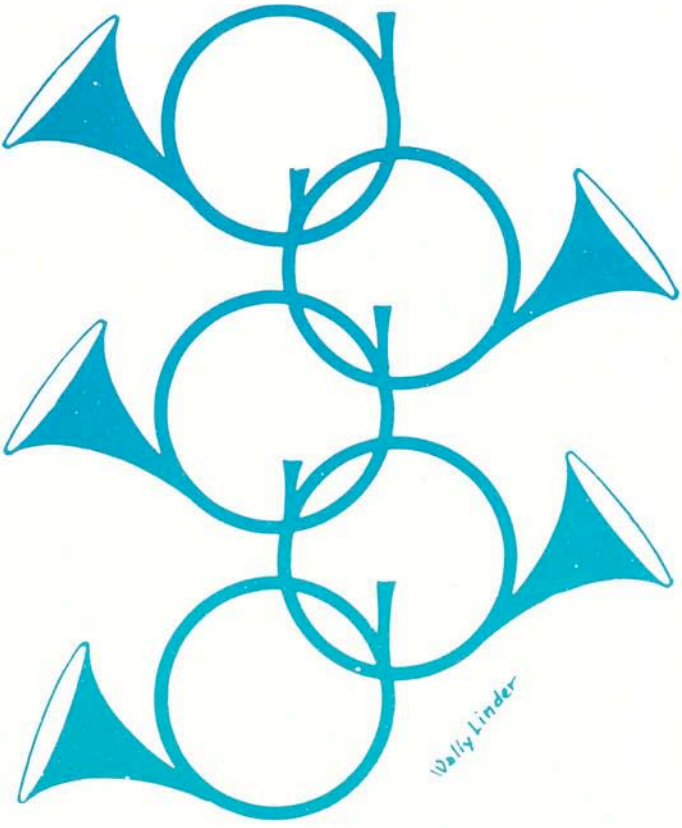
The Horn Call



Journal of the

International Horn Society

Internationale Horngesellschaft

La Société Internationale des Cornistes

Sociedad Internacional de Trompas

November 1976

THE HORN CALL NOVEMBER 1976 Volume VII, Number 1

Year Beginning July 1, 1976—Ending June 30, 1977

The Horn Call is published semi-annually by the International Horn Society

Department of Music
Southeastern Oklahoma State University
Durant, Oklahoma
74701 USA
Editor:
Paul M. Mansur

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

Published schedule is November first and May first. All material intended for publication should be directed to the editor's office by September fifteenth and March fifteenth.

Editorial copy should be typewritten and double-spaced. Musical notation must be on white paper with black ink.

CONTRIBUTING EDITOR, Recordings:
Christopher Leuba
School of Music
University of Washington
Seattle, Washington 98105

CONTRIBUTING EDITOR,
Music, Books:
Douglas Hill
School of Music
University of Wisconsin
Madison Wisconsin 53706

CONTRIBUTING EDITOR, Manuscripts:
Gayle Chesebro
Department of Music
Furman University
Greenville, South Carolina 29613

NEWSLETTER COORDINATOR
Thomas Murray
Department of Music
University of Florida 32611

ADVERTISING AGENT:
Mrs. Suzanne Riggio
16 Terrace Road
Charleston, West Virginia 25314

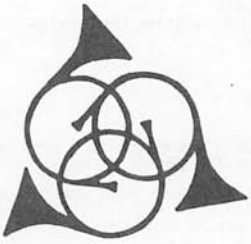
(Advertising rates on request)

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.)*

HARTT COLLEGE OF MUSIC
UNIVERSITY OF HARTFORD

Donald A. Mattran, Director
Elizabeth Warner, Dean
Moshe Paranov, President Emeritus

HARTT



NINTH ANNUAL INTERNATIONAL

HORN WORKSHOP

June 13-17, 1977

featuring

Performing Artists
New to the International Workshop
Outstanding Horn Virtuosi

Demonstrations — Lectures — Recitals

Informal Sessions

Master Classes

Leading Composers of Horn Literature

On the East Coast for The First Time
on the campus

Hartt College of Music,
University of Hartford

Co-Hosts
James Jacobs — Andrew Spearman

TABLE OF CONTENTS

LETTERS TO THE EDITOR

With much excitement and joy, I would like to order one medium sized t-shirt imprinted with the three-horn logo of the International Horn Society.

Ann Alexander
Lockhart, TX 78644

* * *

Please send me six pressure-sensitive IHS three-horn logo labels for my 16-year-old daughter who would like to be reborn a French Horn.

Dorothy S. Smith
Rochester, NY

* * *

Wendell (Hoss) wanted me to send you the program of the USC Spring Recital for Horns to use in the next *Horn Call*. I'm happy to hear you have assumed the duties of editor. I'll try and keep news items coming.

As it appears now, Vince de Rosa, Waldemar Linder and myself are developing a West Coast school of horn playing for USC, something we've thought about for years but have never put it down analytically. We'll be adding another 9 students to our ranks this fall, all horn performance majors.

Also enclosed is a program I played at the Music Academy of the West in Santa Barbara on July 19, 1976. Our annual "Horn Bash" at the Academy is set for Aug. 15. All six hornists will perform solos. Also, we'll play the usual selection of sextets, quartets and trios. The six at the Academy are from Eastman, Ann Arbor, Portland and USC with one young professional from Los Angeles.

Incidentally, I recently heard: "The difference between an amateur and a professional musician is that a professional knows he's no good."

Jim Decker
Long Beach, CA

Editor's note: Many programs are received and are very interesting, but a number of problems are encountered in attempting to reproduce them. We would welcome suggestions from the membership about how to solve the problems. A number of programs are printed on two to four pages; that much space just can not be allocated in the Horn Call. Listings of works performed could be condensed into a digest form or a photographic reduction in size of the originals could also be used as a brief regular feature. Perhaps just a few representative programs could be selected for each issue. How important is it to you to see other programs? Write and let us know.

* * *

We are casting about for someone who may know about Birchard Coar. We have not been able to get in touch with him for some months now, and our last letter came back marked "Addressee Unknown." We order his two books from him directly and we are afraid that possibly he is no longer in the land of the living. We suspect that he was quite an old man when we first started doing business with him. But someone must have an idea of what has become of his stock of books. If you have any knowledge of him or could suggest someone who might, we'd be most grateful to hear from you.

Sally King
Robert King Music Co.
North Easton, MA 02356

Editor's note: Can anyone help? The two Coar books are excellent and need to be made available again.

* * *

I am writing to you, as new editor, to point out an oversight in the policy of the *Horn Call*. There has always been a tendency to list the members of the horn sections of most of the world's major, and in some cases, lesser orchestras, whether or not they belong to the IHS. Where, however, are the lists of other active professional horn players? There are many professional chamber ensembles (especially wind and brass quintets) which are not associated with orchestras. Who plays horn in the Nederlands Wind Ensemble, the Philip Jones Brass Ensemble, the Dorian Wind Quintet, the Soni Ventorum, or the York Winds?

I am raising the issue as a member of the IHS since its inception and a founding member of the York Winds, now in its fifth season—the last two on a full-time basis.

Hopefully the publication of this information will encourage the enlargement of our fraternity to include

other players dedicated to the art of musical expression through the horn.

James MacDonald
Toronto, Ontario

* * *

Please get this (see short article by Mr. Merewether in this issue) in for me if you can for the next *Horn Call*. It rights some grievous misapprehensions. Nice to meet you in Montreux. What a "do" that was!

Dick Merewether
Paxman of Covent Garden
Horns and Brass
116 Long Acre—London WC2E 9PA

* * *

In the latest *Horn Call* there was a request about the music of the piece which Dennis Brain played as an encore: "Le Basque" by Marin Marais. I have it in a small book of "Five Old French Dances" by M. Marais, arranged by Fritz Koschinsky for Descant Recorder and Piano. Publisher is Otto Heinrich Noetzel, Wilhelmshaven. (U.S. agent—C.F. Peters Corp., 373 Fourth Avenue, New York 16, N.Y.) The horn part, (recorder part), can be played in F which makes it the same pitch as Dennis Brain played, but the piano part has to be transposed down.

Oliver Jones
52 Wongabel Street
Kenmore, Queensland 4069
Australia

* * *

I have a news item for the *Horn Call* and I'm not sure where it belongs in the issue. Perhaps a column should be instituted to supplement the Orchestras of the World section: Quintets of the World! I am no longer with the Annapolis Brass Quintet as I am now the hornist with the Westwood Wind Quintet (Los Angeles). Ted LaBar, formerly at the University of Wisconsin at Milwaukee, is the new hornist with the ABQ. If you can find a corner in the next issue for this note Ted and I would both appreciate it. Thank you.

Calvin Smith
Duarte, CA 91010

* * *

Dear Jim, (James Winter, retired editor of the Horn Call)

Thank you so much for the postcard from Switzerland. I remember the wonderful atmosphere at the previous workshop in Canada. This time, not only horn but all brass! I really miss it!

In our country we have symphony season until the end of June. The worst, this year, is that we had a series with Seiji Ozawa in which we were too busy to play and to live. In ten days we did three symphony concerts, four opera performances and one TV show. Oh! my god! Next year I will arrange to be able to join the workshop.

Our Tokyo horn club gave its third recital May 18. The program was an arrangement for four horns from the Vivaldi Four Violin Concerto in F, No. 17; Six trios by Reicha; two quartets by Japanese composers, and the Nelson Three Songs for Soprano and Eight Horns. We are very pleased that Japanese composers are interested in writing for horn ensemble. I am sure that next year we will have a few more new pieces.

This is what is going on.

Bad writer, but your friend,

Chiyo Matsubara
Tokyo, Japan

* * *

TO: I.H.S., I.T.G., I.T.A. and T.U.B.A.

From November 1 this year the NORWEGIAN BRASS CENTRE will be established as a service institution for all Norwegian brass players. As you may already know, we have many people playing brass instruments in this country, both professional and amateurs. And now we hope that we in this way will get the possibility to work as a common Norwegian secretariat for IHS, ITG, ITA and TUBA. Of course our thoughts are that this will be a mutual collaboration. We get all your information for your members so that we may translate into Norwegian and make a Norwegian Brass Newsletter. And we bring you all information about what is going on with brass in Norway.

With the hope that you will agree in our idea.

Bjarne Volle
Norwegian Brass Centre
Postbox 1
N-2001 Lillestrom, Norway

* * *

Editor's note: The following was received in answer to a query about the First International Brass Congress photos and

recordings:

Most of the pictures taken at the Brass Congress will be displayed in the next issue of BRASS BULLETIN (Issue No. 15). Orders for these pictures can be placed by writing to:

B.I.M.
Case postale 12
1510 Moudon
Switzerland

It is important that interested parties order from B.I.M. and not from BRASS BULLETIN.

Negotiations are still in progress regarding phonograph recordings of the Brass Congress. While we can say that there will definitely be at least one recording, I do not expect to have full details prior to your October 15th deadline. However, I will forward any additional information as soon as I receive it. Thank you for your interest and support of the Brass Congress.

Mary Zellner
Montreux (Vaud) Switzerland

MANSUR'S ANSWERS

Notes From The Editor's Desk

An open letter to the membership of the IHS:

To embark on the task of editing the *Horn Call* calls forth considerable fear and trepidation. Never having undertaken such a task before, there is necessarily a great deal to learn and probably many mistakes to be made. In a very brief time I have come to appreciate the work of my predecessors in this post. Their stature has been greatly enhanced in my view of their achievements and skills.

Despite my inexperience, it seems that Volume VII No. 1 of the *Horn Call* will appear on time. For this, I am indebted to a patient and cooperative printer and to Jim Winter who sent unpublished materials and a marvelous set of files and notes for my learning. Appreciation must also be expressed to all Contributing Editors who graciously agreed to continue their functions, to the Advertising Agent, the Officers of IHS with the Advisory Council, and to Paul Anderson of the University of Iowa who is handling all computer data concerning membership and mailings.

A journal is, in the strict and original sense of the word according to my Random House Unabridged Dictionary, "a daily record, as of occurrences, experiences, or observations." This is to be a journal of, by and for the membership of the IHS. It is *your* journal and my purpose as editor shall be to compile a balanced, accurate record of things of importance to the IHS.

I once heard a remark that a certain photo magazine was designed for people who can't read and its sister news magazine was designed for people who can't think. It is most sincerely hoped the Journal of the International Horn Society never qualifies for either such description. We of the editorial staff shall strive to produce an accurate, informative and edifying journal of significance to you.

The Advisory Council has directed that the *Horn Call* move toward becoming a more scholarly publication. To this view it was decided that a regular Newsletter would be efficacious in providing information about newsworthy events with much more immediacy than the journal. Thomas Murray has accepted the position of Newsletter Coordinator in behalf of the I.H.S. Please direct news reports and announcements of general interest to him at the School of Music, University of Florida, Gainesville, Florida 32611.

Finally, the success of this journal is also in your hands. It is dependent upon your articles, research papers, studies, news reports and letters. We solicit your contributions and suggestions for the *Horn Call* and the Newsletter.

Most sincerely,
Paul Mansur, Editor

* * *

Five new members of the Advisory Council were elected in 1976. They are: Georges Barboteu, Paris; Douglas Hill, University of Wisconsin; Michael Hoeltzel, Munich; Graham Hovey, New York and Aimé Lainesse, Canada. Those who retired from the Advisory Council in 1976 were: Wendell Hoss, Harold Meek, William Robinson, Norman Schweikert and Lowell Shaw. Congratulations and best wishes to each of you!

* * *

A special commendation must be given Bill Robinson. In many ways he is *the* founding father of this organization. He initiated and hosted the first three International Horn Workshops in Tallahassee, Florida, from which grew the International Horn Society. He has served loyally as the first Vice-President of IHS until his retirement from the office.

He was instrumental in converting our membership list to a computer system, an absolute necessity for printing and mailing procedures. We are truly all indebted to him. Bill, we thank you for your dedication and service!

* * *

At this writing every order for I.H.S. labels and T-shirts has been filled and mailed. There was an incredible delay for many who ordered shirts early. For this, we apologize, but assure you we tried to deliver but were hindered, time and again, by misunderstandings, faulty communication, the lack of a credit rating for I.H.S., and other impediments too trivial to attempt an explanation.

A small stock of labels and T-shirts in all sizes is now available for immediate delivery. When the present supply is depleted these items will not be available again until a backlog of demand sufficient for quantity purchase has been accumulated.

* * *

Recipients of the *Horn Call,* Vol. VII No. 1, are scheduled to also receive a promotional copy of *Brass Bulletin* No.14 including a complete printed program of the First International Brass Congress. For this reason, none of the I.B.C. program has been reproduced in this issue.

* * *

Edward Birdwell, long-time hornist with the American Brass Quintet and administrator with the Aspen Music Festival, has accepted an appointment as Deputy Director of Carnegie Hall.

David Wakefield, doctoral student at Julliard and a native of Durant, Oklahoma, has been named to the horn vacancy in the American Brass Quintet. The Quintet returned to the U.S. in October after concluding some seven weeks touring Europe, the Near East, and South America.

* * *

Phil Farkas sadly reports that IHS member Richard W. Thier, professor of Music at Morehead (Kentucky) State University died May 6, 1976, of injuries sustained in an airplane crash. Richard was an ardent supporter of the IHS and an enthusiastic attendant at the various workshops. A former student of Mr. Farkas, he was in extensive communication with hornists as he was engaged in preparation of his doctoral dissertation. Survivors include his wife, the former Elizabeth Small and two children, Brenda and Ricky.

* * *

At a recent concert of the City Symphony of Chicago, IHS member Dorothy Katz was engaged to play a performance of "Peter and the Wolf." Also engaged for the performance was a local clarinetist, Emily Wolf. During the performance they suddenly realized an unusual event would soon occur. Sure enough, the Narrator, while moving from instrument to instrument, announced: "Mrs. Wolf, on clarinet, will play the cat; and Mrs. Katz, on horn, will play the wolf!"

A new event of great interest to members of the horn fraternity was the first Heldenleben International Horn Competition of April 15-18, 1976 held in Cleveland, Ohio. IHS members George McCracken and Elliott Higgins respectively directed and produced the contest. First place winner was Steven Gross, a Senior student at the University of Michigan. Awarded second place was Ralph Lockwood, newly appointed Professor of Horn at Arizona State University. A special award was created and given to Duane Saetveit of the Buffalo Philharmonic.

The second Heldenleben International Horn Competition will be during the Memorial Day weekend of May 27-30, 1977. For additional details write to:

Elliott Higgins
Heldenleben International Horn Competition
12932 Clifton Blvd.
Lakewood, Ohio 44107 USA

A typographical error slipped through Vol. VI, No. 2, page 51, in the address given of Jeffrey Agrell. The address should be Rt 1, Box 38, Crosslake, MN 56442. Mr. Agrell's bibliography continues elsewhere in this issue.

* * *

DRILLS AND DEVICES IN PLAYING THE HORN

Wendell Hoss

Everyone, we assume, practices daily "long tones" on the horn, with a crescendo and diminuendo on a note held for a full breath. One must concede that "long tones" are surely basic—and beneficial but some may get tired of doing things the same way all the time. If you are one of these you might like a variant on this exercise. Try using the full

breath on the crescendo alone, from pp to ff, and with no tapering off on the ending. Follow this with an immediate, equally loud short attack on the same pitch, without change of embouchure if possible. A second breath may be taken before the short note if necessary. I have found this to get quicker and better results in obtaining a loud sound on the horn than any other procedure.

Another long tone exercise uses the same long crescendo as in the previous routine, but followed by a full inhalation and then attacking the same pitch with as much energy as possible, but stopped, and diminishing to the ultimate pp. Holding out the tone to its fullest length is excellent for lip control. Hold up the tone on the first part of the diminuendo, so there is not an immediate collapse after the attack and try to avoid any deviation in pitch as the sound becomes softer.

In respect to the attack (release) of the tone, I should like to suggest that one pay some attention to the appearance—and feel—of the lips, and particularly to the aperture between the lips before setting the mouthpiece on them. Larry Rogers, of the Honolulu Symphony, once gave me a small rectangular mirror, one that would rest comfortably on a music stand, and I have found this a most helpful adjunct in practicing. Try forming the embouchure for any given pitch beforehand, in front of the mirror, and hold that position while placing the mouthpiece on the lips and playing the tone which was in mind. Also try maintaining the embouchure position after playing, remove the mouthpiece from the lips noting any change in the fulness of the lips or the size or shape of the aperture. My observation has been that the rounder the opening between the lips, the better the tone, and the more prompt and unimpeded the release. In fact, if you will close your lips rather firmly around the stem of your mouthpiece, and can hold that position, you will find it not too open for a good, lusty concert C below the F horn staff; written:

usually considered in a weak register on the horn. For extraordinary loud, firm sound in that range, jut the jaw forward a bit.

To develop strength and brilliance in the high register, I know of no better practice than using a series of short attacks, ascending chromatically from any convenient take off point in the staff, going as high as possible, and removing the mouthpiece from lips between notes; but without relaxing the embouchure till the end of the exercise. Breath may be taken through the nose when necessary. Make sure, above the staff particularly, that the embouchure remains firm in the "mouthpiece-off" position. This exercise can also be an aid in cultivating accuracy of attack on the high notes.

Perhaps it may seem that I have stressed excessively the independence of the embouchure in relation to the mouthpiece; but I believe that it is an approach to playing that has been generally overlooked, and is something that could be developed profitably by almost everyone. My conviction is that the embouchure basically calls for a firm lower lip, with a fulness built up to the center leaving the upper lip rather neutral in order to vibrate more freely to the passage of the breath.

I am afraid that too much of this sort of thing can become tiresome to the reader; so I shall interrupt myself at this point, with the hope that I may be allowed to continue in some future issue of the *Horn Call*. It was only because Editor Mansur stated that he needed material that I ventured to submit anything at all.

—W. H.

THE PSYCHOLOGY OF BRASS PLAYING

Rebecca Root

How many times have you heard these statements?

"When I'm practising, I play very well, but when I get into a concert or an audition, I fall apart."

"I know exactly what I'm doing wrong in my playing, I just can't seem to break the habits."

"When I'm really trying to play the part, I flub it up every time. When I concentrate on one thing I'm supposed to do, I forget something else."

"I'm my own worst enemy. I usually beat myself."

Probably each of us has said one of these statements at some point in his musical career. Allow me to share an experience I had two years ago.

After playing the horn for seven years, and playing professionally in the Denver Symphony for three years, I got a first horn job in the New Orleans Symphony. The summer after my first season with the orchestra, I was going through a divorce and experiencing some painful emotional feelings. At this point I was trying to change my embouchre; and had worked myself into such a turmoil that I couldn't produce a tone on the horn at all. I was teaching at the National Music Camp in Interlochen, Michigan, and had many gifted students. So, during the hours I wasn't teaching them, I was sitting in my studio trying harder and harder to play my horn. It seemed the harder I tried, the worse I was playing. To further my traumatic feelings, I would tell myself that I had no right to teach these geniuses when I couldn't even play. I remember sitting, frustrated, crying for hours with my horn in my lap. Of course, my initial reaction was to quit my job in the New Orleans Symphony and never return. But, with a lot of encouragement from friends and teachers, I returned to New Orleans, hoping for a miracle. After three months of hardly being able to play at all, when I returned to the orchestra, I could play again. This incident proved to me that the problem wasn't that I couldn't play, it was merely that I didn't want to. I had had other things on my mind, and the horn just wasn't important at that point. While I was going through this experience, I was sure I was the only person in the world with this kind of problem. I have found, however, that most musicians I've talked to have had similar experiences at some point in their careers. While I was suffering, it might have helped to know that others had survived similar devastating experiences.

We are all told that music is a "psychological profession", and that one must have "confidence" or fail. This sounds good, but the real question is: How does one become confident?

From the foreword to "Zen in the Art of Archery" of D. T. Suzuki:

> "As soon as we reflect, deliberate, and conceptualize, the original unconsciousness is lost and a thought interferes . . . The arrow is off the string, but does not fly straight to the target, nor does the target stand where it is. Calculation, which is miscalculation, sets in."
>
> "Man is a thinking reed, but his greatest works are done when he is not calculating and thinking. 'Childlikeness' has to be restored with long years of training in self-forgetfulness."

The first and most important step back to "childlikeness" is letting go of judgments. A judgment is the assigning of a negative or positive value to any event. In other words, some experiences are good and some are bad. We only judge by personal ego reactions to the sights, sounds, feelings and thoughts within our experience. This explains the phenomenon of one person thinking a concert went well, and another person, having played the same concert, thinking it was disastrous. Personal contamination of opinions comes into play. In fact, if one watches musicians performing, she can see the judgments

of their own playing passing before their eyes. The point of all this is that neither the goodness nor the badness ascribed to the concert by the players *is an attribute of* the concert itself. They are evaluations added to the event in the minds of the players—individual reactions.

Arnold Jacobs, who is the tuba player in the Chicago Symphony, has done much research into the physiology and psychology of wind playing. He told me that it is impossible to project a phrase and analyze your playing at the same time, because the same part of the brain is used for both activities. In other words, if you think you're playing and criticizing yourself at the same time, chances are you're not projecting anything musical; you're just analyzing as the notes come from the horn. The important thing is the process of playing, not the reaction to the playing. To quote Mr. Jacobs: "Be the actress, not the teacher when you're performing."

Giving up judgments does mean giving up being proud of "good" performances. However, it also means giving up punishing yourself for not playing perfectly. One might ask, "If I give up judging my playing, how will I ever get better?" You must be able to see your playing as it really is, not in a supercritical, unrealistic way. In order to do this, write a complete list of aspects of your playing that are easy for you . . . things that are no problem to you in your playing. Make sure the list is complete. Then write another list of things you want to improve in your playing. A mistake I often see musicians make is to only practise the things that they can already do. This is a perfect way to stand still in your improvement. So, only practise those things listed on your second list. Even though it is more fun to practise those things which are easy, the real satisfaction comes from conquering a technique which you've never been able to do before.

Ansel Adams, the famous photographer, once said, "Practise when you practise, perform when you perform." It's a good rule never to practise performing or practise while you are performing. If you have an important playing engagement approaching, and you try to practise getting nervous, or exclusively practise the piece you'll be playing, chances are you'll become more nervous about the job, and psyche yourself out about it. Having done that, not only will you not enjoy the job, but you will probably not be pleased with your performance. Another good rule is never to practise during performances. By analyzing your enbouchre, air stream, or other details when you are in the middle of playing a concert, you will lose the spontaneity of your own style. The musicality will be missing entirely. When you are on the stage, merely think about how you want your playing to sound. I will say more about this later.

While practising, keep in mind that the number of hours means nothing. If you practise for one hour while really concentrating and thinking about your playing, you will accomplish far more than if you practise seven hours in front of the television or while thinking of other things. I have talked to many of the top professional players in the country, and all of them are intelligent, thinking players. Since they don't have much time to practise, their practise routines are concentrated into small amounts of time.

I have found the best way to practise is to use a tape recorder or a trusted friend. By all means, don't tape yourself every day and compare day to day tapes. Listen once or twice a month, merely to see whether or not your practise routine is efficiently enabling you to improve. If the tapes don't sound better as time goes on, you will know to change your practise routine. Be sure to allow for daily variations in listening to yourself—everyone has bad days now and then.

Having performed for years now, I have seen many positive and negative games played by performers in order to promote or sabotage their enjoyment of music. I will mention a few of them.

The first game is played by the perfectionist. The perfectionist is only interested in how good he can get. "Good" is measured against self-expectations or the expectations of parents, colleagues or conductors. This person is driven by a desperate aim for perfection, and a desire to prove himself competent. He can't possibly accomplish his goal because of the never-closing gap between his idea of perfection and his own playing ability. The

better he gets, the better he's got to be. His self-criticism leads to discouragement, so he compulsively tries too hard. All of these actions are caused by his fear of not measuring up.

The second game is played by the professional competitor. She is only concerned with becoming the best. "Good" is measured against how good everybody else is. It's not how well she plays, but whether she's better than anyone else she knows. She's got to be the best at all costs, because of her desire for admiration and control. She can't succeed in accomplishing her goal because "there's always somebody better at some aspect of playing." Also, she must face the rising ability of the young. By comparing herself with others she loses the spontaneous feeling of playing just for herself. Thoughts of inferiority alternating with superiority, depending on the competition, enter her mind. She is motivated by a severe fear of defeat. A good example is the professional auditioner. She shows up at every audition held in the country. She competes very well, and usually scares the other auditioners to death with a spectacular warm-up—playing things previously impossible to anyone. However, because of her competitive nature, she gets a reputation. Thus, no one will hire her. No one wants someone sitting next to them who is constantly competing, adding pressure to an already high-pressure job.

The next game is "How Good Can I Look?" This person is only concerned with looking right when he plays. "Good" is measured by appearance. It doesn't matter how he sounds as long as his embouchre, right hand position, left hand position, breathing, etc., look good. He constantly craves attention and praise. The problem is that one can never look good enough. Also, what looks good to one person may not look good to someone else. Eventually, this person will be confused as to who he really is, and constantly afraid of not pleasing everyone.

The next game is "All My Friends Are Musicians". This person merely plays to be with her friends. To play too well would be a mistake. Her motive is to make or keep friends, and she is constantly striving for acceptance. Her problem is trying to find the time and friends to play with. She lives in constant fear of ostracism. This game is played mostly by amateurs and students.

"My husband (wife) is a musician, so . . . " Enough said. This person's aim is to be with his spouse. He plays mainly to stave off his loneliness. He has to be able to play well enough to play in an orchestra or chamber ensemble with his spouse. This means if his spouse is an excellent musician, he too must become one, whether he enjoys music or not. Secretly, though, he doubts that his loneliness can be remedied on the stage.

A few people play for fun alone. This person doesn't have to be the best—she doesn't even have to be "good". She just plays to have as much fun as possible. Her only problem is finding people of a like motive to play with. She really wants to learn all she can about every aspect of music. This game is rarely played in pure form.

The last game is played by a person who wants to heighten his own awareness. His aim is to use music to transcend ordinary consciousness. This game is very rarely played in pure form.

During the past year I have been searching for a musical game worth playing. I have decided that the best part of music is being in the here and now. Instead of constantly thinking, "What if I screw this passage up?", or "How could I have screwed that passage up?", I simply concentrate—really concentrate—on what I'm doing while I'm doing it, to the exclusion of all distractions. It's much more fun to listen to what's happening around me than to just be conscious of my own playing. I like to think about the energy of eighty people concentrating on one product.

Do you remember how much fun it was to play when you first started on your instrument? You weren't constantly beating yourself for mistakes. You were just enjoying a spontaneous expression of your feelings. To regain that spontaneity is my ultimate goal. By achieving that, I will be able to listen, while I'm playing, to all the pretty music going around me, in a free, childlike way.

Mr. Jacobs told me a story in a lesson which made a lot of sense to me. I was com-

plaining about the corners of my mouth smiling when I went high. I thought I was having awful chop problems. Mr. Jacobs just told me to forget my chops, and I couldn't believe that he didn't understand. He said:

> "Picture a big, huge diamond laying under a three foot high stack of skunk cabbage leaves. We could approach the stack of cabbage leaves, peeling them off, one by one. Maybe, after ten years of peeling them off, we might—MIGHT—reach the diamond. But, if we simply dive for the diamond and forget the cabbage leaves, we probably will reach the diamond right away."

Who is to say which bad habits are really bad? The important thing is what you are trying to say with your music. Perhaps you don't know what your diamond is yet. Merely think of someone whose playing you admire. Look at the excerpt and imagine how your favorite player would play it. Then just copy it. After doing this awhile, you will have formed your own diamond and will like it better than anyone else's.

I recently gave up being a "hornplayer" to become a person. I finally discovered that my hornplaying is not me. Now, when I play a concert in which I'm not pleased with my playing, I don't tell myself how bad I am. Instead, I investigate where my concentration went astray. Then I can learn from the experience. Quite often I hear people comparing and judging their colleagues. If I'm not as successful in others' eyes as someone else, it doesn't mean that I'm not as good a person. Furthermore, people don't even have to perform to be worthy. We were all born worthy and we don't have to *do* anything to deserve it.

Presently I am in the process of shifting from learning to concentrate in order to become a better hornplayer to playing horn in order to learn to concentrate better. My ambition is simply to let go of myself—to risk in order to have more fun with my music. I see music as a brand new way to celebrate life!

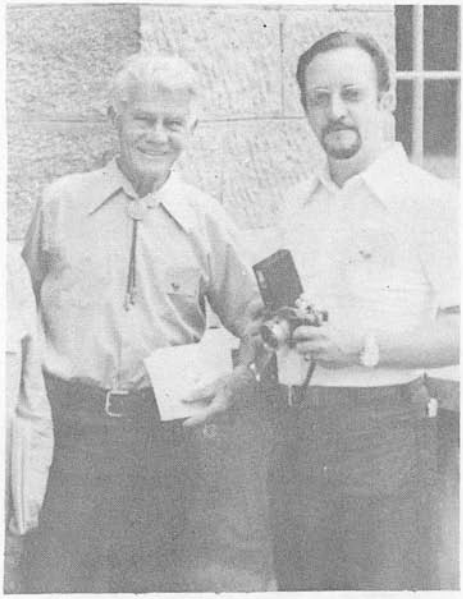
SCENES SEEN AT MONTREUX

Mass Horn choir in rehearsal for the Gala Concert.

Tourist Wendell Hoss visiting the miniature Swiss village in Glion near Montreux.

Friedrich Gabler and Dr. Willi Aebi taking a break on the lake front.

International? To be sure! Left to right: Barry Tuckwell, England; Georges Barboteu, France; Hermann Baumann, Germany; Morris Secon, U.S.A. and Vitali Bujanovsky, USSR.



Wendell Hoss and Aimé Lainesse between sessions at the Pavilion.

Cathy Kaditz trying an instrument at the exhibit area.

Artists Vitali Bujanovsky, USSR, and Dale Clevenger, U.S.A., during pensive moments at the Congress Hall.

Richard Merrewether of Paxman Co. testing a Geyer single Bb horn fitted with a Paxman leadpipe.

M. André Fournier during the concert performance of Le Quintette de Cuirres de l'Orchestre National de France.

AN AMERICAN IN SWITZERLAND

(Observations on the scene to, at, and from the First International Brass Congress and 8th Annual Horn Workshop, Montreux, June 13-19, 1976)

Suzanne Riggio

Did you know . . .

. . . that the favorite topic of hornists everywhere is conductors? In an inn on a mountaintop in the French Alps, our busload of American brass players struggled with the language and the French franc, trying to get something to eat. While waiting for our food, we noted the curios hanging on the wall—one of which was a ferocious boar's head. Another was a framed, autographed photo of a distinguished-looking gentleman. A hornist of note among us, with many years of major symphony orchestra experience, said of the photograph, "I keep thinking I know that man. He looks like a conductor I once played for." Then he nodded curtly to the boar's head. "Not him. That's Reiner."

. . . that the cleanest air in the world is in Iceland? Our brief stops at the Reykjavik airport both going to and returning from Europe produced groans of anguish from musicians used to smoky rooms and sooty cities: "What's that smell?" "It's clean air!"

. . . that we saw a real castle along the Moselle River in France? Also the *Château de Chillon,* complete with dungeon, keep, and moat, on *Lac Léman* near Montreux. All those swashbuckling movies in our collective memories came to life!

. . . that farms and vineyards are terraced on the steepest slopes so as to use every precious bit of soil? The vertical north slope of *Lac Léman* was crisscrossed with ancient stone walls and gates, providing access to the grapes. What a view upwards from the bus windows!

. . . that Swiss gnats like orange? That was the color of the pantsuit I wore to the reception on Sunday. I had to escape indoors into the Museum Club.

. . . that Swiss prices were out of sight? We saw Americans wising up and buying food at supermarkets.

. . . that Swiss chocolate is out of sight? Greatest taste in the world for sweet-toothers. (Guilty here.)

. . . that water fountains don't exist in Europe? The universal language for thirst-quenching is "Coke" (or "Beer," depending on your upbringing).

. . . that hornists are more outgoing about playing in hotel rooms than other brass players? At our overnight stop in Nancy, France, we heard more horns per cubic foot of air than trumpets, trombones, or tubas. Also, a stroll down the *Avenue des Alpes* in Montreux later in the week produced wafts of hornery through the evening air, but not trumpetry, etc.

. . . that the sunset over *Lac Léman* must be the world's most exquisite sight?

. . . that a stroll down the *quai* along the lake in Montreux is sheer fairyland? Formal flower beds, all ablaze with color; courtyards secluded by greenery; serene swans on the water; excursion ships in the distance; band concerts; sidewalk and terraced cafes; just-right weather—you name it; it was there.

. . . that the view from our Swiss hotel beds with elevated heads beats anything on TV? We had double French doors leading to a small terrace overlooking the lake, which in turn was overlooked by the *Dents du Midi,* formidable white-tipped Alps. (Pinch me; I can't believe I'm seeing this.)

. . . that the hotel service was different? We got our awnings lowered and raised according to the sun's position and our beds turned down in the evening. We also got one small bar of soap per week and no washcloths, although the towels were beach-size. And those bidets!

. . . that Harvey Phillips, tubaist, got caught in a creaky old elevator in the Suisse

Majestic Hotel, along with a small, French-speaking boy? While awaiting rescue, Harvey turned on his battery-powered tape player, and later, after harried hotel men finally arrived with the key, the two emerged smiling and tranquil.

. . . that we played United Nations at some of our sessions with earphones and simultaneous translation into French, English or German?

. . . that trombonists would rather stand and play lengthy, unaccompanied, improvised solos than eat?

. . . that the only person in a symphony orchestra concert whose blood pressure and pulse rate is higher than the first chair players' is the conductor? (This information compliments of Vaclav Hoza of Czechoslovakia.)

. . . that Joseph Molnar of Switzerland does wonderful things with the long Alp horn? He apparently inspired one American to buy one and transport it—very gingerly—back to America. We watched him.

. . . that if you walked down any street in Montreux during the Congress and whistled the opening phrase to Siegfried's "Horn Call," some hornist would turn around and grin at you?

. . . that the brassiest display I've ever seen was lining the corridors of the *Maison des Congrès*? Exhibitors of new, antique, innovative, and unique brass instruments hawked their wares in shiny, bejewelled settings.

. . . that "conductors breathe while you play"? (From Philip Farkas' lecture.)

. . . that the horn sound in Russia is quite different (darker and stuffier) from the American concept? Vitali Bujanovsky of the Leningrad Symphony was living proof.

. . . that "the problem is not the horn; it's all the other instruments in the orchestra"? (Ib Lanzky-Otto of Sweden quoting his horn-playing father.)

. . . that "a person is first a musician and then he becomes a conductor"?

. . . that being able to hear the jazz of such greats as Rich Matteson, Phil Wilson, and Harvey Phillips was super?

. . . that the Vienna *Waldhornverein* can play on my front lawn any day?

TRACKING THE WILD HORN

Burton E. Hardin

Although the practice of multi-track recording, or "overdubbing," is quite common in the recording of popular music, little or none has been done in the legitimate sector of the industry. To be sure, multiple microphones are used at symphony and opera recording sessions, and the information from those microphones may even be recorded on multi-channel machines, to be "remixed" at a later time to achieve the most desireable balance. But the idea of bringing an orchestra in to tape an accompaniment, to which a solo is to be added at a later date, is repugnant to conductors and critics alike; the spontaneous interaction between the orchestra and the soloists, if it exists, can be only a one-way street, with the orchestra dominating the interpretation. To do it the other way around by recording the solo first presents technical problems too impractical to hurdle. Just picture, for instance, 104 musicians sitting in the studio with earphones on, attempting to match the soloist's pitch and rhythmic variations.

My project was somewhat easier, in that only one person was involved, so problems of interpretation rested with me alone. However, I discovered that the process is not all peaches and cream!

It was my desire to produce a record album containing French horn ensembles, playing all the parts myself. My motivation to do this began when I recorded one part of a set of duets in order to be able to play duets when no other hornists were around. The idea of multiple recording this album, which is being released by Coronet Recording Company, evolved from that original duet.

There are several problems inherent in multi-channel recording: synchronization of tempo, pitch and musical style are much greater problems than in live performance. In a live situation, the musicians adjust to one another, using rubato and constant tempo changes with relative ease brought about by the ability to see one another. The way an

Horn quartet members: Burton Hardin, Burton Hardin, Burton Hardin and Burton Hardin.

eyebrow is poised, the movement of an instrument or the player's body, the intake of breath and other more subtle signals, many subliminal, telegraph musical ideas which influence the performance of the entire group.

In multi-channel recording, not only can one not see the other performers, but one finds that the portion of the music recorded first must dictate all musical aspects of the recording. That "musician" already on tape becomes a terribly inflexible individual! Therefore, one must know the music very well, the intonation tendencies of certain notes, and the intonation function in every chord or scale, so that a respectable first track can be recorded, upon which the other parts may build without too many problems. It helps to imagine all the other voices playing at the same time.

In the case of rhythm and tempo, a special problem exists. Although headphones are used, enabling the performer to hear previously recorded parts, the problem of rests in the first voice recorded is more difficult than one would imagine, particularly if the rest is longer than a measure. One rarely maintains exactly the same tempo through a period of silence the second time through. Obviously, this could be very frustrating and be the cause of many retakes unless something can be done to maintain consistency of tempo through the multiple tracks.

Although the recording industry commonly uses machines capable of recording as many as 24 discrete tracks, neither the machines nor the 2-inch width tape are priced within the reach of the home recording enthusiast, unless he happens to also be an oil executive! (Offers from suitable companies will be considered!) There are on the market 4-channel machines which use ½ inch tape and have multiple-recording capabilities, and do quite a professional job. These machines are of the 3-motor, 3-head variety, with special switching circuits to make it possible to monitor the playback of previously recorded tracks while recording a perfectly synchronized new track. They are capable of recording one track at a time or any number or set of tracks up to four. By remixing previously recorded channels with new information it is possible to record up to 9 lines of information on the four tracks.

However, my first staggering steps toward multi-track recordings started with one stereo recorder and one 4-channel machine which was *not* capable of recording only one track at a time. You could record on the front 2 channels or on the rear pair (or all 4 at once), but not individually. I was recording the Fugue in C minor (grudgingly attributed to J. S. Bach). In each part there are several rests of long duration. Knowing that it would not be possible to estimate correctly the duration of rests, the parts were re-voiced so that one part was active from beginning to end. I recorded this part on the 2-channel machine using Dolby B noise reduction. The Dolby was used because it would be necessary to transfer the signal from one machine to the other up to two times, and each transfer would accentuate tape hiss, a problem somewhat minimized by the Dolby. It took several attempts to get a good take. This track was transferred to the front left channel of the 4-channel machine while simultaneously recording a second part on the right front channel, listening to the previously recorded part on the earphones. The third channel was relatively easy after that. I listened to the front left and right while recording on the left rear. The final move was to put the existing 3 channels through a mixer and adding the final track while recording back to the 2-channel machine.

There were several disadvantages in this method. First, one voice is transferred from tape to tape twice and two are transferred once. Even with Dolby, some hiss is added. Secondly, it is very difficult to balance the voices when you are doing your own engineering, so after doing a near-perfect performance, you may discover on replay that one of the voices is too strong or too weak. As a result, you have to try again. The frustrating thing is that it seems that when you finally achieve a good balance, the performance is not as you desire. In my case it became clear that I would have to have a better tape recorder if I was to retain my sanity and get the job done.

The machine I chose was the Dokorder 7140, a quarter inch 4 track machine with multi-track synchronization function. It takes 7-inch reels and records at 7½ i.p.s. Another manufacturer, Teac, also has the desired functions. Both Teac and Dokorder

make 10-inch capacity models which can record at 15 i.p.s., but these were beyond my means.

Now, one would think that this machine would solve all of the problems. Well, it did help, but up to this point my experiments had been carried out in my living room. Like most living rooms, it was a rather dead room acoustically, and I was not satisfied with the reverberation as it appeared on the tape. To try to add resonance I first tried placing an additional microphone in another room to pick up the signal a bit later in order to produce a longer reverberation time. This was not successful, so I invested in a reverberation chamber of sorts, which consisted of a sending and a receiving transducer connected by springs. Although sound travels much faster in steel than through the air, the spring, excited by the first transducer, continues to vibrate, inducing an artificial resonance which is picked up by the second. Again the results were disappointing, for although it did gain a longer reverb time, the chamber colored the sound of the horn unfavorably by strengthening the upper partials, resulting in a very twangy reverb, as if I were playing in a room full of stretched screen door springs, all of which were amplified. Other disadvantages of my improvised home studio were traffic noise, family noise, domestic implements such as the refrigerator, and a remarkable coincidence in that all the neighbors chose to fire up their lawn mowers at the same time I fired up my studio.

So I was driven to do my recording in an auditorium on the campus of Eastern Illinois University, where I teach. Here, too, I found the elements working against me. Scheduling the auditorium was difficult because of demands made upon it by classes, recitals, organ lessons and the like.

Imagine, if you will, the scene. Two hours are scheduled. Setting up the equipment: microphone and stand, 2 mixers, 2 Dolby units, 2 tape recorders (more on this later), head set, music stands, chair, mutes, horn, connecting cables (which my wife calls "the spaghetti factory"), takes 30 minutes, leaving only 15 good minutes left for recording, barring disturbances, because at 45 minutes past the hour an electronic system comes into conflict for 15 minutes by introducing a signal into the A.C. line designed to synchronize all the clocks on campus. Unfortunately, the signal is picked up on the recorder as a high-pitched "beep" occurring each minute or oftener until the end of the hour. Starting on the hour, then, it is possible to get in some concentrated work for 45 minutes until the beeps start again. Then it is time to tear down so the next user can take over the auditorium. So for a two hour session, only one hour is usable for recording, and if you consider the fact that you are doing 4 separate tracks, that gives you a possible 15 minutes of music. Subtract rewind time and time for retakes, and it is possible to record perhaps 5 minutes of music for that two hours. Further biting into the time are engineering mistakes caused by trying to concentrate on both engineering and performance such as forgetting to set the synchronization switches, plugging into the wrong track, forgetting to turn on the correct Dolby machine, or worst of all, failing to adjust playback volume controls to an acceptable level. You must be able to hear all parts, *including* the one you are currently laying down. If one voice is too soft you cannot synchronize well or adjust intonation; if it is too loud it shatters not only your ear drums, but also your concentration.

You may be wondering why, with a discrete 4 channel machine, the list of equipment I set up in the auditorium included a second tape recorder. The problems of synchronizing 4 tracks, as I said earlier, are great. The solution, used regularly in the recording of the sound tracks of motion pictures, is a "click track." This consists of a signal made by a metronome which beats time for the performer. One cannot leave a simple tempo setting on the metronome; this makes a mechanical-sounding performance inevitable. Rather, each alteration desired in the music must be first programmed into the click track for a flexible performance.

My click track began with a performance of each vital part on tape and analysis of tempo with a metronome. Then, using the score and the metronome, I recorded the click track on the 2-channel machine, vocalizing rehearsal marks, tempo changes and the like. Each click track was preceded by a count-down to insure correct initial entrances of all parts. The click track was then transferred to one channel of the 4-channel machine, with the click track machine standing by in case of retakes. Thus transferred, it was then

possible to listen to this signal while the first three tracks were being recorded finally erasing it and adding the fourth part on the track previously occupied by the click track. The risk, I again emphasize, is in achieving too metronomic a performance. Using the click track, it was possible to get a consistant performance through the first three voices. By then, the patterns were well enough established that it was possible to add a fourth voice with few tempo problems.

I found that it was usually best to record the second horn part first, as it is usually in a moderate register, and easily controlled. Being in the middle, parts on both sides can adapt to it more easily than would be the case in starting with either the highest or the lowest part.

Schedule problems with the auditorium drove me back to trying, unsuccessfully, to record elsewhere. The auditorium's 1.8 second reverb period was so appealing that other sites did not satisfy me. So in desperation I decided Thanksgiving holiday would be the perfect time to record. I signed up the auditorium for virtually the whole time, set up my equipment and left it set up the entire vacation, eliminating set-up and tear-down time.

Positions of the microphone and chair had been secretly marked on the stage in previous sessions, and by then I had arrived at gain settings which were compatible with the machinery and my ears, and began to record.

Nearly all the way through a perfect tape the locked door opened and the janitor proceeded to vacuum the entire 500-seat auditorium while I watched in stunned silence. He finally left and I started "take two." Halfway through I became aware of a strange sound on the phones and turned to discover a carpenter installing a new lock on the back door of the auditorium.

After lunch I was back in place well through take three when someone began banging on the door; it was a faculty member who had left his keys on the stage. After pacing up and down for 15 minutes waiting for the clock signal to finish its act, I was ready for take four. The lights dimmed followed by a clap of thunder. Many recording days went similarly.

Some time after my first experiments, however, I had the Dolbyized 4-channel recordings finished and decided to try one 6-voice and one 7-voice recording. This can be done by transferring some previously recorded voices, mixed for balance, to a single track. I discovered that in synchronous mode, the recorder feeds back on adjacent channels. For example, channels 1 and 3 have been previously recorded. If you want to transfer these to channel 2 using the syncronous mode you will record feedback on channel 2. You see, in sync mode, the recorder is using a recording head to play back. In inexpensive recorders, of course, the same heads are used for both recording and playback. The better recorders use separate heads because they can be designed more efficiently for one purpose or the other. In recorders equipped for sync, the makers have borrowed the technique from the cheaper recorders in order to have the recording and playback simultaneously at the same place on the tape. In the feedback situation, signals fron the No. 3 channel and the No. 1 channel spill some magnetic signals into the No. 2 channel, which is recording. When you are also feeding electronic signal through mixing from channels 1 and 3 into channel 2, feedback occurs.

One can put 9 channels of information on a 4 channel machine. You must begin by putting your click track on channel 2, then the musical parts on channels 1, 3 and 4. You then use the normal playback mode, feeding channels 1, 3 and 4 into a mixer and then into the recording channel 2. Since you are using normal playback, you are using the playback heads of 1,3 and 4, and are feeding to the recording head of 2, eliminating any possible feedback. "Out of sync," you say? Yes, but you are going to erase 1, 3 and 4 anyway, so it doesn't matter in this case. At this point you have the first four parts on channel 2, where they will stay. Next, you switch the channel 2 playback to sync mode, recording on channel 1. Then, using sync on 1 and 2, you feed channel 1 into your mixer, playing along, and recording the two parts on channel 4. You now have six parts on tape. Next you switch both channels 2 and 4 to sync, and record on channel 1. Switching it to sync, you play it back through your mixer, play along with it, and record the two voices on

channel 3. Now eight voices are on tape. Finally, with channels 2, 3 and 4 in sync mode, you record on channel 1, giving you nine voices on tape. It helps, if your mixer is equipped to switch each channel to left, right, or both. You can put the channels you want to listen to but not add to the part you are dubbing on left, the channels you are dubbing on right, so you avoid ending with 9 channels on channel 1!

As you may have guessed, the problems compound with each new voice. Strangely enough, however, my 6 and 7 voice recordings went together with ease; there were no retakes and no engineering goofs.

After the grand master tape was complete, the four channels had to be mixed down to two. There are several ways of doing this. I chose the pan-pot method, where the apparent source of sound can be adjusted so the first part comes predominately from the left, the 4th from the right, and the other voices distributed between. Another method is to put 1 and 2 on the left, 3 and 4 on the right. A third method is to put 1 on the left, 4 on the right, and 2 and 3 equally in both. In either of these last two methods, the addition of some artificial reverberation into both channels equally helps distribute the voices and contributes to the stereo effect.

After having produced this album with its difficulties and expenses, I have advice for anybody who has the urge to try this form of insanity: Hire three other musicians, a recording engineer, and a studio. You will certainly save money and your temper! But I must say that, having completed the process, I feel a great deal of satisfaction in having done it.

Audiophiles can purchase the record, "Burt Hardin Plays it All" through me, or through Coronet Records. The Price is $6.98.

PERFECTION

What do you expect from your French horn?

Of course you expect the scale to be accurate, a good tone, a nice finish and good mechanical aspects. But you really should demand much more . . .

Its playing qualities should provide you with that extra margin of comfort and confidence that consistently allows you to play at your best under all conditions. The attacks should be clean and precise regardless of the register or interval. The tone should not change color from one register to another, it should retain its tonal beauty at all dynamic levels. The pianissimos must hold together, and when you play with gusto, it must have a controlled tone that still sounds like a French horn and not a trumpet or trombone.

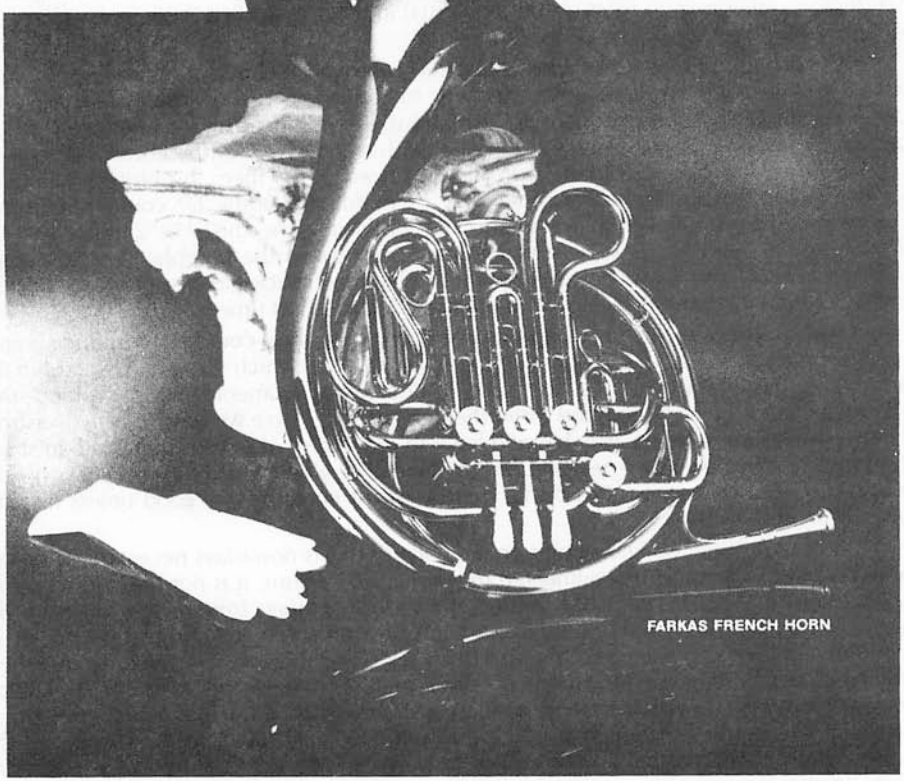
Highly successful professional player and teacher, Ethel Merker, sums it up this way: "I find all these factors at their best with Holton's Farkas French horns. Its superior playing qualities are uniquely and consistently Holton and that is why I and so many of my colleagues use and recommend them."

Perfection; if this makes sense to you, it would also make sense for you to try a Holton horn.

BY HOLTON since 1898

P.O. BOX 459 • KENOSHA, WISCONSIN 53141

HP275



'BAD NOTES' IN HORNS

Richard Merewether

It is interesting to read in Mr. Christopher Leuba's article (November 1975) of a surviving interest in putting matchsticks, cork strips and so on into instruments, in the hope of curing bad notes.

This was once common in England, when former XIXth-century French hand-horns, subsequently fitted with rather leaky pistons, were the accepted equipment for all players. Most of these horns in their new guise, when lengthened for A-440 pitch, were found then to possess one or two quite awful notes. The only practicable method had been to extend the tubing before the valves, and only basic reconstruction could have accomplished anything better—a drawback incidentally not shared by all layouts, e.g. that of the Vienna-horn.

The commonest fault in these 'pea-shooters' (as they became known) lay in the top F or F-sharp (as written for F-horn)—usually the latter note, so as to render any work of Tschaikovsky a distinct nightmare. Some players sought a combination of instrument and F-crook which would yield a good F-sharp at the expense (if need be) of F, and then played the latter as a stopped note without valves; G-sharp above was also generally poor as a valve-note, and the same expedient went for that. Many (e.g. Aubrey Brain) employed 15th and 17th 'harmonics' for notes above written G, as alternative fingerings; the Viennese still do. Others adopted A and B♭-crooks (far more than was ever divulged to conductors, composers, critics or musicologists) in defence against these 'holy-rollers', as such insecure notes may be aptly termed.

Mr. Leuba rightly advises that any inserted contrivance aimed at improving one note will very likely spoil another; indeed, 'striving to better, oft we mar what's well'. He cites Dennis Brain as a notable exponent of the matchstick—as indeed he was, being one of the last great players to persist (until 1951 in fact) with a converted XIXth-century instrument. Leonard Brain (the oboist) told me that briefly, before I knew them, his brother had 'done something' to an old French horn so that its middle sounding E♭ could not be accommodated by other windplayers; one can easily imagine this. His 2nd-horn in the Philharmonia, Neill Sanders (very much among us now in the hornplaying scene, both trans-and cis-Atlantic), was also experimenting with matchsticks, and twenty years ago my own (German) instrument bristled with them inside for a short time.

Knowing the wavelength of an unsatisfactory note, one could by introducing constriction at an appropriate place induce a ready oscillation which some other factor in the horn's design is inhibiting. But such resorts in a modern instrument imply acceptance that all notes cannot be well provided for in the first instance. Here we have a hangover from the days of botched horns, which could have so much else of appeal that the odd shortcoming was nursed with resignation as being inevitable. Perversely enough, the questionable rider was also heard that no instrument could be any good unless it had a disastrous note or two.

Without putting too fine a point on it—none of this is nowadays necessary. With due note taken of what must be engineered to go on inside a horn, it is not difficult to design horns of circa 12′ (F), 9′ (B♭) and 6′ (f-alto) in a variety of tapers from narrow to very wide, and to combine these into double and triple instruments with complete success. (A similarly-acclaimed b♭-soprano has also been added to the above—though so far these have not been built beyond the medium bore-size. It is not necessary to use this last below its 4th "harmonic', but all the others are demonstrably without trace of a 'bad note' over a range of 4¾ octaves—granted a good, conventional right-hand position.) Among this wide assortment of sizes and models there truly exists the exact horn for every school and taste in playing-response.

To construct such horns one must divine something of what is to take place inside them, and be aware that any pipe blown hornwise from one end will sound only the ODD harmonics of its latent open series, but how by flaringout its free end, these may be progressively pulled-about so as themselves to assume the array of a new, undistorted,

complete harmonic series. The means by which this occurs is outlined in my article in the HORN CALL of Summer* 1975 (q.v.). I do hope Mr. Leuba will have seen that, and would dearly like to discuss it all with him; here I would only add that I think his theory and diagrams, though over-simplified, are NEARLY right—but still (as he quotes another) 'for the wrong reasons'. The nodal point he mentions as lying outside the bell-mouth, unconfined, would have miraculously to undergo rapid alternations of considerable compression and rarefaction, exactly as do particular zones in the instrument's air-column where there are tube-walls to contain such activity. Nonetheless (for those who demand SOMETHING) there is what may be termed the acoustic 'image' of a node there, projected by what is occurring within the horn, in the same way as a visual image of one's face is projected seemingly a foot or so behind the shaving-mirror. Obeying strict optical laws our lines of vision are turned by the looking-glass back into the room where we stand, and it is that process which dictates precisely where we shall see the apparent image, in an Alice-world behind the wall. Such a reflector (differently positioned for each note and ever approaching the bell-mouth as pitch rises) exists in the horn, folding-back its oscillation-pattern into itself—and out through that accoustic 'horizon' is projected a notional node into the air. But we should build no more on it as a reality than we should upon that Alice-world beyond our bathroom wall.

Thus in horns accordingly designed, it is now possible to avoid such hazards as would produce a 'holy-roller' to bedevil the player. Pre-occupation with gimmicks in desperate attempts to mend a fault should take its place with that other obsession now rampant in America—sheaves of leader-pipes which must be exhaustively tested one after another in the hope of some improvement. Given competent players, both these pursuits betray lack of confidence in instruments wanting somehow in design. Such experiment indeed can be highly demoralizing, when after a time it becomes ever more difficult to form useful judgments between one trial and the next. It is an absorbing and useful occupation to plumb those secrets which can produce a horn whose every note speaks with virtually equal readiness; only thus is the player relieved of the above distractions, and free to direct all effort towards enhancing his own efficiency rather than that of his instrument.

EVEN MORE ABOUT OPEN & STOPPED HORNS

Richard Merewether

I am very sorry that the HORN CALL of May 1976 did not arrive until after the Montreux Congress, and that there I missed the chance of meeting and talking to Dr. Willi Aebi, amidst the general excitement.

The techniques he is employing and his findings about the internal workings of horns are most impressive and convincing. I am keenly aware of a glaring lack of clarity in the part of my article (HORN CALL, Spring 1975) which he gently but firmly rejects. The weakness lay in my trying to illustrate a continuous process in a way in which (I now see) it simply will not be shown. I drew a kind of summary of ONE QUARTER ONLY of a single phase, whose entirety in turn recurs many times a second. B. Lee Roberts (HORN CALL, May 1976) and others understand this—but only from our talking about it together, and not from reading the article unaided.

Let me now explain that, in the patterns I drew as existing inside the horn for a given note played, ALL ZONES SHOWN AS COMPRESSIONS AND RAREFACTIONS MUST BE REGARDED AS INTERCHANGEABLE. Any compression will have become a rarefaction one half-cycle later, and vice-versa; the blank spaces persist. Taking these alternating conditions as the first and third quarter-stages of each successive cycle, the second and fourth quarter-stages may be imagined as processes of reassembly.

Dr. Aebi's methods record the OVERALL RESULTANT of what is taking place in the horn, which could, I think, be something very like what I have detailed above. Certainly that resultant would never represent a persistent rarefaction existing in the tube, as he rightly says. I should be most grateful if he would again consider my intuitive theory, which nevertheless has reason, and offer his experimentation against it to see if in fact it is basically sound.

But let me respectfully say that I think Dr. Aebi is mistaken in his assessment of handstopping—and the error is revealed by what he himself says: that all stopped notes below the 7th harmonic can be played only vaguely. I MUST refer him to my piece in the HORN CALL, Spring 1975, particularly pp 55-59, which answers all his points and accounts for experimental error.

All hornplayers know that some can handstop much better than others—the good ones being those who can do it successfully low down in the range. But few of them recognize that the only difference between good and poor handstopping lies in the ability to stop the bell really tightly, as occurs with a metal stopping-mute. The very best of players may FEEL he is closing the bell properly—and yet leave enough gaps to mar his lower register. This is exactly what has befallen those assisting in Dr. Aebi's experiments: any player for whom the precise semitone pitch-rise does not obtain ALL OVER THE RANGE, is simply failing to close the bell tightly enough—no matter how high his attainment in other respects. Most good horn sections have at least one player who can handstop all notes really well down to the fundamental, and it is only from such exponents that any useful observations may be drawn. An invaluable guide is this: if the length of handstopping-slide required by a player, for a horn of any length, much exceeds the semitone-valve tubing on an F-horn, then he is not closing the bell sufficiently.

With my own thin hand I could scarcely handstop at all for the first 20 years of playing, until I found out why; thereafter a ring cut from clear plastic tubing worn round the base of the middle finger closed enough gaps to mend matters dramatically. Hold the hand up against the light to reveal these crannies, block them up somehow, and a well-centred pungency of stopped tone will be achieved all over the range.

I beg Dr. Aebi, and anyone else interested, to read once more my account on pp 55-59 of the Spring 1975 HORN CALL, in conjunction with a really good handstopper—Phil Farkas would do! I assure you it will be found entirely correct, and could lead to every hornplayer becoming an accomplished stopper of whom Wagner himself would be proud.

THE ESTABLISHMENT OF PERFORMANCE PRACTICE FOR THE HORN

—Mary E. Bradley

The history of the development of the horn since the seventeenth century has been very well covered by such scholars as Horace Fitzpatrick and R. Morley-Pegge. Scholarly writings concerning the instrument prior to that century have been limited to brief reviews of the various stages of morphological change in the so-called "ancestors" of the horn, and excerpts from hunting treatises of the time, most of which served as tutorials for the various hunting calls. Besides these treatises, little has been researched in the area of performance practice before the early eighteenth century. In addition to pointing out the need for further research in this area, this article will deal with two specific and virtually untouched problems in the instrument's history: at what point did the right hand assume the duty of altering pitch, and why is the modern valved instrument fingered with the left hand.

Obviously these two questions are interrelated and may at first seem superficial. However, one of the first questions a "non-hornist" raises concerning the instrument is why the left, rather than the right hand is used for fingering. There are two standard answers to this, neither of which suffice. The first answer usually given is that the right hand is more dexterous and therefore better able to be manipulated inside the bell in order to alter pitch. However, stopping the horn requires little dexterity, and either hand would seem capable of such maneuvering. Indeed, since the right hand is more dexterous (for the right-handed, that is) it should seem that it would function as the one to work the valves, as in all other valve instruments. The second and more generally given answer is

that of "tradition." This answer is, of course, correct, but still insufficient. There remain the questions of why did the practice start, and, if possible, where and when. This article will present two hypothetical answers to these questions.

Perhaps the earliest example of the hooped horn appears in a Sebastian Brandt woodcut from the 1502 Strasbourg edition of Virgil.[1] The three-coiled horn illustrated here shows the playing position much like that of the modern sousaphone. Although scholars debate whether or not the instrument illustrated is of the horn or trumpet family, the similarity to the later hooped horn is more than obvious and the playing position is typical of the later instruments as is illustrated in the Filippe Benanni plate "Corno Raddopiato."[2] If the instruments held in this "sousaphone position" were shortened, as was the case in succeeding years, it can be surmised that the bell would assume the "traditional" position at the lower right side of the player, the left hand holding the top of the instrument, and the right hand supporting the instrument either close to or by means of holding the bell.

The hunting horn played on horseback was held in a similar manner. Iconography again shows the player to support the horn either with his left shoulder or by means of an extended right arm, the right hand holding the instrument again close to the bell.[3] Most illustrations of this sort picture the horseman holding the reins with the left hand, leaving the right hand free for other duties such as firing a gun or holding the horn. Perhaps this is some sort of equestrian tradition (this research could turn up no statement as to which hand should hold the reins), but the important point for this study is that the illustrations do show a traditional position for the instrument, that is, with the bell on the right and pointing to the rear.

The preceding examples have dealt with the utilitarian functions of the horn, in hunting and perhaps, in the case of the Brandt woodcut, in a military function. The early musical uses of the horn, in the operas of the early seventeenth century, supposedly made use of the helical, rather than the hooped horn. These were purported to have been played with bells up.[4] It is proposed here that at that obscure point in history they copied their "outdoor" counterparts and held the instrument in what has come to be the traditional manner, the instrument slanting downward to the right, with the right hand close to the bell.

The next point to consider is when was the hand first used to alter pitch. Scholarly consensus has it that Hampl was the first to experiment with altering pitch through shortening the length of the horn through the bell. The date of his experiments is not documented, but is believed to be somewhere in the mid-1700's.[5] However, horn parts from much earlier dates exhibit the need for some sort of pitch alteration for the sake of intonation, due to the widespread use of the eleventh partial. A "late" example of this use is the First Brandenburg Concerto, which makes ample use of the F#. Now, whether one considers the eleventh partial to be the sharp or the natural form of the note (F), one must concede that either is out of tune and in need of pitch alteration. Mr. Morley-Pegge also tells us that seventeenth century brass players would double on both trumpet and horn, and it is documented that trumpet players of that era would use the hand-in-bell method of changing pitch. If trumpeters made use of such an ingenious device, is it doubtful that horn players did the same, especially if they were one and the same person? Therefore, it would seem that Hampl's experiments with cotton pads and horn bells are either myth, or they happened so long after the practice was established that they are of little significance.

To summarize, earliest illustrations of the horn picture the instrument generally held in what has come to be the traditional manner. Some illustrations can be found which picture the bell being held to the left side of the player, but most confirm the early establishment of holding the instrument with the bell to the right. Since the right hand is then nearest the bell, it naturally would become the one to be inserted into the bell. Later, when a valve or valves were added, they would be placed where the left hand would manipulate them. Whenever the practice of hand stopping for the purpose of pitch alteration occurred, it is almost certain to have occurred long before the mid-1700's, when Hampl is supposed to have "invented" the practice. It is hoped that further research in the area of the early performance practice of the horn will definitely establish facts as to when

hand stopping actually began, and how the present playing position was established.

FOOTNOTES

1. F. Blume, ed: *Die Musik in Geschichte and Gegenwart;* "Horninstrumente," vol. 6, col., F4F.

2. Frank Harrison and Iean Rimmer, *Antique Musical Instruments and Their Players: 152 Plates from Filippe Bonanni's "Gabinetto Armonico"* (N.Y.: Dover, 1964), Plate XVII.

3. Horace Fitzpatrick's *The Horn and Horn Playing and the Austro-Bohemian Tradition from 1680-1830* (London: Oxford University Press, 1970) contains such illustrations.

4. R. Morley-Pegge, Horn," in Anthony Baines, ed., *Musical Instruments Through the Ages* (Baltimore, Penguin Books, 1961), pp. 295-297.

5. Ibid., p. 299.

BIBLIOGRAPHY

Blume, Friedrich, ed. "Horninstrumente," *Die Musik in Geschichte und Gegenwart.* Basil: Barenreiter Kassel, Vol. 6, Col. 747.

Carse, Adam. *The Orchestra in the XVIIIth Century.* Cambridge: W. Heffer & Sons Ltd., 1940.

Coar, Birchard. *The French Horn.* Ann Arbor: Edwards Brothers, Inc., 1947.

Fitzpatrick, Horace. *The Horn and Horn Playing and the Austro-Bohemian Tradition from 1680-1830.* London: Oxford University Press, 1970.

Gregory Robin. *The Horn.* New York: Frederick A. Praeger, 1961.

Harrison, Frank and Rimmer, Iean. *Antique Musical Instruments and Their Players: 152 Plates from Filippe Bonanni's "Gabinetto Armonica."* N.Y.: Dover Publications, Inc. 1964.

Lampl, Hans. "A Translation of *Syntagma Musicum III* by Michael Praetorius," unpublished D.M.A. document, University of Southern California, 1957. Mr. Lampl mistranslates *trombe* for trumpet. It was a French term which signified the hunting horn of that period.

Marcuse, Sybil. *Musical Instruments: A Comprehensive Dictionary.* Garden City: Doubleday & Company, 1964.

Morley-Pegge, R. "Horn," *Musical Instruments Through the Ages,* Anthony Baines, ed. Baltimore: Penguin Books, 1961.

Schlesinger, Kathleen, "Horn," *Encyclopaedia Britannica,* 11th edition, 1910, Vol XIII, pp. 697-706.

Virdung, Sebastian. *Musica Getutscht,* 1511 (facsimile). Basel: Barenreiter Kassel, 1970.

INTERNATIONAL BRASS CONGRESS I

Paul Mansur

The first International Brass Congress was a splendid idea. The prospectus for a week of lectures, clinics, and concerts by many of the world's greatest brass artists was enthralling indeed! The Eighth International Horn Workshop would surely be a veritable gem set in the golden aura of Montreux on lovely Lac Léman.

Plans for the summer must be planned, arrangements must be arranged, and the required finances financed. At times there were frustrations so fierce that many of us nearly abandoned hope to cross the big pond. One source of irritation beforehand was the paucity of communication from Convention Coordinators, Inc., who steadfastly refused to answer letters of inquiry or even supply any definite information over the telephone. After several letters and eight long distance calls (including an unbelievable amount of time on "Hold") the actuality of departure from Kennedy airport was a very pleasant relief.

After a long hot bus ride from Luxembourg (Northern Europe was suffering from an unusual drouth and heat wave) interspersed with a pleasant respite in the Mercure Hotel in Nancy the night of 12 June, we arrived in Montreux in time for the opening buffet dinner and reception. The location was the Museum Club, once a 9th century monastery, and a small adjoining lawn. The buffet was delightful and the association with old friends prompted a pleasant evening of conversation and reminiscence while getting acquainted with new friends. The First International Brass Congress was under way!

The actual business of the Congress began the next day with a general session in the Maison de Congress. Here we found that an effective solution to most language problems had been supplied. Individual transistorized receivers and earphones provided simultaneous translations so that one could hear lectures in French, German or English at the press of a button.

Following this first general meeting were three separate sessions for TUBA, the Trumpet Guild, the Trombone Association and the IHS. Monday night was the occasion of a sumptious banquet in the regal setting of the Casino. Such an array of silver and stemware for a single meal was decidedly a new experience for an Okie from the western wilds of Choctaw Territory. Both the service and the repast were of the utmost elegance. Norman Shetler and his musical puppet characters provided a charming and hilarious entertainment to conclude the banquet. This must have been one of the most receptive audiences ever for Mr. Shetler's delightful wit and satire.

It would be far too much to expect such a culinary delight each night thereafter but neither did we expect the glorified TV dinner we received. The remaining evening meals were carried-in catered affairs served in aluminum trays in the basement of the Congress Hall. Although we don't object to casseroles, even some that are unidentifiable, we were not prepared for such an abundance of carbohydrates. Strangely enough, the green meat dish (veal seasoned with sage) proved to be the tastiest entrée of the week. Beverages were not furnished with meals but could be purchased at the counter.

In retrospect, it seems that these meals would have been quite agreeable served on plates with smaller portions of the starchy foods and appropriately garnished. The food was tasty but the mode of service quite unappetizing. We stayed another eleven days in Europe and found the cuisine everywhere a joy. We discovered again what a delight fresh vegetables can be; that freshly prepared french fried potatoes bear no resemblance whatever to the frozen abominations served in most American restaurants; and that a leisurely dinner with continental service beats the living daylights out of a Big Mac and malted milk shake.

A similar routine followed each day: a general session with lecture and then separate clinics, lectures, recitals and business meetings of the various societies. Each instrument was featured in recital one night. Tuesday was the Tuba night, Wednesday featured the Trombone, the Trumpet on Thursday and The Horn in Recital was Friday followed by a Gala Concert Saturday night. Following the featured instrument program was an In-

ternational Brass Recital with an appendage of Congress participant ensembles and solos, many of which were avant-garde and/or improvisatory. The noticeable exception was a remarkable absence of horns during these extended programs. In this writer's opinion the programs were generally too long and not all works or performers deserved the attention received. One of the best performances heard was the Brass Quintet of the National Orchestra of Paris on Tuesday evening. This was a clean, polished ensemble of fine performers.

In all fairness, it must be admitted that the solo and ensemble repertoire and tradition for horns is older and far more extensive than that extant for the other brasses. This results in a far more conservative attitude among hornists. We are yet burdened with a need to develop tonal and technical facility appropriate to romantic literature, no mean task in itself, and have not concerned ourselves overmuch with new sounds and techniques. Horns have not been and are not used extensively in jazz, which is truly an improvisatory art, and we thus are generally not accomplished in this skill.

Consequently, in contrast to the other brass works programmed, many of the horn works performed seemed quite bland and pedantic. All too many horn selections played bordered on the saccharine and trite. This writer waited in vain for a horn artist to duly impress all the other brasses with an impeccable and powerful sojourn through the treacherous shoals of a majestically difficult opus. A vanity of vanities? Alas, it must have been, for no such champion appeared. Yet, how we longed to hear Froydis play "Horn-Lokk" or Barry the Gliere Concerto in order to sustain our pride.

Late Saturday night the First International Brass Congress reached its conclusion. The "Friday" bunch carried their bags and instruments from the basement to waiting busses. Tomorrow the "Saturday" group would embark their busses to Luxembourg and the Icelandic Loftleider flight to Kennedy or O'Hare airport. Those with an "open" return would begin their independent journeys through Europe.

Was this week an authentic pinnacle of new experiences? Hardly! The expectation of

hearing a once-in-a-lifetime brass quintet or sextet of renowned solo artists was not realized. There were no mixed panels of Trumpet, Horn, Trombone and Tuba performances or teachers. There was no large brass choir. Yes, there were Trumpet choirs, Horn choirs, Trombone and Tuba choirs, but we failed to get together and communicate or perform with each other as brass performers and teachers. Instead, we had, in effect, four separate workshops that met in the same town during the same week.

This jewel that we anticipated so eagerly was quite pleasant. Highlights of brilliance sparkle in memory such as the glorious sound and remarkable richness of the Weiner Waldhornverein concert and the absolute empathy and hilarity we felt with Ib Lansky-Otto shouting, "I'm lost! I'm lost!" from the depths of his manuscript. But this notable gem was possessed of uneven facets and imperfections of design. The IBC and the Eighth International Horn Workshop turned out to be, in the original sense, a baroque pearl. A pearl of beauty and great price to be sure, but misshapen, irregular, and of imperfect proportion.

GUSTAV HEIM AND THE WALDHORN QUARTETTE

—Amy Larkey

Several years ago, my friend Mr. Robert Helmacy, who has a particular interest in and devotion to the preservation of a big, round, warm, and noble trumpet sound, purchased the contents of an apartment on the East Side of New York City. The apartment had been inhabited and frequented by such German brass players as Anton Weiss, Alban Anding, Ewald Ditzel, Karl Heinrich, and Gustav Heim, circa 1890-1930, each of whom left portions of his musical possessions there. The collection, which is so large that it is still not completely sorted, contains numerous instruments and books, as well as piles and piles of orchestral, dance band, brass band, concert band, theater orchestra, solo, and various ensemble music. Among the miscellaneous letters and old programs was a curious (to a hornist) little pamphlet entitled "Waldhorn Quartette—Communications may be addressed to Mr. G. F. Heim, Symphony Hall, Boston, Mass.—members of the Boston Symphony Orchestra." On the front cover, under this heading is the picture of the group. Standing from left to right are "George Wendler, Franz Hain, Gustav Heim, Wilhelm (sic) Gebhardt, and Heinrich Lorbeer;" the horn players holding their single 'F' horns, some made by August Bopp of Munich, and Gustav Heim with his Holton trumpet. Etched in the lower right hand corner of the photo are the words, "By E. Chickering, 1908."

Inside the brochure, along with a brief biography of each player were the following excerpts from reviews of the group's performance(s).

> The artistic feature of the program was the Waldhorn Quartette and Gustav F. Heim, cornet soloist, who played a number of selections arranged for brass instruments. Messrs. Hess, Hain, Gebhardt, Lorbeer and Heim are members of the Boston Symphony Orchestra, and their quintet playing was of a quality seldom heard in an entertainment of this class. The appreciation of the audience was prompt and heartily expressed, especially so in the echo part played by the cornet.—THE BOSTON GLOBE.
>
> The Waldhorn Quartette, composed of members of the Boston Symphony Orchestra, and Gustav Heim, cornet soloist, gave a delightful instrumental program, the solo numbers of Mr. Heim being particularly noticeable for the brilliancy and phrasing of that instrument.—THE BOSTON POST.
>
> There is another strong local attraction, the Waldhorn Quartette, a brass quartette from the famous Boston Symphony Orchestra, composed of Messrs. Hess, Hain, Gebhardt, Lorbeer and Mr. G. F. Heim, cornet soloist, who play such popular selections as "Fair Harvard," alias "Oh, Believe Me," etc; "Die post im Walde," Killarney" and a snatch from the opera of "The Trumpeter of Saeckingen."—THE BOSTON JOURNAL.

Besides the pamphlet we also found the complete set of parts to two of the pieces that the group played, of Heim's arrangement, and in his manuscript. They are "Concert Polka" by Alfred Weldon (1862-1914), a Chicago trumpeter and teacher, and Victor Nessler's "Trumpeter von Sakkingen" (1884).

This past year with the formation of the Suburban Horn Club, which plays and collects horn music of all kinds, my interest in these arrangements was renewed. So in the spring the Club read the two completed pieces with trumpet player and we promptly set out to reconstruct the rest of the group's repertoire from extant original parts, old German song books, and a lot of detective-like research. Since this time we have completed seven of the eleven pieces that were known to have been included in the group's repertoire. They are "Robin Adair" (traditional), Arthur Sullivan's "Lost Chord," "Mein Thurigen," an original polka by Gustav Heim, based on a German folk tune of the same name (though one source attributes the melody to composer Franz Abt (1819-1885); "Killarney," by Michael Balfe (1807-1870), originally a song with words by Falconer; and a Serenade by Peppilli, about whom nothing was found, as well as the two mentioned previously.

Norman Schweikert, a hornist with the Chicago Symphony, who for the last eleven years has been doing research for a history of professional horn players in the United States from colonial times to the present, and whose help with my research has been invaluable, informed me that the group recorded "Die Post im Walde" on an Edison cylinder in 1910. The recording was first made on a four minute Wax Amberol No. 478, and was later reissued on a four minute indestructable Blue Amberol No. 2444, entitled, "The Post in the Forest/V. Schaffer/Cornet and French Horns/Gustav Hiem and Waldhorn Quartette." Thanks to Mr. Arthur Abel of the Edison National Historic Site in Orange, N.J., we know of a cash payment book entry for the recording session of February 10, 1910, "Waldhorn Quartette, 2 no's., $175.00" (Mr. Schweikert figured that to be about $35 for each member, for their efforts which couldn't have taken over an hour!) Gustav Heim then made another recording of the same piece accompanied by a quartet of male voices. The arrangement for this version was published by Carl Fischer in 1899. Arcording to Mrs. Cornelia Drury, administrator of the Red Seal Artists and Repertoire, the Victor Record was made on April 9, 1923, entitled "die Post in Walde (sic)/(The Mail Coach in the Forest)/(H. Schaffer) /Deutsches Opernhaus-Quartette/ (Cornet solo by Gustav Heim) 77002-A." Mr. Heim takes such interpretive liberties in both of these recordings that reconstruction of this piece has been very difficult.

Mr. Schweikert also informed me that he had a picture of the group (his is the photo appearing here) that is identical to the one in our pamphlet . . . except for one detail. The head on the body that our pamphlet calls George Wendler is not the same as the one on the corresponding body in his picture. You may have noticed that Mr. Wendler's name did not appear in the concert reviews, but a Mr. Hess's did. Well, it was Mr. Hess's head on Mr. Hess's body in Mr. Schweikert's picture, and Mr. Wendler's head on Mr. Hess's body in Mr. Helmacy's pamphlet. (Mr. Hess was a good deal shorter than Mr. Wendler.) The explanation for this may be as follows: In 1913, Max Hess, who had been first horn with the Boston Symphony since 1905, broke one of his front teeth, and changed to the position of third horn. Perhaps the pamphlet was made at this time, and though he had played in the group for the performances and the original picture, he was not planning to play in it anymore, so Mr. Wendler's head replaced his. It may also have been at this time that Mr. Hess started the "Boston Symphonic Horn Quartet" whose personnel was, (from first to fourth) Bruno Jaenicke, Erwin Miersche, Max Hess, and Ernst Hubner; and who performed around the time of the First World War.

ABOUT THE MEMBERS:

Gustav Heim was born in Schleusingen Thuringen, Germany, May 8, 1879. He began the study of music at an early age under his father, and in 1893 he became a music student at the Music School of Schleusingen for four years. After passing the examinations he entered the Military Service as cornet and flugelhorn soloist in the 95th Regiment of Hildburghausen Thuringen. At the request of his brother, who lived in St. Louis, Mo., he took two years' furlough from the army to come to the World's Fair in that city.

Arriving in St. Louis, he was engaged to play first trumpet with the Choral Symphony Society, Mr. Alfred Ernst, conductor. Becoming acquainted with the Committee of Music of the World's Fair, Mr. Heim was engaged by Mr. Stewart of Boston, Mass., (director of the Music Committee) to play solo trumpet with the World's Fair Orchestra of eighty-five members, which was conducted by different leaders, among whom were Mr. Karl Komzak of Vienna, Mr. Walter Damrosch, conductor of the New York Symphony Orchestra, Mr. Van der Stucken, conductor of the Cincinnati Symphony Orchestra, and Mr. Hueberger of Vienna. The orchestra played on the Tyrolean Alps and the Symphony Concerts in the Festival Hall. Among the visitors at the Fair were Mr. Fritz Scheel, past conductor of the Philadelphia Symphony (sic) Orchestra. He procured Mr. Heim to play first trumpet in the Philadelphia Orchestra which position he held for two years (1905-1907). When Dr. Karl Muck of the Royal Opera Co. of Berlin was engaged by Mr. Higginson to conduct the Boston Symphony Orchestra, Mr. Heim was engaged for first trumpet.

During his years with the Boston Symphony (1906-1920) (both Boston and Philadelphia claim him for the year 1906) Mr. Heim owned a store on the corner of Columbus Ave. and Tremont St. (No. 218) where he sold Holton Band Instruments and supplies. Heim played Holton instruments, as is evident by the accompanying testimonial.

Heim played many solos with the Boston Pops. Among them were the following gems:

June 10, 1913	"Inflammatus" from *Stabat Mater*	G. Rossini
May 9, 1914	Cradle Song	R. Strauss
May 9, 1914	Cloud Charm	Urack
June 22, 1915	Klange aus der Zillerthal	Hoch
June 30, 1915	The Rosary	Nevin
May 29, 1916	The Lost Chord	Sullivan
June 2, 1917	Solo for Trumpet "Good-Bye"	Tosti
May 31, 1918	My Heart at Thy Dear Voice	Saint-Saens

In 1920 he went to play in the Detroit Symphony under Gabrilowitsch for one year. (As did the hornists from Boston; Jaenicke and Miersch.) Then when the Philharmonic Society of New York merged with the National Symphony Orchestra in 1921, he went there and played under Josef Stansky and Willem Mengelberg. (As did Bruno Jaenicke and Xaver Reiter). It was at that time that Mengelberg began recording with the Philharmonic on Victor records. These recordings are very hard to come by, and the ones made between 1921 and 1923 probably have Gustav Heim and Max Schlossberg playing trumpet on them. The closest that Mr. Heim ever came to playing a solo with the Philharmonic was February 9 and 10 in 1922. Scriabin's Poem of Ecstasy was scheduled to be performed. However the program was revised at the last minute, and that piece was omitted. After his two years in that orchestra, Heim left to play in the Damrosch Orchestra, also based in New York. Vincent Bach recalls that Heim also played in the Capitol Theater Orchestra while in New York.

Gustav Heim is remembered as a huge man (275 lbs.) with enormous power, yet very gentle. His sound has been described as big, rich and dark, but without the heaviness and lifelessness that is often equated with a German sound. Gunther Schuller, who was fourteen years old when he met Gustav Heim, described Heim's sound as very special, having a vibrant, alive quality inside the sound, not on top of the sound, as well as a huge but singing quality. The only other sound Mr. Schuller had ever heard with that special quality was that of Henry Wohlgemuth, who played first trumpet in the Cincinnati Symphony Orchestra from 1924-1956. Mr. Schuller believes that Wohlgemuth may have been a student of Gustav Heim. (Mr. Wohlgemuth retired to Florida some years ago and cannot be reached to confirm this.)

Other known students of Mr. Heim are William Vacchiano, who played first trumpet in the New York Philharmonic for 37 years, Isadore Blank who played first trumpet in the Metropolitan Opera Orchestra, now deceased, and Harry Freistadt, also deceased, all of whom possess or possessed Heim's own trumpets. One student recalls Heim being somehow involved in the Boxer Rebellion in China and coming to America through

Shanghai. He also recalls the nickname of "Man with the bag of tricks" being attributed to Heim because he was poor at transposition and used to bring trumpets in many keys to rehearsals and concerts.

George Wendler was born in Leipzig, Germany, July 12, 1883. As a boy he studied violin and piano, and at the age of 14 years, became a pupil of Prof. Friedrich Gumpert, teacher in the Royal Conservatory of Leipzig. Prof. Gumpert was as renowned a teacher of the French horn as was Joachim of the violin.

Mr. Wendler was first horn player with the Leipziger Philharmonic Orchestra, Kaim's Orchestra, Munich, under the direction of Weingartner, Philharmonic of Hamburg, under the leadership of Prof. Max Fiedler. A year after Mr. Fiedler came to Boston, George Wendler followed. He was first horn in the 2nd section from 1909 to 1913, and first in the first section from 1913 to 1928. He married Kruspe's daughter, and became associated with that instrument-making firm. The compensating model horn he designed bears his name. On June 6, 1910 he played "Entr'acte from Galathee" by Masse for flute and horn with the Boston Pops. After his years in Boston he returned to Erfurt, Germany where Kruspe was located, and died there after the Second World War.

Max Hess, who was also the group's first horn player, was born in Klingenthal, Germany in 1878. His father wanted him to be a business man, but Hess went to the Leipzig Conservatory on a Scholarship, from 1896 to 1899, to study with Gumpert. After he graduated from the conservatory, Hess took the first horn position at the Opera in Rostock, where he stayed for one season, 1899 to 1900. He then went to Frankfurt-am-Main Opera to play first horn also for one year. Following that post, Mr. Hess auditioned for the solo horn position in Cologne, and played there until 1905, at which time he was offered two first horn positions. He turned down the Queen's Hall Orchestra in London to play in the Boston Symphony Orchestra, where he remained until 1925. He then got his broken tooth repaired properly and went to Cincinnati to play under Fritz Reiner until he retired in 1937 and returned to Boston. Mr. Hess was noted for bringing the first double horns to this country in 1913 from the Alexander Co. in Germany, as well as for being a "very secure and accurate player"—to quote Harold Meek's memoriam to Max Hess appearing in Vol. V, No. 1 of the "Horn Call," the journal of the International Horn Society.

Franz Hain, the group's second horn player, was born in Terplitz, Bohemia. He began to study music at the age of seven years, and at fourteen became a student at the Conservatory of Prague, graduating with honors at the age of nineteen. The following year he was engaged as the first hornist in the Genebehaus and Philharmonic Orchestras, under Nicode, afterwards as first hornist in the Philharmonic at Hamburg and at Carlsbad. While holding this position he was engaged for the position of third horn in the Boston Symphony Orchestra. An article in *The Metronome,* April, 1910, called "The Longy Club," gives this background information as well as naming Mr. Hain the first hornist of the Longy Club, a chamber music ensemble consisting of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, and 2 horns, based in Boston.

Hain was almost always considered a high horn player, and Gebhardt usually a low horn player, yet in this group they played second and third respectively, because in Heim's arrangements the third part is generally lower than the second, contrary to traditional symphonic horn section voicing.

Hain was also a member of the Longy New York Modern Chamber Music Society according to a concert review in the Musical Courier, 11/12/13, page 37.

According to the personnel lists, Hain joined the B.S.O. in 1891. He played 3rd horn for 32 years, until the 1923-24 season when he was listed as second horn in the second section. The following year he was listed as fourth horn in the second section. At this point he retired and went back to his old home in Europe. His old friends had forgotten him, however, and he was so unhappy that he came back to Boston and played second horn in the Metropolitan Theater around 1925 to 1927. When the stock market collapsed, Hain, who had invested most of his money, came to the orchestra for help. He played during the

1933-34 season, and the orchestra's treasurer complained that Mr. Hain was not cashing his checks. Deciding that he must not have been that needy, the orchestra dismissed him. Willem Valkenier, who became first horn in the Boston Symphony in 1937 when Max Hess retired from Cincinatti and returned to Boston, recalls that Mr. Hain passed away in Boston, before World War II.

William Gebhardt, the group's third hornist, was born in December 5, 1884, shortly after his parents had moved to Boston. His father tried to encourage him to play the violin at the age of ten. However, he showed little interest. Meanwhile, his grandmother in New York had a paying guest—a horn player in the Metropolitan Opera Orchestra. The guest left suddenly and neglected to pay. In recompense, he left his horn behind in his room.

ENSEMBLE FROM THE BOSTON SYMPHONY ORCESTRA CIRCA 1914

MAX HESS, FRANZ HAIN, GUSTAV HEIM (1st Trumpet)
WILLIAM GEBHARDT, HEINRICH LORBEER

GEORGE WENDER FRANZ HAIN GUSTAV F. HEIM
WILHELM GEBHARDT HEINRICH LORBEER

The Grandmother thought it was a bugle, and no matter how hard she tried to blow it she could not make a sound, so she sent it to William. Mr. Gebhardt sent his son to Albert Hackebarth, then a member of the Boston Symphony, for lessons. He studied for five years, then joined the Boston Symphony in 1907 as second horn. He left at the end of the 1912-1913 season. He played third horn in the St. Louis Symphony Orchestra from 1914 to 1915 as well as in the Maine Festival Orchestra. From 1918 to 1924, he was the fourth hornist in the second section of the Boston Symphony Orchestra, and second horn there in that section from 1924 to 1926. The next year he was fourth again, and then returned to St. Louis to play fourth horn from 1928 to 1933. After that he returned to Boston once more to play until his retirement in 1948. However, he came out of retirement in 1952 to play fourth horn in the Substitute Boston Symphony while the regular orchestra was on tour Mr. Valkenier, now 93 years old, recalls that William Gebhardt died well over ten years ago where he lived in Stoughton, Mass. He is remembered as the man who revised and augmented the well-known Complete Method for the French Horn by Oscar Franz, published by Cundy-Bettony Co., Inc., Boston, 1942.

Heinrich Lorbeer, fourth horn of the Waldhorn Quartette, and second horn of the Longy Club, was born in Weida, Germany in 1865. At the age of twelve years, he began the study of the violin, and two years later took up the French horn. In 1882, at the Leipzig Conservatory he studied horn with Prof. Gumpert, piano with A. Reckendorf, and composition with S. Jadassohn. In the spring of 1885 he was engaged to play in the concerts of the Zoological Garden at St. Petersburg, and in the fall of the same year he returned to Leipzig, where he was engaged for the position of fourth horn in the Gewandhaus Orchestra, Carl Reinecke, conductor, and the opera conducted by Nikisch, Paur, Mahler, and Kogel. He held this position until 1891, when Mr. Nikisch invited him to come to America and become a member of the Boston Symphony Orchestra. He played second horn through the 1922-23 season and became fourth horn during the next season. He retired at the end of the 1936-37 season. The Boston Symphony-1936 book by Gerome

Brush, Merrymount Press, Boston, 1936, has the following to say about Mr. Lorbeer: "When the Lion and the Lamb lay down together, they must have lain down in Mr. Lorbeer's heart. He is like Wotan, a great and beneficent presence, a mighty rock that casts a gentle shadow. At the age of 71 he is a giant of strength; he can swim for miles. He is the iron man of this orchestra. His service of 45 unbroken years is a Boston Symphony record, and is probably unequaled elsewhere." According to Mr. Valkenier, Heinrich Lorbeer died about 35 years ago.

It is doubtful that these arrangements have been played since the original group disbanded, but hearing them today provides a link with the German-American culture of the early 1900's, and reflects the type of music that was performed for recreation and entertainment by the classical musicians. Although not musically profound, the arrangements are well written and evidence much care in form and voicing. The unique combination of four horns and cornet solo makes available all the range and color possibilities of the horn choir plus the added brilliance and carrying power of the solo cornet.

GUSTAV HEIM

Solo Trumpet
Boston Symphony Orchestra

Trumpet players, as a rule, do not gain the prominence that cornet players do, yet but few cornetists have gained the praise that has been accorded Gustav Heim, Solo Trumpet of the Boston Symphony Orchestra.

His playing stands out even among this famous aggregation of musicians, giving him the same standing as the most famous virtuosos on any instrument.

Redfern Mason, the famous critic of the San Francisco Examiner, in a writeup of a Boston Symphony Concert in San Francisco during the Panama Exposition, said: "And that wonderful trumpet player, Gustav Heim, we shall never forget."

Heim himself tells how his playing has improved upon the Holton Trumpet, and his words can well be taken to heart by every trumpet and cornet player, for if this wonderful musician finds the Holton Trumpet so necessary, how much more necessary is it to the musician who has not the ability of Heim? Read his letter:

Boston, Mass., Dec. 1. 1916

My Dear Mr. Holton:

My playing gains in beauty and purity with each succeeding season and I cannot begin to tell you how much credit must be given to your wonderful trumpet.

I never thought it possible to build an instrument with a tone so pure and an intonation so true.

I am complimented almost daily by my colleagues, who join me in pronouncing the Holton Trumpet the finest it is possible to build.

Your cornet is the equal of the trumpet and musicians owe you a world of gratitude for the painstaking care you use in building your instruments.

Yours truly,
Gustav Heim,
Solo Trumpet, Boston Symphony Orch.

THE USE OF THIRD VALVE FINGERINGS ON THE HORN

William R. Brophy

Since the time when three valves became standard on brass instruments the traditional arrangement has been ¼ step on 2nd valve, full step on 1st valve and minor 3rd on the 3rd valve. The brass player, therefore, has always had, at least theoretically, the option of fingering any note a minor third below an "open" note either 1-2 or 3.

In actual practice, as is well known, the 3rd valve tubing is made slightly longer than the combined length of the tubing connected to the 1st and 2nd valves. This makes it more easily possible to tune the combinations of 1-3 and 1-2-3. The third valve used alone, however, results in pitches which are rather flat.

Among brass players only horn players have been able to use the third valve alone for several reasons·

1. The horn player has his right hand in the bell, which allows for a good deal of pitch adjustment not available to players of other valve brasses.

2. Most manufacturers of horns cut the valve slides a bit short presuming that the player will pull them to his liking. The player thus has the option of tuning the third valve slide to an exact minor third. In most cases this amounts to leaving the slide all the way in.

3. The normal playing range of the horn is high enough in the harmonic series that the combinations of valves 1-3 and 1-2-3 are rarely used and can be avoided almost entirely with the common double horn in F and B flat.

These factors led to a school of horn playing that advocated the use of the third valve in place of 1-2 almost exclusively. Though this view is not as prevalent as it once was, its advocates can still be found.

Perhaps one reason for its lack of popularity is the fact that it allows for a minimum of compromise in the adjustment of valve slides. When the 3rd valve slide is adjusted to give the perfect step and a half below the open tone the combination of 2-3 is apt, at least on many horns, to be sharp. Another argument is that 3rd valve fingerings can result in some awkward cross fingerings. Even such a common pattern as written A to Bb becomes a bit unwieldy.

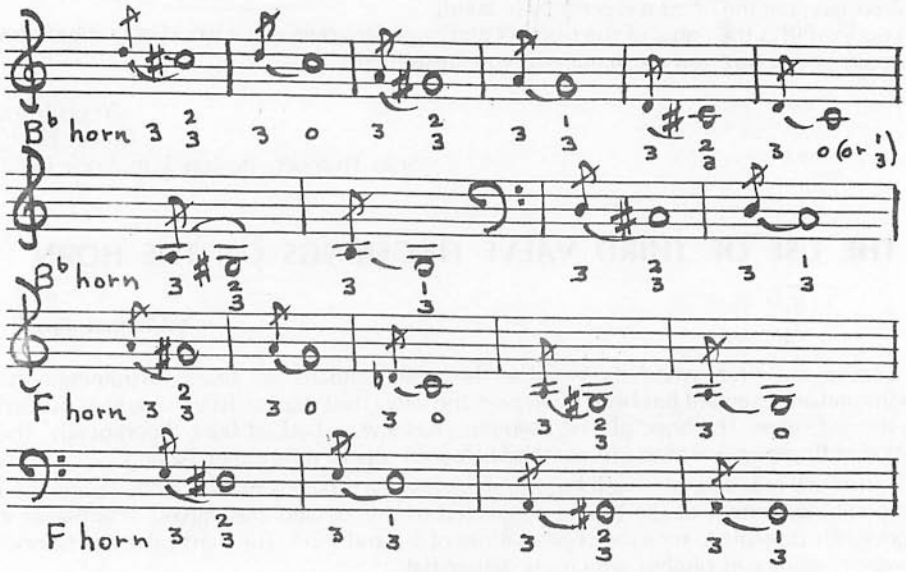
It would seem therefore that the combination of 1-2 (rather than 3) should be our standard fingering in most cases. This allows the compromise adjustment of the 1st and 2nd valve slides in which each slide is pulled enough that, while each valve may be very slightly flat when used alone, the two valves used together are not unmanageably sharp. The third valve slide can then be adjusted to give perfect intonation when used in combination with the second valve which, of course, will leave it slightly flat when used alone.

Even with this adjustment of slides there are certain types of passages where the horn player may wish to use 3rd valve alone. These occasions fall into two general categories

1) Those times when it is easier, and perhaps better for reasons of smoothness and evenness, to move one finger rather than two, and 2) those times when good intonation might actually be easier to achieve with third valve.

Here are a few examples of the first category, all notated for horn in F:

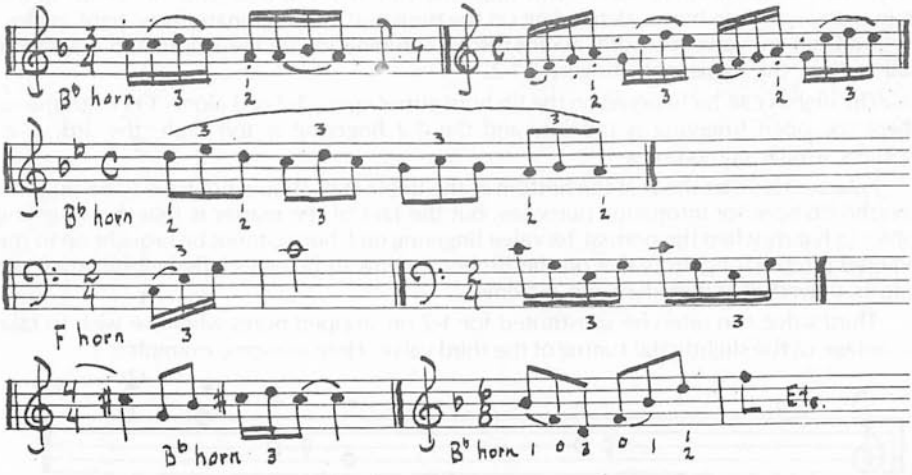
(a) Grace notes (or appogiaturas)



(b) Half step or whole step valve trills. Trilling (or any rapid alternation) of the notes shown in example (a) are good examples. Here is another.

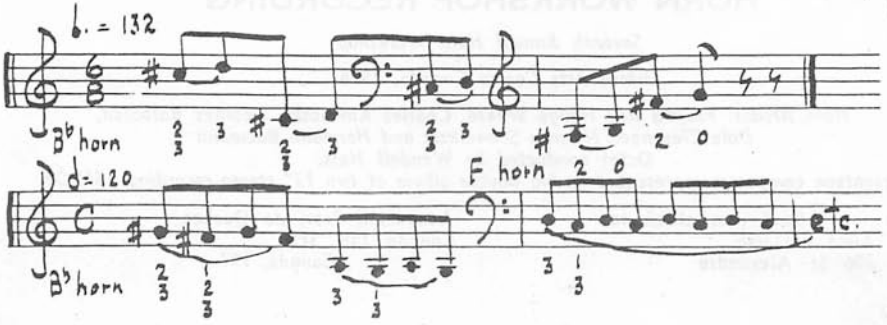
In this example the first fingering is preferred. Not only is the tone quality and intonation better on the written F with 2-3, but it follows a principal on trills of using, whenever possible, a fingering on the lower note which involves more tubing than the upper note.

(c) Any quick note, especially when slurred.



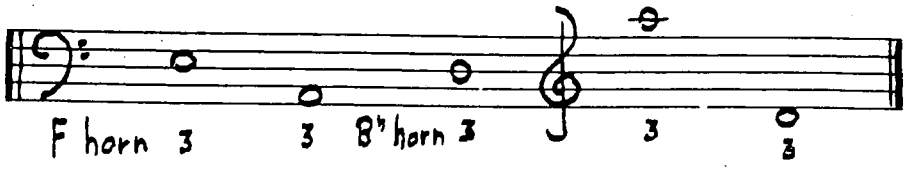
This last example, from the Strauss Concerto, Opus 11 Finale, is a good illustration of how a "circular" fingering pattern can be established in certain passages.

(d) In rapid passages where simplicity can be achieved by establishing a more or less consistent fingering pattern. This often involves use of the Bb horn in the middle-low and low registers. Two short quotes from Verne Reynold's *48 Etudes for French Horn* (N.Y., G. Schirmer, Inc., 1961) are good illustrations.



All these examples presume that the note fingered 3rd valve can be adjusted for best intonation with the right hand or that it goes by quickly enough that the listener cannot "analyze" the intonation.

There are times when intonation may actually be improved by using 3 rather than 1-2. Here are the notes involved:

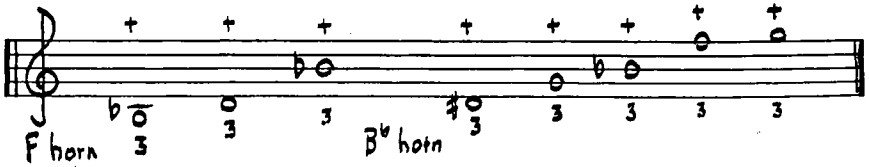


Depending to some extent on the tonality, of course, these notes may actually be easier to play in tune with the third valve rather than 1-2, especially when the problem is to keep the pitch down. In addition to giving a lower pitch the low E and A may also have better "feel" with the third valve. This fingering eliminates at least two 90° bends in the tubing, and on some horns, depending on the design, it will eliminate three right angles. The low D on 3rd valve, Bb horn, avoids the 1-3 combination on the F horn and is a darker quality than the same note fingered 1-2.

The high A can be fingered on the Bb horn either open, 1-2 or 3 alone. On instruments where the open fingering is too low and the 1-2 fingering is too high, the 3rd valve provides a nice compromise.

I always feel that the D at the bottom of the treble staff should not have to be fingered 3 on the Bb horn for intonation purposes, but the fact of the matter is that this fingering comes in handy when the normal 1st valve fingering on F horn cannot be brought up to the required pitch. Using 3rd valve on the Bb horn seems to be especially helpful when the note is played at either dynamic extreme.

Third valve can often be substituted for 1-2 on stopped notes when we wish to take advantage of the slightly flat tuning of the third valve. Here are some examples:



Learning to use the third valve alone has another advantage, that of establishing third finger independence. The third finger is apt to be the "weak sister" of the three. Learning to use it alone is a way of improving finger dexterity.

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

Jeffrey Agrell

6. BIBLIOGRAPHIES OF BOOKS AND ARTICLES ON THE HORN

Jensen, R., "The pre-orchestral horn", *In* 23:44-5 April 1969.

Riley, R. M., "A tentative bibliography of early wind instrument tutors", *JRME* 6:17-19 Spring 1958.

Winter, I., "Books about the horn", *WwW* 4:12 Dec 1, 1961.

7. BREATHING AND BREATH CONTROL

Costello, W., "Faulty breathing causes 90% of all horn troubles", *M* 51:20 March 1935.*

Mayer, A. and Mayer, L., "Better breathing", *HC* 2:69-72 Nov 1971.

Pease, E., "Bodily resonance in horn playing", *SM 44:32, 24-5 Nov 1972; 44:12, 37 Jan 1973.*

Pease, E., "French horn resonance", *In* 28:58 May 1974.

Saxton, E., "Do you blow or do you sing on your horn?", *HC* 3:37-44 May 1973.
Saxton, E., "Horn singing", *BB* No. 10, 1975.*

8. DISCOGRAPHIES

Darrell, R., "Let's sound a microgroove fanfare for golden horns", *DB* 19:5 Nov 19, 1952.

Leuba, C., "Recordings", *HC* 2:13-17 Nov 1971; 2:89-93 May 1972; 3:66-73 Nov 1972; 3:54-7 May 1973; 4:71-2 Autumn 1973; 4:63-4 Spring 1974 (John Barrows discography); 5:61-2 Autumn 1974; 5:75 Spring 1975.

"Recordings", *HC* 1:28-30 Feb 1970; 1:13 May 1971.

Weerts, R., "Educational solo recordings", *In* 23:22 Feb 1969.

9. THE DOUBLE HORN
(See also 33. Tuning and Intonation)

Chambers, I., "Playing the double horn", *WwW* 3:11-12 June 1, 1959. When to switch from Bb to F horn.

Rumery, K. R., "Improved use of the double horn", *In* 29:61-6 Nov 1974.

Silliman, A. C., "The double horn", *In* 17:81-2, 84 Mar 1963.

Uggen, S., "Simple study to help in transposition from single F horn to double horn", *HC* 1:39 May 1971.

"What are the advantages of modern double horns?", *C* 8:406-7 May 1955.

Yaw, P. H., "Double horn fingerings", *B&P* p. 14 May 1974.

10. EMBOUCHURE

Farkas, P., "The keystone of good French horn playing", *SM* 24:13-14 Dec 1952. The keystone is embouchure.

Farkas, P., "The use of the lower lip in horn playing", *IM* 58:22-3 Nov 1959.

Farkas, P., "Wet lips vs dry lips", *IM* 59:42-3 Mar 1961.

Fox, F., "Developing horn embouchure", *WWMag* 7:4 Dec 1954.*

Robinson, W., "Beginning horn embouchure—pitfalls, problems, and progress", *In* 22:68-9 Nov 1967.

Saxton, E., "Singing on the horn", *HC* 1:22-34 May 1971.

Winter, J., "The horn embouchure in the high register", *WwW* 4:14 June 1, 1962.

11. HIGH REGISTER

Fox, F., "The key to high notes on the horn", *HC* 1:13-14 Feb 1971.

Winter, J., "The horn embouchure in the high register", *WwW* 4:14 June 1, 1962.

Winter, J., "Legato on the horn", *WwW* 4:13 Sep 15, 1962.

12. HISTORY

Blaikley, D. J., "The French horn", *RMA* 35:123-34 1908-09.

Blandford, W. F. H., "Bach's horn parts", *MT* 77:748-50 Aug 1936.

Blandford, W. F. H., "Handel's horn and trombone parts", *MT* 80:697-99 Sep 1939, 746-7 Nov 1939; (p. 794 Dec 1939—trombone); 81:223 May 1940.

Blandford, W. F. H., "Studies on the horn I: The French horn in England", *MT* 63:544-7 Aug 1, 1922.

Blandford, W. F. H., "Studies on the horn II: Wagner and the horn parts of Lohengrin", *MT* 63:622-4 Sep 1, 1922.

Blandford, W. F. H., "Studies on the horn III: The fourth horn in the 'Choral Symphony' ", *MT* 66:29-32 Jan 1, 1925; 66:124-9 Feb 1, 1925; 66:221-3 Mar 1, 1925.

Braunstein, J., "Scoring for the horn from Haydn to Strauss", *IM* 47:22, 28-9 April 1949.

Brockway, O., "Mozart and Haydn: Some mis-attributions?", *HC* 3:16-23 May 1971.

Civil, A., "About the horn", *Com* n41:17-20 Autumn 1971. Very similar to his review of Fitzpatrick's book in *M&M* May 1971.

Dahlstrom, J. F., "History and development of the horn", *SM* 41:52-3 Feb 1970.

Daubeny, U., "A descriptive chapter about the French horn", *M* 40:78-9 Feb 1924. From his book *Orchestral Wind Instruments, Ancient and Modern.*

Daubeny, U., "Instrumentation: Some strange survivals", *MT* 63:482-4 July 1, 1922. On the horn and trumpet becoming chromatic.

Fitzpatrick, H., "History of the horn", *M&M* 19:4-5 Aug 1971. Reply to Civil's May 1971 review in *M&M.*

Fitzpatrick, H., "Some historical notes on the horn in Germany and Austria", *GSJ* 16:33-48 May 1963. 18th century German horn nomenclature and diagrams of pre-valve horns.

Fitzpatrick, H., "The valveless horn in modern performances of 18th century music", *RMA* 91:45-60 1964-65.

Fitzpatrick, H., "The waldhorn and its associations in Bach's time", *RMARC* n3:51-4 1963.

Freedman, R., "Bits 'n' pieces 'bout horns 'n' trumpets", *MJ* 30:28 Dec 1972.

"The French horn", *HMY* 7:71-2 1952.

Gregory, R., "The horn in Beethoven's symphonies", *M&L* 33:303-310 Oct 1952.

Halfpenny, E., "Tantivy: An exposition of the ancient hunting notes", *RMA* 80:43-58 1953-4.

Hardin, B. E., "The Beethoven solo works for horn", *NAC* 19:31-2 Summer 1971. The Sonata and the Sextet and the use of the hand horn.

Hardin, B. E., "Character of the French horn", *In* 19:32, 52-4, 57 Feb 1965.

Hipsher, E., "The French horn", *E* 45:506 July 1927.

"The horn since Gabriel", *SM* 30:24-5 Dec 1958.

Hoss, W., "The development of the French horn", *In* 3:14-16 May-June 1949

Jaenicke, B., "The horn", *EN* 2:11-13 n2 1927. Also *HC* 2:58-60 Nov 1971.

Janetzky, K., "Metamorphoses of possibilities", *HC* 2:78-86 May 1972.

Jensen, R., "The pre-orchestral horn", *In* 23:44-5 April 1969.

Kozma, T., "The horn in Goetterdaemerung", *ON* 16:24-5 Dec 31, 1951.

MacDonald, I., "Leutgeb's legacy (the Mozart horn masterpieces)", *HC* 5:29-35 Spring 1975.

McConathy, O., "Great horn virtuosi of the past", *WwW* 3:14 Sep 15; 3:11 Dec 1, 1959.

McConathy, O. "Virtuosity", *HC* 2:46-8 Nov 1971.

Morley-Pegge, R., "The degenerate horn", *M&L* 32:94-6 Jan 1951.

Morley-Pegge, R., "The evolution of the modern French horn from 1750 to the present day", *RMA* 69:34-55 1942-43.

Morley-Pegge, R., "The orchestral French horn: Its origin and evolution", *HMY* 7:195-219 1952.

"Music of antiquity", C, 12:55 Sep 1958.* Bronze horns or lurar.

Paul, E., "Hunting music in Austria (Oesterreichische Jagdmusik)", *HC* 2:23-9 (in German), 32-9 (in English) Nov 1971. From *OeMz* 6:230-6 June 1957.

Paul, E., "The Viennese horn style (Das Horn des Wiener Klangstils)", *HC* 3:29-36 May 1973. Translation by O. Brockway. From *OeMz* Dec 1969.

Pendergast, D. I., "The horn, a fearsome beast", *MJ* 29:47 April 1971.

Rasmussen, M., "The manuscript Kat. Wenster Litt. I/1-17b (Universitats-bibliotheke Lund)—a contribution to the history of the Baroque horn concerto", *BQ* 5:135-52 n4 1962.

Rasmussen, M., "Mozart, Michael Haydn, and the Romance from the Concerto in Eb major for Horn and Orchestra K. 447", *B&WQ* 1:27-35 Winter 1966-67.

Ricks, R. W., "Letters to the editor", *JMT* 5:334-6 n2 1961. Bach's use of 7th, 11th, and 13th partials in writing for natural horn.

Ringer, A. L., "The *Chasse* as a musical topic of the 18th century", *JAMS* 6:148-59 Summer 1953.

Silliman, A., "The French horn in the works of Robert Schumann", *BW* 3:246-8 Spring 1967.

Stout, L., "The history and development of the horn", *WwW* 10:11-12 n4 1971.*

Tovey, D. F., "Schumann's Concerto for Four Horns and Orchestra, Op. 86", *MR* 1:310-12 1940.

Ward, M. K., "Mozart and the horn", *M&L* 31:318-332 Oct 1950.

13. HORN CHORDS

Blandford, W. F. H., "Some observations on horn chords and acoustical problem", *MT* 67:128-30 1926.

"Horn-chords", *HMY* 7:72-4 1952.

Kirby, P. R., "Horn chords: An acoustical problem", *MT* 66:811-13 1925.

14. HORN ENSEMBLES

Frantz, A., "The Los Angeles Horn Club", *HC* 1:9-11 May 1971.

Pottag, M., "The French horn ensemble", *Sym* 6:9 Dec 1952.*

Pottag, M., "The French horn ensemble", *WwW* 3:6 Jan-Feb 1959.*

Pottag, M., "Reflections on the history of the horn ensemble", *In* 13:36 Aug 1959.

Seyfried, E., "Meet the Wiener Waldhornverein!", *HC* 4:29-30 Spring 1974. In German, p. 30-2.

15. HORN PLAYERS

"Anton Horner", *Sym* 5:7-8 Nov 1951

Balmuth, I., "An interview with Domenico Ceccarossi", *HC* 3:53-8 Nov 1972.

Bate, P., "In memoriam: Reginald F. Morley-Pegge", *HC* 3:18-19 Nov 1972.

Britten, B., "Dennis Brain (1921-1957)", *T* 46:5-6 Winter 1958.

Bruechle, B., "Kurt Ianetzky", *HC* 2:87-8 May 1972.

Cecil, R., "Comrades", *HC* 1:46-7 May 1971. Cecil meets Stefan Kierek of the Warsaw Philharmonic.

Frantz, A., "The Los Angeles Horn Club", *HC* 1:9-11 May 1971. Feature and picture of Wendell Hoss.

"The French horn in our orchestras", *IM* 47:19 April 1949.

"French horn players in major symphonies", *IM* 47:20-1 April 1949. Two pages of pictures of horn players.

"Horn virtuoso", *NY* p. 22-3 Sep 1973. Hermann Baumann.

"In memoriam: Anton Horner", *HC* 2:22-3 May 1972.

"In memoriam: Guy Gibbs", *HC* 1:12 May 1971.

"In memoriam: Max P. Pottag", *HC* 1:38-9 Feb 1971.

"Interview: Ib Lansky-Otto", *BB* No. 11, 1975.*

Iones, M., "Travel notes of a horn player", *WwW* 2:5-6 Sep 1958. Horn players in Europe.

Kaville, W. I., "Anton Horner, dean of horns", *IM* 70:5, 18 Feb 1972.

"Lorenzo Sansone, French horn authority . . . ." *M* 45:66 Jan 1929.

McConathy, O., "Great horn virtuosi of the past", *WwW* 3:14 Sep 15; 3:11 Dec 1, 1959.

Meek, H., "In memoriam: Max Gustav Hess', *HC* 5:40-2 Autumn 1975.

Monschein, R., "John Barrows: In memoriam", *BW* 9:47 n1 1974.

Nash, H., "O Lucky Man", *SB* 4:52-4 Summer 1975. An interview with Alan Civil.

"Orchestras around the world", *HC* 2:20-1 May 1972; 3:45-53 May 1973; 4:77-8 Autumn 1973; 4:65-8 Spring 1974; 5:65-74 Spring 1975. Lists horn personnel.

"Profiles", *HC* 1:43-4 May 1971. D. Krehbiel, D. Clevenger.

"Profiles", *HC* 2:40-1 Nov 1971. L. Sansone, H. Fricke.

Schweikert, N., "*Gumpert*, not Gumbert", *HC* 1:45-6 Feb 1971.

Schweikert, N., "Victor Pelissier: America's first important professional hornist", *HC* 1:15-18 Feb 1971.

Strevens, P., "A dream come true (London horn reunion); *HC* 5:16-25 Spring 1975. Francis Bradley, Alan Hyde, Charles Gregory, Sydney Coulston, Frank Probyn

Trenner, F., "Franz Strauss", *HC* 2:60-5 May 1972. Translation by B. Breuchle. From "Der Vater, Franz Strauss" in *NZM*, 1955.

Valkenier, W., "Reflections and perceptions", *HC* 4:15-18 Autumn 1973.

Wallace, I., "A salute to Dave Hall", *B&P* 1:10, 22 Nov 1973.

Wilder, A., "In memoriam: John R. Barrows", *HC* 4:23-5 Spring 1974.

Wilson, I. S., "The horn that nobody wants", *DB* 26:15 Sep 17, 1959. How Julius Watkins became a jazz horn player.

Yancich, M., "Philip Farkas and the French horn", *WwW* 4:10 Feb 15, 1963.

16. JAZZ & ROCK

Bacon, T., "Long hair vs long-haired", *B&P* 1:6-7 n4 Sep 1974.

Graas, I., "French horn has won place in jazz', *DB* 20:19 Dec 2, 1953.*

Hoefer, G., "The hot box", *DB* 24:50 Dec 12 1957.* Mellophone.

Wilson, I. S., "The horn that nobody wants", *DB* 26:15 Sep 17, 1959. How Julius Watkins became a jazz horn player.

17. LIP TRILLS

Nadaf, G., "Horn player's lip trill", *SM* 45:28 May 1974.

Winter, I., "About lip trills", *WwW* 6:8 n1 1964.

18. LOW REGISTER

Cox, P. W. L., Jr., "The neglected 2nd horn", *MEJ* 25:45, 69 Sep 1938.

Erlenbach, I., "The lower register and the young horn player", *HC* 2:44-6 May 1972.

Pottag, M., "The fourth horn player", *SM* 44:42-3 Feb 1973.

Schmoll, I., "Middle and low registers on French horn", *In* 12:38-42 Dec 1957.

Silliman, A., "The low register of the French horn", *In* 17:62-4 Nov 1962.

Strevens, P., "A firm foundation", *HC* 1:8-12 Feb 1971.

19. MAINTENANCE AND REPAIR

Markle, R., "The French horn", *In* 17:34 Mar 1963.

Markle, R., "The French horn rotors", *In* 17:16 April 1963.

McCoy, M., "How to oil rotary valves", *WwW* 3:5 n12 1961.*

McCoy, M., "How to preserve lacquer", *WwW* 3:4 n14 1961

Strucel, G., "Maintenance of the horn", *HC* 2:49-58 Nov 1971.

20. MANUFACTURERS

Fako, N., "In memoriam: Carl Geyer", *HC* 4:52-4 Autumn 1973.

Fitzpatrick, H., "An 18th century school of hornmakers in Bohemia", *GSJ* 17:77-88 Feb 1964.

Fitzpatrick, H., "Some historical notes on the horn in Germany and Austria: 1. Balthasar Hurst, Burger und Waldhornmacher", *GSJ* n16:33-40 May 1963.

Mercier, W., "Carl Geyer—artist", *In* 25:32 Nov 1970.

Yancich, M., "The Carl Geyer story", *WwW* 3:14-15 Feb 1, 1961.

21. METHODS AND STUDIES

Howe, M. C., "Method for French horn", *WwW* 6:9 n1 1964.*

McConathy, O., "Kopprasch etudes develop good technical foundation", *Sym* 4:12 Nov 1950.*

Riley, M., "A tentative bibliography of early wind instrument tutors", *JRME* 6:17-19 Spring 1958.

22. MOUTHPIECE

Fitzpatrick, H., "Some historical notes on the horn in Germany and Austria: 2. 18th century Viennese horn mouthpieces", *GSJ* n16:40-8 May 1963.

Gerstenberger, R., "A teflon-rim mouthpiece", *HC* 1:14-18 May 1971.

"Something new for horns", *PhO* p. 452 Jan 29, 1954.*

Winter, J., "The French horn mouthpiece", *WwW* 6:3-4 n1 1964.

23. MUSIC FOR HORN

Bergstone, F., "A recommended selected list of French horn literature", *In* 16:33-8 Aug 1962.

Brieleb, A. an Hoss, W., "Music available for ensembles of horns", *HC* 2:11-18 May 1972.

Bruechle, B., "An unknown work for horn by Richard Strauss", *HC* 3:21-3 Nov 1972.

Hill, D., "Duets for horn", *BW* 8:122-31 n2 1973.

Hill, D., "French horn music", *BW* 6:105-08 n2 1971.

Hill, D., "Selected etudes for horn", *BW* 9:12-16 n1 1974.

Hill, D., "Solo collections for horn player", *BW* 7:6-9 n1 1973.

Ianetzy, K., "Two interesting double concerti", *HC* 4:66-70 (in German, p. 62-5) Autumn 1973.

Meek, H., "Music Review", *HC* 3:74-80 Nov 1972; 3:58-63 May 1973; 4:60-2 Spring 1974; 5:60-1 Autumn 1974

Nadaf, G., "Music for horn, some new, some old", *SM* 44:14, 16 May 1973.

Pease, E., "More concerning trios readily playable by horn, piano, and violin", *NAC* 21:40-3 Winter 1972-3.

Pease, E., "Toward a complete inventory of trios readily playable by horn, violin, and piano", *NAC* 20:27-32 Fall 1971.

Rasmussen, M., "A bibliography of chamber music including parts for horn, as compiled from thirteen selected sources", *BQ* 2:110-12 n3, 2:147-57 n4, 3:12-20 n1, 3:73-81 n2, 1959; 3:103-113 n3, 3:155-65 n4, 4:18-29 n1, 4:64-72 n2, 1960; 4:133-41 n3, 4:159-67 n4, 5:18-33 n1, 1961.

Rasmussen, M., "A bibliography of choral music with horn ensemble accompaniment, as compiled from eleven selected sources", *BQ* 5:109-13 n3 1962.

Rasmussen, M., "A bibliography of 'symphonies concertantes', 'concerti grossi', etc, including solo parts for horn, as compiled from twenty selected sources", *BQ* 5:62-8 n2 1961.

Rasmussen, M., "The manuscript Kat. Wenster Litt. I/1-17b (Universitats-biblioteke Lund)—a contribution to the history of the Baroque horn concerto", *BQ* 5:135-52 n4 1962.

Rasmussen, M., "Mozart, Michael Haydn, and the Romance from the Concerto in Eb major for Horn and Orchestra K. 447", *B&WQ* 1:27-35 Winter 1966-67.

Riggio, S., "Horn reviews", *B&P* 1:15 n3 May 1973.

Schuller, G., "Horn literature", *WWMag* 4:14 Oct, 4:12 Dec 1951; 5:10 Mar, 5:10-11 April, 5:10-11 May, 5:10-11 June, 5:10-11 Dec 1953; 6:10 Jan-Feb, 6:10-11 Mar-April, 6:10-11 May-June, 7:8 Dec 1954; 7:10 Jan, 7:10-11 Mar 1955.*

Thomason, G., "Selected solo and ensemble literature for the French horn", *In* 16:33-8 Aug 1962.

Trenner, F., "Franz Strauss", *HC* 2:60-5 May 1972. Translation by B. Breuchle. From "Der Vater, Franz Strauss" in *NZM*, 1955.

Walker, B. H., "French horn contest solos, duets, and quartets", *SM* 25:34-6 Jan 1954.

Whitwell, D., "Early brass manuscripts in Vienna", *In* 25:36-7 Dec 1970.

IL FRASEGGIO

—Domenico Ceccarossi

Nella composizione dei concerti per Corno, gli autori del periodo mozartiano si astenevano dal segnare le legature de frase, come è di uso nel nostro tempo, per il solo fatto che in quell' epoca il Corno era ancora senza cilindri, comportando l'applicazione della ritorta. Era appunto questa ritorta che determinava la tonalita del pezzo de eseguire, o meglio consentiva l'adattabilita dello strumento secondo la tonalità del pezzo, mediante la semplice sostituzione della ritorta. Perciò i compositori (come del resto era nello spirito del-l'epoca) concedevano piena libertà all'esecutore nella soluzione dei problemi interpretativi.

Un tale dato si riscontra oltre che in tutti i concerti di Mozart, anche nella Sonata op. 17 in Fa maggiore di Beethoven, scritta per un cornista del tempo, rispondente al nome di Johann Wenzel Stich (1746-1803), italianizzantosi come Giovanni Punto. La tecnica de questo strumentista, tra suoni naturali e un certo cromatismo ottenuto mercè l'uso della mano nel padiglione, era la sola a consentire l'esecuzione di tali opere, tanto da guadagnargli giusta fama di virtuoso.

Dopo l'introduzione del Corno a cilindri (1830) gli autori possono cominciare a prescrivere qualche legatura, al fine di ottenere un fraseggio piu cantabile—proprio di quel periodo—, e specialmente nelle risoluzioni dei

movimenti che essi desideravano si concludessero in modo nobile.

Ed è giusto in questo frattempo che la letteratura concertistica per Corno si arricchiscé di opere da definire addirittura avveniristiche, imperniate sia sulla cantabilita sia sul virtuosismo (vedi Cherubini (1760-1840), F. W. Agthe (1790-1873), Rossini (1792-1868), Mercadante (1795-1870), Schumann (1810-1856), etc.).

Riccardo Strauss (1864-1949) inoltre scrive nel 1883 un concerto di impegno affatto nuovo con un fraseggio oltremodo ardito, appunto per virtuosismo e cantabilità, imponendo così il Corno ad altissimo livello concertistico. Ma le vere intenzioni di questi autori furono realizzabili soltanto a partire dal 1890, grazie alle innovazioni apportate dal cornista Friederich Gumpert, con la costruzione del doppio Corno Fa-Si bemolle (tuttora in uso), svincolando lo strumento dall'antico sistema che ne causava l'immobilita' e consentendo agli strumentisti di superare più agevolmente le difficoltà nella letteratura cornistica.

Nel 1885 il cornista e compositore Henri-Adrien-Louis Kling (1842-1918), di nazionalità francese e naturalizzato svizzero, curò la revisione per Corno e Pianoforte per la case editrice Breitkopf & Härtel di Wiesbaden, il che diede finalmente la possibilità a molti esecutori di farsi ascoltare in concerto con l'accompagnamento del pianoforte.

Purtroppo il Kling anzichè aderire alla concezione straussiana dell'ampio fraseggio, aveva suggerito delle legature che impoveriscono l'aspetto belcantistico mozartiano, travisando così lo stesso spirito e il pensiero dell'autore. Da ciò dobbiamo dedurre che le sue capacità interpretative dovettero essere molto limitate e che scriveva (o meglio revisionava) in modo conforme alle proprie possibilità. Malauguratamente tutto cio e stato accettato dalle diverse generazioni di musicisti susseguitesi fino ai nostri giorni, cosa davvero inammissibile proprio perche oggi disponiamo de strumenti idonei. Ci si chiede a questo punto per quale ragione i cornisti odierni accettino ancora tale antiquato e inadeguato criterio di revisione; evidentemente sono dei rinunciatari nei confronti del reale naturale fraseggio, svogliati o privi di interesse e d'amore per lo strumento che pure hanno scelto per svolgere dignitosamente la loro professione. Dispiace la mancanza di buon gusto da parte di quanti (e sono moltissimi) hanno fermato in incisioni fonografiche esecuzioni fondate su quel sistema discutibile e superato, di cui ho appena parlato.

Un confronto tra le varie incisioni che esistono al mondo sarebbe sufficiente per comprendere nella maniera più chiara la necessità oltremodo urgente di rinnovamento.

Da sempre sono stato affascinato dallo strumento ad arco, dalle possibilità espressive sue proprie che, nel virtuosismo come nel cantabile, raggiungono la sensibilità dell'essere umano. Io credo di aver recepito oltremodo il suono di questo strumento fino al punto di propormi di mettermi in gara con esso, cosa apparentemente impensabile per la natura stressa del Corno. La spinta determinante per cercare di snellire la pesantezza del mio strumento d'ottone, fu quando giovanissimo ebbi modo di ascoltare il celebre violinista Bronislaw Huberman (1882-1947); fui come folgorato dalla sua bravura e dalle innumerevoli possibilità del suo violino. L'occasione si rivelò preziosa, perchè, intanto, cominciai ad analizzare quali possibilità espressive avrei potuto ricavare dal mio strumento, avendo sempre a modello, però, quel benedetto arco.

Devo dire che quel che poteva apparire irragiungibile non è stato poi tale. Esiste una mia discografia (che qui appresso elenco) che può dimostrare quanto questo strumento considerato erroneamente pesante, metallico e piatto; si sia potuto manifestare raggiungendo cantabilità, leggerezza, virtuosismo con possibilità coloristiche inusitate, per cui, s'è potuto imporre a livello concertistico, lì dove pure sono posti tanti altri strumenti a fiato.

Con tale criterio e pel raggiungimento di quanto detto io scrissi quattro volumi "Ecole Complète du Cor" ed, inoltre, "Dix Caprices", pubblicati dall'editore Alphonse Leduc di Parigi, come cosi ho revisionato tanta altra

letteratura concertistica per Corno, alla luce della mia esperienza.

PHRASING

—Domenico Ceccarossi
—Translated by Nancy Fako

In writing horn concertos, the composers of the Mozartian period refrained from indicating the slurs in the phrases, as is usually done at the present time, for the simple reason that at that time the horn was still without valves, necessitating the use of crooks. It was precisely this crook which determined the tonality of the piece being performed, or better, permitted the adaptability of the instrument to the tonality of the piece, by the simple substitution of the crook. Therefore composers (as was in the spirit of the period) allowed the performer full liberty in the solution of interpretive problems.

Furthermore, such an element is found in all the Mozart concertos, as well as in the sonata in F, Opus 17 of Beethoven, written for a horn player of the period named Johann Wenzel Stich (1746-1803), Italianized as Giovanni Punto. The technique of this instrumentalist, through the use of natural tones and some chromaticism obtained through the use of the hand in the bell, was the only one able to perform such works, thus earning for him the much deserved reputation of virtuoso.

After the introduction of the valve horn (1830), composers were able to begin indicating some slurs in order to obtain a more cantabile phrase characteristic of this period and particularly in the development of movements that they wished to conclude with nobility.

And it is precisely during this period that concert literature for the horn became enriched with works that can be described as downright futuristic, moving from cantabile style to virtuosity (see Cherubini (1760-1840), F. W. Agthe (1790-1873), Rossini (1792-1868), Mercadante (1795-1870), Schumann (1810-1856), etc.).

Furthermore, in 1883 Richard Strauss (1864-1949) wrote a new and demanding concerto with extremely bold phrasing in its virtuosity and cantabile style, perforce raising the horn to the highest concert level. But the real goals of these composers were achieved only after 1890, thanks to the innovations of the horn player, Friedrich Gumpert with the construction of the double horn in F and B♭ (still in use), freeing the instrument from the old system that caused its immobility and allowing instrumentalists to overcome more easily the difficulties of horn literature.

In 1885 the horn player and composer Henri-Adrien-Louis Kling (1842-1918), a French-born Swiss citizen, edited the revision for Horn and Piano for the publishing house, Breitkopf and Hartel, of Wiesbaden, which made it possible for many performers to play in concert with piano accompaniment.

Unfortunately Kling, rather than adhering to the Strauss concept of abundant phrasing, had proposed slurs that detracted from the Mozartian bel canto style, thereby distorting the true spirit and intention of the composer. Thus we must infer that his interpretive skills must have been very limited and that he wrote (or better revised) in conformity with his own abilities. Unfortunately this has been accepted by the succeeding generations of musicians up to the present time; this is most unacceptable because today we have available suitable instruments. We wonder at this point why present-day horn players accept such an out-dated and inadequate criterion; evidently there are those who balk at the real natural phrasing, either unwilling or lacking the interest and love for the instrument they have somehow chosen for pursuing a career in a dignified fashion. It is sad to witness the lack of good taste on the part of so many (and there are many) who have made recordings based on that questionable and outmoded system, which I have briefly mentioned.

A comparison of the various recordings that are available would be sufficient in order to understand most clearly the really urgent necessity for modernization.

I have always been fascinated by string instruments, by their individual expressive possibilities, which in vir-

tuosity as well as in a cantabile sense represent the sensitivity of the human being. I believe that I have appreciated the sound of this instrument to the extent of placing myself in competition with it, on the surface of it unthinkable because of the very nature of the horn. The determining factor in the search to make the weight of my brass instrument more graceful, occurred when as a very young boy I heard the celebrated violinist Bronislaw Huberman (1882-1947); I was dazzled by his skill and by the innumerable possibilities of his violin. The occasion was invaluable in that I began to analyze what expressive possibilities I could extract from my instrument, holding as a model, however, that blessed string instrument.

I must say that what seemed to be unattainable has not henceforth turned out as such. There is my discography which demonstrates how erroneous it is to consider this instrument heavy, metallic and dull: one can achieve a cantabile style, lightness, virtuosity with unusual coloristic possibilities, through which one can achieve a concert level so many other wind instruments have attained.

With this standard and the abovementioned achievement, I wrote a four volume Complete School of the Horn (Ecole Complete du Cor) and also Ten Caprices (Dix Caprices), published by Alphonse Leduc of Paris, as well as revisions of many pieces in the concert literature for horn in light of my experience.

Special to The Horn Call

Review

By Harold Meek

KULTURGESCHICHTE DES HORNS, ein bildsachbuch

A PICTORIAL HISTORY OF THE HORN: Bernhard Bruechle and Kurt Ianetzky. English text by Dr. Cecilia Baumann

Tutzing, Germany: Hans Schneider, 1976

From its beginnings on page 1 with a conch-shell horn to its philosophical conclusion on page 289 we are treated to the most esthetically pleasing collection of materials relating to the horn which has been assembled to date under one cover. The volume is being hailed by musicians and conductors alike as a milestone in the presentation of a graphic history of the horn, a history which presents not only photographs of the continuing development of the actual instrument, but also ranges far afield to give us its representation in various artforms as well. For example there is an illustration from an early 13th century Latin Codex showing the early animal horn. Numerous cathedral carvings portray various figures blowing primitive horns. A number of famous painters give us a variety of subjects blowing the horn in one form or another. In this connection the 16th century Duerer's "Battle between Tritons and Nereids" and Wouwerman's "Resting Hunting Party" are but two of dozens of priceless examples. There are so many others that a simple review cannot begin to do justice to them all. However, outstanding among the colorplates are number VI showing a "Hunter from the circle around August the Strong" (1670-1733) and plate number VIII, a beautiful oil portrait of the soloist, Duvernoy (1765-1835) by an anonymous artist.

Examples of instruments are as numerous as they are unusual and beautiful. Many are museum pieces. Two pages of early Tibetan horns and two from China and India show instruments unfamiliar on this side of the Atlantic, at least. Terra cotta horns from Peru and a 4th century Etruscan horn from Tarquinia, Italy portray early beginnings in those parts of the world. Lovely examples of 18th century hand-horns: those of William Shaw (London) ca. 1790, the J. R. Raoux instrument presented to Dauprat as his "First Prize" from the Paris Conservatory in 1798, a Courtois and a Guichard with their Martin lacquered bells. These are but a few. Unusual and choice examples of the hunting horn are those by the Nuremberg maker, Haas (in A), one from Balthas Fuerst in high E (1770), and another from Gautrot, an eight-coil model in D, ca. 1850.

Representations on tapestry, on porcelain and other objects d'art round out the pictorial aspects.

Then there is the written word about the horn, its poetry, its critiques, its hopes. Richard Wagner's words on how to conduct the Freischuetz overture might well be re-read (and followed) by today's interpreters. Richard Strauss's memoirs and letters about first performances of *Don Quixote* and *Don Juan* are priceless. So are the autograph scores of Der Freischuetz, a Beethoven sketch-book notation of the "Postilion of Karlsbad", a Mozart fragment of a horn concerto (none of the known four), Bach's B minor Mass and two cantatas and Leopold Mozart's Concerto for two horns.

Dr. Cecilia Baumann, Director of Foreigh Languages at Pomona College, has provided excellent translations and versions of the poetry, without which this volume could not become the success it is bound to become in the English-speaking world. Hers is a job well done and appreciated.

Final praise must also be given to the publisher, Hans Schneider for his care (and expense) in the reproduction of all examples and the printing. This volume is an example of what the Germans call a Kunstwerk—an Art Work. It probably will go down in history as *the* book on horns which the 20th century has produced. All thanks to Bernhard Bruechle, Kurt Janetzky, Dr. Cecilia Baumann and Hans Schneider.

MUSIC IN MANUSCRIPT

—Gayle Chesebro

DAVID ISELE
University of Notre Dame
Box 403
Notre Dame, Indiana 46556

Prologue, Allegro, and Epilogué for flute, horn, and cello

Concerning these movements, the composer states that "the middle movement is a changing meter, rather virtuosic interplay among the instruments. The Epilogue is a short expression recalling the Prologue in gesture, but in a more static manner." Presently Composer in Residence at Notre Dame, Dr. Isele is also involved in organ and vocal idioms as a composer, performer, and conductor.

Charles D. Harris
c/o 29 Stanford Avenue
Pocatello, Idaho 83201

Duo for Oboe and Horn in F

Cleverly comprised of three very miniature movements, Duo uses tonal and atonal features with a horn range extending to high c. Tightly woven forms display effecient yet effective use of musical materials. For example, the first movement is an ABA pattern completed in only 18 measures! Contrast is achieved by alternating homophony and polyphony and exchanging melodic lines and accompanying figures between the parts. An ascending half-step slur is indicated "not fingered" in the oboe part while the horn mimics this effect by slurring a stopped note to an open note.

Ronald L. Yates
c/o Dr. Keith Johnson
Department of Music
University of Arizona
Tucson, Arizona 85721

Solitaire III: Variants for Solo Horn

Here is a challenging aleatoric piece consisting of five sections, each progressively freer than the last. In some cases, vertical lines denote options in which the performer is to choose the events of the piece, or a circular notation may be used to indicate possibilities. Special effects include multiple tones, hissing through the horn, vocal sounds made through the horn, and glissandos. Technical facility is required throughout the piece, and a wide dynamic range is specified. The quality of the manuscript is excellent with a minimum of written directions occuring since the notation is visually clear and concise.

Leland Bartholomew
Fort Hays Kansas State College
Hays, Kansas 67601

Bateson, Thomas. "If Love Be Blind" (English madrigal)
Frankie and Johnny (trad. pop. song)

Handl, Jacob. "Virgines Prudentes" 8 horns (motet for two 4-part choirs)
Hassler, Hans Leo. "Verbum Caro Factum Est" 6 horns (motet)
Lasso, Orlando di. "Matona, Lovely Maiden" (Italian madrigal)
Melvill, David. "O Lusty May" (English madrigal)
Morley, Thomas. "Faire in a Morne" and "It Was a Lover and His Lasse" (English madrigal)
Victoria, Thomas Luis da. "Ave Maria" (motet)
Wolf, Tommy. "Apples on the Lilac Tree" (pop. song)

Mostly arrangements of Renaissance vocal music, these pieces provide horn players with welcome access to the 16th century style of composition. All are for 4 horns unless otherwise noted, and each has been triumphantly presented in public. Since he has done extensive research in Renaissance music, Dr. Bartholomew's arrangements are especially valuable. The impeccable manuscript and imaginative dynamic indications make successful performance almost inevitable.

One of the madrigals listed, "Matona, Lovely Maiden," is a delightful homophonic piece with occasional use of paired voices. Duration is under two minutes, and the range does not exceed low c to top line f.

Zimmerman, Richard H.
1078 Burton Drive, N.E.
Atlanta, Ga. 30329

Fugue a quatre voix for B-flat clarinet, E-flat horn, oboe and bassoon (1960)
Short Canon and Fugue for Horn in F and Bassoon (1971)

Using strict contrapuntal procedures, these pieces present few playing problems for students, yet display imitative form. The Short Canon begins at the interval of a second while the Fugue occurs at the interval of a perfect fourth.

Edwin Gerschefski
Department of Music
University of Georgia
Athens, Georgia

Suite for French Horn Alone, opus 52

Dr. Gerschefski, who composed the Suite in 1974 for Warren Gref, is recently retired as Chairman of the Music Department at the University of Georgia in Athens. Modeled after the Baroque suite, the movements of this work are Prelude, Allemande, Bourree I, Bourree II, Sarabande, and Gigue. Symmetrical sections are used in binary forms as in the Baroque period. However, meters do not adhere to the traditional dance forms, and melodic material avoids rhythmic patterns and sequential phrasings. Small intervals prevail, primarily using the top two octaves of the horn which results in a high tessitura.

James Winter
1386 East Barstow
Fresno, California 93710

Sonata for Horn and Piano (1955)

This attractive, three-movement Sonata opens and closes with a graceful, unaccompanied phrase utilizing the horn's most complimentary range, from b to g^2. Based on a conservative harmonic language, the work posseses a pleasing balance of high and low passages, lyrical and technical figures, and fast and slow tempos which results in an appealing, accessible work to listener and performer. Changing meters and stopped horn are inherent features. The range extends from B to b-flat^2. Probably most appropriate for the college level or professional player, the accompaniment to this Sonata is moderately difficult.

Unpublished works which use horn can be sent to the following address for inclusion in this column: Gayle Chesebro, Music Department, Furman University, Greenville, South Carolina, 29613, U.S.A.

CORRECTION: Some confusion may have resulted from the last issue in regard to Jan Bach's *Four Two-Bit Contraptions*. These works are published and available from Mr. Al Blatter, Media Press, 310 Pond Ridge Lane, Urbana, Illinois 61801, U.S.A. Also, please note that the tempo of Movement II should be

♪ =132, not ♩ =132

MUSIC REVIEWS

—Douglas Hill

The works included in this set of reviews have been chosen from a much larger body of submitted repertoire. The choices were based on merit first, and variety second. Thus, all which is included is also recommended. The grading process has been avoided with the exception of the SOLO LITERATURE section which is 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-

CONCERTO FOR HORN AND WIND ENSEMBLE (1975)
Bruce Yurko
(available from the composer)
Troy Hills Village Apt. 68B
1480 Rt. 46
Parsippany, N.J. 07054

This is a remarkably virtuosic concerto for horn and thirty-four woodwinds, brasses (without horns), and percussionists. As the title suggests, this is as much a concerto for the wind ensemble as it is for the horn. The solo part demands lyricism, flexibility, and power throughout a nearly four octave range. There is a large amount of low and middle-low register work as well as some extended lines above the treble staff. There are also a few sections which demand incredibly rapid jumps in and out of the high (up to c#'''), middle, and middle-low ranges. Most of what is expected of the horn is also asked from the various sections of the ensemble, with the percussion (five players) frequently being featured. The accompanimental scoring is exceptionally well-conceived. Melodic and harmonic language are somewhat more conservative than the rhythmic demands, with special effects held to a minimum. (Mr. Yurko was a student of Karl Husa's, which is indirectly evident in the overall sound of this work.) While this concerto's extreme demands will perhaps limit frequent performances, it begins to fill a gap in the repertoire of serious original works for horn and large wind groups.

(The Yurko Concerto was premiered on May 21, 1976, by the University of Wisconsin-Madison Wind Ensemble, Eugene Corporon Conductor, with Douglas Hill as horn soloist.)

SONATE F—Dur OP. 34
Ferdinand Ries
B. Schott's Sohne
Mainz, Germany, 1969, $5.00

While studying composition with Albrechtsberger, Ries (1784-1838) was a piano student of Beethoven's. The influence of Beethoven's (horn) Sonate Op.17 on Ries's Op. 34 is more than felt, it is often quite obviously heard. The key, melodic contours, accompanimental patterns, the general character of each of the three movements, and even a near exact quote in the last movement of the Ries from the first movement of the Beethoven make this in many respects another "Beethoven Sonata," (except Beethoven would certainly have been more original!) There are some difficult register changes within melodic patterns, and some rapid technical passages, but the overall effect is both musically clear, and melodically pleasing chamber music. (Duration—23:00)

SONATE Es-Dur OP. 178
Joseph Rheinberger
B. Schott's Sohne
Mainz, Germany, 1967, $4.60

This is a late work of Rheinberger's (1839-1901), a composer primarily famous for his piano and organ works. It is a highly chromatic composition with some extremely beautiful melodic passages for both instruments. The slow second movement weaves its way through tender, warm, passionate, and powerful singing horn lines. (At times throughout this work one hears suggestions of Chopin, Brahms, and

Wagner.) This is an effective piece of Romantic chamber music demanding more, technically, from the piano than the horn, but much, musically, from both. (Duration—17:00)

SONORITIES II FOR HORN AND PIANO (1975)
Walter S. Hartly
Tenuto Publications, 1976
Theodore Presser, Bryn Mawr, Pa.
(Agent—U.S.A.) $2.00

Gayle Chesebro's "Music in Manuscript" article in the last issue of THE HORN CALL included a quote by Mr. Hartly about this then unpublished work. Beyond his objective description I should like to add that this short piece is a highly effective composition. The piano part is mostly textural and relatively simple to play. The horn part is more demanding. Some melodic bass clef writing as well as the glissandi up to b" demand both strength and control. The horn chords (when one note is played and another sung, producing a resultant third tone) are beautifully positioned within this basically non-tonal piece. The chords chosen are also some of the easier ones to effectively produce. (Duration—5:00)

CONCERTO en Mib Majeur
Wilhelm-Gottlieb Hauff (1755-1807)
Reconstruction by Edmond Leloir
Gerard Billaudot, Paris, 1975
Theodore Presser Co., Bryn Mawr, Pa.
(Agent—U.S.A.)

Rosetti could easily be mistaken as the composer of this concerto. The first movement contains a few nice melodic fragments along with a number of triplet and sixteenth note acrobatics (which sound more difficult than they are). The second movement is of a dark and tragic nature, demanding musical intensity as well as physical endurance. The last is a frolicking "chasse" (of course) with much repetition and a Meno Mosso section demanding a clarinet-like flexibility, at least. Much of the melodic content of this rondo was directly derived from authentic hunting horn music. (Duration—13:30)

CONCERTO per CORNO e ORCHESTRA da CAMERA
Saverio R. Mercadante (1795-1870)
Reduction for piano by Edmond Leloir
Edizioni Curci, Milano, Italy, 1972

A warm and plaintive Siciliano starts this two-movement work. The horn sings (almost cries) throughout the short first movement. The second movement is in the style of a Polacca with the main theme playfully shifting the natural accents about. The horn dances, sings, and performs a number of decorative passages over an abnormally sparse (actually dull) accompaniment.

ALLEGRO FOR HORN AND PIANO OP. 18
Camille Chevillard (1859-1923)
Edwin F. Kalmus, New York
Belwin Mills, Melville, N.Y.
(distributor) $2.00

This is a very pleasant, light-hearted piece. The melodic lines are often long and generally not too memorable. There is a free play between duplets and triplets, some sudden and interesting chromatic shifts, a few questionable accidentals, a short section of stopped horn (why, is not musically obvious), and a calm contrasting middle section. The work is of moderate ease for both players.

ROMANCE SENTIMENTALE
CHANT MELANCOLIQUE
Lucien Niverd
Gerard Billaudot, Paris, 1939
Theodore Presser Co., Bryn Mawr, Pa.
(Agent—U.S.A.) $1.60 each

To my knowledge, Froydis Ree Wekre coined the term "Prunes" as a catch-all for those little gems of music for church jobs, recital fillers, or just for fun. These two works should be added to one's list of "Prunes." They are both full of lovely late Romantic harmonies and melody, are in the singing register of the horn, and would take a minimum amount of work to prepare. The moods of the pieces are quite accurately described by their titles. There are four other short pieces which complete a set by Niverd: "Hymne," "Complainte," "Historiette Dramatique," and "Scherzetto," the last of which would work nicely grouped between the "Romance . . . " and the "Chant . . . "

-SOLO COLLECTIONS-

THE YOUNG HORN PLAYER [Volumes 1, 2, & 3]
Sidney M. Lawton—Arranger
Oxford University Press, London
1975, $6.55 per volume

This new collection of graded arrangements for horn and piano is, for the most part, quite enjoyable and extremely well chosen and organized. Volume One is exceptionally well done. It consists of 20 hymns, carols, and folk songs of English, Scottish, Welsh, and Irish origins The range extends from "b" (just below middle "c") to top line "f," thus avoiding the lower notes which are often included too soon in such collections. The key signatures gradually expand to include from three sharps to four flats. The other two volumes are made up of transcriptions of arias, organ pieces, orchestral works, etc., by Bach, Handel, Mozart, Chopin, Berlioz, Mendelssohn, and Wagner. (The Romanze from Mozart's Concerto K.477 is also included in Volume Three.) The quality of such music is to be encouraged as soon as possible; however, a few of the later pieces demand a musical sophistication somewhat beyond the suggested levels of technical development (". . . perhaps three or four years"). The two Bach organ preludes also demand the unusual ability to ornament fluently in the middle-low register.

ALBUM FOR HORN WITH PIANO ACCOMPANIMENT
Janos Onozo, Matyas Kovacs—Editors
Editio Musica Budapest, 1972
Belwin Mills, Melville, N.Y., 1972
(Joint Edition) $2.00

This interesting collection of twenty-four pieces is divided into two distinct sections. From the beginning short classically oriented pieces are presented historically from the 17th through 19th centuries, with no apparent plan of increasing difficulty. The last ten pieces are stylized folk songs and dances by contemporary Hungarian composers. There is, through this section, an order relating to difficulty. These pieces would be fun to both study and teach, since they exhibit some of the scales, phrase lengths, and simple varying meters characteristic of Hungarian folk music. This set would work well for from one through three year students.

-ETUDES-

12 CAPRICCI DI PERFEZIONAMENTO PER CORNO
Antonio Marchi
Edizioni Curci, Milano, [illegible] $5.00

Within the harmonic framework of the 19th Century, Mr. Marchi has composed twelve virtuosic and [illegible] which cover a multitude of playing and reading challenges. Following is a brief list of said challenges: technically [illegible] sections in the keys between six sharps and six flats, complex articulation between open, stopped, and three-quarter stopped (echo) horn, varying meters, rhythmic groupings of varied sub-divisions and speeds, studies in perpetual motion, total utilization of the top three octaves of the horn, and extremely fluid technique with extensive mental and physical endurance. These might not be the best materials for the development of such abilities, but if you already have them, here's a chance to use them.

SPEED STUDIES
Robert Nagel
Mentor Music, Inc.
Brookfield, Conn., 1965, $4.50

Though these studies were conceived for trumpet, they could quite adequately fill a gap in the etude repertoire for horn. Many chromatic and often awkward patterns wind their way from our middle-low register to "high—c" and above, providing the fingers, air, and embouchure with an extensive work-out through many keys. (In many respects these studies seem to be a contemporary counterpart to the CLARK TECHNICAL STUDIES FOR TRUMPET.) It is suggested that the articulations be varied to include multiple tonguing patterns (which is an often neglected technique for the hornist). Major and minor modes are drilled as are chromatic, whole-tone, and mixed scale patterns.

-HORN ENSEMBLE-

GRAND TRIO NO.3 FOR THREE HORNS OP. 4, NO. 3
Louis Francois Dauprat (1781-1868)
Harold Meek—Editor
Carl Fischer, New York, 1976, $7.00

This publication appears with the apparent rise of interest in Dauprat's music. It includes a drawing of Dauprat and photo of the Raoux hand horn awarded him as a first prize at the Paris Conservatory in 1798. An informative one page Foreword, by Kurt Janetzky, is included in the score and in all three separately published parts. Dauprat was a composition student of Anton Reicha's, which is stylistically evident throughout this work. The TRIO consists of four movements; Introduction (Lento-Allegretto), Romanza, Minuetto, and Finale (Allegro). This edition remains true to the original with the exception of certain contempory notational adaptions. The relative difficulty of the individual parts can readily be compared to the more popular TRIOS OP.82 by Anton Reicha (which were, in fact, originally dedicated to Dauprat).

QUARTETS 5 & 6 FOR FOUR HORNS
Louis Dauprat (1781-1868)
Edward Brown—Editor
The Hornists' Nest, Buffalo, N.Y.
(HN30) 1976, $3.00

This edition of the last two horn quartets by Dauprat also remains true to the composer's intent. In this case the separate parts were to be performed on hand horns of varied keys. Quartet No. 5, "Marcia Funebre," is notated for Horn I in G, II and III in F, and IV in D. Quartet No. 6, an Allegro Scherzando, is for Horn I in G, II in F, and III and IV in C. This will not only give the performers some transposition practice, but also a clear view of this compositional practice which allowed for a greater degree of chromaticism from the tonally limited horns of that period. Phrasing and articulation inconsistencies as well as obvious wrong notes have been corrected by Mr. Brown; the tempo indications are from the original. This publication consists of a full score and separate parts, all in immaculate manuscript combined with type.

CORTETTES FOR FOUR HORNS
David Stanhope
The Hornists' Nest, Buffalo, N.Y.
(HN28) 1976, $3.00

"With tongue in cheek, David Stanhope pays homage to the musical heritage left to us by the great composers." These eight short quartets jokingly quote Beethoven, Wagner, Tschaikowsky, Berlioz, Richard Strauss, Johann Strauss, and even Chopin. According to a short introductory note, "the Cortettes were originally written as horn demonstration pieces for . . . school concerts," for which they would be most effective. Four facile, and strong performers (especially the two outer voices) with a flare for the near-ridiculous will enjoy these morsels.

-WIND OCTETS-

MARRIAGE OF FIGARO [2 Volumes, $13.00 each]
ABDUCTION FROM THE SERAGLIO [$17.00]
Wolfgang Amedeus Mozart (1756-1791)
Transcribed by Johann Nepomuk Wendt (1745-1810)
Musica Rara, London, 1975

It was common practice during the Classical Period for operas to be transcribed for wind octet (2 oboes, 2 clarinets or English horns, 2 horns, 2 bassoons). In a letter to his father, Mozart wrote: " . . . by Sunday week I have to arrange my opera ("The Abduction From the Seraglio") for wind-instruments. If I don't, someone will anticipate me and secure the profits . . . " These two arrangements are felt to be by Wendt, an oboist in the Vienna Opera. The " . . . Figaro" arrangement includes the Overture, thirteen separate arias, recitatives, and duets, and the Finale. The "Abduction . . . " includes its Overture and seven of the arias. Aside from the Overtures, the horn parts are less than interesting. But, from the point of view of programming for an octet, both sets would be enjoyable listening, especially for the audience that

knows the operas well enough to imagine all which is omitted.

-BOOKS-

A SURVEY OF MODERN BRASS TEACHING PHILOSOPHIES

Joseph L. Bellamah

Southern Music Co., San Antonio, Tex. 1976, $5.00

After twenty-seven questions were sent to one hundred of "this country's greatest teachers and brass performers," Mr. Bellamah compiled, selected, and edited the results. He felt there was a need for "an approach to the problems of brass players as close to being authoritative as anything ever written on the subject." Those questioned included a cross-section of symphonic, studio, and jazz musicians, and famous teachers of all the four main brass instruments. The hornists listed are Dale Clevenger, Philip Farkas, William Sabatini, Louis Stout, and James Winter. Nowhere is it indicated whether there were other hornists who were questioned or whose opinions were taken into account. Thus, when such topics as "Mouthpiece Preferences," "Recommended Method Books," etc., were presented in percentages or in the order of popularity, one has no way of knowing the scope of such results. Most of the topics, however, present an interesting collage of contrasting and varied ideas among the authorities of both like and unlike instruments. These 48 pages are unique, and could well serve those who teach brass instruments, other than their own, with capsule comparisons and new perspectives. It could also serve as a most confusing set of contradictions to the young student who might try to obtain answers for personal growth without further guidance.

DEVELOPMENT OF NEW MOUTHPIPES FOR THE FRENCH HORN

Walter Lawson, 1976

Lawson Brass Instruments

409 Winters Lane

Baltimore, Maryland 21228

One of the United States' most respected authorities on horn construction has compiled many of his findings on mouthpipes, and offers these thirty pages of results free. (See above address.) He discusses his methods of measurement, "Evaluation of Existing Mouthpipes," "Mouthpiece Effects" (on mouthpipe responses), "Design Limitations" (and necessary compromises), "Construction" (including various alloys and their effects on tone and corrosion), and also steps one might take in the "Selection of a New Mouthpipe." This last section also discusses ways to check for loose slides, leaky valves, dents which might effect response, and intonation problems between the F and Bb sides of the horn. A catalogue is included listing the available mouthpipes which have been developed consequent to this study. Each of the 14 different mouthpipes is graphed, numbered, and suggested for Single F, Bb, and high F horns, as well as double horns in F-Bb, and Bb-high F. Mr. Lawson is obviously in business, but he has made it an important part of his business to be dedicated to the highest possible standards. Such concerns are so infrequently exercised that it was felt attention should be brought to this study and resultant catalogue of mouthpipes.

Wanted: Horn Calls, Vol. 1 no 2, Vol. II no. 1 and Vol. III no. 1. will you sell? Write to George M. Byrne, MD, 4261 Beulah Dr., La Canada, CA 91011.

MUSIC BIBLIOGRAPHIES FOR ALL INSTRUMENTS

300 annotated entries, instrument index, appendices, six illustrations, ca. 90 pages, cloth bound, German & English, $8.00. Bernhard Bruchle Postfach 70 03 08 D-8000 Munchen 70 Germany.

Announcing: KaWe Editions of Amon Quartet for Horn and Strings, op. 20; Dauprat Quintet for Horn and String Quartet. Available from Robert King Music. Newly edited by David Sternbach.

From Crystal Records: Solo Album-Calvin Smith (fomerly Annapolis Brass Quintet, currently Westwood Wind Quintet, Los Angeles). Works by Nelhybel, Levy, Schuller, Wilder, Heiden, Schubert, Hartley (Sonorities II for Horn and Piano, especially written for this album) Available from Calvin Smith, 2416 S. Mt. Ave. Duarte, CA 91010 $5.50. Assisted by: John C. Dressler, Piano; Linda Ogden, Soprano; William Zsemberry, Horn.

Herman Baumann Master Class: 2:00 p.m., $1.50; Recital: 8:00 p.m. $3.50, April 2, 1977, Glassboro (N. J.) State College near Philadelphia. Six Master Class participant openings, $10.00 each. Contact Robert Taylor, Department of Music.

PROFILE
INTERVIEW WITH CHARLES KAVALOSKI

—THOMAS COWAN

This issue features an interview with Charles Kavaloski. Dr. Kavaloski is principal horn with the Boston Symphony Orchestra, and teaches at Boston University. Dr. Kavaloski talks about his interesting background, both in music and nuclear physics. He also discusses his musical development, his ideas about horn sound, equipment, and teaching. Dr. Kavaloski also talks about his approach to practice and has interesting observations about the differences and similarities between academics and musical performance.

TC: How were you introduced to the horn?

CK: I began my study of music as a rather indifferent piano student and continued in this vein until I started high school. One day early in my freshman year my mother brought home an instrument she had admired in a music store window. She told me I could give up piano if I would concentrate on "this"."This", of course, turned out to be a horn. I told her she had a deal, even though I didn't know at the time what was in the case! So I began playing in the Cretin High School band in St. Paul , Minnesota. We had an excellent band that always did well in state-wide competitions. I took private lessons almost immediately. My first teacher was Wally Linder, who was then first horn with the Minneapolis Symphony (now renamed the Minnesota Orchestra). Wally is a practical joker, and my first lesson with him was somewhat of a shock. After a long trip on public transportation, I found my entrance to his house barred by a ferocious German Shepherd, one of several Wally raised as a hobby. He retrieved me from the dog and put me in a waiting room while he finished with a student. He told me I might want to look over the lesson book we would work on and handed me the "Schmutzig Method for Horn"—you've probably seen it. He told me to look over a certain page that had, as I recall, five or six octave jumps. After looking at that a moment, I started creeping out the door in a state of shock. Wally caught me on my way out, explained the joke, and we began a good relationship that continues today. He left the orchestra some years later, so I continued my studies with Chris Leuba, who replaced Wally as principal horn.

I studied with Chris through my college years at the University of Minnesota where I enrolled as a physics major. My lessons with him were on an infrequent basis because the course of study in physics was an intense one—as you might imagine The undergraduate physics program is a highly competitive one, so I didn't have a lot of practice time available. However, I did manage to get in a minimum of a couple of hours a day, even though the time might not always have been as productive as it could have.

After graduation, I continued on at the University of Minnesota in graduate physics study. Chris Leuba left to replace Phil Farkas at Chicago, so I continued my horn study with Bob Elworthy who followed Chris as principal horn with the Minnesota Orchestra. Again, my study with Bob was on an irregular basis. Nonetheless, I felt I learned a great deal from him. An important part of Bob's approach is that he takes great care not to be psychologically disturbed by the performance situation.

Those were my three main teachers. In fairness to them, I want to point out again that I didn't spend that much time with any of them because music was not my principal concern during those years. I never took a formal music course because I was heavily involved in activities outside music, being a full-time student in physics and mathematics. Consequently, I feel I'm still learning to play the horn in a technical sense at a point in my career where that ought to be behind me; I should be concentrating solely on musicality, and enjoying performance. Obviously, I am working on musicality as well as technique, but I feel I still have about five or so years more technical study on the horn before I've reached what I regard as my full potential.

TC: How do you reconcile the fact that you are not as technically competent as you'd like to be, but you are solo horn with one of the world's finest symphony orchestras, a

position you won over very strong competition?

CK: I feel I'm doing my job well—not just adequately, but well; but I'm not satisfied with myself as a player. One of the reasons I stayed out of professional music as long as I did is that I felt I wasn't as good as I wanted to be to do the work I wanted to. Later events proved I had been somewhat overcautious.

TC: What were your musical experiences during college and graduate school?

CK: The Civic Orchestra in Minneapolis provided an important opportunity for me. It gave me a chance to become exposed to the orchestra repertoire, and to play with other musicians. It helped keep my interest in music alive. Later on, as a physicist, moving around the country, an important consideration in the choice of the next job was whether or not the city had a good musical organization that would allow me to continue to play horn.

TC: Where was your first move from Minnesota?

CK: To Seattle. After I finished my doctorate in nuclear physics, I moved there as a post-doctoral research associate at the University of Washington. While there I played with both the Cascade and the Seattle Symphonies, in the case of the later, on an irregular basis. After three years in Seattle, I moved to Boston to do research at MIT, and teach at Lowell Technological Institute in Lowell, Massachusetts. While in Boston I did a little free lance work but mainly played with the Harvard-Radcliff Orchestra, an amateur organization. After two years in Boston I decided to go back West, to Spokane, Washington, to teach at Eastern Washington State College and play in the Spokane Symphony. The Spokane Symphony is a semi-professional orchestra that pays its musicians and gives 30 to 40 concerts a year. I stayed in Spokane three years. At the end of that period, I left physics for music.

TC: What was the process that caused you to leave physics for music?

CK: During my postgraduate years, I felt increasing pressures on my time from many directions: my family, physics, and from the horn. Finally, I reached a point where I had to make a serious decision as to what to do with myself professionally. What I actually ended up doing was hedging the decision by taking a leave of absence from the college to take some auditions. I won them all and was trying to decide where to go when Wendell Hoss called to tell me the first horn slot was open in Denver, Colorado. I flew down, auditioned, and was offered the job. I took it, and there, for the first time in my life, became a professional musician. By that time I was a full professor with tenure, so I had that career to fall back on if I wished, at least during the first year.

TC: How did you move to your present assignment with the Boston Symphony?

CK: I wasn't in Denver a month when I found out about the opening in Boston for solo horn. I figured that I might as well see how far I could go in the business, so I went for the preliminary auditions. I made it to the final auditions and later won the position. I don't think the audition committee expected me to win. They were looking for someone well established in the business who would bring a reputation to the job, not a physics professor from the West! Let's just say they were looking for a bigger fish, so it was perhaps somewhat of an embarrassment to them for me to win, at least initially.

TC: Who were the finalists in the final auditions?

CK: David Ohanian, David Krehbiel, and myself. While Boston was trying to make final determination, I went to San Francisco to audition for first horn, and won that audition. San Francisco wanted an immediate answer though, so I told them "no", since I felt I couldn't make a decision that quickly—there was no time for consideration and I still felt I had a chance in Boston. David Krehbiel then took the San Francisco job. After another audition, I was offered the principal horn in Boston and had to decide whether I wanted to make music my living or not. It was a tough decision to make: I had four children, and a secure job that I liked very much (teaching). In the space of a few months I had gone from an amateur horn player to the possibility of being solo horn with one of the finest orchestras in the world. I decided I couldn't live with myself if I didn't try it. I've been delighted with the choice ever since—it's been a great source of satisfaction to me

that I can hold my own in such a fine organization.

TC: Let's return now to our discussion of technique. You commented about your desire to improve your performance. Specifically, what do you mean by that?

CK: The fundamental question is what level of technical proficiency does one need on this instrument to be a musician, and not just a player? There is no question that you do need a certain amount of technical proficiency: you can have all the musical ideas in the world but if you stumble around and miss too many notes, play cautiously, and not take the chances the music demands, you won't make it as a performer. In some respects, I still feel limited by the instrument. There are things I would like to do musically that I don't feel able to do completely successfully yet. There are, of course, players who seem to have unlimited technique but who don't always use their skill in a musical way, so technique is not the only consideration. In fact, I have students of the horn who can do things I can't! However, I've talked with other players and have found this is not an unusual situation.

So my emphasis is on pushing myself as far as I can go technically to see what problems I can eliminate just by practice and (hopefully!) intelligent analysis of the problems. I've discussed this matter with a number of other professionals to see what their limitations are and to determine how hard they worked to conquer them. I've talked a good deal with Hermann Baumann, Barry Tuckwell, Dale Clevenger, and others about this. As a matter of fact, I've just returned from a week's stay with Hermann Baumann in Europe. Among the various topics I discussed with him was this subject of rate of development. When you hear a player who has such an impressive command of the instrument, you want to ask: was he born with a lucky lip or does he still fight the instrument? Asking such questions of various players yields a spectrum of replies. Some seem to master the technical problems of the horn very early on—the so-called "natural" players. Consider Dennis Brain's early recordings, made when he was in his late teens. He obviously already at that age had the technical mastery he displayed later on. His later recordings show primarily his *musical* growth. One has the impression the instrument was never a problem for him. Barry Tuckwell would seem to guve us a similar example. He developed very quickly on the horn after he switched from violin and piano. Hermann Baumann told me he feels he made many of his important improvements after he left the conservatory: his teachers were not especially good, and he was forced to solve many of his problems by himself. Hearing him play today, though, one finds it hard to believe he ever had any real problems with the instrument. Nontheless, I felt encouraged by the fact that substantial progress on the instrument can be made later in one's career. Ultimately, of course, you must stop reaching for the impossible, and start enjoying yourself. For me this is a difficult matter, even though it may not be for others, because of my late start in the business.

TC: What do you consider your greatest area of neglect?

CK: Solo playing, definitely. Not having gone to a conservatory, I never got the chance to play recitals. Unless you do this when you are young, it is very difficult to develop the proper psychological attitude for solo performance. I don't mean to imply solo playing is necessarily more difficult than other types of playing, just a different experience. A Beethoven Symphony may only give you two seconds to gain a reputation where you have twenty minutes in a concerto—some orchestral passages are as difficult as any in the concerto literature. My point is that solo playing is a technical aspect of playing that must be practiced, just as any other. Compared to American conservatories, European conservatories offer a greater opportunity for solo performance. In Europe, the best students are groomed early as solo performers, and given many opportunities to perform solo material. Sure, many of them will go on to the orchestral positions, but the opportunity for a solo player to emerge is much greater. How many recordings are there of the Mozart Concertos by American horn players? and how many by European hornists? I don't mean to imply that Europeans are any better players than Americans, but the emphasis in their musical training is different. This is a deficiency in our musical system I feel should be changed.

TC: Can a player be both a solo and orchestral performer?

CK: There are clear distinctions between professional solo and professional orchestral players: at the level of a Baumann or Tuckwell one must make a clean break from the orchestra. But there are intermediate levels of solo performance that are very rewarding, outside of an exclusively solo career. I feel my playing in the orchestra is enhanced by the solo chamber music experience. I think that to be a successful orchestral solo player, one must frequently go out in front of the orchestra for solo performance of concertos and the like. I feel this lack more acutely than others because of my background. I'm trying to make up for it now.

TC: What are you doing in the area of solo and chamber playing?

CK: As an example, I've just finished a recording for the Musical Heritage Society entitled, "Twentieth Century Music for Horn". It includes Dukas' Villanelle, Nelhybel's Scherzo Concertante, Kohler's Sonata, Musgrave's Music for Horn and Piano, and Heiden's Sonata. In addition, I'm playing recitals in the Boston area and performing with the Boston Symphony Chamber Players.

TC: How do you like the horn to sound in the hands of other players?

CK: I've become much more catholic in my approach to this question recently. I used to have distinctive ideas about how I wanted to hear the horn sound. But the overriding emphasis for me now is musicality. I can enjoy a wide variety of sounds if the performances are musical. I would qualify that statement by saying that certain sounds lend themselves better to orchestral playing than concerto or chamber playing. There are players I would enjoy listening more to in the orchestra than Dennis Brain, for example, *if they were as musical as Brain,* his sound being light and woodwind-like. In the orchestra, I prefer a deeper, more substantial sound than his on much of the repertoire.

TC: What sound do you like for yourself? You obviously are more tolerant of others than you are of yourself.

CK: I guess I'd describe my sound as "Midwest"—my ideas about how the horn should sound are similar to those of people like Phil Farkas, Dale Clevenger, and, of course, my teachers. European musicians who have heard me often describe my sound as "European", probably because in the past, the American orchestraas they have heard featured a very dark, wooly horn sound. I very definitely feel that this type of playing is on the way out, and deservedly so—it's too far to one end of the sound spectrum to be useful in the orchestra. It is important for me to be flexible and to be able to move off dead-center depending on the repertoire being played. If you are too far in one direction, you lack this important flexibility. Of course, you can't be at the whim of the conductor or music; you must have your own well-conceived ideas about sound, but you must be able to vary your sound.

TC: How does equipment, specifically the horn you use, affect this sound goal you have?

CK: I think the more important consideration is the sound you have in mind and not the equipment you use. Once you have the sound in mind, you will probably get the basic sound on any equipment. You can then "shade" the basic sound by varying the equipment. I would like to be able to use just one horn all the time, but I can't accomplish everything I would like to with just one.

TC: Do you vary mouthpieces?

CK: Not often. My main conclusion from mouthpiece experimentation is that you can't vary mouthpieces a geat deal and be successful. They surprise you more often than a new horn will in a performing situation. I find I can learn another instrument better and quicker than I can another mouthpiece. I think it is preferable to vary things after the mouthpiece, if you want to change the quality of sound you get. Of course you can't experiment indiscriminately in changing horns. You owe it to your section to give them a solid base of intonation to work from, and this changes with different horns.

TC: Specifically, what horns do you use?

CK: The horn I use most often is a Geyer double. I play a Schmidt, off-and-on, as a substitute for Geyer; I see good and bad things about both instruments. I bought the Geyer

years ago in the Twin Cities, (Minneapolis-St. Paul, Minnesota). It was the instrument I used to formulate my ideas about how I wanted to sound, so I keep returning to it. I have a Paxman B-flat high F, that I often use for the B-flat side. To me it offers a lighter, clearer, more direct sound. I like to use it for Mozart, Haydn, and the French repertoire. Of course, the security of the F-alto side of the horn is invaluable if there is a high part I'm worried about. I'm experimenting a little with a B-flat C instrument Alexander made for me last year. I'm happy with the way it solves some problems of the B-flat horn. That added step up really makes a lot of high parts look lower. Trumpet players discovered this long ago—B-flat trumpets are rare birds in many orchestras today. If I really want facility, though, I'll use a single B-flat horn. I've always thought that if I could find a B-flat horn with a good substantial low register sound, I'd use it for just about everything. I like the simplification of the fingering and the lightness of the instrument.

TC: What about arguments on the tone quality difference between the F and B-flat horns?

CK: I defy anyone to tell the difference between my F and B-flat horn sound in the registers where I use the two horns interchangeably. Of course, once you get into the high register, anyone can tell the difference—because you miss all the time on the F horn!

TC: What are your thoughts on teaching?

CK: I feel a person in a position such as mine has a responsibility to teach. A student who aspires to be a professional horn player should have the opportunity of studying with someone who makes his living that way. So I feel I should be available to students on some basis that is commensurate with my other responsibilities. A job such as the Boston Symphony makes heavy physical demands on you. For that reason, you can easily overload yourself with teaching. I now have four or five students at Boston University and a few private students whom I teach intermittently. I don't think many of us have the sheer physical stamina to do much more. Remember that I am also trying to develop myself musically, along with playing in the Boston Symphony, and with the Boston Symphony Chamber Players. The best advice I could give to budding professional players is to train like an athlete—not just on the instrument, but physically. They will find the job requires better physical conditioning than they would have imagined

TC: Do you still return to the study of physics in your free time?

CK: I've had to abandon any hope of keeping up with developments in nuclear physics. I find it impossible to have the time available for it.

TC: What are the differences and similarities between physics and music as professions?

CK: The pressures are much greater and more constant in music than they are in academics. If you give a bad lecture one day, people don't immediately start questioning your credentials as an academician. But in music, if you don't do something well today, there is always an unasked question—"what's wrong?" Both your colleagues and audience have heard you do it well before, as they have heard other players do it well, too. If you do something poorly twice in a row, the question may actually be asked! The professional standards in a fine university are certainly every bit as high as in a fine orchestra, but your performance is averaged over a longer time period. You aren't subjected to minute-by-minute scrutiny as you are in a concert. There is less tolerance in music. These remarks apply to any performance line of work. I don't think you can expect to hold a musical position such as solo horn in the Boston Symphony as long as you might an academic position. There is no tenure in the music business, despite what your contract says. You are no better than your last performance, in many peoples' minds

TC: Let's return to teaching for a moment. How do you approach your students?

CK: Obviously, I try to tailor my approach to their needs. Most of the students I see will become orchestral musicians. I like Maxime-Alphonse for them. I find Maxime-Alphonse presents problems that are very similar to the orchestral repertoire, except for the very advanced books that are more hung up with fingers. The first four books approach the subject musically, solving small technical problems in a sophisticated, musical way. A

student can amaze himself later on with Book Six if he wants. But I feel I can't serve as a teacher but rather as a scorekeeper in exercises like those. If you can play it—fantastic; if you can't, I can't help you! For my more advanced students, though, I like to use studies that challenge the ear: Reynolds and Muller, for example. My approach to students is through musicality: I don't have any secrets for solving technical problems—hard work, and some specific approaches to selected aspects of technique are what I advocate

TC: What is your approach to practice?

CK: I recommend a daily routine for all players: students and professionals. You should spend about an hour a day on fundamental things: arpeggios, scales, attacks, etc., thinking about these things carefully the whole time. You must start out every day learning to play the instrument over again: how to attack one note—good sound, good beginning and good end—and go on from there. Unless you do this, your technique gradually deteriorates, even though you may spend many hours each day at the horn. I don't think the place to learn accuracy for example, is in a complicated etude or concerto. I was encouraged to learn that Hermann Baumann uses a similar sort of approach to his playing.

A warm-up may prepare your lip to play, but a daily routine, in my view, brings you back to the level of performance you've worked hard to get to. I call it a daily routine because it is a synposis of the technique of the horn.

TC: What are your favorite pieces for horn?

CK: I love Schumann's Adagio and Allegro, but I don't know whether I'll ever have the stamina to feel comfortable about playing it. My favorite concerto is Mozart number 2. As far as orchestral repertoire goes, I have an easily understood affinity for Bruckner, some Mahler, and Mozart. Mozart is always a joy to play, no matter what the horn part looks like. I also like Janacek, although it is repertoire we don't get to play often.

TC: What can we expect from the Boston Symphony horn section?

CK: We've got a fantastic section now. Peter Gordon just joined us as second horn, a wonderful player. I doubt whether any orchestra has a better third horn than ours, David Ohanian, and Dick Mackey, who is certainly one of the best low horn players I've heard anywhere, is fourth. In short, I feel we've got a section as good as any in the business right now. I've waited a long time, and the orchestra has waited even longer, for the first class horn section this orchestra deserves.

TC: How do you spend your free time outside music?

CK: Fishing and hiking are my favorite sports. I get my fishing in at Tanglewood - I have a place on a very good trout pond. I fit hiking in in the spring and fall, when I put the horn aside both physically and mentally and head West. If I can ever retire and do what I want to do, I will be backpacking in the high country of the West.

TC: What are your thoughts on the Horn Society?

CK: In the main, I think the Society is a wonderful thing. It is an expression of interest in the horn from people who play it at all levels. I think it has improved understanding and tolerance among players. My only criticism is directed toward the tendency on the part of some members to view the workshops as a contest to determine the World Champion Horn Player—the same people who judge a performance by the number of missed notes. There are many fine orchestral players who are expert at what they do who may not be as effective in the recital situation as those who perform solos for a living. Different players bring their unique strengths to the profession, and they should be appreciated as individuals. Solo playing is certainly an important aspect of any orchestral player's training, but it is by no means the only one. I think the Society needs to keep looking for ways in which these orchestral players can share their expertise with Society members. After all, it's in the orchestra that 99.9 per cent of us make our livings.

TC: All of us in the International Horn Society look forward to having more good things come from the Boston Symphony Orchestra horn section. We also look forward to your demonstration and performances in Hartford, Connecticut in 1977 at the next International Horn Society Workshop.

RECORDINGS

Christopher Leuba
Contributing Editor

Recording activity, with reference to the Horn in solo and chamber music has been at low ebb, recently. Look forward, however, to the soon-to-be-released recordings from Coronet, featuring BURTON HARDIN in multi-tracked horn quartet recordings, as well as the outstanding new Principal Hornist of the Vancouver (B. C., Canada) Symphony, MARTIN HACKELMAN, in brass quintet performances.

The discography provided by Professor DOUGLAS HILL, of the University of Wisconsin should prove to be most useful to our readers.

HORN AND PIANO A DISCOGRAPHY [1976]

Compiled by Douglas Hill

Following is a list of recordings of compositions originally for horn and piano. Unless marked with an asterisk (*), these recordings are, or (to my knowledge) have been available within the United States. Such a list, it is hoped, will aid young recitalists in their preparations by making known the available polished performances.

Abbott, Alan

Alla Caccia
James, Ifor—Horn
McCabe, John—Piano
* Pye GSGC 14087

Adler, Samuel (1928-)

Sonata (1951)
Schaberg, Roy—Horn
Ozanich, Lois Rova—Piano
Coronet Coro 3039

Bakaleinikoff, V. (1885-1953)

Cavatina
Chambers, James—Horn
Award Artists AA 704

Beethoven, Ludwig von (1770-1827)

Sonata Op. 17
Barboteu, George—Horn
Ioy, Genevieve—Piano
Arion 30 A 111

Baumann, Herman—Natural Horn
Hoogland, Stanley—Pianoforte
Telefunken SAWT 9547-A Ex

Brain, Dennis—Horn
Matthews, Denis—Piano
Seraphim Sere 60040

Ceccarossi, Domenico—Horn
Magnetti, Ermelinda—Piano
Musical Heritage MHS 1808

Civil, Alan—Horn
Decca, SXL 6170

Eger, Joseph—Horn
Babin, Victor—Piano
RCA LSC—2420

Fitzpatrick, Horace—Natural Horn
Golden Crest GC 4014

Schaberg, Roy—Horn
Ozanich, Lois Rova—Piano
Coronet Coro 3039

Seifert, Gerd—Horn
Demus, Jorg—Piano
DGG 272-0015 (or)
* DGG†Privilege (2LPs) 2726-007

Stagliano, James—Horn
Boston L 200

Tarjani, Ferenc—Horn
Tusa, Erzsebet—Piano
Qualiton LPX 11354

Tuckwell, Barry—Horn
Ashkenazy, V.—Piano
* Decca SXL 6717

Bernstein, Leonard (1918-)

Elegy for Mippy
Eger, Joseph—Horn
RCA LM 2146

Beversdorf, Thomas (1924-)

Sonata (1945)
Beversdorf, T.—Horn
Webb, Charles—Piano
Coronet Coro 3009

Bozza, Eugene (1905-)

En Foret
Farkas, Philip—Horn
Hall, Marion—Piano
Coronet Coro 1293

James, Ifor—Horn

Parry, Wilfred—Piano
* Pye GSGC - 14140

Bradford, M.

March in Canon Form
Chambers, James—Horn
Award Artists AA 704

Bucchi, Valentino (1916-)

Three Lieder
Ceccarossi, Domenico—Horn
Record Horn Magic-Roma DC 1' 110

Busser, Paul Henri (1872- ')

Cantecor Op. 77
Ceccarossi, Domenico—Hor
RCA—Roma SL 20257

Clerisse, R. (1899-)

Chant sans Paroles
Chambers, James—Horn
Award Artists AA 704

Corrette, Michel (1709-1795)

"La Choisy" Concerto
Molnar, Joseph—Horn
* Evasion LP E 118

Cortese, Luigi (1899-)

Sonata [1958]
Ceccarossi, Domenico—Horn
RCA-Roma SL 20257

Danzi, Franz (1763-1826)

Sonata in Eb Maj. Op.28
Tuckwell, Barry—Horn
Ashkenazy, V.—Piano
* Decca SXL 6717

Danzi, Franz (1763-1826)

Two Sonatas [Op. 28, Op. 44]
Koch, Franz—Horn
* SPA 29

Danzi, Franz (1763-1826)

Sonata [?]
Ceccarossi, Domenico—Horn
RCA—Roma SL 20257

Dukas, Paul (1865-1915)

Villanelle
Brain, Dennis—Horn
Moore, Gerald—Piano
Seraphim Sere 60040

Ceccarossi, Domenico—Horn
RCA—Roma SL 20257

James, Ifor—Horn
Parry, Wilfred—Piano
* Pye GSGC—14140

Stagliano, James—Horn
Sinequan PLS 8

Durko, Zsolt (1934-)

Symbols for Horn and Piano
Tarjani, Ferenc—Horn
Qualitron SLPX 11363

Francaix, Jean (1912-)

Canon in Octave
Farkas, Philip—Horn
Hall, Marion—Piano
Coronet Coro 1293

Jones, Mason—Horn
Sokoloff, V.—Piano
Music Minus One MMO 8044

Fricker, P. Racine (1920-)

Sonata Op.24
James, Ifor—Horn
McCabe, John—Piano
* Pye GSGC 14087

Glazounov, Alexander (1865-1936)

Reverie
Farkas, Philip—Horn
Hall, Marion—Piano
Coronet Coro 1293

Gliere, Reinhold (1875-1956)

Intermezzo Op. 35 No. 11
Bloom, Myron—Horn
Wingreen, Harriet—Piano
Music Minus One MMO 8045

Farkas, Philip—Horn
Hall, Marion—Piano
Coronet Coro 1293

Stagliano, James—Horn
Sinequan PLS 8

Gliere, Reinhold (1875-1956)

Nocturne Op.35 No. 10
Stagliano, James—Horn
Sinequan PLS 8

Hamilton, Iain (1922-)

Sonata Notturna [1965]
Tuckwell, Barry—Horn
Kitchin, Margaret—Piano
* Argo ZRG 5475

Hartly, Walter (1927-)

Sonorities II [1975]
Smith, Calvin—Horn
Dressler, John—Piano

Crystal Records S 371

Heiden, Bernhard (1910-)

Sonata [1939]
Chambers, James—Horn
Award Artists AA 704

Herberigs, Robert (1886-)

"Cyrano de Bergerac"
Boczstael, J-B Maurice—Horn
* Decca (Belgian) 173.293

Hindemith, Paul (1895-1963)

Sonate [1939]
James, Ifor—Horn
McCabe, John—Piano
* Pye GSGC 14087

Jones, Mason—Horn
Gould, Glenn—Piano
Columbia M2 33971

Lansky-Otto, Ib—Horn
Lansky-Otto, Wilhelm—Piano
* Caprice Riks LP 17

Penzel, Erich—Horn
Laugs, Richard—Piano
Musical Heritage OR H-290

Schaberg, Roy—Horn
Ozanich, Lois Rova—Piano
Coronet Coro 3039

Hindemith, Paul (1895-1963)

Althorn Sonate [1943]
Barrows, John—Horn
Barrows, Tait Sanford—Piano
Golden Crest RE 7034

Ceccarossi, Domenico—Horn
* Angelicum-Milano LPA 5964

Jones, Mason—Alto Horn
Gould, Glenn—Piano
Columbia M2 33971

Kalabis, Viktor (1923-)

Variations Op. 31
Petr, Milos—Horn
Supraphon 1 19 1053

Koechlin, Charles (1867-1950)

Sonata Op. 70
Barboteu, George—Horn
Joy, Genevieve—Piano
Arion 30 A 111

Kohler, Wolfgang (1923-)

Sonata [1966] Op. 32
Damm, Peter—Horn
* Eterna 8 25 900

Levy, Frank (1930-)

Suite No. 1
Smith, Calvin—Horn
Dressler, John—Piano
Crystal Records S 371

Mouret, Jean-Joseph (1682-1738)

Two Divertissements
Fitzpatrick, Horace—Natural Horn
Golden Crest GC 4012

Molnar, Joseph—Horn
* Evasion LP E 118

Nelhybel, Vaclav (1919-)

Scherzo Concertante
Smith, Calvin—Horn
Dressler, John—Piano
Crystal Records S 371

Nielsen, Carl (1865-1931)

Canto Serioso
Brown, William—Horn
Lebow, Howard—Piano
Musical Heritage MHS 1004

James, Ifor—Horn
McCabe, John—Piano
* Pye GSGC 14087

Piantoni, Louis (1885-)

Air de Chasse
Chambers, James—Horn
Award Artists AA 704

Farkas, Philip—Horn
Hall, Marion—Piano
Coronet Coro 1293

Schaberg, Roy—Horn
Cornell, Doug—Piano
Coronet Coro 1257

Poot, Marcel (1901-)

Sarabande [1953]
Chambers, James—Horn
Award Artists AA 704

Poulenc, Francis (1899-1963)

Elegie [1957]
Barrows, John—Horn
Sanford, Tait—Piano
Golden Crest RE 7018

Ceccarossi, Domenico—Horn
RCA—Roma SL 20257

Civil, Alan—Horn
Fevrier, Jacques—Piano
Pathe C 165 12519/22 (4LPs)

James, Ifor—Horn
Parry, Wilfred—Piano
* Pye GSGC—14140

Stagliano, James—Horn
Sinequan PLS 8

Reuter, W.A. (1906-)

Canto Appassionato [1955]
Damm, Peter—Horn
* Eterna 8 25 990

Rossini, Gioacchino (1792-1868)

Prelude, Theme and Variations
Ceccarossi, Domenico—Horn
Ballista, Antonio—Piano
Musical Heritage MHS 1808

Eger, Joseph—Horn
RCA LM 2146

James, Ifor—Horn
Parry, Wilfred—Piano
* Pye GSGC 14140

Saint-Saens, Camille (1835-1921)

Romance Op. 36
Civil, Alan—Horn
* HMV 7EP 7182 (45rpm)

Clevenger, Dale—Horn
Vas, Meg Bachman—Piano
Music Minus One MMO 8049

Schaberg, Roy—Horn
Cornell, Doug—Piano
Coronet Coro 1257

Saint-Saens, Camille (1835-1921)

Romance Op. 67
Tuckwell, Barry—Horn
Ashkenazy, V.—Piano
* Decca SXL 6717

Schumann, Robert (1810-1865)

Adagio and Allegro Op. 70
Afanasiev, Boris—Horn
Melodiya 33D 20259

Barboteu, George—Horn
Ioy, Genevieve—Piano
Arion 30 A 111

Bloom, Myron—Horn
Wingreen, Harriet—Piano
Music Minus One MMO 8048

Brain, Dennis—Horn
Moore, Gerald—Piano
Seraphim Sere 60040

Ceccarossi, Domenico—Horn
Magnetti, Ermelinda—Piano
Musical Heritage MHS 1808

Farkas, Philip—Horn
Hall, Marion—Piano
Coronet Coro 1293

Molnar, Joseph—Horn
* Evasion LP E 118

Sanders, Neill—Horn
Crowson, Lamar—Piano
L'oiseau-Lyre SOL 314

Stagliano, James—Horn
Boston L200

Tarjani, Ferenc—Horn
Tusa, Erzsebet—Piano
Qualitron LPX 11354

Tuckwell, Barry—Horn
Ashkenazy, V.—Piano
* Decca SXL 6717

Scriabine, Alexander (1872-1915)

Romance [1897]
Afanasiev, Boris—Horn
Melodiya 33D 20259

Barrows, John—Horn
Sanford, Tait—Piano
Golden Crest RE 7018

Clevenger, Dale—Horn
Vas, Meg Bachman—Piano
Music Minus One MMO 8043

Stagliano, James—Horn
Sinequan PLS 8

Slavicky, Klement

Caprices [1967]
Petr, Milos—Horn
* Supraphon 1 19 0943

Strauss, Franz (1822-1905)

Introduction, Theme and Variations Op. 13
Molnar, Joseph—Horn
* Evasion LP E 118

Wilder, Alec (1907-)

Sonata No. 1
Barrows, John—Horn
Kaye, Milton—Piano
Golden Crest RE 7002

Schaberg, Roy—Horn
Ozanich, Lois Rova—Piano

Coronet Coro 3039

Wilder, Alec (1907-)

Sonata No. 2
Barrows, John—Horn
Kaye, Miltón—Piano
Golden Crest RE 7002

Wilder, Alec (1907-)

Sonata No. 3
Barrows, John—Horn
Barrows, Tait Sanford—Piano
Golden Crest RE 7034

Wilder, Alec (1907-)

Suite for Horn and Piano
Barrows, John—Horn
Kaye, Milton—Piano
Golden Crest RE 7002

-SOURCES-

SCHWANN CATALOGUES—

Artist Issues 1966, 1970, 1976
Schwann—1, July, 1976
Schwann—2, Spring-Summer, 1976
(semi-annual supplement)

THE HORN CALL—

Articles by Christopher Leuba and Harold Meek:
Vol. 1 Nos. 1 & 2, Vol. 2 Nos. 1 & 2, Vol. 3 Nos. 1 & 2, Vol. 4 No. 2, Vol. 5 No. 1, Vol. 6 Nos. 1 & 2

PETERS INTERNATIONAL IMPORTED CLASSICAL RECORDS CATALOGUE—1976

MUSICAL HERITAGE SOCIETY INC.—

Catalogue 1973
Supplementary Releases Nos. 171-188

MUSIC MINUS ONE—LAUREATE SERIES—

Catalogue 1975

MILLS RECORD LIBRARY—

University of Wisconsin—Madison

PREPARED DISCOGRAPHIES—

By Connie Klausmeier and Stephen Ellis

PERSONAL LIBRARY

NOTE: International Horn Society Workshop recordings have been excluded from the above list because of the lack of commercial availability.

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. Valkënier, Boston Symphony

* *Deceased*


f