responses to my efforts regarding "stopped horn." I realize that I made a false impression on some people, to wit: I am NOT attempting to explain why things happen as they do. I don't know, and I am not at all sure that ANYONE does.

I was (and am) seeking an efficient and effective approach to developing control of "stopped horn." I was (and am) trying to work with observable and practical "happenings."

I do not subscribe to the "two effects of the hand" theory which appears (to me) to be a basically adequate or inadequate closure of the hand in dealing with "stopped horn." I do agree that lowering #4 of the harmonic series is practical but lower #3 or #2 becomes very difficult indeed.

I wish very much that ALL composers, arrangers, and horn players would use the word MUTE to refer to a foreign object in the bell OTHER THAN the hand. I do like the idea of special symbols such as



providing they are clearly defined in each and every score and part! Traditionally the + mark should be over every note so desired, well known violations notwithstanding.

I promise that more will be forthcoming on this subject. By no means incidentally, I am convinced that some hands (such as yours) are ideal for "stopped horn," and that some are impractical without certain adjunct aids and devices. Hence the "more later."

Sincerely yours,
Marvin C. Howe
Ann Arbor, Mich.

Dear Dr. Winter,

I just wanted to let you (and hopefully the rest of the members of I.H.S. through "The Horn Call") know what's up, horn-wise, here in Austin.

As you can see from the program I've enclosed, Wayne Barrington, first horn and assistant conductor of The Austin Symphony, performed the Strauss "Concerto No. 1" with the orchestra on Friday February 27. A review in one of the Austin papers called the performance, "robust, but not rowdy." It was indeed a delight to hear.

On that same concert we performed "The Rite of Spring." It was exciting and challenging!

Dr. Winter — "The Horn Call" is looking great. If there's anything I can help I.H.S. with, please let me know! Thanks.

Flo Pfullmann
Austin, Texas

Dear Mr. Winter:

Your readers may be interested in the enclosed photo of 6 German foresters performing ceremonial hunting horn calls. The picture was taken in October 1973 by my colleague John Sweeley, Ukiah, California, who was one of a group of American foresters on a tour of forest management practices in Germany.

The horns apparently are an integral part of hunting in Germany. They are used to signal beaters, guides, and shooters as well as for post-hunt rituals saluting the game



killed. A different call is used for each game species.

My hunting horn, similar to the smallest ones in the photo, is in Bb and plays the same overtone series as a trumpet. It cost \$15 in Germany in 1959.

I would like to see a feature article in The Horn Call on modern uses of hunting horns in Europe.

Very truly yours,
Guy Connolly
Wildlife biologist
Twin Falls, Idaho

Dear Jim,

Forgive us, forgive us, forgive us, but now the secretary of The Stockholm Philharmonic Orchestra, Horn Group Section, will see that everything will be paid in a

couple of days.

To my own dues I will only add a little gift for you, guaranteed free of charge: On our tour to U.S.A., starting this month, we have to play Tschaikowsky Fifth 13 times. We already played it three times here in Stockholm, and those seven bars rest in the second movement before the solo always makes me nervous, so as a therapy I started to hum different tunes upon the string-sound. Suddenly I realized how well the trumpet-opening of Mahler's Fifth fit there. I wonder if I am the first one to discover this, or has it been done before? Maybe this would be a good idea for the Horn-Call? A competition who can find the best melody for the Tschaikowsky 5!!

I am afraid I will not see you this time, we do not come to the west coast. How sad!

But all the best to your family and yourself.

Sincerely yours,
Ib Lanzky-Otto
Hagerstein, Sweden

Obligat trumpet

Tjaikovski: 5. Symfoni nr. 5
I. satsen, inledning
Arr.: Ib Lanzky-Otto
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From The Editor's Desk

If all has gone as planned with a Newsletter from President Barry Tuckwell and Secretary-Treasurer Nancy Fako, our readers will know that this issue of the journal will be my last. Two elements bore significantly upon the decision to ask to be relieved, and it would be less than candid not to admit that one of them was fatigue; the other, and very compelling, was a firm belief that after four years the Horn Call will profit from new direction. If the editor were a full-time professional, a longer tenure would seem reasonable, but the Society has many able people, it seems healthy to pass the duties and privileges of leadership around. It is traditional at times like this to express thanks, and I cannot permit the opportunity to do so to pass: Therefore, my most heartfelt thanks to a patient wife, who allowed me to submerge into the Horn Call an average of at least eight to ten hours a week; to Vice President William Robinson for his invaluable assistance in myriad ways; to Dumont Printers, whose accurate copy made proof-reading a pleasure, and whose professional know-how made a neophyte editor's job comparatively easy; and above all to our readers for their patience when things went awry, and for their wonderful letters and articles, without which the journal could never have survived.

With articles by Georges Barboteu, Dr. Willi Aebi and B. Lee Roberts, this issue is indeed international; there is also a report from Nagoya. Thomas Cowan, our international banker-hornist member, initiates a new column of "Profiles," in response to numerous requests for something of the kind; our usual regular columns and the annual "Orchestras Around the World" listing will be of interest, as always. Mr. Cowan's first profile subject is Norman Schweikert, Chicago Symphony hornist and first Secretary-Treasurer of the Society, and teacher; he plans the second to be Charles Kavaloski, Boston Symphony Orchestra hornist and holder of an earned doctorate in physics; please write to him with suggestions for other subjects at his home, 3506 Harrogate Road, Columbia, South Carolina, 29210, U.S.A.

In spite of some very vexing frustrations and the requirement for many hours of work, the editorship has been a great joy and satisfaction; I shall miss it, and I know my successor will find the contacts with our world-wide membership most rewarding and stimulating. On to Montreux, Hartford, Tokyo, or wherever we reconvene our remarkable Society in future! It is a splendid force for international understanding and for the art we all serve.

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NEWS NOTES

The indefatigable Merle Kelly, apparently well recovered from his heart attack, has sent in the following materials from the Nagoya Horn Club, along with an elaborate pamphlet in Japanese, describing the club and its activities. Items in the pamphlet include greetings from Kelly and the other officers, a Club Diary (dues, 1,000 yen per year), a "chatting corner," lists of horns and mouthpieces available, and so on. (Kelly kindly wrote in translations of the headings.)

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Hornists of the Nagoya Juniuro Symphony Orchestra
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Genfer Musikwettbewerb

Der 32. Internationale Musikwettbewerb wird in Genf vom 3. bis 18. September 1976 stattfinden und die Kategorien Gesang, Klavier, Violine, Klarinette und Horn umfassen. Teilnehmen können junge Künstler aller Länder im Alter von 15 bis 30 Jahren (Pianisten, Violinisten, Klarinetten und Hornisten), von 20 bis 30 Jahren (Sängerinnen) und von 22 bis 32 Jahren (Sänger). Die Gesamtsumme der Preise und Spezialpreise beträgt 76 500 Schweizer Franken. Die Prospekte mit dem Reglement und den Programmen werden an Interessenten auf deren Wunsch (Palais Eynard, CH-1204 Genf) zugesandt. Letzter Anmeldetermin ist der 15. Juni. SZ

Geneva Music Competition

The 32nd International Music Contest will be held in Geneva September 3-18, 1976; categories will include Voice, Piano, Violin, Clarinet and Horn. Participants may be young artists of all countries, ages 15-30 for pianists, violinist, clarinetists and hornists, 20-30 for women vocalists, and 22-32 for male vocalists. Prizes total 76,500 Swiss Francs. The prospectus, with rules and program, will be sent upon request to those interested (Palais Eynard, CH-1204 Geneva, Switzerland.) Deadline for application, June 15, 1976.

Mme. Hermann Baumann has forwarded a brochure announcing a Master Class by Hermann Baumann, August 2-14 in Sion, Switzerland, as a part of the 13th Tibor Varga Festival. Cost is 600 Swiss Francs for the entire course, or 400 fr. for one week. Application should reach the Academie de musique de Sion, Case Postale 3374, CH-1951 SION, Switzerland, by June 15. There are a limited number of scholarships available. She also sent a review from the *Heilbronner Stimme* of February 16, 1976, of a concert by Professor Bauman which included the world premier of a newly-discovered work of Fritz Werner, a Horn Concerto, Op. 54. The orchestra was the Zurich Chamber Orchestra, directed by Edmond de Stoutz. Your editor did not find Fritz Werner in the 1959 Grove's, but the review identifies him as late-Baroque or early-Classical. The Concerto will be published by Edition Gerard Billaudot, 14 Rue de L'Echiquier, Paris (10^e).

Another notice of a competition arrived through Mrs. Fako; it is the International Young Musicians Contest in Evian, Switzerland, June 20-30. Deadline for application unfortunately is April 15, after the publication date of this issue, but perhaps some of our members might be interested to observe the contest. The contest is open to brass ensembles and woodwind quintets. For further information, write to Festival d'Evian, Casino Royal Hotel, Chateau de Blonay, 74500 EVIAN, Switzerland.

Calvin Smith submitted the itinerary of the Annapolis Brass Quintet, in the first European tour of this full-time brass ensemble. The tour was extended from October 27 to November 26, and included eighteen concerts and recording dates for radio and television; the tour ranged from Spain to Norway, via Switzerland, Austria and Germany, and closed in Holland and Belgium. He also mentions a new recording, released by Crystal Records, featuring himself with the quintet.

Mrs. Milton McKnight suggests the following hints about what to take abroad to the Workshop:

Some suggestions for your bulletin: What you may take; One Musical instrument, One Tape Recorder; One Movie Camera; Two Still Cameras; Including tape recorder and instrument, 44 pounds of luggage. When packing fold and roll things like shirts, sweaters, jeans, etc. - will take less space - will not get as wrinkled. Take only what you can carry, not too many foreign airports have porters. Only change enough money at airport that will be needed until you can get to a bank as rate is usually cheaper. Do keep all receipts for everything you buy for U.S. Customs. Addresses that might be helpful: Swiss Embassy, 2900 Cathedral Ave. N.W., Washington D.C. 20008; Swiss Consulate Generals are located in: Chicago, Ill.; New Orleans, La.; Los Angeles, Calif.; San Francisco, Ca. and New York, N.Y.

Remember also that anything manufactured outside your own country of residence should be registered with Customs before leaving the country, to avoid duty; this includes instruments, cameras, watches, jewelry, and so on.

Elliott Higgins, whose lecture on the art of free-lance playing was so well received at Magog last year, continues his exploration of the unusual, having played a work by Carlos Chavez, with Higgins' *Opus I* chamber orchestra: *Xochipilli*, a six-minute work featuring a solo conch shell in an attempt to emulate the sound of ancient Aztec ceremonial music. The conch was sanded by Higgins to form a receiver for the mouthpiece and modified by George McCracken to produce a concert "C". The program received favorable reviews and aroused much interest, as evidenced by the many offers of conch shells ranging in size from 9 to 18 inches.



ELLIOT HIGGINS AND CONCH

C. J. Paxman announces that flights from London to Geneva for the Workshop are being arranged through Swissair. Inquiries should be directed to Mr. John E. Harper, Superintendent - International Congress Service; Swissair; Swiss Center, 10 Wardour Street, London W1V 4BJ, England. Telephone (01) 734-6737. There are daily flights from Heathrow at 1110, 1555, and 1955, with return flights from Geneva at 0850, 1340, and 1745. Seven-night tours (air passage, room and breakfast) range in price from £110 to £152, depending on the type of accommodations desired; prices may vary with rates of exchange.

Horn artists scheduled to appear include Georges Barboteu, Hermann Baumann, Vitali Bujanovsky, Philip Farkas, Friedrich Gabler, Ib Lanzky-Otto, Jozsef Molnar, Barry Tuckwell, Adriaan van Woudenberg, plus new additions, the Wiener Waldhorn Verein!

There is also a charter flight being arranged for Scandinavian hornists, but your editor has no further information about it.

Switzerland is of course the land of the Alphorn, and hornists from other countries will be most interested to see and play one. Jeffrey Agrell has sent clippings from the *Luzerner Tagblatt* with photos, describing the largest ever made — perhaps "built" is more appropriate! It is 13.4 meters in length (nearly 44 feet) and has been played successfully by Arthur Lamy.



Krienser Weltrekord: Stolz wird das Riesenalphorn optisch und akustisch am Krienser Fasnachtsumzug vorgeführt. Es lässt im Chor mit zwei normalen Alphörnern (rechts im Bild) und einem Buchel die soliden Basstöne erschallen.

Dr. Wolfgang Suppan announces the second edition of his *Lexicon des Blasmusikwesens*. It may be ordered from Blasmusikverlag Fritz Schulz, D-7800 Freiburg-Tiengen, am Märzengraben 6, West Germany.

The annual Brass Chamber Music Workshop held at Humboldt State University will take place August 8-13, 1976. Daily chamber ensemble rehearsals, programs, an open library, rehearsal facilities, and discussions on topics of interest to brass players will be the main features of the workshop.

Inquiries may be directed to Valgene Phillips, Music Department, Humboldt State University, Arcata, CA 95521, U.S.A.

On January 16, 1976, the first annual Central New York Brass Festival was held at Jordan-Elbridge High School under the administration of Jeffrey Renshaw and James W. Estes. Participating in the Festival were brass players from Jordan-Elbridge High School, West Genesee High School, Cicero High School, and Liverpool High School.

Clinician-Conductors for the Festival were Donald Knaub and Verne Reynolds of the Eastman School of Music.

The one-day Festival culminated in a concert which presented each school's brass choir as well as four homogeneous choirs (horns, trumpets, trombones, euphonium and tuba).

Michael Hölzel will teach at Indiana University during the 1976 Summer Session, and will also conduct a three-week course at the *Internationale Sommerakademie* in Salzburg, Austria, August 9-28. This course immediately precedes the Geneva Competition.

Shortly before Barry Tuckwell's appearance on the CBS television show "Camera Three," your editor engaged in some correspondence with Margaret Carson, who is Mr. Tuckwell's agent in New York. One of the results of that correspondence was a series of splendid photos, all of which we were given permission to print. With the exception of the photo by Mrs. Lawrence, all were taken by Camera Three personnel, and all of the rare instruments came from the Metropolitan Museum of Art, New York City.



BARRY TUCKWELL WITH FRIENDS AT LINCOLN CENTER

Photo by Mrs. Morrie Lawrence



ROMAN BUCCINA



PICTURED FROM LEFT TO RIGHT ARE: 19th CENTURY POCKET POST HORN FROM MILAN; CONCH SHELL; AND DANISH LUR, 6th CENTURY B.C.



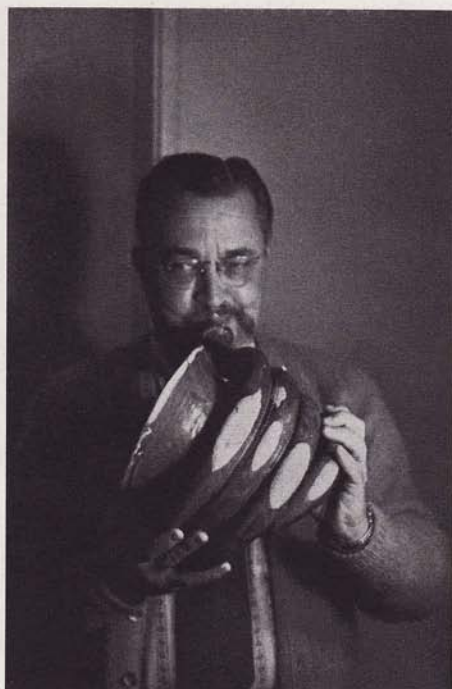
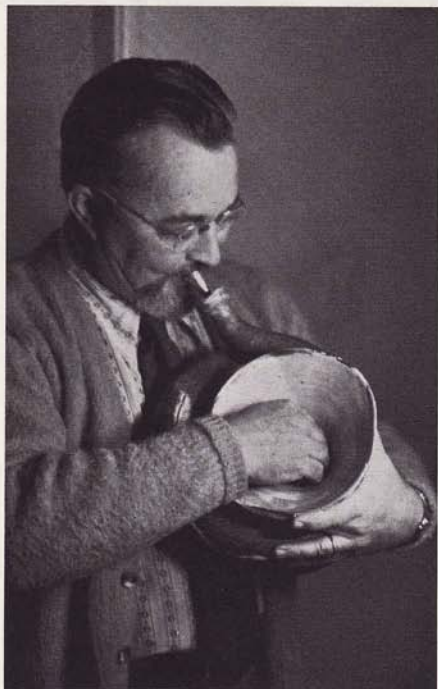
ANIMAL HORN



"COR-SOLO"

(Early 19th Century? Note crook and tuning slide.)

The curious enchantment that surrounds our horn continues to touch non-hornists in unexpected ways. Recently a neighborhood lad, Tracy Crow, who has taken up ceramics, sent over his latest creation, a horn with four coils, attached bell and large mouthpiece. Not being a ceramist, I am perhaps wrong, but I rather think a complete horn, "thrown" on a potter's wheel, represents a remarkable achievement. Using a horn mouthpiece, taped so that it fitted firmly into the throat of the original mouthpiece, the instrument was playable, although the harmonic series was less than satisfactory; between the 4th and 10th harmonics, it seemed to be in the vicinity of D-flat; the bell shape was not amenable to a successful hand-horn technique. To use a term of James Decker's about a horn that was supposed to have been playable, this one is no doubt a "wall-hanger" — but it's a remarkable wall-hanger.



EDITOR WITH WALL-HANGER.

Friedrich Gabler announces his private publication of a third volume of Bordogni Etudes, a set of ten vocalises with piano accompaniment. Readers familiar with the Rochut *Melodious Etudes for Trombone* will know what these etudes are like — graceful Italian melodies, harmonized with piano. Write to Prof. Gabler at his Vienna address, Elsslergasses 10/8, A-1130 Wien.

Wendell Hoss and George Cable sent in the accompanying photo of Sally the Snake (a three-foot rosy boa) emerging from the bell of Rita Buechel's horn. Sally's owner, Tom Johnston, junior in El Cajon High School, had taken Sally to school to show her to friends — and Sally identified the horn as a good place to begin hibernation! Pulling failed to remove her, but biology teacher Walter Gehrke suggested putting the horn out in the sun — and when the horn became unpleasantly warm, Sally came out!



The first meeting of The Israeli Horn Club took place at 10:00 A.M. on March 13, 1976, in the Guest House of the Israeli Philharmonic Orchestra (28 Agnon Street, behind the Ramat Aviv Hotel). The agenda included: Introductory Words, The Aims of Israeli Club, Team Playing. A light beverage was served, and the meeting was organized by Meir Rimon and Yaacov Mishori. (Your editor was very kindly invited to attend, but couldn't manage it.)



What kind of music should a horn player have at his wedding? Why, HORN MUSIC, of course! In fact, the only reason bridegroom Paul Riggio is not holding one of those coiled beasts is because that pretty flute-player bride, the former Donna Walker, is standing there!

Ringling the rafters with joyous music from Scheidt, Bach, Schumann, Reicha, Mozart, and Handel during the festivities on February 28 in the Frostburg, Maryland, United Methodist Church were, from left, hornists Luke Zyla, Llew Humphries, David Sternbach, and Vince Richards. Riggio and Richards are former students of Sternbach at West Virginia University, and Zyla and Humphries are still studying there. Mrs. Riggio is the daughter of Mr. and Mrs. Wallace Walker of Cumberland, Maryland. Mr. Riggio is the son of Mr. and Mrs. Donald Riggio of Charleston, West Virginia.

The bride and groom are now in Puerto Rico where he is 3rd horn in the Puerto Rico Symphony and 1st horn in the Puerto Rico Opera and where she teaches music in a private school.

A late notice advises that the Seventeenth Music Seminar of the East German Republic will take place July 12-24, at the Franz Liszt Hochschule für Musik in Weimar. Professor of horn will be Peter Damm. Unfortunately, the final date for application is April 30, but interested readers may wish to inquire about plans for 1977. Write to: Organizational Office, Franz-Liszt-Hochschule, 53 Weimar, Platz der Demokratie 2, DDR.

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FARKAS FRENCH HORN



M. GEORGES BARBOTEU

DU COR

— Georges Barboteu

— I —

La France semble liée depuis toujours à l'histoire du cor. C'est elle qui lui a donné, pendant des siècles, ses lettres de noblesse, et c'est elle qui a su le mieux assimiler les découvertes, les trouvailles ou les améliorations venant d'autres pays. Mais, d'abord, quelle est la véritable origine de notre cor d'harmonie?

Au départ, bien entendu, il y a la simple corne d'appel, qui a eu une nombreuse progéniture, qu'il s'agisse du noble "olifant" du Moyen-âge - celui-là même dont le malheureux Roland se servait à Roncevaux pour appeler au secours - ou du légendaire Cor des Alpes, ce fameux et encombrant "Alpenhorn" dont la belle voix s'entend à des kilomètres dans les alpages suisses. Mais cet instrument en quelque sorte primaire avait déjà, à l'époque romaine, donné naissance à un instrument beaucoup plus élaboré. Il s'agit du "cornu" en usage dans les musiques militaires au temps des Romains. Pour éviter l'encombrement occasionné par une trop grande longueur de tube, les Romains avaient eu l'idée de contourner en spirale l'instrument, dont la perce était, comme celle de la corne d'appel, conique. C'est de ce "cornu" que jouent les trois célèbres musiciens que l'on découvre sur l'un des bas-reliefs de la colonne Trajane, au milieu de Forum de Trajan, à Rome. Le nom même de l'instrumentiste, "cornicen", est attesté par le titre de l'école où il pouvait se former, le "collegium cornicinum".

Il est plus que certain que, à la chute de Rome, les invasions barbares firent tomber dans l'oubli le plus total aussi bien l'art du "cornicen" que la technique même de fabrication du "cornu".

C'est en Allemagne qu'il semble que l'on ait redécouvert cet instrument. Ceci devait se passer aux environs du treizième siècle. Plusieurs documents contemporains nous offrent en effet la description d'un instrument qui, d'une manière ou d'une autre, rappelle étrangement le "cornu" des Romains. Qu'il s'agisse du "Jägerhorn" décrit par Virdung¹ en 1511 ou d'un cor contourné trois fois en spirale dont on trouve la trace des 1502, il s'agit bien d'un même instrument, qui est la résurgence exacte du cornu.

C'est ce cor contourné en spirale qui fut adopté en France, où on l'appela "cor à plusieurs tours". C'est ce cor à plusieurs tours dont on se sert au XVI^e siècle pour la chasse: on l'appelle aussi la "Trompe", et c'est sous cette denomination qu'on le désigne toujours aujourd'hui dans le langage de la vénerie. (A la même époque, on utilisait également, pour la chasse, un petit cor contourné une seule fois en spirale, c'est le "huchet").

La fonction créant l'organe, c'est à la chasse au cerf - la chasse à courre - que l'on doit l'utilisation du cor à plusieurs tours. En effet, auparavant, on se servait uniquement de l'olifant, qui, n'ayant que 38 centimètres de long, ne pouvait porter bien loin. Avec la chasse au cerf, il faut un instrument dont la voix se fasse entendre au loin: c'est pourquoi le cor à plusieurs tours fut adopté.

C'est en 1639 que Francesco Cavalli emploie pour la première fois le cor de chasse à l'orchestre, dans son opéra "*Le Nozze di Teti e di Peleo*". Il faudra attendre 1654 pour que, à l'instigation de Mazarin², une troupe vénitienne amène au public français cet ouvrage, et lui fasse par la même occasion découvrir les beautés du cor. Un peu plus tard, dans la "*Princesse d'Elide*" de Molière, Lully introduit un ballet (*Les Plaisirs de l'île enchantée*) où il utilise une fanfare de cors. Sans doute, chez Lully comme chez Cavalli, les accords confiés aux cors sont-ils d'une simplicité forcée: il n'en reste pas moins vrai que c'est à partir de ce moment que l'instrument lui-même atteint un niveau de facture assez élevé.

A partir de 1700, le Marquis de Dampierre, Lieutenant de Chasse du Duc du Maine, compose un grand nombre de fanfares harmonisées pour le cor de chasse, qui sont déterminantes pour l'avenir musical de l'instrument. Rameau lui-même imitera Dampierre dans "*Hippolyte et Aricie*"...

Dans la seconde moitié du XVII^e siècle, le cor est donc devenu une sorte de spécialité française. C'est à ce moment que son histoire va s'infléchir d'une curieuse manière. En effet, en 1680, un jeune et très brillant gentilhomme venu de Bohême (dont il était d'ailleurs Vice-Roi), le Comte de Sporck, entreprend une tournée en Europe, comme tout jeune homme bien né se devait de le faire. Il se trouve qu'il était passionné de chasse et de musique, et qu'on l'avait surnommé le "premier chasseur d'Europe". Séduit et captivé, dès son arrivée en France, par la chasse à courre (que les Allemands appelaient la "*Parforcejagd*"), Sporck décide d'importer en Bohême tout ensemble le principe et les règles de la chasse à courre et l'instrument qui en est inséparable. Il fit apprendre le cor français à deux de ses propres serfs, Wenzel Swida et Peter Röllig: ce furent les initiateurs d'une longue lignée d'instrumentistes qui devaient bouleverser l'histoire du cor.

En effet, munis d'instruments ramenés de Versailles par Sporck (ils avaient été fabriqués par Caretien à Paris, nos deux compères formèrent de nombreux disciples. Dès lors, il se constitue en Bohême et à Vienne, où Sporck séjourne de plus en plus souvent, une véritable école de cor, doublée d'une école de facture d'instruments. C'est ainsi que, dans leur atelier de la Naglergasse³ à Vienne, les frères Leichnamschneider se mettent à copier les instruments français, en leur apportant souvent d'appréciables améliorations. En particulier, c'est à eux que l'on doit, vers 1703, l'invention des fameux "tons de rechange" de différentes longueurs, qui, en s'adaptant à un cor au diamètre réduit, permirent du jour au lendemain de changer la tonalité de l'instrument sans avoir à changer l'instrument lui-même.

Le premier cor d'orchestre était né. Vers 1720, toutes les Cours européennes possèdent, avec des instrumentistes bohémiens formés par Swida et Röllig, au moins une paire de cors (souvent en argent) fabriqués chez Leichnamschneider. Seule, la France, paradoxale-

ment, reste à l'écart du mouvement.

Un nouveau pas en avant est franchi lorsque Anton Josef Hampl (encore un Bohémien, puisqu'il était de Prague . . .) trouve la technique des sons bouchés. En bouchant plus ou moins le pavillon, on peut baisser proportionnellement le son original, et combler ainsi les lacunes qui subsistent dans l'échelle des sons harmoniques. C'est enfin à Hampl que l'on doit les tons de rechange insérés au milieu de l'instrument - alors que les frères Leichnamschneider les plaçaient au bout . . .

Hampl forma d'innombrables élèves: parmi ceux-ci, il faut bien entendu citer le grand Punto, qui fut peut-être le plus grand corniste de tous les temps . . .

En France, on ne ressentit les effets de la marée bohémienne que vers 1750. Deux cornistes - introduits par Stamitz chez La Pouplinière - sont nommés à l'Opera: ils s'appellent Syrinek et Stainmetz . . . Jusque là, les Parisiens n'avaient entendu, à l'orchestre, que les sonorités puissantes du bon vieux cor de chasse. Tout d'un coup, ils découvrirent les accents veloutés et tendres du cor viennois, mis en valeur par les instrumentistes de l'Ecole de Bohême. Ce fut une révolution, d'où va sortir toute l'Ecole française de cor.

Car, pour faire face à la demande de plus en plus grande, les "Allemands", comme on appelait les Bohémiens, sont amenés à former des élèves français. A partir de 1769, on commence à trouver des noms de cornistes français dans les orchestres parisiens.

L'Ecole française va naître le jour où un corniste d'origine bohémienne, Jean-Joseph Rodolphe, est nommé cor principal à l'Académie Royale de Musique. Compositeur et instrumentiste, son influence sera très grande, et il faut retenir cette date de 1784, qui marque la date de naissance de l'Ecole Française. Ceci dit, l'Ecole française va continuer à être marquée par l'influence viennoise. Qu'il s'agisse de Leutgeb ou de Thürschmidt, ce sont des Autrichiens qui infléchissent l'évolution du cor français. Et, le jour où Thürschmidt rencontre le facteur Lucien-Joseph Raoux, il lui suggère quelques améliorations qui vont amener à la création de ce qu'on appellera le "cor-solo". Bientôt, tous les virtuoses joueront le cor Raoux . . .

Parmi eux, bien entendu, le célèbre Punto, pour lequel Mozart composa la Symphonie Concertante KV 297B, et qui allait être le dédicataire de la Sonate opus 17 de Beethoven en 1800.

C'est Punto qui forma, entre autres, Buch et Kenn, qui allaient être professeurs au Conservatoire à partir de 1794. Et c'est encore lui qui attira à Paris un grand nombre de solistes d'une extrême importance, parmi lesquels le célèbre Heinrich Domnich, qui devait faire paraître, en 1808, sa "Méthode de Premier et Second Cor", qui servira pendant des années de bréviaire aux apprentis cornistes.

Trois noms suivent immédiatement celui de Domnich pour l'enseignement du cor. Celui de Vandebroek (Méthode nouvelle et raisonnée pour apprendre à sonner du cor - 1797), celui de Frédéric Duvernoy (qui fut même nommé chevalier de la Légion d'honneur pour ses mérites artistiques . . .) et enfin Louis-François Dauprat, dont la Méthode, publiée en 1824, est peut-être la plus importante méthode jamais écrite . . . Il fut le professeur de Jean-François Gallay, qui devait en 1842 le remplacer comme professeur au Conservatoire.

Mais les jours du cor naturel étaient comptés: le cor à pistons allait le supplanter. Une classe de cor à pistons est créée en 1833 - et bientôt Gallay, dernier grand corniste sur cor simple, semblera singulièrement anachronique . . .

- II -

L'évènement, pour ma part, le plus important du début de notre siècle fut l'emploi du *vibrato*.

D'après les anciens cornistes qui pratiquèrent fin XIX^{ème} et début XX^{ème} siècle dans les orchestres français, les chefs, les critiques et le public admettaient les "couacs accidentels" des cornistes au cours des concerts.

Monsieur Jean Devémy, doué d'un tempérament peu commun, fut à son époque l'un des seuls à jouer sans accident sur le cor en Fa. Son vibrato était, au début de sa brillante carrière, serré et très chaud d'expression. Cette nouveauté et cette sécurité firent merveille, à tel point que la majorité des cornistes l'imita.

Son influence fut grande, car nous remarquons actuellement, que cette façon de jouer demeure avec quelques variantes dans beaucoup de pays de l'est.

C'est en 1950 que je fus son élève au Conservatoire National Supérieur de Musique de Paris. J'obtins, cette même année, le prix d'honneur. Mes contacts avec lui au Conservatoire et ensuite au théâtre National de l'Opéra Comique, furent amicaux, même affectueux. Il m'avait impressionné par son talent, sa vitalité et sa bonne humeur. Pour mieux comprendre cet homme, je vais me permettre de vous lire quelques extraits d'un article écrit de sa main dans un journal français :

"Tout le monde sait que l'essentiel de la technique du cor consiste dans le perfectionnement et la qualité de la sonorité. Nul n'ignore en comparant des cors français et des cors allemands, qu'il existe entre eux une différence frappante au point de vue sonore. Cette différence, contrairement à ce que l'on croit généralement, ne provient nullement de la perce ou d'autres détails techniques de facture. Un cor fabriqué à Erfurt et un cor fabriqué à Paris ne diffèrent pas notablement. C'est seulement la position des lèvres, la conformation du gosier de l'exécutant *dues au langage parlé du pays*, qui font la différence de sonorité.

En dehors de ces différences physiques, il y a évidemment entre les écoles de chaque pays des différences de technique. Les allemands comprennent davantage l'expression musicale dans l'accentuation de la nuance, dans l'aggravation de l'intensité, alors que les français se soucient principalement de la vibration de la note: l'expression est dans l'émission et la tenue des sons indépendamment du phrasé qui ajoute ses exigences expressives. Il ne s'agit donc pas tout à fait de ce vibrato que les étrangers reprochent souvent à l'école française de cor. *Je n'enseigne pas ce vibrato*, mais une certaine ondulation sonore qui dépend du tempérament et de la sensibilité de l'exécutant."

Jean DEVÉMY

Il est vrai que le langage parlé du pays peut donner une personnalité au jeu du corniste. Nous remarquons aussi que Jean DEVÉMY se défend d'enseigner le vibrato.

Si cette façon de jouer était adoptée, Monsieur Lucien THEVET, d'une génération plus récente, écrivait une méthode de cor très importante à cette époque, dans est cité l'emploi du vibrato et la façon de la pratiquer, comme un moyen normal d'expression et de jeu.

Le vibrato était par la même officialisé: c'était le vibrato continu.

Monsieur Lucien THEVET enseigne actuellement au Conservatoire National de Versailles. Personnalité marquante de cette moitié du siècle par ses travaux et sa méthode, il fut cor solo à la société des concerts du Conservatoire et au Théâtre National de l'Opéra.

Si Monsieur TOSCANINI et d'autres chefs d'orchestre avaient apprécié le jeu des cornistes français avant 1939, il n'en fut pas de même pour certains après 1945.

C'est en 1951, lors du concours International d'exécution musicale, que j'ai eu la révélation du jeu que pratiquaient les cornistes étrangers.

Elève de mon père, professeur au Conservatoire d'Alger (Algérie) ne pratiquant pas le vibrato, il m'a été facile de réaliser alors une synthèse tout en conservant la personnalité du jeu français. C'est ainsi que j'obtins le premier prix à l'unanimité du jury. Mon opinion était faite.

C'est donc à partir de 1952 que les tendances changèrent.

L'enregistrement, d'une part, et les moyens de transport plus rapides, nous donnèrent la possibilité d'entendre ce qui se pratiquait ailleurs. Surtout avec la venue des grands orchestres anglo-saxons en France.

C'est dans le domaine de la variété que le vibrato fut exclu en premier.

Les enregistrements de ce genre de musique par les formations américaines et anglaises, très en vogue à l'époque, influencèrent les responsables musicaux français? Pour pouvoir être engagé dans ces formations il fallait ne point pratiquer le vibrato d'une part, et être muni d'un instrument de système allemand à palettes!!!

Voilà qui semble ridicule; sans vouloir dénigrer ces facteurs étrangers à qui je reconnais des qualités indéniables, j'estime que ce n'est pas l'instrument mais la façon d'en jouer qui est importante et fondamentale.

De toute façon la mode était lancée.

Dans le domaine classique, la pratique du vibrato demeurait dans certaines formations importantes.

Nous assistâmes, à cette époque, à des réactions plus ou moins nuancées de certains chefs d'orchestre et nous entendîmes des réflexions désobligeantes de leur part. Les touristes mélomanes même étaient surpris par cette façon de jouer du cor.

Nous étions critiqués et un ostracisme évident s'établissait dans les pays d'influence anglo-saxonne. D'ailleurs cet ostracisme était à l'état latent depuis l'avènement du vibrato, et demeure hélas de nos jours.

Plusieurs de nos collègues français, ayant eu leur premier prix au Conservatoire National, tentèrent leur chance à l'étranger. Après avoir passé de brillants concours sur le plan technique, furent obligés de ne point vibrer sous peine de. . . renvoi!!! Nous avions de ce fait la confirmation de l'exigence des chefs d'orchestre contre le vibrato continu.

Cela n'a pas empêché de faire une brillante carrière à ces collègues français; carrières de soliste, concertiste, de soliste d'orchestre et de professeur. Bien entendu le vibrato étant exclu de leur jeu.

Il faut reconnaître qu'en dehors de ce problème, la technique de l'école française était très bonne dans le sens de la virtuosité que nous avaient transmise les cornistes français du XIX^{ème} et du début XX^{ème} siècle.

Je me souviendrai toujours d'une réflexion de Charles Munch (après mon séjour aux U.S.A.) peu de temps avant sa mort (péniblement ressentie par tous les musiciens français) me disant "Mon petit, surtout pas à la française" avant une répétition d'un concert Brahms, au festival de Musique d'Athènes. J'avoue qu'il avait vite changé d'avis. . .

Je dois aussi dire sincèrement qu'ayant été au départ l'élève de mon père, mon opinion n'a jamais changé. Même (et je le reconnais) si j'ai été conquis à mon arrivée à PARIS par ce jeu très répandu en France, je pense, pour l'avoir pratiqué, que le vibrato continu est un artifice qui facilite la justesse et la technique de celui qui l'emploie. Certes, si le résultat est joli à l'écoute pour certaines œuvres, musicalement, et surtout dans la musique classique, ce vibrato me gêne beaucoup. D'une part, si le vibrato pratiqué par Monsieur DEVEMY était serré et chaud d'expression, devenu quasi mesuré et continu il était l'objet de critiques violentes et évidentes.

Avec le temps les cornistes amateurs de vibrato prirent leur retraite. De toute façon, je considère ces personnalités fort respectables. Leur talent et leur sincérité, tout au long de leur brillante carrière, resient pour moi le témoignage d'un passé révolu.

Pendant toute cette évolution sur le plan du jeu en France et d'après le livre très documenté (The french horn) de notre regretté collègue MORLEY-PEGGE, nous constatons que les facteurs français d'instruments ont servi de base à une évolution technique dans les pays étrangers.

En effet, si nos collègues anglais, à cette époque (fin XIX^{ème} - début XX^{ème} s) se servaient couramment du cor français RAOUX et que les Allemands, de leur côté, poursuivaient une évolution technique, nous assistâmes à la suppression des pistons pour l'adoption du système à palettes, qui est un moyen de facilité au niveau de l'entretien et non au niveau de la technique. Puis à plusieurs transformations de courbure et de perce.

Pendant ce stade évolutif, sur le plan technique, la stagnation des facteurs français (et

non le refus des instrumentistes français) donna la possibilité aux facteurs étrangers de profiter de cette ouverture sur le marché international.

Un de mes amis, Louis Willermoz, se servant du système SAX-BLAKEY de 1912, lança sur le marché un cor à compensation ascendant Fa-Si bemol Le troisième piston du cor en fa donnant la tonalité de sol et en si bemol la tonalité d'Ut. Ce système fut réalisé par les facteurs THIBOUVILLE-LAMY et exploité ensuite par SELMER, COUESNON et COURTOIS.

Cet instrument fut très en vogue en France et on le pratique de nos jours. Mon collègue Lucien THEVET fit en sorte d'améliorer pour le compte du facteur SELMER cet instrument.

De mon côté, d'abord chez COUESNON puis chez COURTOIS, où j'ai toujours cette tâche, je transformais un modèle de mon collègue Louis BERNARD (système Willermoz) qui avait adopté les pistons inclinés donnant la possibilité d'une meilleure tenue de la main et du poignet.

Ces transformations se traduisirent par la réduction d'une trop grosse perce au départ de l'instrument qui détimbrait le son et je procédais à quelques retouches importantes de courbure. Je réalisais ensuite pour sacrifier à la mode, des instruments à palettes sur le même modèle que celui à pistons, ascendants et descendants, seule maison française à avoir créé ces modèles.

Que le raccourcissement de la longueur du ton d'UT par le troisième piston en si bemol rende le timbre plus pâle que celui de la tonalité de FA, je le conçois fort bien, mais je pense que l'ajout du vibrato continu en plus de l'élargissement de la perce au départ qui détimbrait le son ont contribué à cette réprobation des chefs d'orchestre et au qualificatif de "Saxophone."

Mais n'oublions pas que toutes ces transformations et cette façon de jouer étaient au service de la sécurité tant réclamée!!! On joignait l'utile à l'agréable...

Si en France ce passé est révolu, *demeure pour tout le monde le problème de la sécurité*. Bien souvent nous constatons qu'il reste entier. La longueur du tube de notre instrument, et par de là même, son étendue, font que les notes sont terriblement rapprochées entre elles et demandent une grande précision d'émission. Les anciens n'avaient-ils pas pensé au cor basse et au cor algu?

Il ne faudrait tout de même pas que le problème de la sécurité soit résolu au détriment de la musique et techniquement au détriment du son originel de notre magnifique instrument.

S'il y avait en activité quelques irréductibles du vibrato, *le choix de l'école fut définitif après les événements de 1968*.

Monsieur Jean DEVEY prenait sa retraite au Conservatoire National Supérieur de Musique de Paris en tant que professeur de cor. Le poste devenait vacant et pour pourvoir cette haute fonction, il y avait cinq candidats: Messieurs Lucien THEVET, André FOURNIER, Roger ABRAHAM, Charles CONORD, et moi-même Georges BARBOTEU. C'est au premier tour de scrutin que j'ai eu l'honneur d'être nommé à ce poste. Je prenais mes fonctions en Octobre 1969.

Comme je vous l'ai déjà expliqué plus haut monsieur Lucien THEVET, par sa méthode et sa pratique du vibrato représentait une époque déterminée. Monsieur CONORD, élève de Jean DEVEY et adepte du vibrato, était déjà cor solo à Lille et y avait la charge de professeur.

Monsieur FOURNIER et moi-même étions d'une autre génération, celle qui avait opéré la synthèse et qui de ce fait avait le monopole à Paris des affaires de variété, de musique de Chambre, de musique contemporaine et classique.

Monsieur André FOURNIER fut nommé cor solo à l'Orchestre National où il pratique actuellement. Monsieur ABRAHAM, professeur à Strasbourg et cor solo à l'Orchestre symphonique de cette ville, fut pendant quatre années le soliste de l'Orchestre de Paris à sa formation.

En ce qui me concerne, passionné par l'écriture musicale d'une part, et par mon instrument de l'autre, j'écrivais des Etudes Concertantes et classiques et beaucoup d'autres pièces: solfège instrumental, duos, trios, quintettes à vent et quintettes de cuivres, ainsi qu'une pièce expérimentale qui fut créée au Théâtre des Champs Elysées par l'Orchestre de Paris sous la direction de Marius CONSTANT, la place de soliste étant tenue par moi-même.

Je crois sincèrement que sur le plan pédagogique tous mes collègues étaient des gens qualifiés pour assumer les responsabilités de cette haute fonction. Mais le problème était à cette occasion de trancher: continuité du vibrato ou synthèse des Ecoles Allemande et Française.

Le choix fut fait.

Il fallait, de ce fait, que l'on sache ce qui se passait en France afin que cet ostracisme cessa, et il n'y avait pour cela que l'enregistrement qui pouvait nous donner cette possibilité d'ouverture.

C'était à l'époque où brillait notre regretté confrère Denis BRAIN, avec les magnifiques enregistrements qu'il réalisait.

Avec trois autres cornistes français, Gilbert COURSIER, Daniel DUBAR et Michel BERGES, nous décidâmes de mettre au point le KONZERTSTUCK pour quatre cors de Robert SCHUMANN; oeuvre à l'époque très peu enregistrée et qui pouvait nous donner, de ce fait, une plus grande audition.

C'est le Club du Disque Français qui nous donna cette chance après maintes démarches infructueuses auprès d'autres maisons d'enregistrement. Nous allâmes tous les quatre rejoindre Karl RISTENPART et son orchestre à Sarrelouis (Allemagne).

"Anecdote!": Je me souviens avoir joué la veille de notre départ le Vème Concerto de DUVERNOY, en public, à l'ancienne et merveilleuse salle du Conservatoire, où la Société des Concerts exerçait depuis le XIX^{ème} s. avant d'opter pour le Théâtre des Champs Elysées, salle nettement plus grande.

Je rejoignis donc mes trois amis, après le concert, à la gare et nous passâmes la nuit dans le train, ne dormant qu'à moitié, pour le moins fatigués et fébriles . . . Le repos et la concentration n'étaient guère là pour soutenir notre sérieuse préparation! Arrivés à 7h du matin à Sarrelouis, et ne pouvant disposer de nos chambres d'hôtel avant 10h, nous partîmes nous réconforter et tuer le temps avec un "petit déjeuner" qui avait, je dois le reconnaître humblement, des allures de repas plus que solide . . . A tel point que nous arrivâmes, je crois qu'on peut le dire, en retard à l'enregistrement! Celui-ci était prévu de 10h à 20h, à 17h tout était terminé!

Je vous parle de cet enregistrement plus que d'un autre, car il fut pour mes amis et pour moi-même l'un des plus beaux souvenirs de notre carrière. Quand nous apprîmes le rachat de la bande enregistrée par la société d'enregistrement américaine NONESUCH et par d'autres Sociétés européennes, notre but purement "philanthropique" était atteint! Par la suite, nous avons l'occasion d'enregistrer des oeuvres classiques pour quatre cors et deux cors, toujours avec ce quatuor, chez la maison d'enregistrement française ERATO. Puis je fis seul un bon nombre d'enregistrements du répertoire classique.

—III—

TECHNIQUE

Il n'est pas dans mon intention de faire ici un cours complet sur le technique ou l'interprétation, mais de vous informer, par un résumé, la façon d'enseigner notre instrument, pendant les deux phases suivantes: avant l'entrée au Conservatoire, et pendant la scolarité au sein ou même Conservatoire français.

Je répondrai à vos questions plus précisément après cet exposé.

Partant du principe qu'il n'est pas possible de s'extérioriser ou d'interpréter une oeuvre musicale en ayant des problèmes techniques, il est fondamental de donner aux jeunes cornistes débutant une structure de base quant à cette technique.

Nous avons tous observé que dans tout l'éventail musical classique: l'émission, le son, les gammes, les intervalles, les arpèges, le trille, sont les éléments essentiels de cette structure technique de base, sans oublier bien sûr la respiration et l'emploi fonctionnel de fondamental de l'air. C'est donc ce travail technique et son application qui assurera aux jeunes étudiants un bon démarrage dans la musique et notre instrument.

Il me semble indispensable de jouer au départ le cor en fa. Ce n'est pas sans raison que cette tonalité fut choisie. Et bien souvent pour des raisons de facilité ou de sécurité nous préférons le cor en si bémol au cor en fa, qui a pourtant une sonorité particulière. Je sais que des spécialistes du son ont prétendu qu'il y avait peu de différence techniquement entre les deux sons, et que l'épaisseur du métal n'avait aucune incidence sur la sonorité du cor en général. Je ne suis pas de cet avis.

Ayant joué sur un cor français BESSON en fa jusqu'à l'âge de vingt cinq ans, je peux en parler en connaissance de cause, et j'insiste pour que les jeunes pratiquent le cor en fa, afin que, quand ils joueront le cor en si bémol, ils s'en approchent le plus possible, qu'il retrouvent le son du cor en fa.

Au Conservatoire National Supérieur de Musique de Paris le recrutement des élèves se fait par voie de concours, et se sont généralement des cornistes primés des conservatoires de Province qui se présentent afin de parfaire leurs études musicales au niveau supérieur. Ainsi donc je n'ai aucunement participé au début de leurs études. Vous comprendrez que j'ai eu au départ "quelques" difficultés, "quelques" problèmes avec les jeunes cornistes qui ont eu comme professeur des adeptes du vibrato continu. La reconversion ne fut pas facile et bien des fois il a fallu reprendre la formation au début. Mais l'adoption de l'école et la compréhension des professeurs et des élèves font que ce problème s'atténue de plus en plus.

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Le français étant individualiste, je fais en sorte de développer selon leurs aptitudes le sens des responsabilités qu'ils auront à avoir vis à vis de l'orchestre et de la musique sous toutes ses formes.

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Il faut obtenir dans chacune de ces disciplines un certificat afin de pouvoir se présenter au concours de cor pour l'obtention d'un prix (Cela à partir de la seconde année, la première année étant consacrée à l'étude).

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Sachez chers amis cornistes que tous mes étudiants ainsi que tous mes collègues français sont heureux de savoir qu'un des leurs participe à ce Colloque International, notre volonté étant de vous rejoindre pour servir tous ensemble la MUSIQUE.



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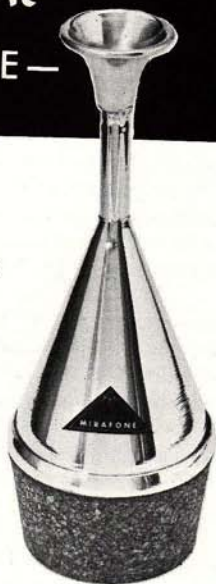
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THE EVOLUTION OF THE HORN IN FRANCE AND ITS SCHOOL

A Lecture Given by Georges Barboteu
at The Seventh Annual Horn Workshop
Orford Arts Center, Magog, P. Q., Canada
June 19, 1975

-1-

France seems always to have been linked with the history of the horn. Throughout the centuries it is France which has given it its letters of nobility, and it is France which has best known how to assimilate the discoveries, the original ideas and the improvements coming from other countries. But first, what is the true origin of our orchestral horn?

In the beginning, of course, there is the simple *corne d'appel* (signal horn), which has had numerous offspring, such as the noble *Olifant* of the Middle Ages - the same one which the unfortunate Roland used at Roncevaux to summon help - or the legendary horn of the Alps, that famous and cumbersome *Alpenhorn*, whose beautiful voice carries for many miles in the Swiss mountains. But during Roman times, this simple instrument had already given birth to a much more elaborate instrument. This was the *cornu* which was used in military bands in the time of the Romans. In order to avoid the inconvenience brought about by a very long tube, the Romans had the idea of coiling the instrument into a circle, and, as with the *corne d'appel*, the bore was conical. It is this *cornu* that the three famous musicians are playing on one of the bas-reliefs of the Trajan column in the middle of the Forum of Trajan in Rome. The name of the instrumentalist, *cornicen*, is even used in the title of the school where he studied, the *collegium cornicinum*.

It is quite certain that at the fall of Rome the barbarian invasions caused the art of the *cornicen* as well as the technique of making the *cornu* to pass into oblivion.

It is in Germany that this instrument seems to have been rediscovered. This must have happened around the thirteenth century. Many contemporary documents give us the description of an instrument which in one way or another reminds us strangely of the *cornu* of the Romans. Whether it is the *Jägerhorn* described by Virdung¹ in 1511 or a horn twisted three times in a circle of which we find traces from 1502, it is indeed the same instrument, which is the exact rebirth of the *cornu*.

It is this horn coiled in a circle which was adopted in France, where it was called a *cor à plusieurs tours* (helical horn or horn with many coils). It is this *cor à plusieurs tours* which was used in the sixteenth century for the hunt: it is also called the *trompe*, and it is under this title that it is always designated today in the vernacular of hunting. (At the same time, there was also used for hunting a small horn coiled in a single circle. This is the *huchet* (hunter's horn). It is to the deer hunt - *la chasse à courre* (mounted hunting) - that we owe the utilization of the *cor à plusieurs tours*. Previously only the *olifant* was used, which being only thirty-eight centimeters long, did not have much carrying power over long distances. For the deer hunt, it is necessary to have an instrument with a sound that can be heard for long distances: this is why the *cor à plusieurs tours* was adopted.

In 1639 Francesco Cavalli used the hunting horn for the first time in the orchestra, in his opera *Le Nozze di Teti e di Peleo*. It was not until 1654 that a Venetian company, at the instigation of Mazarin,² brought this work to the French public, and with it the discovery of the beauties of the horn. A little later, in *La Princesse d'Elide* of Molière, Lully introduced a ballet (*Les Plaisirs de L'Île Enchantée*) in which he used a fanfare of horns. Without a doubt, in the music of Lully as well as in that of Cavalli, the harmonies assigned to the horn are of a necessity simple: it is nevertheless true that beginning at this time the instrument itself attains a rather high level of workmanship.

In the early eighteenth century the Marquis de Dampierre, Lieutenant of the Hunt of the Duke of Maine, composed a great number of fanfares for the hunting horn, which were a determining factor in the musical future of the instrument. Rameau himself imitated Dampierre in *Hippolyte et Aricie* . . .

In the second half of the seventeenth century, the horn had therefore become a sort of French specialty. It was at this time that the course of its development is going to change in a curious manner. In 1860 a very brilliant young gentleman from Bohemia (where he was Viceroy), the Count of Sporck, undertook a tour of Europe, as all rich young aristocrats owed it to themselves to do. He was enthralled by hunting and by music, and he was nicknamed the 'Premier Huntsman of Europe'. Beguiled and captivated from the moment of his arrival in France by the *chasse à courre* (that the Germans called *Parforcejagd*), Sporck decided to bring back to Bohemia both the principle and the rules of the *chasse à courre*, and the instrument which is inseparable from it. He had two of his own cerfs, Wenzel Swida and Peter Röllig, learn the French horn: these were the first of a long line of instrumentalists who would change the history of the horn.

In fact, supplied with instruments brought from Versailles by Sporck (they had been manufactured by Caretien in Paris), our two companions trained numerous followers. From that moment there was formed in Bohemia and in Vienna, where Sporck sojourned more and more often, a true school of the horn, and also a school for the manufacture of the instruments. It is thus that, in their workshop in the Naglergasse³ in Vienna, the Leichnambschneider brothers began to copy the French instruments, while bringing to them appreciable improvements. In particular, it is to them that we owe, around 1703, the invention of the famous 'crooks' of different lengths, which, in being adapted to a horn of reduced diameter, permitted the changing of the key of the instrument without having to change the instrument itself.

The first orchestral horn had been born. Around 1720 all the royal courts of Europe possessed at least one pair of horns (often made of silver) manufactured by the Leichnambschneider brothers, and instrumentalists trained by Swida and Röllig. France alone, paradoxically, remained separate from the movement.

A new step forward was taken when Anton Josef Hampl (also a Bohemian, since he was from Prague) discovered the technique of stopping notes. In stopping the bell to a greater or lesser degree, one can lower proportionally the original pitch, and thus fill in the missing notes of the scale. It is finally to Hampl that we owe the crooks placed in the middle of the instrument - while the Leichnambschneider brothers placed them at the end.

Hampl trained innumerable students: among them it is necessary, of course, to cite the great Punto, who was perhaps the greatest horn player of all time.

In France the effects of this Bohemian tide were felt around 1750. Two horn players - introduced by Stamitz at La Pouplinière's concerts - obtain positions with the Opera: they are Syrinek and Stainmetz Until then, Parisians had heard only the powerful sounds of the old hunting horn in the orchestra. Suddenly they discovered the velvety smooth sound of the Viennese horn, enhanced by the instrumentalists of the Bohemian School. It was a revolution, from which emerged the entire French school of horn playing.

For in order to meet growing demand, the 'Germans', as the Bohemians were called, trained some French students. From 1769 one begins to find the names of French horn players in Parisian orchestras.

The French School was born the day when a horn player of Bohemian descent, Jean-Joseph Rudolphe, was named principal horn at the Royal Academy of Music. A composer and instrumentalist, his influence was to be very great, and it is necessary to remember the year 1784, which marks the date of the birth of the French School. The French School was to continue to be marked by the Viennese influence. Whether it was Leutgeb or Thürschmidt, it was Austrians who influenced the evolution of the French horn. And the day when Thürschmidt met the manufacturer Lucien-Joseph Raoux, he suggested to him some improvements which were to lead to the creation of what we call the 'cor-solo'. Soon, all the virtuosos played the Raoux horn

Among them, of course, the celebrated Punto, for whom Mozart composed the Symphony Concertant KV 297B, and to whom would be dedicated the Sonata Opus 17 of Beethoven in 1800.

It is Punto who taught, among others, Buch and Kenn, who would be professors at the Paris Conservatory beginning in 1794. And it is he also who attracted to Paris a great number of extremely important soloists, among them the celebrated Heinrich Domnich, who would publish in 1808 his *Méthode de Premier et Second Cor*, which served for many years as a bible to horn students.

Three names immediately follow that of Domnich in the teaching of the horn, that of Vandenbroek (*Méthode nouvelle et raisonnée pour apprendre à sonner du cor* - 1797 [New Systematic Method for Learning to Play the Horn], that of Frédéric Duvernoy [who was even named Chevalier de la Legion d'honneur for his artistic accomplishments] . . .) and finally Louis-François Dauprat, whose method, published in 1824, is perhaps the most important ever written . . . He was the teacher of Jean-François Gallay, who in 1842 would replace him as professor at the Conservatory.

But the days of the natural horn were numbered: the valve horn would replace it. A valve horn class was formed in 1833 - and soon Gallay, the last great natural horn player, would seem oddly out-dated . . .

-II-

In my opinion, the most important event in the beginning of our century was the use of *vibrato*.

According to horn players in French orchestras of the late nineteenth and early twentieth centuries, conductors, critics and audiences overlooked the missed notes of the horn players during concerts.

Monsieur Jean Devémy, gifted with an uncommon temperament, was one of the only horn players of his time to play without accident on the F horn. At the beginning of his brilliant career, his vibrato was compact and warmly expressive. This innovation and this security was marvelous, to such an extent that the majority of horn players imitated him.

His influence was great, for we observe that this manner of playing actually continues with some variations in many countries of Eastern Europe.

In 1950 I was his student at the Paris Conservatory. It was in that year that I obtained the *prix d'honneur* (first prize with honor). My relationship with him at the Conservatory and then at the Theatre National de l'Opera Comique was friendly, even affectionate. I was impressed with his talent, his vitality and his good disposition. In order for you to better understand this man, I am going to take the liberty of reading to you some excerpts from an article written by him in a French periodical:

'Everyone knows that the main point of horn technique with consists of perfecting the tone quality. In comparing French horns with German horns everyone is aware that there is a striking difference between them from the point of view of tone quality. This difference, contrary to what is generally believed, does not in any way originate from the bore or from any other technical details of workmanship. A horn manufactured in Erfurt and a horn manufactured in Paris are not notably different. It is only the position of the lips, the structure of the throat of the performer, due to the language of his country, which makes the difference in sound.

'Aside from physical differences, there are obviously differences of technique in the schools of each country. The Germans conceive music more in the stressing of the nuance, in the increasing of the intensity, whereas the French are principally concerned with the vibration of the note: the expression is in the production and the holding of the tones independent of the phrasing which adds its own expressive requirements. Therefore it is not entirely because of this vibrato that foreigners often reproach the French school of horn playing. I do not teach this vibrato, but a certain resonant undulation that is the result of the temperament and the sensitivity of the player.'

Jean DEVÉMY

It is true that the spoken language of a country can give an individuality to a hornist's playing. We notice that Jean DEVEMY refrains from teaching vibrato.

However much this way of playing was adopted, Monsieur Lucien THEVET of a more recent generation, wrote a horn method which was very important during this period in which he points out the use of vibrato and how to do it, as a normal method of expression and of playing.

Vibrato was thereby made official; it was the continuous vibrato.

At the present time Monsieur Lucien THEVET teaches at the National Conservatory of Versailles. A person of note of this half of the century because of his work and his method, he was solo horn at the Société des Concerts du Conservatoire and at the Théâtre National de l'Opéra.

However much Toscanini and other conductors had esteemed the horn playing of the French before 1939, they certainly did not after 1945.

It is in 1951 at an international music contest that I had the revelation of hearing the playing of foreign horn players.

Having been a student of my father, a professor at the Conservatory of Algiers (Algeria) and a horn player who did not use vibrato, it was easy for me to adapt while still preserving the personality of French playing. It is thus that the jury voted unanimously that I receive the *premier prix*. My opinion was formed.

From 1952 the tendencies would change.

Recordings on one hand and more rapid means of transportation would give us the opportunity to hear how the horn was played elsewhere, especially with the coming of the great Anglo-Saxon orchestras to France.

It is in the area of popular music that vibrato was excluded at first.

Recordings of this kind of music by American and British groups, very popular at that time, influenced responsible French musicians. In order to be hired by these groups, it was necessary to refrain from using vibrato on one hand, and to have an instrument of German design with rotary valves!!!

That seems ridiculous; without wanting to discredit foreign manufacturers in whom I recognize undeniable qualities, I think that it is not the instrument but the manner of playing it which is important and fundamental.

At any rate, the custom is established.

In the classical field, the use of vibrato remained in certain important groups.

We witnessed at this time some reactions more or less nuanced of certain conductors and we heard some unkindly comments on their part. Even the music-loving tourists were surprised by this kind of playing the horn.

We were criticized and an evident ostracism was established in countries under the Anglo-Saxon influence. Moreover, this ostracism had been latent since the advent of the vibrato and remains, alas, even now.

Many of our French colleagues, having won their *premier prix* at the National Conservatory, tried their luck abroad. After having won brilliant contests on the technical level, they were obliged not to use vibrato under pain of . . . dismissal!!! We had the confirmation of this fact in the objections of conductors against the continuous vibrato.

That has not prevented these French musicians from having brilliant careers; careers as soloist, performer, soloist with orchestra and teacher. Of course, vibrato was excluded from their playing.

It is necessary to recognize that aside from this problem, the technique of the French School was very good in the sense of the virtuosity that had been handed down to us from French horn players of the nineteenth and early twentieth centuries.

I will always remember a remark of Charles Munch (after my stay in the USA) a short time before his death (which was painfully felt by all French musicians) saying to me, 'Young fellow, above all not *à la française*!' before a rehearsal of a Brahms concert

at the Athens Music Festival. I acknowledge that he had quickly changed his mind . . .

I must also say sincerely that having been my father's student in the beginning, my opinion has never changed. Even (and I recognize it) if on arriving in Paris I had been won over by this way of playing which was very widespread in France, I feel that the continuous vibrato is a trick which facilitates the technique of the player who uses it. Indeed, however pleasant the result is to hear in certain works, musically, and especially in classical music, this vibrato greatly annoys me. On one hand, if the vibrato used by Monsieur DEVEY was compact and warmly expressive, turned into an almost measured and continuous vibrato, it was the object of violent and obvious criticism.

In time the horn players who used vibrato retired. At any rate, I consider these people very worthy of respect. Their talent and their sincerity throughout their brilliant careers remain for me the mark of a completed era.

During all this evolution of horn playing in France and according to the well-documented book (*The French Horn*) by our deceased colleague MORLEY-PEGGE, we can certainly state that French instrument makers were responsible for a technical revolution abroad.

In fact, while our English colleagues at this time (late nineteenth and early twentieth centuries) ordinarily used the French instrument of RAOUX and the Germans, for their part, pursued a technical evolution, we witnessed the suppression of piston valves and the adoption of a system of rotary valves, which is a way of facilitating maintenance and not technique, and also many changes in the curve of the tubing and the bore.

During this evolutionary period on the technical plane, the stagnation of French makers (and not the *refusal* of French instrumentalists) made it possible for foreign manufacturers to take advantage of this opening on the international market.

One of my friends, Louis Willermoz, using the SAX-BLAKEY system of 1912, brought out an ascending compensating horn in F and B^b, the third piston of the F horn giving the tonality of G, and on the B^b the key of C. This system was produced by THIBOUVILLE-LAMY and then exploited by SELMER, COUESNON and COURTOIS.

This instrument was very popular in France and musicians still use it today. My colleague, Lucien THEVET was responsible for improvements to this instrument through SELMER.

As for myself, I transformed a model belonging to my colleague Louis Bernard (Willermoz system), at first for COUESNON, then for COURTOIS with whom I am still associated, which had utilized inclined piston valves, offering the possibility of a better hand and wrist position.

These developments took the form of a reduction in the size of the bore which was too large at the beginning of the instrument and which dulled the sound, and I proceeded to make a few important changes in the curve of the tubing. Then in deference to what was fashionable at the time, I had them make some rotary valve instruments identical to that with pistons, ascending and descending, the only manufacturer in France to have made these models.

It was very obvious to me that the shortening of the length for the key of C by the third valve on the B^b side made the sound more colorless than that on the F side, but I think that the addition of the continuous vibrato in addition to the enlargement of the bore at the beginning which dulled the sound, have contributed to the severe criticism by conductors and the label of 'Saxophone'.

But let us not forget that all these changes and this way of playing were for the purpose of this much-clamoured-for security!!! One must combine the pleasant with the useful . . .

However much these past things were accomplished in France, the problem of security remains for everyone. Very often we declare that it remains absolute. Because of the length of the tube of our instrument, the notes are terribly close together and demand a great precision of tone production.

Nevertheless the problem of security ought not to be resolved to the detriment of the music and technically to the detriment of the original sound of our magnificent instrument.

If there were ill-feelings about vibrato, *the choice of school was definite after 1968.*

Monsieur Jean DEVEMY retired as professor of horn at the Paris Conservatory. The post became vacant and there were five candidates for this high position: Messieurs Lucien THEVET, Andre FOURNIER, Roger ABRAHAM, Charles CONORD and myself, Georges BARBOTEU. It was on the first ballot that I had the honor of being named to this post. I took up my duties in October 1969.

As I have already explained above, Monsieur Lucien THEVET, through his method and his use of vibrato represented a certain epoch. Monsieur CONORD, student of Jean DEVEMY and a follower of the use of vibrato, was already solo horn in Lille and was professor there.

Monsieur FOURNIER and myself were of another generation, that which had brought about the synthesis and which because of this had the monopoly in Paris in the popular music field, in chamber music, contemporary and classical music.

Monsieur André FOURNIER was named solo horn in the Orchestre National where he plays at the present time. Monsieur ABRAHAM, professor at Strasbourg and solo horn of the symphony orchestra of that city, was for four years the soloist of the Orchestre de Paris when it was first formed.

As for that which concerns me, deeply interested in composition on one hand and by my instrument on the other, I wrote some Etudes Concertantes et Classiques and many other pieces: instrumental solfège, duos, trios, woodwind and brass quintets, as well as an experimental piece which was performed at the Théâtre des Champs Elysees by the Orchestre de Paris under the direction of Marius CONSTANT with myself as soloist.

I sincerely believe that on the pedagogical plane all my colleagues were qualified to assume the responsibility of this high position. But at this time the problem was to decide: continuance of the vibrato or synthesis of the German and French schools.

The choice was made.

Because of that, it was necessary that one know what happened in France to stop this ostracism, and it was only through recordings that we were able to acquire the means of doing so.

It was at this time that our deceased colleague Dennis BRAIN was playing and making magnificent recordings.

With three other French players, Gilbert COURSIER, Daniel DUBAR and Michel BERGES, we decided to record the *Konzertstück for Four Horns* by Robert Schumann; a work at this time not often recorded and which could give us, consequently, a great audition.

The Club du Disque Français gave us this chance after many fruitless proceedings with other recording companies. All four of us went to join Karl RISTENPART and his orchestra at Sarrelouis (Germany).

'Anecdote': The night before our departure I remember having played the Fifth Concerto of Duvernoy, in public, at the marvelous old Salle du Conservatoire, where the Societe des Concerts has performed since the nineteenth century, before deciding to move to the Théâtre des Champs Elysees, a much larger hall.

After the concert, I met my friends at the station and we spent the night on the train, only half-sleeping and ending up fatigued and feverish . . . Our rest and concentration were scarcely up to maintaining our serious preparation! Arriving at Sarrelouis at 7 AM, and not being able to have our hotel rooms before 10 AM, we left to revive ourselves and kill some time having breakfast, which had, I must humbly admit, the looks of a rather solid meal . . . At such time as we arrived, I must admit, we were late for the session! It

had been arranged for 10 AM until 8 PM, but at 5 PM it was finished!

I am telling you about this recording more than others because it was for my friends and myself one of the best memories of our careers. When we learned of the purchase of the tape by the American company, NONESUCH, and by other European companies, our purely 'philanthropic' end was attained. Later on we had the opportunity to record some classical works for four and two horns, always with this quartet, with the French company ERATO. Then I made a good number of solo recordings from the classical repertoire.

-III- TECHNIQUE

It is not my intention to present here a complete course on technique or interpretation, but to inform you, through a *résumé*, of the manner of teaching our instrument during the following two phases: before entering the conservatory, and during the course of study in the French conservatory.

Beginning with the principle that it is not possible to express one's feelings or to interpret a musical work while having technical problems, it is fundamental to give to beginning young horn players a basic foundation in this technique.

We have all observed that in the entire range of classical music: attack, tone, scales, intervals, arpeggios, the trill, are the essential elements of this foundation, without forgetting, of course, breathing and the functional and fundamental use of air. It is therefore this technical work and its application which will assure young students a good beginning in the music of our instrument.

It seems to me that it is indispensable in the beginning to play the F horn. It is not without reason that this key was chosen. And very often for reasons of facility or security we prefer the B^b horn to the F horn, which has, however, a specific sound. I know that some sound specialists have claimed that there was little difference technically between the two sounds, and that the weight of the metal had no effect on the tone quality of the horn in general. I am not of this opinion.

At the Paris Conservatory, the recruiting of students is accomplished through contests, and it is usually prize-winning players from provincial conservatories who present themselves in order to pursue their musical studies at a higher level. Therefore I have not participated in the beginning of their studies. In the beginning I had a few difficulties, a few problems, with young horn players who had had teachers who used the continuous vibrato. Their reconversion was not easy and often it was necessary to go back to the beginning. But their adoption of the school and the understanding of the professors and students gradually diminished the problem.

My job consists of perfecting their technique and teaching the interpretation of classical and contemporary works, then orchestral excerpts.

The French being individualistic, I see to it that they develop, according to their aptitudes, the sense of responsibility that they must have relative to the orchestra and music of all types.

The students have available eminent teachers of chamber music, sight-reading and musical analysis.

It is necessary to obtain a certificate in each of these disciplines in order to present oneself at the horn contest to obtain a prize (that is during the second year, the first year being devoted to study).

Monsieur Gallois MONTBRUN, director of our conservatory, often invites an eminent foreign personality to the final contest to be a member of the jury. This fortunate initiative gives us the possibility of a beneficial contact on the international level.

The students of the horn class play in the orchestra. This activity is an inherent part of

their studies. After they have won their *premier prix*, they will be able, while waiting to find a position in a professional orchestra, to play in a large symphony orchestra composed of other *premier prix* winners at the conservatory, a paid position.

They can play as soloists if they wish. For example, there was a public concert this winter in which four of my students played to *Konzertstück*, dear to my heart, of Robert Schumann.

We are anxiously awaiting a new series of studies by our director, Monsieur Gallois MONTBRUN, clearly outlining a selective preparation for international contests.

I want you to know, my dear fellow horn players, that all my students, as well as all my French colleagues, are happy to know that one of their countrymen is participating in this international Workshop, our purpose being to join with you in order that we may together serve MUSIC.

— Translation by Nancy Fako

¹ Viridung, Sebastian: *Musica Getuscht und Ausgezogen*; Basle, 1511

² Cardinal Mazarin (1602-1661); statesman and patron of the arts.

³ Naglergasse; the traditional street of the trumpet-makers in Vienna.



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SOME COMMENTS ON THE PHYSICS OF THE HORN AND RIGHT-HAND TECHNIQUE

— B. Lee Roberts
Rutherford Laboratory
Chilton Oxon., England

I. Introduction

In the last few issues of this journal a number of papers have appeared on the subject of handstopping. Although several of the authors have referenced Benade's article on the physics of brasses¹, it is not clear that they grasped the full implications of what Benade presented. In the present paper no attempt will be made to reference all the previous articles; we need only concern ourselves with that by Merewether², since it gives the most complete discussion of the physics of the horn. The purpose of this article is to present the physical theory relevant to the problem, and as will be seen, it gives explanation of what was empirically set forth in Merewether's paper.

There is a considerable difference of opinion on the subject of handstopping which has arisen in large part because of the mistaken belief that the horn obeys the physics of the organ pipe or the vibrating string. This is most certainly an incorrect assumption; in fact, the equation describing the pressure waves in a flared tube is the so-called Webster horn equation³, which actually dates from the work of Bernoulli, Euler, and Lagrange in the eighteenth century. It may come as a surprise to a number of people that the true fundamental of the horn is much lower in pitch than any note actually played on the instrument⁴⁻⁶, and that the so-called fictitious fundamental — the note which would be the fundamental if the horn were an organ pipe — is an endowed harmonic, existing as a musical note only because of the mouthpiece-lead pipe-cylindrical tubing-flared bell system. It is the presence of these lower endowed harmonics (especially the fictitious fundamental) which gives the (false) impression that the horn is indeed like an organ pipe.

One can talk of "equivalent cylinders" — doubly open — as is done in Pyle's recent paper⁶; however, he, of course, realizes the pitfalls therein and avoids them. The main part of this paper is concerned with solving one form of the horn equation numerically and discussing the resulting solutions both on and off resonance.

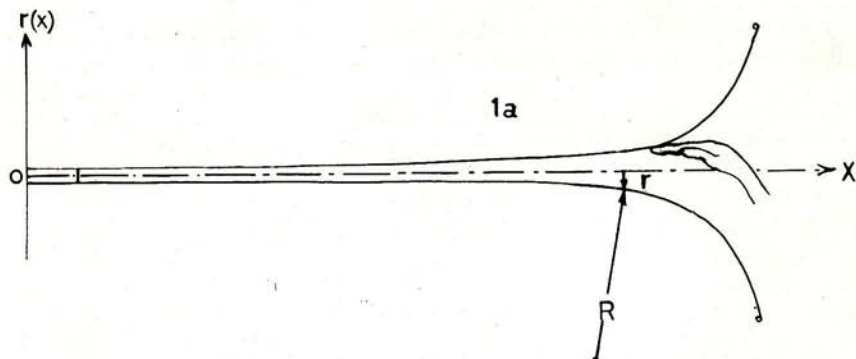
II. The "Schrödinger" Form of the Horn Equation

With these few comments out of the way, let us turn to the physical theory described in Benade's paper¹. In 1966 Benade showed that the Webster horn equation could be written in a form which closely resembled the famous Schrödinger equation of quantum mechanics⁷, but with the potential replaced by a function $U(x) = \frac{1}{r} \frac{d^2 r}{dx^2} \approx \frac{1}{rR}$, which he calls the horn function (see figure 1). This one fact alone should impart a great deal of insight to anyone who has ever had the first course in quantum mechanics. Since it is a reasonable assumption that very few of the readers have studied the Schrödinger equation, let us briefly discuss the implications of Benade's discovery.

III. The Horn Function and the Right Hand

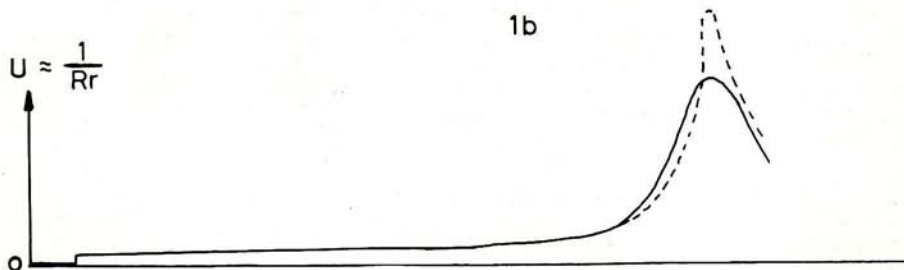
As Benade points out, the horn function can qualitatively be described as the inverse of the product of the radius of curvature of the flare times the radius of the inside of the horn at a given point. Figure 1 shows a sketch of a Paxman medium bore bell and the horn function for this bell. The dashed curve shows the horn function for the bell-hand system. Near the fingertips the effect of the hand is to increase R ; i.e. counteract the effect of the

earliest stages of the abrupt flare at the end of the bell. However, as the bell flares more rapidly, the effect of the hand is to decrease r , thus increasing U .



1a A horn bell showing where the cylindrical tubing joins the flare and the right-hand position.

How does one interpret $U(x)$? $U(x)$ tells us at which point along the bell the acoustical energy is reflected back down the bell to form a standing wave. If one solves the Schrödinger form of the horn equation, he obtains standing waves of discrete frequencies. If one pictures the y axis in figure 1b as representing frequency, then we see immediately that waves of higher frequency are reflected back from points progressively closer to the end of the bell. Also, it is clear that above a certain frequency reflection no longer takes place and the distinct harmonics cease to exist. Note that the presence of the right hand has raised the height of $U(x)$ so that it is possible to excite higher harmonics which previously did not exist.



1b A sketch of the horn function. The solid curve is for the bell alone; the dashed curve for the bell-hand system. Note the slight change in slope and increased height due to the presence of the hand.

What is the correct hand position needed to achieve the desired change in the horn function? The hand must be placed as symmetrically as possible along the axis of the bell (x axis is figure 1) and must form a smooth seal with the flare. This is exactly the position described by Merewether², and it should come as no surprise to anyone brought up on the Farkas method because there is a picture of this position in the Farkas book⁸.

The effect of the right hand is thus three-fold: i) it absorbs some of the overtones, giving the horn its characteristic sound and lowers the pitch of the higher harmonics by altering $U(x)$; ii) it changes the horn function so that the intonation between the top and bottom of the horn's range is altered and with a well-designed bell, one can play from the lowest to

the highest harmonics with good intonation and no change in hand position; and, iii) the increase in height of the horn function puts the higher harmonics firmly in place. All three have been shown to be true experimentally.^{1,2}

The preceding should be of special interest to horn players. If the wrong hand position is used, it will result in poor intonation over the range of the horn, and the lack of a solid high register. It is almost impossible to play the top C (above the treble clef as written for horn in F) or higher with an incorrect hand position.

We note in passing the reason why the low notes do not speak as easily as higher ones on a brass instrument. In order for the sound to get out of the bell — and we all know it does — the energy must tunnel through the barrier presented by the horn function. For the lower frequencies, this barrier is much wider than for the higher ones.

IV. The Stopped Horn

Having now discussed the physics of horns — as opposed to organ pipes — we can look at what happens if the hand is closed. Figure 2 shows the closed hand-bell system and the resulting horn function. The closed hand negates the beginning of the abrupt flare, making it a continuation of the more gradual flare. Then very suddenly, the inner radius r is reduced while the radius of curvature, now due entirely to the hand, is also abruptly decreased. The final result is to flatten out the peak in the horn function so that it reaches its maximum quickly and then drops rapidly to zero.

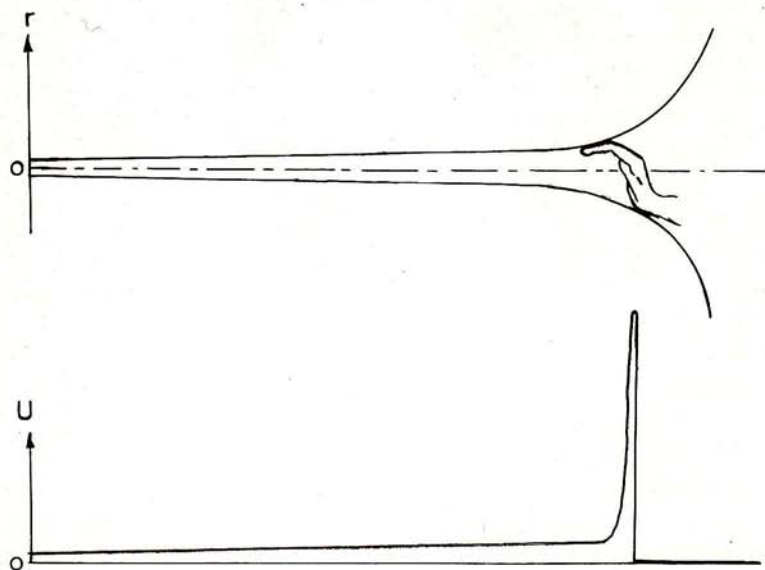


Fig 2

The stopped bell and corresponding horn function. Note that all frequencies are now reflected back from almost the same point in the bell.

This change in the horn function increases the wavelength of the lower harmonics, leaving the highest ones almost the same. Effectively, all frequencies are now reflected back from the same point in the bell. We have the surprising situation that closing the hand increases the wavelength of each resonance of the system in a nonlinear fashion,

such that the lower the harmonic, the more drastic the increase in wavelength. One should note that *inside* the flared tubing, the relationship between the wavelength λ and frequency f is *not* simply given by $\lambda = c/f$ where c is the velocity of sound¹.

It is one of those convenient accidents of nature that for horns pitched between D and G the pitch is lowered to almost a semitone above the next lowest harmonic of the open horn. For horns pitched in higher keys, it is somewhat sharper than a semitone and the length of tubing corresponding to a semitone on the frequency scale of the higher pitched horns is insufficient to compensate for the change in wavelength.

We point out that as the hand is gradually opened, the wavelengths corresponding to the harmonics of the system change and it is a *smooth* change between one and the other. The good horn player can demonstrate this quite readily both ways, but it is most convincing to stop a middle or high harmonic and then slowly open the hand. The pitch will always rise as the horn function moves back up the bell shortening the wavelength of the harmonic. If this experiment is tried with too low a harmonic, the experimenter can be fooled because of the large corrections needed to be made by the lips as the horn function changes. In addition, the endowed harmonics are certain to lead one to false conclusions as they depend on the higher harmonics being perfect, and this may not be the case when the hand is partially closed.

We should comment briefly on the transposing mute. The transposing mute is made up of two conical sections joined together and a cylindrical tube at the end (see figure 3). At the point marked J, we have a very small radius of curvature, R , so the horn function is very large at J when the mute is tightly in place in the bell, but zero elsewhere in the mute (except at the junction of the longer cone and the cylinder which comes after the waves have been reflected back). Once again we have the situation that all frequencies are reflected back from the same point, viz. J. This mute is a Helmholtz resonator (see ref. 4) and by adjusting the length and diameter of the cylindrical section it can be made to absorb the appropriate overtones and give the stopped horn sound. If the diameter or length is changed, the principal effect is to change the sound of the mute; the pitch is affected only slightly⁹. This is to be expected because the pitch is primarily determined by the point at which the waves are reflected back down the bell and not by the frequencies absorbed by the Helmholtz resonator.

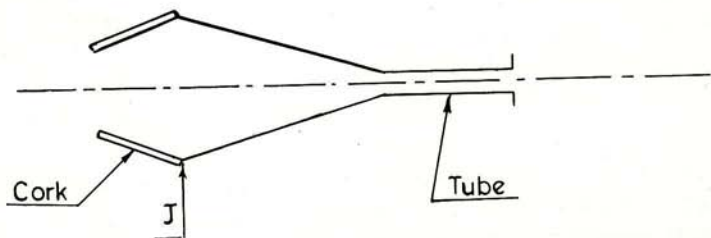


Fig 3

A transposing mute. When inserted into the bell, the horn function is zero except at the junction J, when it becomes very large. The horn function would be even narrower than that shown in Figure 2.

The analogous situation is present when the hand is completely closed but not tightly enough to produce the "stopped" sound. The pitch change has taken place but the overtones absorbed by the hand-bell system are not the same as when the bell is tightly closed.

V. Conclusions and Discussion

The pressure waves in a horn have been discussed in terms of the Schrödinger form of the Webster horn equation. After pointing out that one must be very careful in using any analogy — however appealing it may seem — to a doubly open organ pipe, the properties of the standing wave solutions were discussed. The effect of the right hand on the horn function was considered and the stopped horn was discussed. It was shown that proper placement of the right hand in the bell improves the intonation and gives the horn its highest harmonics. It was also shown that the wavelength is increased when the bell is stopped, and this increase in wavelength is greater for lower harmonics.

The discussion presented above has been, of necessity, somewhat qualitative. We have chosen to ignore second order effects such as the non-perfect symmetry of the right hand, the non-smooth junction where the fingers meet the bell, etc. The interested reader is referred to the paper by Pyle⁶ for a detailed discussion of one approach to the problem. The parameterization given there for the bell flare could be used to calculate the horn function, the horn equation solved and then the presence of the hand could probably be treated as a perturbation on the system, etc., but such a discussion is beyond the scope of this journal.

The conclusions reached above should not be surprising, especially since Merewether² has previously given his empirical account of the acoustics of the horn. Other authors have proposed correctly that the pitch is indeed lowered by handstopping, but not all of their reasons were on solid ground. We can only hope that a few others have learned the lesson every scientist has learned many times. Most paradoxes in nature are man-made and with the application of the correct physical reasoning, they disappear, just as the air clears from around Valhalla after a lightning bolt is hurled in the right direction, and we are left with a bridge over the previous confusion.

VI. Acknowledgements

I am deeply indebted to Richard Merewether for innumerable enlightening discussions on his studies of the acoustics of the horn and for going through large portions of his manuscript with me before its publication. As is often the case in science, I believe that through careful experimentation and observation, he has arrived at correct conclusions. I only hope that his article coupled with a bit of thought about the physics of the horn (horn playing may be an art, but the waves inside a horn are pure physics) will resolve this so-called paradox which, in reality, does not exist.

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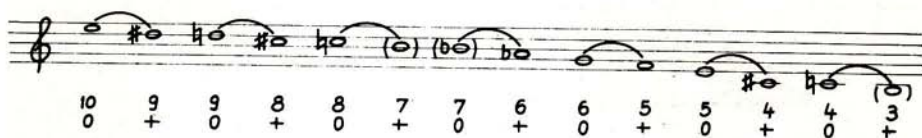
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"STOPPED HORN"

— Dr. Willi Aebi, Ing.

Paul Mansur has given the discussion on hand stopping the apt title "Hullabaloo in a horn bell" (the "Horn Call" Vol. V, No. 2, Spring 75, p. 39). I shall try to clarify things a little, in extension of my article "The Inner Acoustics of the Horn" (the "Horn Call" Vol. IV, No. 2, Spring 74, p. 40).

The discussion is, among other things, about the question whether stopping lowers or raises the pitch. A correct answer is given by Marvin C. Howe in his article "Stopped Horn" (the "Horn Call" Vol. IV, No. 1, Autumn 73, p. 19). He writes: "In fact, the hand *always* lowers the pitch . . . to a new pitch one half step above the next lower member of the harmonic series being employed. This does result in a series one half step above those obtained when playing "open" horn, but the new pitches are . . . derived from above". His example of notes at the top of p. 20 ought to be written thus:



Experimental confirmation that the stopped note is really "one half step above the next lower member of the harmonic series being employed" can be obtained unequivocally only from c' (8th harmonic) upwards. The 7th harmonic (b flat) does not fit exactly into the chromatic scale, and the corresponding stopped note can be played only vaguely, as all stopped notes below the 7th harmonic.

To me the presentation of Philip Farkas in "The Art of French Horn Playing" p. 80 seems correct. For playing stopped passages on a valve horn, practically always the notes one half step above the open ones are used. "But at this point the notes must be lipped-up in order to jump this half step upwards." This raised note is the same harmonic as the open one, one half step below it. The pitch will only be exact from the 8th harmonic (c') upwards. On the hand horn as it was used before the advent of valves, the various notes between the lower harmonics are produced by various degrees of lip tension and hand stopping.

Figures 2 and 5 of my article (p. 54 and 57) show quite clearly the various positions of the sound pressure curve in the bell when playing open, with a (non transposing) mute, and hand stopped. The position of the nodes is the same for open and mute, and also the pitch is the same. Hand stopping (normal sized hands) shortens the air column by the length of the stopping valve which, on the F-horn, is about the same length as the second valve. To my knowledge this is the first time the shortening of the air column has been measured experimentally.

Fig. 1 *Schalldruck, F-Horn, 8. Naturton 356 Hz.*

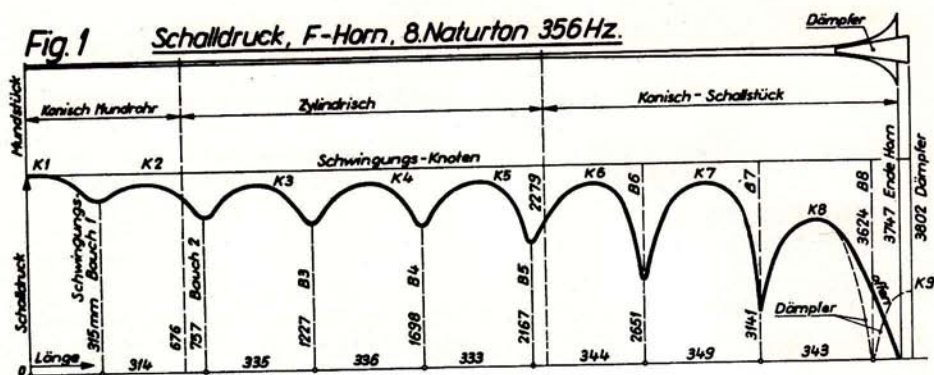
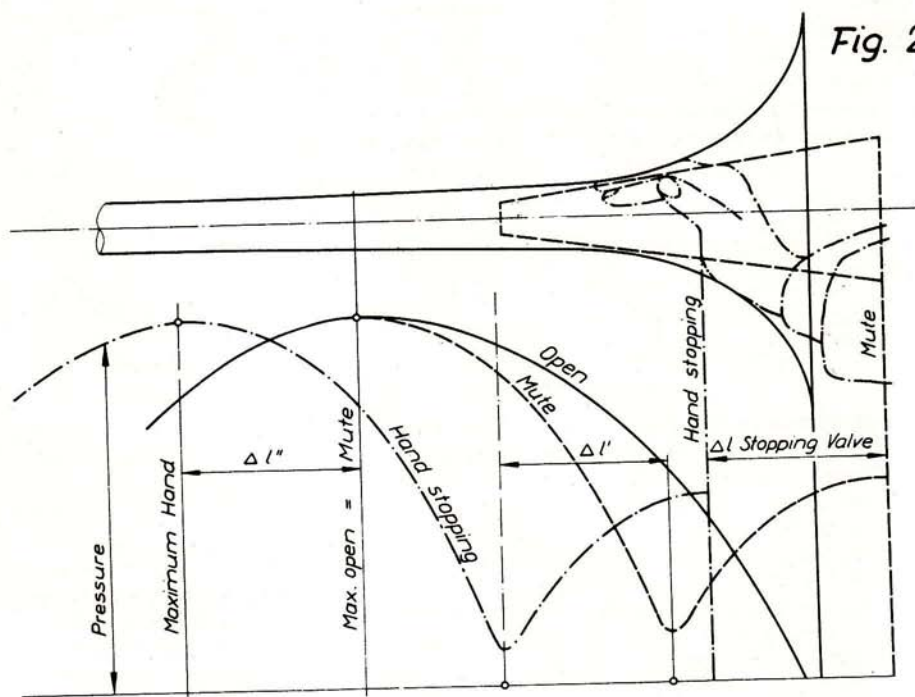


Fig. 2

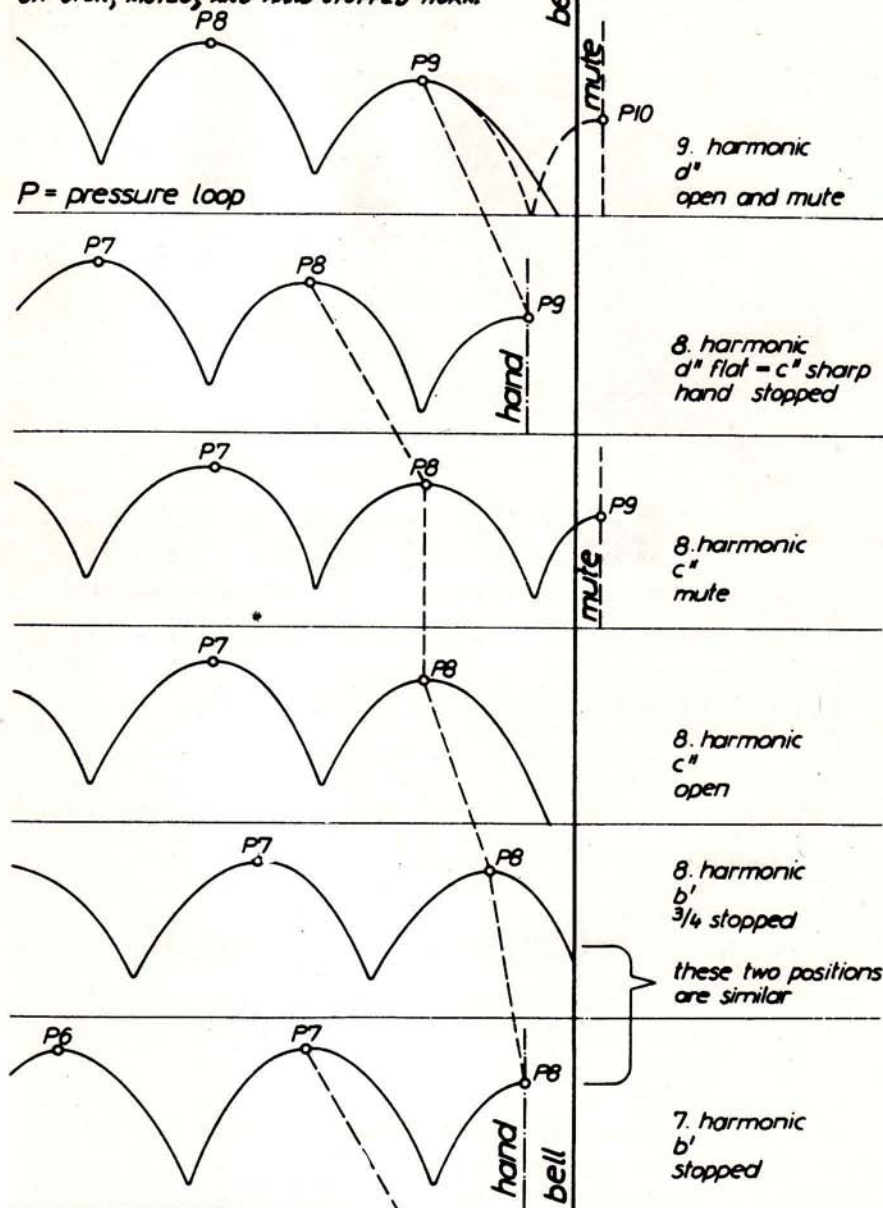


Finally I should like to pass a few comments on Richard Merewether's article in the "Horn Call" Vol. V, No. 2, p. 45. His concept of part III "pressure patterns formed in endblown tubes" seems to me wrong. (Fig. II and III: Compression, atmosphere, rarefaction). In my article I have always used the term "sound pressure" (German: Schalldruck). This is not a given absolute pressure at a given instant, but, according to definition No. 14 of the German standard on acoustics (DIN 1322, June 1959), "a pressure variation (German: Wechseldruck) caused by a sound wave". In the standing wave in the horn, air pressure alternates between a maximum and a minimum, and the difference is

Fig.5

F - Horn

SUMMARY OF POSITIONS OF PRESSURE LOOPS ON OPEN, MUTED, AND HAND-STOPPED HORN.



called the sound pressure. Although it varies along the axis of the air column, it never becomes negative (Compare my Figure 1.)

I hope to have shown that there is really no contradiction between my position and that of Mr. Howe except for the mentioned difference in numbering the stopped harmonics.



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AN INDEXED BIBLIOGRAPHY OF PERIODICAL ARTICLES ON THE HORN (Part I)

— Jeffrey Agrell

There are a number of worthy and well-known books on the horn available today. Less well-known and less available are the hundreds of articles on the horn and horn playing that have appeared in various journals and magazines over the years. A number of these are deservedly forgotten; there are also a number of fine articles from the past that should be known and re-read today. This bibliography provides access to both kinds as a list of most of the periodical articles in English on the horn through the beginning of 1975. It contains information as to what is available where and is intended as a reference for all those interested in the horn.

The articles were indexed by subject first, to make such a list easier to use and second, because titles alone do not always disclose content. This classification by subject was regrettably much more subjective than one might have wished.

Included in this bibliography are those articles relating more or less directly to some aspect of the horn; it should be kept in mind that there exist also many other articles useful to horn players on more general aspects of brass playing, etc.

This bibliography was compiled with the help of the *Music Index*, the *Brass Quarterly*, and other references, plus a fair amount of searching and serendipity. I read every article available in order to classify the contents. Those that were not available (marked with an asterisk*) were classified, if possible, by the information provided in the title. The Unclassified category consists of those whose contents are still unknown (eg. "The French horn").

Notice of omissions or errors can be sent directly to me at: Rt. 1 Box 38, Crosslake, NM 56442 or Bruchmattstrasse 21, 6003 Luzern, Switzerland.

It may be noted that over two-thirds of the articles appear in four of the publications (*HC*, *In*, *WwW*, *SM*) and are fairly accessible. Unfortunately, some of the more interesting are to be found only hidden away in university libraries (eg. W.F.H. Blandford's "Studies on the horn"; I.W. Payne's "Observations on the stopped notes . . ."; several studies by H. Fitzpatrick). Perhaps it may become possible in the future for some of these to be reprinted in the *Horn Call*. In the meantime, it is hoped that the list will provide easier access to information on the areas of one's particular interest.

Editor's note: Some time ago, I.H.S. member Jeffrey Agrell inquired if an indexed bibliography of articles about the horn in periodicals might be of interest. His description of what he was doing was such that your editor was quite sure it would be, and Mr. Agrell promised to forward his bibliography shortly. This has been an enormous undertaking, and no doubt our readers will be as grateful and pleased as the editor, who was quite floored by the magnitude of the bibliography!

Index to Periodical Articles on The Horn

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Abbreviations

- | | | | |
|-----------------|---|----------------|--|
| BB | Brass Bulletin | M&M | Music and Musicians |
| B&P | Brass & Percussion | MO | Musical Opinion |
| BQ | Brass Quarterly | MoJRME | Missouri Journal of Research in Music Education |
| BT | Brass Today | MQ | Musical Quarterly |
| BW | Brass World | MR | Music Review |
| B&WQ | Brass & Woodwind Quarterly | MT | Musical Times |
| C | Canon | MusTcr | Music Teacher |
| Com | Composer | MW | Music of the West |
| DB | Downbeat | NAC | National Association of College Wind and Percussion Instructor's Journal |
| E | Etude | NZM | Neue Zeitschrift for Musik |
| EN | Ensemble News | NY | New Yorker |
| GSJ | Galpin Society Journal | ON | Opera News |
| H | Halle | OeMz | Oesterreichische Musikzeitschrift |
| HC | Horn Call | PhO | Philadelphia Orchestra Program Notes |
| HF/MA | HiFi/Musical America | PM | Pennsylvania Music Educator's Association News |
| HMY | Hinrichsen's Musical Yearbook | RCM | Royal College of Music |
| In | Instrumentalist | RMA | Proceedings of the Royal Music Association |
| IM | International Musician | RMARC | RMA Research Chronicle |
| JAMS | Journal of the American Musicological Society | SB | Sounding Brass |
| JBW | Jacob's Band Monthly | SM | School Musician |
| JMT | Journal of Music Theory | SWBJ | Southwestern Brass Journal |
| JRME | Journal of Research in Music Education | SWMus | Southwestern Musician |
| M | Metronome | T | Tempo |
| MA | Musical America | WWMag | Wood Wind Magazine |
| MC | Musical Courier | WwW | Woodwind World |
| MEJ | Music Educator's Journal | | |
| MJ | Music Journal | | |
| M&L | Music and Letters | | |
| MMR | Monthly Music Review | | |

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Tone, right hand position, breath support.

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Playing position, accuracy, warm-ups, slurs.

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PROFILE INTERVIEW WITH NORMAN SCHWEIKERT

— Thomas Cowan

INTRODUCTION

In this issue, our interview is with Norman Schweikert. He is presently 2nd horn with the Chicago Symphony Orchestra and an Associate Professor at Northwestern University. In this interview, Mr. Schweikert talks about his background, his life-style, and his thoughts on performance and solo playing. He also discusses his association with the Chicago Symphony Orchestra and his approach to teaching, along with some thoughts for the budding professional and the strictly amateur player.

TC: *I'm sure our readers would like to know something about your background.*

NS: Well, Tom, I was born and raised in Los Angeles although my father is Swiss and my mother Canadian. Both my parents were and still are amateur musicians, my father playing the violin and my mother the piano. I grew up with music all around me so it was most natural that I took music lessons when quite young. The piano was my first instrument and I was six when I began studying. Four years later I decided that I wanted to play in an orchestra so my father started me off on the violin. Studying with a parent didn't work out so eventually I ended up studying with Joseph Kessler who gave me a fine foundation as a violinist and a musician. I owe a great deal to him as well as to my parents who kept after me to practice and who took me to a great many concerts. Progress on the violin was good and I became concertmaster of my elementary school orchestra and then the junior high orchestra.

A tall, skinny, blonde-curly-haired kid with a violin case was a natural target for bullies so I felt a more masculine instrument was in order. The horn had intrigued me for some time - the wonderful sound it produced, the parts it played in the

orchestra, the fascinating shape - so I persuaded my parents to let me study the horn. They knew I could produce a sound on a brass instrument because I had an old WWI Army bugle at home on which I used to fool around so upon recommendation my mother contacted Odolino Perissi, the 4th horn of the L.A. Philharmonic, and set up an appointment. We went to his Victorian house on South Hoover Street in September in 1950 and I was properly introduced to the horn. He happened to have a Schmidt-model double horn for sale - it had no maker's mark but I suspect it was American-made - and that became my first horn. I studied with him about two years until illness forced him to give up both playing and teaching and then I studied with one of his former pupils, Sinclair Lott, the 1st horn of the Philharmonic.

To digress a little, I should tell you about a very important part of my musical education and that would be the eight years I spent with the Peter Meremblum California Junior Symphony Orchestra. I first joined the beginner's group of this organization, called the Pioneer Orchestra, in 1947 and was placed in the 2nd violin section - I'll never forget all the afterbeats in the Tales from the Vienna Woods! As I made progress I moved up in the violins until I had become concertmaster and then I was promoted to the "big" orchestra with the more advanced players. There I was, back in the 2nd violins again, and it was not much later that I switched over to playing horn in the orchestra. It was in this fine training orchestra under Peter Meremblum's direction that I received my first valuable orchestra experience and learned a large part of the standard literature. The orchestra met every Wednesday evening and Saturday morning at Plummer Park Auditorium in Hollywood and gave several concerts a year. Much of the top young

talent in the greater Los Angeles area came to the rehearsals and reading sessions and occasionally we were led by a big-name symphony conductor or one of the motion picture composer-conductors. Now and then a famous artist would come and perform with us just for the fun of it - I remember well a visit from Artur Schnabel. So as you can imagine, it was a very stimulating time for me in every way.

Throughout high school I continued to study with Sinclair Lott and became a member of the Horn Club of Los Angeles which had just been newly formed. This was a marvelous experience for me and brought me into contact with some of the finest horn players in L.A. In 1954 a very nice thing happened - I auditioned for Joseph Eger, whom I had met through Mr. Lott and the horn club, and he recommended me for a scholarship to the Aspen Institute. So that summer was spent in beautiful Colorado studying with Eger, playing in various student groups and occasionally in the Aspen Festival Orchestra conducted by William Steinberg. This was one of the early years of the Festival and the horn students were few so there were many opportunities to play! After the summer was over I began my senior year in high school and, through Mr. Lott, had the chance to play extra horn and Wagner tuba with the Philharmonic on a couple of occasions. This was a great thrill for me! A few months later I was offered an opportunity to audition for Erich Leinsdorf, who was at that time the conductor of the Rochester Philharmonic Orchestra. He happened to be in L.A. conducting the San Francisco Opera and had let it be known that there was a 4th horn opening in Rochester. Auditions were quite different 20 years ago from what they are today. I played for him in his hotel room and as far as I know there was only one other horn player who auditioned. No one was more surprised than I was when he offered me the position. So, in October of 1955, just four months out of high school, I found myself in Rochester ready to start a fulltime professional career.

Not long after I had arrived in Rochester

I decided it would be a good idea to start work on an undergraduate degree at the Eastman School of Music since it was in the same building as the Philharmonic. By working around the orchestra schedule and picking up a few courses in the summers I managed to finish a B.M. degree with a major in Theory by June, 1961. I also received a Performer's Certificate after playing the Hindemith Horn Concerto with the Eastman-Rochester Symphony Orchestra and giving a full recital on which I premiered the Partita for Horn and Piano by Verne Reynolds.

As far as the Philharmonic was concerned, I stayed on 4th horn for four seasons, all the time studying with the 1st horn, Morris Secon. In 1959 Secon left, Verne Reynolds became 1st horn and I exchanged chairs with the 2nd horn, finishing my horn studies with Reynolds. After two years of 2nd horn I auditioned for the 3rd chair which had become open and was promoted. In the summer of 1961, before starting the 3rd horn position, there was a little good news and a little bad news: I married a lovely girl I had met at Eastman and I received a notice from my draft board to report for a physical. As soon as it was determined that I was in 1-A condition I auditioned for the USMA Band at West Point, N.Y., and was accepted. After stalling as long as possible I finally had to report for induction in January, 1962. Following basic training in Georgia I reported to the band at West Point where I remained until being discharged in December, 1964, at which time I rejoined the Rochester Philharmonic as 2nd horn. I stayed one more season, as 3rd horn, before leaving the orchestra for good. The Rochester years were wonderful in every way, both in the orchestra and in the school. One organization was particularly meaningful to me and that was the Eastman Wind Ensemble with which I spent four years, three of them as 1st horn. Fred Fennell did marvelous things with the group and I will always be indebted to him for the experience. I think I played on over a dozen of the recordings he made with that fine ensemble.

In 1966 I was invited by Dr. Thor Johnson to join the faculty of the Interlochen Arts Academy as Instructor of Horn and member of the Interlochen Arts Quintet as well as solo horn of his own Chicago Little Symphony, a touring chamber orchestra. Although the chamber orchestra dissolved two years later I stayed at the Academy for five years and I look upon them as very rewarding ones. Here I played a great deal of chamber music and I continued to be associated with Dr. Johnson as 1st horn of the Peninsula Music Festival Orchestra at Fish Creek, Wisconsin. I left Interlochen in June, 1971, to join the Chicago Symphony Orchestra as assistant 1st horn and now, since the beginning of the 1975-76 season, I am 2nd horn. Also, I am an Associate Professor at Northwestern University where I teach six students.

TC: *Tell me about your family.*

NS: My wife, Sally, is a soprano in the Chicago Symphony Chorus and this keeps her quite busy along with studying voice and the usual family obligations. She is a fantastic cook and is very accomplished in making clothes. Bowling is another of her interests and she is in a league with Northwestern faculty wives. Our almost 12-year-old son, Eric, who was born at West Point, doesn't seem to have any musical interests - the cello was tried and dropped. He is quite artistic, however, and will attend Interlochen this summer as an art student. As with most boys he has an involvement with sports and is making progress in that area. Like the rest of the family he bowls and is in a junior league.

TC: *Give us a typical day in your life.*

NS: How about a typical week? Monday is usually a day-off for the orchestra except for 10 concerts a season in Milwaukee and an occasional extra event or recording session. For me Monday is a big teaching day at Northwestern where I usually see five students, 9 to 2:30. Tuesday and Wednesday we normally have one or two rehearsals each day or perhaps a Youth Concert instead of a rehearsal. Thursday morning we rehearse again and then I teach another student at Northwestern before

going home to rest up for the evening concert. On Friday there is usually an afternoon or evening concert. Saturday is another concert day and Sunday is usually off except for five Sunday concerts a season. Around this I fit in chamber music rehearsals and concerts, a little studio work, an occasional private student, practicing and my personal life.

TC: *What do you do in your free time?*

NS: I spend time with my family, go bowling, do little fix-up projects around the house and work on my historical projects. One of those is a long-time endeavor - I've been working on it since 1964 and don't know when it will be finished. I'm speaking of my history of professional horn players in the U.S. from colonial times to the present - the present being whenever I feel like quitting! Actually, the project gives me great joy and I manage to do a little work on it each week and especially on tour when I can get to libraries in other cities. Another project which is nearing completion is The Personnel of the Chicago Symphony Orchestra, 1891-1976. This booklet will list all the regular players since the beginning along with their years of service and positions in their various sections as well as other information about the make-up of the orchestra. The CSO management has expressed interest in having it published. I also have a couple of hobbies with which I spend time once in a while - old phonograph records and antique instruments.

TC: *Norm, what are your thoughts on performance? What do you think a horn player should do to improve his performance?*

NS: Thorough preparation should prevent a poor performance but one must try to go beyond the notes on the page to achieve anything more than just a good performance. When I am playing - in practice, rehearsal or performance - I am always trying to make the best music I can. Anxiety is constantly trying to interfere with our playing so we must try to lose ourselves in music-making - this helps to calm the nerves and dull the concern over that next high note, soft entrance or technical

passage. If one can be aware of what is happening musically at all times in a composition one can more effectively contribute to the performance. This means *listening* carefully to the other instrumentalists in your chamber group, orchestra or band so that your part will be in tune, in rhythmic harmony and in proper balance. All these things can help to improve performance but first one must be aware of them and then have the desire to put them into practice. The area of chamber music is one in which instrumentalists can most effectively develop their awareness. Intonation, rhythm and balance are so critical in a small group that you can't help but sharpen your musical skills. If all orchestral players would concentrate and play with the awareness necessary in a small chamber group the results would be fantastic as far as I'm concerned. There is too much sloppiness in orchestral playing but some of it, I'll admit, is the fault of the conductor. Conductors often do not demand as much from us as we do from ourselves.

TC: *What about solo playing?*

NS: If you mean *my* solo playing I'll have to admit that I do very little of that now. While I was at Interlochen I gave recitals and did some solo playing because I was in better shape for it, both physically and mentally. Now that I'm playing low horn in a section I find that I'm not as mentally prepared to be in a solo spot nor do I have the endurance for a major concerto or a full recital. Let's face it, one should probably be a first horn or a full-time chamber musician to do the best job as a soloist.

Solo horn playing in general is having quite a comeback in this century. The real heyday was probably in the late 18th and early 19th centuries and then there followed a period of little solo activity. Since Dennis Brain, the horn has been brought into the spotlight more and more. Of course recordings have been largely responsible. The solo horn is now heard not only in the concert hall but on radio and television. The increasing number of horn workshops and clinics are also contributing to the popularity of the horn as a solo instrument. I don't

think the horn will ever replace the voice, piano, violin or cello in terms of popularity as a solo instrument but it certainly is enjoying good times!

TC: *Norm, let's talk a moment about practice. Do you have enough practice time?*

NS: I usually have enough time to practice for the things I've committed myself to. Normally I get in an hour of warm-up and practice before the first rehearsal of the day. That is usually enough time to take care of the orchestral parts. If I have some chamber music performances coming up I'll have to do that practicing on free days. I try to get in a couple of hours practice on our free days unless the lip feels like it needs a complete rest. What there usually is not enough time for is chamber music rehearsals, especially if the group is larger than three or four players. Some of these players will be involved with other groups and will have teaching or other commitments and, as a result, we find ourselves going into performance less prepared, ensemble-wise, than we'd like to be.

TC: *Let's go back to warm-ups for a minute. What do you do?*

NS: I start off with some long tones in the middle register just to get the lip used to vibrating again. Then I do lip slurs, scales and arpeggios in the low register to get loosened up. Gradually I work my way up to the top of my range through the use of scales and arpeggios, slurred, legato-tongued and staccato. I believe in warming-up the entire range whether it all will be used that day or not - it is like a practice session just to keep everything in general good shape. It is essential for a low horn player to do *some* practice in the high register since it will deteriorate otherwise. Likewise, the high player should do some work in the low register. The warm-up is a very individual item and one must tailor it to one's needs, both physical and mental. In interviewing players for my history I've found that warm-up time varies from zero to an hour. Some players are ready to play as soon as the horn is out of the case and others need considerably more time. I look

upon horn playing as a kind of athletic event as far as the physical part is concerned and athletes warm up their muscles before competing in their events. Yes, I can manage to play without a warm-up if I must but the tone quality, flexibility and accuracy are liable to suffer and the next day my lip feels like I have abused it.

TC: *Let's talk a little about equipment. What kind of horns do you and your colleagues in the Chicago Symphony use?*

NS: It didn't take me too long to discover the type of horn most suitable for me. As you remember, I started with a Schmidt model and then I played an Alexander double for awhile. In 1955 I traded the anonymous Schmidt for another Schmidt on which, I later discovered, was an old brass Conn bell. This instrument I've played for over 20 years although while playing 2nd horn to Verne Reynolds I used a Conn 8-D most of the time. Except for the Conn I have stuck to brass horns and those are what we use in the CSO. The section plays both Schmidt and Geyer double horns and the two first players use Paxman and Alexander B-flat/F-alto horns occasionally. We like the compact kind of sound these medium-bore brass horns help us to produce. Of course our *concept* of horn sound is the most important aspect regardless of the type of horn we play. We try to produce a clear, warm, ringing quality that is neither too open nor too covered. As far as mouthpieces are concerned I can only speak for myself: I use a Geyer #15 with a narrow rim. This gives me the flexibility and clarity in the low register that I feel necessary in my job - of course the narrow rim cuts down on endurance somewhat but this is a minimal problem for a 2nd horn player.

TC: *How do you approach teaching?*

NS: I try to teach not only horn playing but music-making. The horn only serves as the instrument to make the sounds that the player will shape into music. Naturally the technical aspects of horn playing must be taught but I try to do it around making everything as musical as possible. Learning just the notes on the page is not enough -

the student must learn how to turn those notes into meaningful phrases. To cover the technical and musical aspects of horn playing I use more or less standard materials: Kopprasch, Maxime-Alphonse, Schuller and Reynolds in the way of etudes; Pottag, Chambers and other collected excerpts for orchestral material; the solo and chamber works of Mozart, Strauss, Saint-Saens, Beethoven and others for that area of the repertoire. I like to think of a lesson as not only a time for a student to learn but a time for him or her to *perform*. The assigned material is studied and practiced during the week - just as we in the CSO study and rehearse our program - and then at the lesson it is performed. Just as orchestral musicians have different kinds of challenges confronting them each week so does the student with the varying kinds of etudes, excerpts and chamber music. Each etude is *performed* without interruption - this shows the student's grasp of the piece as a whole as well as the endurance - and after it is finished we talk about it, discussing the strong as well as the weak points. When all has been discussed and tried the student plays the etude again incorporating the new ideas. The end result is that eventually the student becomes aware of what he is doing, musically, and is able to correct and improve the music-making as he goes along, thereby teaching himself. We are never through learning!

One aspect of horn-playing that is often neglected is the low register. One seems to notice more underdeveloped low registers than high ones. I encourage work in the lower register because it is obviously so important. It is difficult, these days, to specialize in only one register of the horn because composers have broken the old traditions by writing 1st and 3rd horn parts into the low register and 2nd and 4th horn parts into the high register. Then we must consider chamber music - especially solo music and woodwind quintet writing - which takes the horn into all registers. And what about the area of free-lance playing? You can't always be sure you will have a part that is in your special register. Usually one will feel more at home on a high part

or a low part but one must develop both registers as much as possible to meet the demands of horn writing today. This is one reason I try to cover the complete range when warming-up for the day and why I encourage my students to develop both extremes of their registers.

TC: *Would you recommend the life of a professional horn player?*

NS: Yes, I would recommend it - I feel that I've had a marvelous life playing the horn professionally. But I would recommend a student to become a professional only if he or she has the talent and desire to work hard to make it. Otherwise there is simply no use - there is too much competition these days and those with the superior talent who have worked hard are the ones who will usually succeed. You must be honest with your students and not encourage them falsely. They will have to come face to face with reality sooner or later and they might as well know *now* what they will be up against. Most students are able to honestly evaluate themselves but then there are those who seem determined to make it and yet don't have a chance because they lack the natural talent for music. In my estimation, for a student to have the best chance of looking forward to a life as a professional horn player in a major orchestra or important university position he or she must have, first of all, a natural musical talent. Then, a more or less natural ability to play the horn is a great asset. Beyond that, the following things will help enormously: (1) An experienced teacher, (2) faithful practice, (3) experience gained by playing in as many organizations as possible, (4) experience gained by listening to records of orchestral literature and chamber music while following the scores and (5) experience gained by attending concerts or orchestras and outstanding

performers on any instrument or voice range.

TC: *What advice do you have for those who will have to accept the fact that they will be amateur horn players?*

NS: I advise using the talent and knowledge they do have by contributing it to the community in which they live. Almost every community has an orchestra or a band that gives concerts and they are always happy to have members who have had some formal training. The amateur benefits from the experience, too, by learning more repertoire and by feeling that he or she has contributed something that gives pleasure to others. Teaching can also bring rewards. Horn clinics or workshops are wonderful events for amateurs to participate in because of the knowledge gained and the contacts made. Perhaps the best advice is just to say that one should try to enjoy making and teaching music on any level.

TC: *We all appreciate the effort you have put into our organization since its beginning. I'm sure many of us are disappointed to see you resign from the Advisory Council.*

NS: When Bill Robinson asked me to assume the chairmanship of the organizing committee back in 1969 I had no idea now things would turn out. Now, seven years later, it seems that the Society will survive and indeed it will have a better chance of survival with new leadership and ideas. I'm happy to have had the opportunity to serve the Society and I am now happy to let someone else have the pleasure of contributing to its growth.

TC: *I am sure I speak for our membership in thanking you for your contribution to the International Horn Society.*

Bernhard Bruchle / Kurt Janetzky
KULTURGESCHICHTE DES HORNS
Ein Bildsachbuch
A PICTORIAL HISTORY OF THE HORN

1976. 304 pp. with 257 illustrations. 17 color plates. Quarto. Cloth.

U.S. \$78.00

The illustrations provide a pictorial history of the instrument's development from the luurs of the Bronze Age and the conch shell of primitive peoples to the modern chromatic horn and show the instrument as an *object d'art*. Essays about composer and hornists of the past and present, as well as facsimiles and reproductions of musical manuscripts, enrich this history of the horn as both an orchestral and solo instrument.

The volume will be of value for hornists, conductors, and instrument makers. Performers will improve their understanding of the changing styles of instruments and music during the centuries. For the musicologist there is hitherto unpublished material.

All texts in the book, including the legends to the illustrations, are in both German and English. (The translation is by Dr. Cecilia Baumann.)



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MUSIC REVIEW I

— Douglas Hill

The works included in this set of reviews have been chosen from a much larger body of submitted repertoire. The choices were made based on merit first, variety second, and/or uniqueness third. The grading process has been avoided because of its inherent restrictive implications. However, the Solo Literature section has been arranged in an approximate order of difficulty (beginning with the more difficult). I would like to thank Karen Zaczek Hill for her pianistic assistance in reading through the solo repertoire.

- SOLO LITERATURE -

ALARME PER CORNO (1969)

Ake Hermanson

Edition Wilhelm Hansen, Stockholm, 1971
Magna Music-Baton Inc., St. Louis (agent for USA)

The musical and physical intensity needed to perform this unaccompanied work is phenomenal. It begins with a shocking three note statement (g', f#', glissando to f'') in fortissimo, then continues to scream "e quasi come una sirena" throughout its four minutes and twenty seconds. When the dynamics do subside it is only for a short time as if a new alarm is heard from a distance. This exciting piece can be heard on the following record by Ib Lansky Otto (for whom the work was written) - CAPRICE RIKS 17.

LIRIZMI ZA ROG IN KLAVIR (1969)

Ivo Petric

Musikverlage Hans Gerig, Cologne, 1975

This is a very free sound-effects piece in four movements. The short list of performance instructions explains such notations as: clusters, quarter-tone vibrato, boxed notes which freely repeat for the length of arrow, note lengths and their equivalent rests in seconds of time, various types of sticks and brushes to be used within the piano, and so forth. Both performers work from a score, lining up phrases at certain points within the primarily aleatoric structure.

MUSIC FOR HORN AND PIANO (1967)

Thea Musgrave

J&W Chester Ltd., London, 1967

Magna Music-Baton Inc., St. Louis (agent for USA), \$12.00

The horn and piano share in an equal exchange of dialogue throughout this very effective 9½ minute composition. These two timbres, which in other works often never seem to blend, become a unit flowing into and out of each other's attacks, decays, and releases. Most of the work is without measures but not without frequent ensemble exactness. The main piano materials are printed beneath the horn part. Harmonic language is beautiful and the pacing, in all aspects, is most rewarding. This is great music.

HORN CONCERTO (1971)

Thea Musgrave

J&W Chester Ltd., London, 1974

Magna Music-Baton Inc., St. Louis (agent for USA) sc. \$19.25

As with the above mentioned work, Ms. Musgrave dedicated this work to Barry Tuckwell. Her HORN CONCERTO could be an orchestration student's key to contemporary horn writing, and, more than that, a key to the rest of the orchestra as an accompanimental instrument. The collage of colors is consistently in flux with formal sections flowing together as if the work was breathing. The techniques used are too numerous to list with the exception of the quarter-tone passages (actually scales) found nearing the end of the piece. The treatment of this potential material seems surprisingly bland in the context of such an exceptional work. The spatial use of the section horns and trumpets, spanning the stage, using off-stage, and the back of the hall becomes a most important structural device and would be a thrilling listening experience, considering the unique ways in which it is utilized. (Hear it to believe the

importance of this virtuosic concerto - Barry Tuckwell with The Scottish National Orchestra, conducted by the composer, DECCA HEADLINE - HEAD 8, 1975.)

CONCERTO POUR COR ET ORCHESTRE A CORDES

Johannes Neruda (1708-1780)

Piano reconstruction by Edmond Leloir

Gerard Billaudot, Paris, 1974

Theodore Presser Co., Bryn Mawr, Pa.
(agent for USA)

This work is full of melodic interest as well as technical demands, such as: many long phrases above the staff, high register trills, and a d^{'''} climaxing the beautiful second movement. There are four cadenzas, the published realizations of which are in spots somewhat less than stylistically authentic. This is truly a effective and musically substantial composition for the clarino register of the Baroque Horn in C. (The published horn part is transposed to F horn.) Duration 13'10".

CONCERTO POUR COR ET ORCHESTRE

Johann - Mathias Sperger (1750-1818)

Piano reconstruction by Edmond Leloir

Gerard Billaudot, Paris, 1975

Theodore Presser Co., Bryn Mawr, Pa.
(agent for USA)

Here is another clarino register concerto, but of a later period. A light flexibility and a secure extreme high register are a necessity for a successful performance of this work. There are two optional cadenzas in the first and second movements, and a Rondo movement with a unique simplicity and charm mixed with a virtuosic sparkle. Here is a good concerto for those who want more after they've learned those of Mozart and Haydn. Duration 16'40".

CONCERTO POUR COR ET ORCHESTRE A CORDES

Freidrich-Wilhelm Riedt (1712-1784)

Piano reconstruction by Edmond Leloir

Gerard Billaudot, Paris, 1974

Theodore Presser Co., Bryn Mawr, Pa.
(agent for USA)

Riedt's short (five minute), single movement

concerto for horn, marked Allegretto, is an interesting display of arpeggiated patterns, echo phrasings, ornamented passages, and some basso cadences. It was originally for, and is published in Eb horn making a lesser use of the clarino register than the Neruda or the Sperger, though it still demands a strong and flexible embouchure.

INVENZIONI PER CORNO E PIANOFORTE

Carlo Florindo Semini

Edizioni Curci, Milano, 1971, \$2.60

This work was a required solo at the International Solo Competition in Geneva for 1971. The harmonic language is most interesting and both parts lie relatively well for the instruments. The only problems might be the extensive stopped horn passages and quick activity in and out of the second octave. The performers would have to cover for the excessive restatements of a particular rhythmic motive, but with that taken care of, the overall effect could be quite dramatic.

LARGHETTO FOR HORN WITH WOODWIND, HARP, & STRING BASS ACC.

Emmanuel Chabrier (1841-1894)

Arrangement by James O. Froseth

Neil A. Kjos Music Co., Park Ridge, Ill.
1964, sc./pts. \$6.50

Mr. Froseth wrote this arrangement for John Barrows when there was little else available of its kind. There is still a need for more band and/or wind ensemble accompaniments for clinicians and students. Here is a good realization which is not difficult for the fifteen separate ensemble parts. The harp part is quite sparse and could easily be played at the piano. The only instrumentation problem might be the availability of a Bb contra-bass clarinet. The scoring is substantial without being over-bearing, for the most part. There has, however, been a 61 measure cut (from letter "F" to four before "K" in the familiar Editions Salabert publication) which excludes the contrasting "appassionato" and "Allegro Moderato" sections.

SONATA IN G MINOR

Henry Purcell (1659-1695)

Arranged and edited by Paul Smim and Rudolf Forst

Edition Musicus, New York, 1950, \$1.50

This transcription really works for the horn and piano, though originally for violin and continuo. It, along with a few Corelli, Telemann, and Handel transcriptions, can serve to help the performer/student to develop a stylistic feel for the Baroque. There are four movements in two groupings of slow-fast, the last movement of which actually smiles.

TWO PIECES

George Frideric Handel (1685-1759)

Arranged by Quinto Maganini

Edition Musicus, New York, 1965, \$1.25

The first piece, "Air", is a pleasant, simple, and short (21 measures) song in 12/8. The "Corrente" demands a rapid tongue (numerous triple tonguing passages if taken to tempo), as well as clean accurate attacks in the middle register.

MAINE SKETCHES FOR HORN AND PIANO (1952)

Eugene Weigel

Fema Music Publications, Naperville, Ill., 1969

Interlochen Series, \$4.00

Each of the five movements paints a different picture, from the pastoral to the rugged. An extensive amount of motivic repetition [ala Stravinsky (?)], and highly unexpected harmonic language and metric shifts [ala Bartok (?)] make these playable pieces sound quite unique.

FANTASY FOR HORN AND PIANO

Gordon J. Kinney

Studio P/R, Inc., Lebanon, Ind., 1973, \$3.00

Here is a very light in mood, contest-like piece graded by the publisher as IV/V. The first movement is of a fanfare nature, the second is a very lovely, almost popular song-like piece, and the last is a cute, thematically limited sprint through many metric shifts.

CONCERTINO FOR HORN AND PIANO (1954)

A. Oscar Haugland

M.M. Cole Publishing, Chicago, 1971, \$8.00

The Contemporary Brass Library, edited by Jan Bach, presents this work as its horn solo. It was composed while Mr. Haugland was a student of Howard Hanson, and is in a similar conservative, neo-romantic style. After the first movement, during which the main rhythmic motive becomes rather tedious, the piece takes on a very pleasant manner with a rollicking last movement in 6/8. The accompaniment, originally for orchestra, has been reduced by the composer.

- ETUDES AND METHODS -

ATONALISM FOR FRENCH HORN

Mary VanderWoude

Fema Music Publications, Naperville, Ill., 1975

Interlochen Series, \$6.00

Ms. VanderWoude has composed nine varied and musical etudes in a manner which will allow a large number of performer/students to experience some of the problems of atonalism. Hearing the intervals is the most obvious challenge. There are no meter signatures, which allows freedom while it demands a controlled rhythmic sense. After the first three etudes there are no bar lines; this requires that the performer discover certain musical proportions on his/her own. There are few demands on range extremities, no special techniques or "sound effects," and no specific tempo markings. Individual freedom and improvisatory style seem to be quite prevalent. The problems presented are, thus, somewhat technical, but mostly musical.

16 ETUDES CARACTERISTIQUES

Umberto Baccelli

Collection directed by Edmond Leloir

Gerard Ballaudot, Paris, 1974

Theodore Presser Co., Bryn Mawr, Pa. (agent for USA)

This is a delightful set of early-20th-century-

style etudes with some refreshing surprises. Each etude is of moderate length (one page), containing contrasting sections. Phrase lengths are, at times, unexpectedly irregular, meter signatures such as 5/8, and alternating 4/8 and 3/8 occur, there is an unmeasured etude, a trill study, frequent use of stopped horn, and key signatures up to 3#s and 5b's. These etudes are almost never boring and often technically and musically demanding.

LEGATO ETUDES FOR FRENCH HORN

John R. Shoemaker

Based on the vocalises of Giuseppe Concone

Belwin Mills Publishing, Melville, N.Y., 1971

(and) Roger Dean Publishing, Macomb, Ill., \$2.00

Giuseppe Concone (1810-1861) is most well known for his "Series of Solfeggi from which these Etudes have been selected." The ranges and tempos selected make these quite accessible to a large gamut of abilities. There is an emphasis on the bass clef (new notation) and the middle low register, a range in which legato playing is quite often problematic. Each of the twenty-four studies is uniquely musical, while most all demand a lyrical singing line and, thus, a controlled air-stream. Key signatures run from five sharps to five flats.

THE DALE CLEVENGER FRENCH HORN METHODS 2 Vols.

Dale Clevenger, Mark McDunn, Harold Rusch

Neil A. Kjos Music Co., Park Ridge, Ill., 1974, \$1.75 per vol.

These volumes contain a balanced collection of elemental explanation, beginning theoretical problems, etudes on such problems, and short melodies incorporating the new information. At the beginning of Vol. 1, after a right hand position is described, the parts of the double horn are shown, and a three octave fingering chart is presented; there are two pages of discussion

on breath control, attacks, embouchure, and tone production, along with some very effective breathing exercises. With the aid of a teacher to elaborate on some of the language, this initial information would be quite valuable for the beginning student of horn. The progression of the etudes, melodies, duets, and trios is well paced and should stimulate student interest.

METHOD FOR FRENCH HORN

Marvin C. Howe

Warner Bros. Publications, Secaucus, N.J., 1950, \$2.50

In his three page forward, Mr. Howe discusses breathing, embouchure, mouthpiece placement, tone production, posture, right hand position, producing a tone, the tongue action in an attack, and even stopped horn. The three most unique features are the trouble-shooting section on "Thin Tones," a fingering chart presented from top to bottom (more obviously showing the fingering patterns of the horn), and a three and one-half page discussion of the various transpositional techniques. There are also 360 annotated etudes and melodies of a varied and progressive order. A young beginning student would most likely need some help defining a few of the annotations and directives, however.

- ORCHESTRAL EXCERPTS -

20th CENTURY ORCHESTRA STUDIES

Compiled and Annotated by Mason Jones
G. Schirmer, Inc., New York, 1971, \$4.00

To date, this is the only contemporary excerpt book known to this writer. Mr. Jones has compiled and, making use of his vast experiences in the Philadelphia Orchestra, annotated a large body of early 20th Century works, many of which are already repertoire pieces: Carter's "Variations for Orchestra," Hindemith's "Mathis der Maler," and "Symphonic Metamorphosis," Holst's "The Planets," Mahler's "Tenth Symphony," Prokofiev's "Lieutenant Kiji Suite," Schoenberg's "Chamber Symphony

No. 2," Shostakovich's "Cello Concerto," and Stravinsky's "Dumbarton Oaks," "Symphony in C," and "Symphony in Three Movements," among others. Here is a way for the performer/student to become familiar with many divergent styles found in the early orchestral writings of this century. (There is, however, a lack of avant-garde techniques, aleatoric and other improvisatory trends, and sound-effects included.) There are thirty-seven compositions representing eighteen different composers in this collection.

- CHAMBER MUSIC -

ESPACES FOR FOUR HORNS

Hsueh - Yung Shen

Neil A. Kjos Music Co., Park Ridge, Ill., 1974, \$2.50

Espaces ("Spaces") is a five minute piece which makes extensive use of tonal clusters, stopped horn or blends of stopped with open horn, and complex rhythmic relationships which culminate at very powerful points of rhythmic unison. The varied "spaces" occur vertically during wide spread voicings and tight dissonances. Varied horizontal "spaces" happen during the sustained sections (as Time seems to suspend itself), contrasted by the more rhythmically dense moments. Endurance, power, a high register, and a good sense of pulse are necessary for all four players.

BAROQUE SUITE FOR FOUR HORNS

transcribed by Allen Ostrander

Edition Musicus, New York, 1950, \$3.00

This suite contains a Prelude by G. Croce (1557-1609), a Pastorale by E. du Caurroy (1549-1609), and a Toccata by L. da Viadana (1564-1645). These pieces are scored high enough for successful use with a larger choir, and simply enough in structure to also work in an antiphonal setting. The first horn part stays near the top of the staff with little rest, but the pieces are not excessively long. No reading in the bass clef is required. They work well.

DIVERTIMENTO FÜR 2 KARINETTEN UND 2 HÖRNER (1761)

Joseph Haydn (1732-1809)

Wilhelm Hansen, Copenhagen, 1932, \$6.00

Magna Music-Baton Inc., St. Louis, Mo. (agents for USA)

This Divertimento is part of a series entitled "Home Concert - Works for School and Home." It contains four parts all printed in the treble clef and all in the key of C, allowing for any group of melody instruments. [An optional alto clef (viola) part is also included.] The pieces are charming and all quite easily played (depending upon the key chosen for the horns to transpose to), and are quite short, each approximately twenty measures in length.

QUARTET/NON SI LEVAVA ANCOR

Leif Thybo

Wilhelm Hansen, Copenhagen, 1967, sc. \$9.25

Magna Music-Baton, St. Louis, Mo. (agent for USA)

Treble recorder, English horn, horn, and bassoon are the voices in this attractive, thinly scored work. After a short Introduction there is a Capriccio, Arietta, and a Marcia, all attacca. The instruments share in melodic fragments with all four tutti only rarely, the result of which is a clean transparency, and uniqueness both in timbre and in composition. This would not be difficult to prepare at the early college levels.

FANFARE FOR BRASS TRIO (2 Trumpets and Horn) (1965)

Leon Kirchner

Associated Music Publishers, New York, 1974, \$2.50

This untypical Fanfare is framed by sustained sections marked, "freely," and "dolce!" An improvisatory nature is felt throughout this short 40 measure piece with an exciting build in rhythmic and melodic activity as it nears the end. Harmonically, it revolves around tertian and quartal oriented chords, primarily at structural points of arrival.

**ORBITS I FOR FRENCH HORN AND BASS
TROMBONE (1974)**

Edward Diemente

Smith Publications, Baltimore, Md., 1975
As Mr. Diemente explains: "The two instruments are characters in a musical - orbital drama . . . like binary stars whose own distinct orbits show patterns in constant change to one another . . . and at other times their identity is masked as they move in unison." Both metric and spatial notation are used. The players both work from a score as the ensemble requirements are relatively rigid though the resultant sound is quite free. Some patterns are marked "Jazzy" and others "T.C." (timbre change) requiring note repetitions using optional fingerings or varied slide positions.

**TRANSIT II FOR HORN, TROMBONE,
ELECTRIC GUITAR, AND PIANO (1963)**

Bengt Hambræus

Nordiska Musikforlaget, Stockholm, 1965,
sc. \$8.00

Magna Music-Baton, St. Louis, Mo.
(agent for USA)

"Transit II" can stand alone, work with "Transit I," an electronic piece for bell sounds, or work as a concertino group with the orchestral piece "Transfiguration (1963)." Alone, it is of three connected sections. The outside sections are "violent" and "impetuous," with the brass working off each others' pitches, dynamics, and timbral changes while the guitar and piano punctuate. A short, contrasting middle section (19 measures) is left to the guitar and piano while relaxing the motion. A great deal of sympathetic sound-play is done with the open damper pedal of the piano. Technically it would be relatively easy to put together and perform. Duration 4'30" - 5'00".

**THE LAST DAYS FOR HORN AND TUBA
(1974)**

David Baldwin

Cleveland Chamber Music Publishers,
Ohio, 1975

It might be hard to imagine a musical depiction of the last days before the total destruction of the universe, but that was, in

fact, the "inspiration" for this angry and aggressive duet. The overall pace is furious, though there are brief moments of tranquillity now and then. Most of the violent sounds one can make on these instruments are required, including the "beats" resulting from near unisons. Beyond this, the players are asked to kick over five music stands "making as much noise as possible," while nearing the end of this sardonic chunk of musical cacophony!

**LINAIA-AGON FOR HORN, TROMBONE,
AND TUBA**

Iannis Xenakis

Editions Salabert, Paris, 1972

Quoting Mr. Xenakis: "According to legend, Linos, the celebrated musician, provokes Apollo, who strikes him down. Here the legend is incarnated by a musical game between two adversaries Linos-the trombone, Apollo-the French horn or the tuba." (But wasn't it Hercules, not Apollo, who struck down Linos?) This game, which would allow either one to win if the best choices are made, begins with a trio - "Linos Against Apollo." Quarter-tones, irregular vibrato, very slow glissandi, trembling vibration of pitch, rapid pizzicato glissandi, flutter tongue, and calculated numbers of beats per second between two voices all combine in this sound-scape. The choice of "combats" then takes place, each of which can be counted by the opposition for resultant points. Each "combat" then presents further choices as to the "tactics," each of which are represented by both musical materials and game points. A referee is needed to keep score and to keep the events moving. After the "combats" have been completed, another trio, "Destiny Suspense," is performed while waiting for the results, at which time a third trio - "Victory Chant and Requiem" is performed. Here is a substantially structured piece with many new sound demands and chance elements, from a major composer of avant garde/contemporary music, which certainly deserves our sincere attention and performance.

- BIBLIOGRAPHY -

MUSIC FOR THREE BRASSES: A BIBLIOGRAPHY OF MUSIC FOR THREE HETEROGENEOUS BRASS INSTRUMENTS ALONE AND IN CHAMBER ENSEMBLES

Compiled by Richard G. Decker

Swift-Dorr Publications, Oneonta, N.Y., 1976

Available through compiler; 242 West Walnut Street, Oneida, New York, 13421 \$5.00

Within its 86 pages there are over 575 entries grouped in 14 different categories, such as: Trumpet, Horn, and Trombone; Miscellaneous Three Brass Combinations; Three Brass Instruments with Piano, with Organ, in Chamber Ensembles from 4 and 5 up through 9 or more players including

Strings, with Small Orchestra, with Voices, and as a Solo Ensemble with Orchestra/Band. All included both published and unpublished music. There is also a short article discussing the development of the Brass Trio in this century. The most valuable and comprehensive feature is the list of 112 trios for Trumpet, Horn, and Trombone. These works are annotated as to their date of composition, length, general level of difficulty, ranges, usage of mutes, publisher and date, availability through Robert King Music Co., cost (as of Jan., 1976), compositional techniques, and miscellaneous comments. Mr. Decker's activities as the hornist in the Circle Brass Trio of Washington D.C. has brought a practical tone to this highly documented and valuable reference book.

MUSIC REVIEW II

— Harold Meek

LUDWIG van BEETHOVEN:

SONATA, opus 17, for Horn and Piano

Edited by Peter Damm.

Breitkopf & Haertel: Leipzig, 1970.

The addition to the literature of this edition is another major step forward by practicing musical artists who pursue a "musicological" undertaking. The present text is based on a copy of 1804 found in the Bavarian State Library in Munich, Germany. Mr. Damm presents a fully restored, edited and annotated work, projecting a first-class, authentic working model. The articulations are very carefully edited, and are an improvement to the original copy of Beethoven. This is not to imply that musical liberties are taken. Far from it. In fact a more lyrical and less choppy performance will result from the use and observance of this edition. Dynamic mark-

ings are also carefully reconstructed between the two instruments so that both voices are consistent.

This is musicology at its best: understood, practiced and set forth by a musician knowledgeable in his Art; not that of an ivory tower "scholar."

BENEDETTO BERGONZI (1790-1840)

CAPRICCI per Corno de Caccia. 2 volumes.

Edited by Friedrich Gabler.

Doblinger: Vienna, 1975.

17 Pieces in volume 1, 18 in volume 2. These works for horn alone. Some can be played on a natural horn, but others definitely require the valve-horn. They are charming, grateful little pieces which will find a welcome niche in our horn literature. Mr. Gabler gives us a variety of styles, tonalities and tempi to vary the musical fare of the student. Again, as with Mr. Damm, a practicing musical artist gives a great thrust in the musicologist's corner.

WIND MUSIC PUBLICATIONS



The Art of Brass Playing—by Philip Farkas	\$4.75
Method for French Horn—Volume I and Volume II by Milan Yancich	each \$2.00
Etudes for Modern Valve Horn—by Felix de Grave	\$4.75
Grand Theoretical and Practical Method for the Valve Horn—by Joseph Schantl	\$4.75
An Illustrated Method for French Horn Playing— by William C. Robinson Edited by Philip Farkas	\$3.00
8 Artistic Brass Sextets—by Philip Palmer Edited by Philip Farkas	\$6.50
The "Complete First Horn Parts to Johannes Brahms Major Orchestral Works"	\$4.75
The "Complete First Horn Parts to Peter I. Tchaikowsky's Major Orchestral Works"	\$5.00
A Photographic Study of 40 Virtuoso Horn Players' Embouchures—by Philip Farkas	\$5.00
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MUSIC IN MANUSCRIPT

— Gayle Chesebro

Unpublished works including horn can be sent for perusal to Gayle Chesebro at the Music Dept./Furman University/Greenville, S. Carolina 29613.

Merrill Bradshaw

Music Dept. HFAC
Brigham Young University
Provo, Utah 84601

Dialogue for Flute and Horn (1956)

Walter Hartley

Music Dept.
Mason Hall
State University College
Fredonia, New York 14063

Sonorities II (1975)

The composer has made the following comments concerning this work. "*Sonorities II*" was composed in May 1975 for Calvin Smith. The work was completed in the composer's studio at State University College, Fredonia, assisted by consultation with the young British hornist, Frank Lloyd. It demands complete control of the extreme registers of the instrument, and utilizes the technique of chord-playing on the horn by a combination of played, sung and resultant notes. The horn's opening statement, repeated an octave higher at the close, is a twelve-tone row, but is not developed serially or in any other way; and the overall construction of the work is quite free, although there are no improvised or aleatory elements.

Calvin Smith has recorded this work on Crystal Records, Los Angeles. This recording would also be available from Mr. Smith at 937 Lake Drive/Arnold, Maryland 21012.

Douglas Hill

School of Music
University of Wisconsin-Madison
Humanities Building
455 North Park Street
Madison, Wisconsin 53706

Three Soliloquies (1974)

This work, for unaccompanied horn, con-

sists of three movements, "Whimsical," "Dysphoric," and "Puerile." Changing meters, wide range, large leaps, and muting effects contribute to the difficulty of this piece.

George Hitt

University of Wyoming
Box 3037, Univ. Station
Laramie, Wyoming 82071

The Voice of my Beloved (1975)

Scored for soprano, horn and piano, this piece was written for the Danielle Trio of Greenville, South Carolina. The soprano part goes to c3 and is difficult. Horn player needs to know how to play multiple stops. A lyrical work which integrates the three timbres exceedingly well.

Bo Lawergren

404 West 116th Street
N.Y., N.Y. 10027

First Lesson About Man (1969)

This five minute work is for horn, narration, and electronically manipulated voice on tape.

Pamela Marshall

Box 210
424 University Avenue
Rochester, New York 14607

Wander Bittersweet (1976)

The composer has made the following comments on this work for horn and string quartet. "One movement — all parts difficult; to facilitate performance the horn player may want to conduct when not playing; the piece is lyrically conceived around a center section of long lines for horn, cello, and viola." 8-9 minutes.

George Hitt

Dept. of Music
University of Wyoming
Box 3037, Univ. Station
Laramie, Wyoming 82071

John Houser

4 Country Club Road
Pickens, South Carolina 29671

Three Pieces for Brass and Percussion (1976)

Scored for 4 horns, 2 trumpets in B-flat, 2 trombones, timpani, and 2 percussion players.

Jan Bach

Media Press, Box 895
Champaign, Ill. 61820

Four Two-Bit Contraptions for flute and horn.

- I. Second Lieutenant.
In a martial manner. (♩ = 104)
- II. Calliope.
With elephantine grace (♩ = 132)
- III. Gramophone.
Stiffly syncopated (♩ = 126)
- IV. Pinwheel.
Quickly (♩ = 160)

Range: C/a^3 (Flute c^1/a^3). Duration 4:52.

These amusing pieces were composed by a horn player now living in DeKalb, Illinois, and teaching composition and theory at Northern Illinois University. The horn and flute, seemingly an unusual combination, are used in these musical characterizations of the titles given. The descriptions are quite apt and also challenging to convey.

The initial characterization is quite brief and uses muted horn throughout. Fanfare rhythms occur with sudden dynamic changes adding to the levity of the military man. In the last five measures of the movement, the mood changes revealing a capricious, whimsical side of the lieutenant's personality.

The "Calliope" is more difficult to execute. The horn player must play jagged, disjunct lines with forte being indicated for the low pitches and piano for the upper notes. The flute has the opposite markings, soft for the low notes and loud for the high notes. The asymmetrical 5/8 meter changes

occasionally to a 6/8 meter which avoids rhythmic patterns in this witty attempt at a waltz.

While the first two movements feature a homophonic texture with equal interest in the two parts, the third movement gives the flute a highly rhythmic line with frequent use of syncopation and other jazz-oriented rhythms. Meanwhile, the muted horn part keeps a steady eighth-note beat with frequent off-beat accents. Apparently, this gramophone is not in perfect working order because the needle gets stuck occasionally and repetitions occur in the music. Finally, the needle slips across the record and this *Contraption* ends with a "rip from lowest possible note to the highest" on the horn. On certain eighth-note rests, the horn player is instructed to "hit bottom of mute with metal object" for a percussive effect.

The final musical description of a "Pinwheel" pictures the wind moving by the half-step trills which dovetail between the two instruments for most of the movement. A restless melody using eighths and sixteenths keeps both players busy trying to achieve the metronome speed indicated. Especially in mm. 18-23, the flute part will require practice. Rapid chromatic passages are frequent for both instruments, and they contribute to the technical challenge of the movement.

In general, the difficulties of this work are found in the wide leaps for the horn in the second movement, the difficult rhythm of the flute part in the third movement, and the extreme speed for both instruments in the final movement. Special effects for the horn have already been mentioned (muted horn, rip, percussive tapping). However, for two skilled players who are seeking amusement, these works are most appropriate.

RECORDINGS

— Christopher Leuba,
Contributing Editor

Replying to my earlier request for the personnel on Philips 6500 097 (Richard Strauss, Serenade and Symphony), Curt Blake of Anchorage, Alaska provides the following names: Joop Meijer, Jan Peeters, Iman Soeteman and Henk Soeteman. I also stand corrected, that the hornist on Hungariton SLPX 11672 (Brahms and Duvernoy Trios) is Adam Friedrich, and not Friedrich Adam, as previously listed.

The Mozart Duos, K.487 on Philips 6747 136 are in groups of three, over four record sides, in a set entitled "Mozart Miniaturen". It is interesting to observe that the players (Soeteman and Peeters) have chosen extremely high keys for their recorded performances.

Josef Molnar recently performed Jean Daetwyler's *Concerto for Alphorn* with the Seattle Youth Symphony: his "live" performance was, if anything, even more impressive than his recording of this work (EVASION 100-808).

ARION ARN 34 248

Josef Molnar

Jean Daetwyler, Sinfonietta Alpestre

Jean Daetwyler, Priere du Berger

Jean Daetwyler, Gebet des Hirten

Jean-Francois Bovard, Six Danceries

Andre Besancon, Concertino

these works with brass ensemble, piccolo and/or organ

CLAVES DP 500

Josef Molnar, M. Christen, et al.

Zur Ehre des Alphorns / IN Praise of the Alphorn

CRYSTAL S 251

Christopher Leuba (Soni Ventorum)

Franz Danzi, Quintets, Op. 68/2 in F and Op. 68/3 in d

IHS WORKSHOP 1974 (Ball State University)

Alan Civil

W. A. Mozart, Concerto 4 (1st movement)

Dale Clevenger

Richard Strauss, Concerto 1

Frøydys Ree Hauge

Davidov, Song without Words

I. Graziani, Variations on a Theme by Haydn

Louis Stout & Deborah Tomchak

F. A. Rosetti, excerpts from Concerto 5 for Two Horns

Barry Tuckwell

Crawford Gates, Sonata for Horn & Piano, Op. 48 (Romanza)

James Winter

Arnold Cooke, Nocturnes (River Roses; The Owl)

Chicago Symphony Quartet

Lowell Shaw, Fripperies No. 20

Alan Civil, Frøydys Ree Hauge, Dale Clevenger, Barry Tuckwell

Mozart/Civil, excerpt from "Magic Flute" arr. Civil, "White Christmas"

Frøydys Ree Hauge & David Amram (Pakastani flute)

Improvisation

and, various ensembles

PHILIPS 802 907

Joop Meijer & Jan Peeters

W. A. Mozart, Serenade 11 in Eb, K.375

W. A. Mozart, Serenade 12 in c, K.3888

PHILIPS 6500 002

Henk Soeteman & Iman Soeteman

W. A. Mozart, Divertimento 3 in Eb, K.166

W. A. Mozart, Divertimento 9 in Bb, K.240

W. A. Mozart, Divertimento 8 in F, K.213

W. A. Mozart, Divertimento 12 in Eb, K.252

PHILIPS 6500 003

unidentified players

W. A. Mozart, Divertimento 4 in Bb, K.186

W. A. Mozart, Divertimento 13 in F, K.253

W. A. Mozart, Divertimento 16 in Eb, K.289

PHILIPS 6500 004

Henk Soeteman & Iman Soeteman

W. A. Mozart, Divertimento in Bb, K.196f

W. A. Mozart, Divertimento in Eb, K.196e
W. A. Mozart, Divertimento 14 in Bb, K.270

PHILIPS 6500 097

Joop Meijer, Jan Peeters, Iman Soeteman & Henk Soeteman

Richard Strauss, Serenade, Opus 7
Richard Strauss, Symphony for Winds,
"The Happy Workshop"

PHILIPS 6500 297

Iman Soeteman, Jan Peeteres, Joop Meijer & Klaas van Vliet

Richard Strauss, Sonatina No. 1 in F (1943)
Richard Strauss, Suite in Bb, Opus 4 (1884)

PHILIPS 6500 783

Iman Soeteman & Jan Peeters

W. A. Mozart, music from Don Giovanni,
arr. for wind octet & string bass

W. A. Mozart, music from Die Entführung
aus dem Serail, arr. for wind octet &
string bass

PHILIPS 6747 136

Iman Soeteman & Jan Peeters

W. A. Mozart, Waldhornduette, K.487
(and other works of Mozart)

PHILIPS 6799 003 or 839 734 LY

Henk Soeteman, Iman Soeteman, Joop Meijer & Jan Peeters

W. A. Mozart, Serenade 10 in Bb, K.361

PHILIPS 6599 172

Unidentified players

C. P. E. Bach, Two Marches WQ 187

C. P. E. Bach, Six Marches WQ 185

J. Andriev, Suite in C

L. v Beethoven, Two Marches

Joseph Haydn, March Hob 8/2

Joseph Haydn, March Hob 8/3

Michael Haydn, Turkish March in c

F. A. Rosetti, March

A. Vranicky, Jagermarche

A. Vranicky, Kleine Marche, 1-6

A. Vranicky, Marche auf französische Art.

SUPRAPHONE 111 1671-2

Vladimir Cerny & Rudolf Beranek

W. A. Mozart, Waldhornduette, K.487
Quintet, K.407

DISCOGRAFIA

Domenico Ceccarossi

Angelicum-Milano LPA 965

Mozart, Quintetto K.407

Angelicum-Milano LPA 5937

Mozart (K.371)

Beethoven

Rossini

Schumann

Cecarossi (Capricci n°2 e 6)

Angelicum-Milano LPA 5964

Haydn

Mozart (K.495)

Cherubini

Angelicum-Milano STA 9044

Brahms (Trio)

Hindemith (Sonata 1943)

La Voce del Padrone-Milano QALP 10255

Vivaldi, Concerti n°1 e 2 (Virtuosi di Roma)

Campi-Roma SCG 11007

Mozart K.371, 412, 495

Record Horn Magic-Roma DC 191110

F. W. Agthe

Bucchi

Record Horn Magic-Roma DC 191110

Strauss (1° e 2° concerto)

A. Weber

RCA-Roma SL 20257

Danzi, Poulenc, Cortese, Dukas,

Busser (Corno e Pianoforte)

RCA-Roma MLDS 20258

Donizetti, Margola, Mortari, Gervasio

Schubert, Krol (Soprano, Coro e Pianoforte)

Audio Fidelity Records-New York FCS 50037

Haydn, Mozart, Cherubini

Seven Sean Vanguard-Tokio SR 5214

Haydn, Mozart, Cherubini, Beethoven,

Rossini, Schumann, Ceccarossi

Pentaphon-Roma MCF 15003

Mozart K.371, 407, 412, 417

Pentaphon-Roma MCF 15004

Mozart K.447, 495

Pentaphon-Roma MCF 15005

Mercadante, Savagnone, Rusconi

The Musical Heritage-New York MHS 1808

Mozart (K.371), Beethoven, Rossini,

Schumann, Ceccarossi

Pentaphon-Roma

Hindemith (Sonata 1939), Rota, Renzi,
Chailly, (pross. Pubblicazione)

The Musical Heritage-New York

Mercadante, Savagnone, Rusconi,
(pross. Pubblicazione)

The Musical Heritage-New York

Hindemith, Rota, Renzi, Chailly
(pross. Pubblicazione)

DISCOGRAPHY

Hermann Baumann

TELDEC

6.41272 AW, 4.41272 CX (Musicassette)
Mozart - Die vier Konzerte auf Naturhorn
Concentus Musicus, Harnoncourt

6.41932 AW, 4.41932 CX (Musicassette)
Horn und Orgel
Baumann-Tachezi; Händel; Telemann;
Corelli; Forster

6.35057

Hornkonzerte (2 LPs)
Haydn I und II, Mozart II,
Rosetti d-moll und Es-Dur; Danzi E-Dur;
Concerto Amsterdam

6.41158

Virtuoses Horn "Meister der Musik"
Vivaldi Konzert f. 2 Horner
Mozart Quintett, Rosetti Konzert Es-Dur

6.41252 AW

Kammermusik des jungen Beethoven auf
Originalinstrumenten
Sonate op. 17;
Quintett f. 3 Hörner, Oboe, Fagott;
Gesamtaufnahme der Bachkantaten auf
Originalinstrumenten
Harnoncourt; erschienen, Nr. 1, 14, 16, 24,
40, 52.

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Hornkonzerte der Romantik
Schumann, Konzertstück; Weber;
Schoeck (Wiener Symphoniker, Ltg. bernet)

MPS/BASF 25 21 889-9

Virtuose Romantische Hornkonzerte
Cherubini 2 Sonaten
Kalliwoda, Introduction u. Rondo;

Schumann, Adagio u. Allegro;
Weismann, Konzertino; Reger, Scherzino;
(Münchener Philharmoniker, Ltg.,
M. Voorberg)

BASF 20 22 433-3

Konzerte für zwei Horner
L. Mozart; Pokorny; Witt;
(Concerto Amsterdam)

MPS/BASF 20 21 184-3

Brahms Horn Trio
Malcolm Frager, Stoika Milanova, Baumann
BAYERNS SCHLÖSSER UND RESIDENZEN

BASF 29 211 95-9

Augsburg
L. Mozart, Konzerte für 1, 2, 4 Horner

BASF 29 211 89-4

Oettingen - Wallerstein
Rosetti Nr. 4 F-Dur; J. A. Amon, Quartett
f. Horn u. Streichtrio

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ORCHESTRAS AROUND THE WORLD

Owing to size restrictions imposed by the state of the exchequer, we will print only the horn personnel of orchestras outside the United States in this issue. As in the past, these lists are possible only because of the gracious assistance of a number of hornists:

Australia: Olwen Jones
Austria: Friedrich Gabler
Brazil: Marc Spetalnik (Sao Paulo)
Tom Tritle (Rio de Janeiro)
Ernest Widmer (Bahia)
Colombia: Raul Garcia R.

Ireland: Gerard Larchet
Israel: Meir Rimon
Netherlands: Klaas Weelink
New Zealand: Olwen Jones
Scotland: Neil Mantle
Switzerland: Jeffrey Agrell

ARGENTINA:

Orquesta Sinfonica, San Juan

Raul Silva, Raul Maestro, Joel Silva,
Mario Alem

Colon Theater Orchestra (Buenos Aires)

Güelfo Nalli, Sebastián Aliotta, Domingo
Zullo, Marcos Molo, Rubén Corraci,
Francisco Cocchiararo, Mario Tenreiro,
Hugo Caeiro

Buenos Aires Philharmonic Orchestra

Enrique Faure, Roberto Parrondo, José
Garreffa, Domingo Garreffa, Claudio
Russo, Ricardo Nalli, Dalibor Aliano,
Jose Maria Rossi

AUSTRALIA:

Adelaide Symphony

Stanley Fry, Eric Bramble, Barrie Sadler,
Andrew Joy

Elizabethan Theater Trust, Melbourne

Graham Evans, Jerome Deakin, Darryl
Poulson, Albert Velcek, Trevor O'Carroll

Elizabethan Theater Trust, Sydney

Alan Mann, John Debbie, Robin Fischle,
Campbell Barnes, Mathias Rogala
Koczorowski

Melbourne Symphony

Alex Grieve, Graham Bickford, Thomas
Nicoll, Jack Raines, (Two vacancies)

Queensland Symphony

Douglas Hanscomb, Gareth Freebury,
Olwen Jones, Richard Ponsford, Neil
Crellin (on leave), T. Wood

Sydney Symphony

Clarence Mellor, Anthony Buddle, Edwin
Lorentsen, Douglas Trengove, Bernard
Hillman, (One vacancy)

Tasmania Symphony

F. Harmsen, A. McMehan, C. Cook,
A. Hooper

West Australia Symphony

N. Pierson, L. Haynes, R. Johnson (on
leave), B. Harvey, V. Lonergan

AUSTRIA:

Wiener Philharmoniker

Roland Berger, Wolfgang Tomböck,
Günther Högner, Volker Altmann,
Roland Baar, Josef Veleba, Johann
Fischer

Wiener Symphoniker

Robert Freund, Ernst Mühlbacher,
Hermann Rohrer, Kurt Schwertsik,
Othmar Berger, Rudolf Eidler,
Hermann Klug

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John Brownlee, Johann Tluchor, Ralph
Isakson, Hannes Sungler, Leopold
Ramser, Erich Hackl

Wiener Volksopechorchester

Friedrich Gabler, Walter Tomböck,
Alfred Hansel, Gregor Widholm, Niko
Schynol, Alfred Krejcir, Walter Kriesch,
Alois Vomastek

Orchester der Österr. Rundfunks

Herwig Nitsch, Wolfgang Svajda, Adolf
Uhl, Hermann Probst, Erhard Seyfried,
Josef Tschiggerl, Rudolf Hofmann

Grazer Philharmonisches Orchester

Samule Thiel, Karl Schweiger, Walter
Appes, Kurt Warncke, Franz Birnhuber,
Friedrich Baltz, Josef Hebenstreit,
Helmut Schmiedl

Linzer Brucknerorchester

Heribert Watzinger, Erich Pum, Wolfgang Bründlinger, Ignaz Gagl, Reinhard Bähr, Karl-Heinz Ertl, Kurt Deutsch, Georg Viehböck

Salzburger Mozarteumorchester

Alois Aigner, Olaf Bauer, Dieter Binniker, Josef Mayr, Helmut Rottensteiner, Johann Ruderstaller

Orchester des Landestheaters Klagenfurt

Csaba Gal, Herbert Foykar, Ernst Rem, Richard Foyer

Orchester des Innsbrucker Landestheaters

Herbert Dutter, Karl Wieder, Thomas Hunt, Josef Lindner, Hans-Peter Probst

BRAZIL:**Orquestra Sinfônica Bahia**

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National Symphony (Rio de Janeiro)

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Municipal Theater (Rio de Janeiro)

Jayro Ribeiro, João Geronimo, Luiz C. da Costa, Carlos Gomez, Almir Olizeira

State Orchestra of São Paulo

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São Paulo Philharmonic

Daniel Havens, Kathy Havens, Charles Cornish, Mario Rocha

Municipal Symphony of São Paulo

Enzo Pedini, Kathy Havens, Silvio Olina, Francisco Celano

CANADA:**Calgary Philharmonic**

Richard Mingus, Linda Kay McCallister, T. Michael Wall

Edmonton Symphony

David Hoyt, Gloria Ratcliffe, Andrew Lehocky, Donald Plumb

Hamilton Philharmonic

Gregory Hustis, Robert Hansen, Graeme Page

Quebec Symphony

Robert Brunnemer, David Bircher, Michel Gingras, Thom Gustavson

Toronto Symphony

Barbara Bloomer, Richard Cohen, Eugene Rittich, Fredrick Rizner, Scott Wilson

Vancouver Symphony

Martin Hackleman, Brian G'Froerer, Diane Dunn, Bruce Dunn, Paul Torrick

Victoria Symphony

Richard Ely, Joan Watson, Jackie Spring, Rick Walker, Peter Burris

COLOMBIA:**Bogotá Symphony**

Luiz Pérez, Rafael Atehortúa, Alfonso Gil, Tomás Julio, Isidro Pardo

REPUBLIC OF IRELAND:**Radio-Television Symphony**

Victor Malirsch, Patrick McElwee, Thomas Briggs, David Carmody, Fergus O'Carroll

Radio-Television Light Orchestra

Clin Block

ISRAEL:**Israel Philharmonic (Tel Aviv)**

Jaakov Mishori, Meir Rimon, Ezra Molcho, Josef Rabin, Anatholy Krupnik, Horst Salomon

Israel Broadcasting Orchestra - (Radio Jerusalem)

Lucinda Lewis, Avraham Aharoni, Janet Cardwell, Robert Eatman, Avigdor Reis

Israel Chamber Orchestra (Tel Aviv)

Giora Rafaeli, Dani Etrogi

Haifa Symphony

Shmuel Simons, Shlomo Arzil, Georg Bukin

Israel National Opera (Tel Aviv)

Shmuel Pincus, Shlomo Shohat, Jaakov Kling, Nachum Kalisar

Beer-Sheba Chamber Orchestra

Jay Jacklev, Janis Lieberman

NETHERLANDS: (Refer to Vol. V, No. 2)

The following Orchestras, no changes.

Amsterdam Concertgebouw

Hague Residence Orchestra

Rotterdam Philharmonic

Utrecht Symphony

Brabants Orchestra - Den Bosch

Gelders Orchestra - Arnhem

Groningen Philharmonic

Frysk Orchestra - Leeuwarden

Opera Forum - Enchede

Netherlands Ballet - Amsterdam

North Holland Philharmonic - Haarlem

Dutch Radio Orchestras

Military: Frisel Kapel

Royal Navy - Rotterdam

Koninklijke Marine

Schumacher, Lems, Dinkelaar

NEW ZEALAND:

New Zealand Symphony

Peter Glen, Marcel Lambert, Robert Burch, Edward White, William Ryan

Symphonia of Auckland

Peter Lawrence, Heather Clark, Frank Grove, Mark Thomas, Greg Hill

SCOTLAND:

Scottish National Orchestra

Frank Lloyd, Derek Walker, Joseph Currie, Ian Smith, Charles Floyd

BBC Scottish Symphony

David Flak, Harry Johnstone, Maurice Temple, Ian Lambert

Scottish Chamber Orchestra

Christopher Griffiths, Richard Wakeford

Reid Orchestra

Neil Mantle, William Haskins

SWITZERLAND:

Orchestre de la Suisse Romande

Lawrence Fowler, Gregory Cass, Klaus Uhlemann, Urs Brodmann, Edmond Leloir, Jacques Behar, Jean-Claude Cristin, Louis Mary, Angelo Galletti

Basel Radio Orchestra

Franzesco Raselli, Willi Kuchler, Wolfgang Harolt, Reinhold Dahl

Berne Orchestra Society

Kurt Hanke, Max Rebsamen, Willi Rechsteiner, Edmondo di Meo, Kurt Holzer, Paul Höchli

St. Gallen Concert Society

Wieslaw Moczulski, Emil Horvath, Gaston Stadlin, Rudolf Zuber

Lausanne Chamber Orchestra

Jozsef Molnar, Siegfried Heyna

Winterthur Collegium Musicum

Albert Klinko, Ernest Hiltenbrand, Alfons Eisele, Gerald Jung

Biel Orchestra Society

Manfred Fensterer, Jost Käser

Lucerne Music Society Orchestra

Hans-Peter Hodel, Jurgen Flörschütz, Jeffrey Agrell

Swiss Italian Radio Orchestra

William Bilenko, Hans Peter Arpagaus

Zürich Tonhalle & Theater Orchestra

Roger Chevalier, Peter Fahrni, Werner Fanghänel, Erich Fink, Hartwig Förster, Niklaus Frisch, Gerhard Görmer, Jacob Hefti, Paul Onoracek, Carl Rawyler, Günther Schlund

Editor's note: These lists, with the exception of those for Canada, are the result of direct responses to requests for help; where there are omissions, requests could not be fulfilled. Where there are omissions in the Canadian lists, the protracted postal strike may have been at fault. As in previous years, all Major, Metropolitan and Urban orchestras in the U.S. and Canada were contacted.

1. The first thing I noticed when I stepped
out of the car was the cold. It was a
sharp, biting cold that seemed to seep
into my bones. I shivered as I walked
towards the building, my hands tucked
into my pockets. The air was thick with
fog, and the streetlights cast a soft, hazy
glow. I felt a sense of unease, as if I
were about to enter a world I didn't
understand. The building in front of me
was old and imposing, with a grand
entrance that seemed to swallow me up.
I took a deep breath and stepped forward,
my heart pounding in my chest. The
doors opened with a creak, and I was
greeted by a warm, dimly lit interior.
The air smelled of old books and
polished wood. I looked around, trying
to make sense of the place. There were
rows of bookshelves filled with books of
all sizes, and a large, ornate chandelier
hung from the ceiling. A man in a
dark suit and bow tie stood behind a
counter, looking at me with a friendly
smile. He greeted me by name, and I
felt a sense of familiarity, as if I had
been here before. He handed me a small
card and led me to a table. I sat down,
feeling a mix of curiosity and apprehension.
The man returned with a cup of tea and
a plate of scones. He talked to me for
hours, sharing stories and secrets that
I had never heard before. The time
passed so quickly that I didn't realize
how late it was. I stood up to leave,
feeling a sense of peace and comfort.
The man walked me to the door, and I
looked back one last time at the building
that had welcomed me. It felt like I had
found a hidden world, a place where
time stood still and secrets were
shared. I took a deep breath and
stepped out into the cold night air, my
heart full of wonder and mystery.

2. The second thing I noticed was the
silence. It was a deep, profound silence
that seemed to fill the room. I looked
around, but no one was there. The
bookshelves were empty, and the chandelier
was unlit. I felt a sense of isolation,
as if I was the only person in the world.
I walked towards the door, my hands
trembling. The door was slightly ajar,
and I pushed it open. The light outside
was dim, and the fog had thickened.
I stepped out, feeling a sense of freedom
and release. The cold air hit me, and I
shivered. I looked back at the building,
feeling a sense of longing. I wanted to
go back, to feel that sense of peace and
comfort again. But I knew I couldn't.
The door was closed, and the building
was silent. I turned away, feeling a
sense of loss. I walked down the street,
my hands still tucked into my pockets.
The fog was thick, and the streetlights
were dim. I felt a sense of mystery,
as if there were secrets hidden in the
fog. I looked up at the sky, feeling a
sense of wonder. The stars were out,
and the moon was full. I took a deep
breath and walked on, feeling a sense
of peace and comfort. The world was
mine, and I was free. I felt a sense
of joy, as if I had found a new world.
The fog was thick, and the streetlights
were dim. I felt a sense of mystery,
as if there were secrets hidden in the
fog. I looked up at the sky, feeling a
sense of wonder. The stars were out,
and the moon was full. I took a deep
breath and walked on, feeling a sense
of peace and comfort. The world was
mine, and I was free. I felt a sense
of joy, as if I had found a new world.

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*

